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Bruce Springsteen, Star
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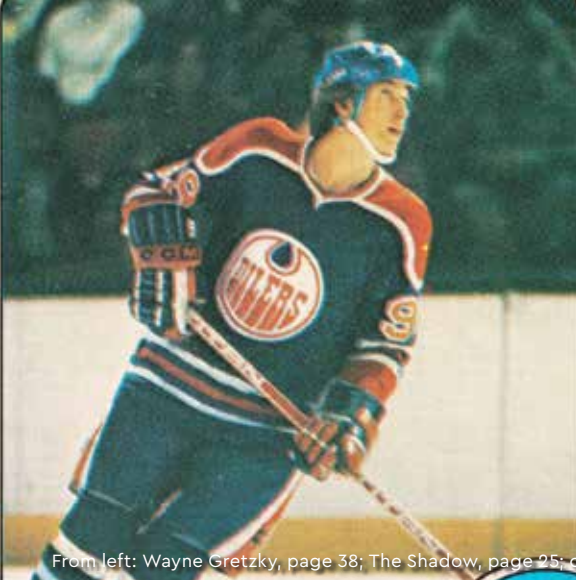
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Diamonds, rubies, emeralds, gold draw collectors to jewelry with a wild edge

By The Intelligent Collector staff



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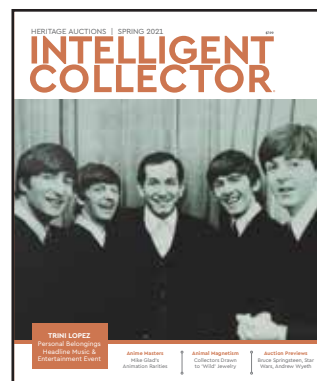
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New York Yankees-Brooklyn Dodgers battle 65 years ago considered one of sport's greatest games. A look at related artifacts from the Heritage Auctions archives



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Trini Lopez with the Beatles at the Olympia theater in Paris, 1964. Vintage photograph from the personal collection of Trini Lopez.

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EDITOR & PUBLISHER Hector Cantú

EDITORIAL

CONTRIBUTORS Zach Beasley, Marianne Berardi, Ph.D., Steffan Chirazi, Margaret Croft, Mark Davidson, Bruce Hagen, Steve Lansdale, Maureen Levine, Stuart Levine, Scott McCue, Rochelle Mortensen, Pamela Wiggins Siegel, Janell Snape, David Stone, Barbara Tunick, Robert Wilonsky

ART & DESIGN

ART DIRECTOR Mark Masat
DESIGN Chris Britton, Wendie Goers, Lisa Jones, Jennifer Gregory, Wendy Courson

PHOTOGRAPHY

DIRECTOR OF PHOTOGRAPHY Brenna Wilson
PHOTOGRAPHY AND IMAGING Steve Ben-Shalom, Sam Bortnick, Laurisa Bouyer, Robby Brigham, Emily Clements, Keith Crowder, Alejandro De La Rosa, Brian Fewell, Sarah Fun, Kevin Gaddis Jr., Patric Glenn, Debra Gloria, Timothy Griffin, Haley Hagen, James Harris, Todd Hudgins, Randle Hudson, Michael Hughes, Brittany Kaluhikaua, Greg Kopriva, Chrissy Lanning, Darnell McCown, Michael Napier, Jonas Ramos, Christina Revis, Matt Roppolo, Donna Rudy, Emmaline Rutherford, Mayra Vazquez, Rob Villegas, Cheryl Vorhis, Brandon Wade, Faith Wenbourne, Nathan Whitney, Rebeka Williams, Jason Young

PRODUCTION

MANAGER Mary Hermann
COORDINATOR Jennifer Berumen
WEBSITE DEVELOPER Chere Westmoreland

ADVERTISING

Diane Homer | 646.529.7254 | dhomer@innerstreammedia.com

CIRCULATION

Roger Kent, Matt Polakoff

CORPORATE & FINANCE

FOUNDERS Jim Halperin, Steve Ivy
PRESIDENT Greg Rohan
CHIEF OPERATING OFFICER Paul Minshull
EXECUTIVE VICE PRESIDENT Todd Imhof
EXECUTIVE VICE PRESIDENT Cristiano Bierenbach
VICE PRESIDENT - MARKETING Jeff Greer

OFFICE

2801 W. Airport Freeway
Dallas, TX 75261-4127

214.409.1359 1.800.872.6467 Fax: 214.409.2359 Email: Info@IntelligentCollector.com

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BAGS ON PARK
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AUCTIONS

from the editor

"In addition to investment considerations, collectors say acquiring sports memorabilia, fine art and vintage collectibles is simply fun."

LAST YEAR WAS a milestone for collecting. As the pandemic roiled our lives, most observers were expecting economic turmoil across the board. That wasn't the case. In fact, 2020 was a record-breaking year for fine art and vintage collectibles – a trend most likely driven by the growing popularity of investing in new and different asset classes and robust internet-based sales.

Nothing better illustrates this than the market for sport memorabilia, specifically modern sports cards (see "Beyond Baseball," page 38). Last fall, Heritage's sports collectibles auction surpassed \$22 million in total sales, eclipsing the previous record for the largest sports auction in the history of the industry. "It's not something I saw coming," says Chris Ivy, director of Heritage Sports. "We, like many businesses, were tightening our belts preparing for a potential downturn, but the fact that we've seen so much interest and so many people jumping in the market is a bit surprising."

Driving the surge in modern-card values, Ivy explains, is a new breed of collector — wealthy hobbyists in their 40s and 50s who chase memorabilia for athletes they watched play – Michael Jordon, LeBron James, Wayne

Gretzky. In addition to investment considerations, collectors say acquiring sports memorabilia, fine art and vintage collectibles is simply fun.

And it's not just sports that recorded a strong year. Heritage Auctions in 2020 saw energetic activity in other categories – numismatics, fine art, jewelry, luxury accessories, timepieces, vintage comics, historical artifacts and rare books and manuscripts. Even vintage Pokémon trading cards saw record-breaking prices realized.

So rest assured, dear collectors. The hobby remains resilient. And with auction houses like Heritage working to make collecting easier, safer and faster, we can all rest easier as we enjoy our beloved treasures.

DROP ME A line at HectorC@HA.com to share your stories. I remain interested in your discoveries.



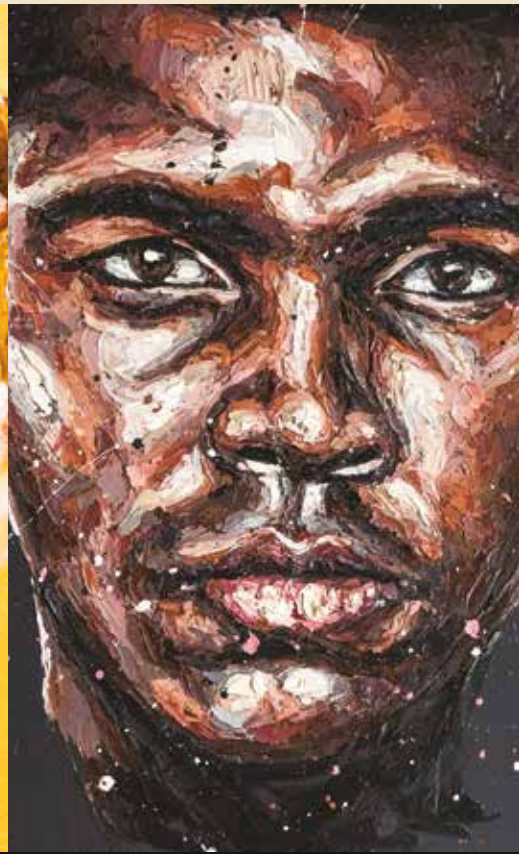
A handwritten signature in blue ink that reads "Hector Cantú". The signature is stylized and fluid.

HECTOR CANTÚ, Editor & Publisher

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auCTION update

Maddalena Joins Heritage

PROFILES IN HISTORY FOUNDER CREATED LARGEST AUCTIONEER OF HOLLYWOOD MEMORABILIA

Profiles in History founder Joseph Maddalena has been named executive vice president at Heritage Auctions. Maddalena over 35 years built California-based Profiles in History into the world's largest auctioneer of Hollywood memorabilia and popular culture's most coveted keepsakes.

"This is one of the most significant moves Heritage has made in the past 40 years," says Heritage CEO and Co-Chairman Steve Ivy. "Joe will be based at Heritage world headquarters in Dallas, but will maintain an active presence in California."

Since its inception in 1985, Profiles in History has brought countless iconic items to market, from Luke Skywalker's light saber and Dorothy's ruby slippers to Indiana Jones' whip and Peter Fonda's Easy Rider chopper. Profiles in History holds numerous Guinness World Records and has hosted some of the most famous sales in Hollywood, including the 2011 Debbie Reynolds auction that made international headlines when Marilyn Monroe's *Seven Year Itch* "subway dress" realized \$5.52 million.

Maddalena cites Heritage Auctions' collector-focused auction experience, as well as offices across the United States and around the world, as reasons for the move. "Heritage is at the cutting edge of collecting."



Joseph Maddalena founded Hollywood memorabilia and pop-culture specialist Profiles in History in 1985.

Modern Sports Card Auction a Hit

For the first time as the largest sports auction house in the world, Heritage Auctions hosted an auction dedicated to modern-era sports cards.

At the February 2021 auction, an autographed 1997 Michael Jordan card realized more than \$1.4 million to become the most expensive Jordan card ever sold at auction. The event overall realized \$7.5 million, with almost every one of the 437 cards offered exceeding pre-auction estimates

"While our hobby has primarily focused on vintage treasures, 2020 ushered in the modern era with a vengeance, and these auctions intend to service and enhance that soaring demand," says Chris Ivy, Heritage's director of sports auctions. "A new generation of deeply engaged collectors serves as a harbinger of a bright future for this hobby for decades to come."



An autographed 1997 Upper Deck Game Jersey Michael Jordan, graded PSA NM 7, Auto 8, realized \$1.44 million.

Weekly Comics Event Smashes Record

Heritage Auctions' weekly comics auctions continue breaking sales records, signaling a robust vintage comics market.

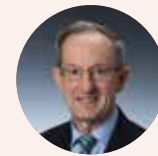
The company's Sunday & Monday Comics, Animation, Video Games & Art Weekly Online Auction, which closed Feb. 15 on HA.com, reached \$694,430 in sales – the highest total ever for these weekly events. The event, which included 1,147 lots and drew 3,021 bidders over two days, surpassed the previous record of \$672,569, set the previous week.

"The market is beyond robust," says Heritage Auctions Senior Vice President Ed Jaster. "I'm so pleased our consignors are doing well and our buyers continue to add important pieces to their collections."

People



RICHARD ADAMS has joined Heritage Auctions' Beverly Hills office as senior numismatist. Adams comes to Heritage from Salt Lake City, Utah, where he served as buyer, grader, wholesaler and appraiser of U.S. and world coins, currency and stamps. He will focus on appraisals and consignments.



MARK BORCKARDT, Heritage's senior numismatist and cataloger, is joining the company's Chicago staff. "I will divide my time between the Chicago and Dallas offices, and will be available to meet with clients for special projects at both locations," says Borckardt, named the American Numismatic Association's 2020 Numismatist of the Year.



JAMIE HENDERSON has joined Heritage's Chicago office as a fine jewelry consignment director. Henderson spent the previous nine years at Leslie Hindman/Hindman Auctions as a cataloger and specialist in fine jewelry, timepieces and artisan jewelry.



MATTHEW MCGEE has joined Heritage's Chicago office as a comics consignment director. McGee previously managed the world-renowned St. Mark's Comics in New York City, and later managed back-issue operations at Midtown Comics.

looking back

1889

In the final days of his term, President Grover Cleveland signs a bill admitting North Dakota, South Dakota, Montana and Washington as U.S. states. In March, Benjamin Harrison is sworn in as the 23rd president. In Paris, the Exposition Universelle (World's Fair) opens, with the recently completed Eiffel Tower serving as the entrance arch. Dutch painter Vincent van Gogh finishes *The Starry Night*, which will become one of the most recognized paintings in Western art. *The Wall Street Journal* publishes its first issue. The Louisville Colonels become the first team in Major League history to lose 100 games in a single season.



U.S. COINS

The 1889 Morgan dollar produced at the Carson City Mint is one of the lower mintage issues of the entire series, with 350,000 coins produced. For unknown reasons, up to 325,000 of these 1889-CC silver dollars were eventually melted, boosting the rarity of this coin. Graded MS68 by PCGS, this example realized \$531,875 at a January 2009 Heritage auction.

SILVER & OBJECTS OF VERTU

Early matches were unreliable and prone to spontaneously ignite. Accordingly, most people carried a safe to house their matches. While common folk had ones made of tin or brass, wealthy people had fancier match safes. This Tiffany & Co. enameled 18K gold and gold quartz match safe, with its original iguana leather case, sold for \$62,500 at an October 2017 auction.



SPORTS MEMORABILIA

“Cap” Anson and “Buck” Ewing were among the earliest professional athletes to endorse a product. In this case, the baseball heroes lent their names to E.&J. Burke pale ale and “extra foreign stout” beer. This 1889 poster sold for \$96,000 at a February 2019 auction.

FINE ART

James Abbott McNeill Whistler (1834-1903) is best known for his painting *Arrangement in Grey and Black No. 1* (1871), commonly known as Whistler’s Mother. An etching Whistler completed in 1889 titled *Bridge, Amsterdam*, sold for \$125,475 at a December 2007 auction.



This 1889 Thomas Hill (1829-1908) oil on canvas titled *Yosemite* (detail) sold for \$48,437 at a November 2013 auction.

amenities



Hand-Engraved Pocketknives

William Henry creates jewelry, writing instruments and superlative accessories for men, but it is known mostly for its mesmerizing folding knives. The brand's exclusive and award-winning pocketknives (WilliamHenry.com) have effectively transformed the archetype of all tools into a superb piece of functional jewelry. The seamless integration of classic natural materials, precious metals and gemstones, and state-of-the-art alloys is a hallmark of the company's work. The most exclusive of William Henry's knives, often one-of-a-kind or very small editions, are meticulously hand-engraved by some of the most celebrated and admired artists in the world, who use each knife as a canvas to create incredibly detailed works of art.

The Droids We're Looking For

No, they most likely won't be appearing at auction anytime soon, but the U.S. Postal Service (USPS.com/stamps) is releasing 10 collectible stamps featuring "droids" from the Star Wars franchise. The featured droids include C-3PO, R2-D2, BB-8, and IG-11 (the breakout star from *The Mandalorian* TV series). The stamps reportedly are part of Disney's initiative to support STEM initiatives. With an expected release date of this spring, the stamps are being released in time for LucasFilm's 50th anniversary in December 2021.



Beauty, Elegance and Charm

In the early 1920s, wristwatches weren't as popular as pocket watches. Cartier launched its Tank Cintrée in 1921, mostly appreciated by Cartier aficionados. A revival emerged in the late 1960s when the Cintrée was spotted on the wrist of Steve McQueen in 1968's *The Thomas Crown Affair*. Now, to honor the piece's 100-year anniversary, Cartier (Cartier.com) has introduced a new limited-edition Cintrée, which, for about \$30,000, faithfully replicates nearly all elements of the original, capturing its beauty, elegance and charm.

A detailed oil painting of a young girl with dark hair and blue eyes, wearing a white lace-trimmed dress. She is holding a large, woven basket filled with various flowers, including tulips and small white blossoms, balanced on her head. The background is dark, making the girl and the vibrant flowers stand out.

auction previews

IMPORTANT LOTS IN UPCOMING AUCTIONS

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Works by artist known as
'the English Murillo' rarely
appear at auction

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16 Andrew Wyeth

19 John Alvin

23 Henri Fantin-Latour

24 Bruce Springsteen

25 The Shadow

Elizabeth Emma Soyer, née Jones (1813–1842)
Two Young Children
with a Basket of Flowers (detail), 1836
Oil on canvas laid on canvas, 28 $\frac{3}{8}$ x 36 in.
Estimate: \$20,000–\$30,000
European Art Signature® Auction 8047
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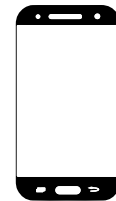
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currency

The Mike Coltrane Collection Part 2

Hundreds of federal notes, including War of 1812 rarities, to be offered in June

By Maureen Levine, Bruce Hagen and Stuart Levine

Both popular and scarce, Federal Reserve Bank Notes occupy an interesting niche in American financial history. This temporary currency, issued by district banks rather than the federal government, was designed to prevent shortfalls while the country transitioned from National Bank Notes to Federal Reserve Notes. That first 1915 series saw little demand. However, the 1918 series FRBNs, issued to fill in for Silver Certificates during World War I (when the United States sold the silver backing those notes to Great Britain), were widely used. Intrigued by their history, Mike Coltrane delved into research and assembled a specialized collection, discovering unlisted signature variants not cited in the Friedberg paper money reference.

One highlight from that grouping is a 1918 \$50 Federal Reserve Bank Note issued from St. Louis, the only district bank of 12 in the country to emit that denomination. Marcus Baldwin engraved the captivating vignette on the back just a few years after the Panama Canal was completed. According to the 1918 report from the Bureau of Engraving and Printing's director, the scene with a woman at the center with a merchant vessel on one side and a warship on the other was intended to "represent America presiding over the Panama Canal, the oceans representing respectively the Atlantic and Pacific." Baldwin's illustration of "America" evokes depictions of Venus rising from the sea. Crowned with a laurel wreath and holding a caduceus, she stands

proudly before a tropical landscape, pleased with the victory achieved in the building of the canal and the facilitation of trade.

In addition to the Federal Reserve Bank Notes in this sale are War of 1812 notes, Gold Certificates, and National Gold Bank Notes. The first part of Coltrane's premier collection of War of 1812 notes was sold in November, and the equally impressive offering of the final portion will take place in June. Exceedingly rare proofs and signed remainders will be featured, with the showstopper being the unique issued triple-signature 1815 \$10 from Savannah, Ga. Many of Coltrane's notes have been closely held for decades and have never appeared at public auction. "We anticipate enthusiastic participation in this premier event," says Dustin Johnston, vice president of currency auctions at Heritage Auctions.

STUART LEVINE, BRUCE HAGEN and MAUREEN LEVINE are professional numismatists and Mike Coltrane Collection advisors and catalogers.



EVENT

THE MIKE COLTRANE COLLECTION PART II CURRENCY SIGNATURE® AUCTION 3583

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Andrew Wyeth Watercolors

Two pieces reflect artist's masterful handling of the medium

It's been said that the principal heirs to Regionalism's tradition of naturalist realism include the great illustrator Norman Rockwell and Andrew Wyeth, whose 1948 tempera masterpiece *Christina's World*, held by the Museum of Modern Art, competes with Grant Wood's *American Gothic* for the title of America's favorite painting.

Wyeth (1917-2009) had an "ongoing love affair with everyday life – domestic, natural and architectural," notes the book *Andrew Wyeth: Memory & Magic*. "Found throughout Wyeth's work, these objects form patterns that illuminate core themes and reveal the artist wrestling with issues of memory, temporality, embodiment and the metaphysical."

Two important Wyeth pieces are being offered at Heritage's American Art auction scheduled for May 7, 2021. The watercolors on paper *Hill Orchard* and *St. George* are expected to realize at least \$100,000 and \$150,000, respectively.

"Andrew Wyeth was a constant observer, often working in series inspired by subjects familiar to him, resulting in a marvelous dichotomy of abstraction grounded in precisely rendered realism of the places and people that were meaningful to the artist," says Aviva Lehmann, vice president and director of American Art at Heritage Auctions in New York.

A "quiet and haunting drama" pervades the stillness evident in the two works being offered by Heritage, Lehmann says. "The combination of light and color, executed in Wyeth's masterful handling of the watercolor medium, immediately communicates the smell, texture and overall feelings associated with rural life that seems especially embedded in tradition and the people and way of life that Wyeth and his family held in such high regard."

The pieces are consigned by a noted East Coast collector of post-war design.

Andrew Newell Wyeth
(1917-2009)
Hill Orchard, 1980
Watercolor on paper
19 × 26½ in. (sheet)
Estimate: \$100,000-\$150,000



EVENT

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illustration art

John Alvin's 'Star Wars'

Legendary artist produced acrylic on boards for 1995 video releases of pop-culture classics

John Alvin created the images that promoted some of Hollywood's greatest movies.

Blade Runner, Predator, Blazing Saddles, E.T.: The Extra-Terrestrial, Beauty and the Beast, Gremlins, Batman Returns, The Lord of the Rings, Harry Potter and the Philosopher's Stone, The Goonies, Jurassic Park. Posters for all of these movies – and more – featured art by Alvin. His posters routinely make lists of the “Best Movie Posters of All Time.”

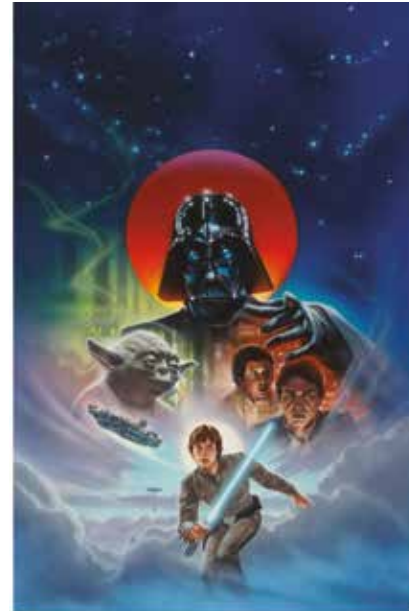
The artist “carved a niche for himself in Hollywood as the creator of evocative movie posters that drew generations of viewers into theaters,” the *Los Angeles Times* wrote when the native of Massachusetts passed away in 2008. “There was a reason why *The Lion King* did the numbers that it did,” Walt Disney Pictures executive John Sabel told the *Times*. “There was a reason why *Hunchback [of Notre Dame]* became a big success. It’s because of the images that were produced, and a lot of those were John Alvin’s paintings.”

Three original paintings Alvin created for the 1995 international video releases of the original *Star Wars* trilogy are being offered at Heritage’s upcoming illustration art auction. Each piece is expected to realize at least \$20,000.

“Alvin, whose evocative style became a mainstay in the industry, is known best for his work with Disney, but over the course of his career, he produced posters for all of the major film studios,” says Heritage illustration art consignment director Meagen McMillan. “The original *Star Wars* trilogy is a quintessential epic that has won the hearts of multiple generations. These illustrations for the 1995 *Star Wars* videocassette releases are pieces of Hollywood and science-fiction history.”

The opportunity that launched Alvin’s career came after he graduated from the Art Center College of Design in Los Angeles in 1971, the *Times* reports. Alvin was working at an animation studio when a friend invited him to work on a poster for Mel Brooks’ *Blazing Saddles*, released in 1974. “Mel Brooks liked it,” Alvin told the *Santa Fe New Mexican* in 2007. “I didn’t look for work for about 15 years after that; it came to me. I just kept getting calls from strangers who asked, ‘Are you the guy who did so-and-so film?’”

Alvin’s movie poster art is among the most iconic of the last 40 years, notes the book *The Art of John Alvin* (Titan Books, 2014) by Andrea Alvin. He is “one of the 20th century’s great artist/illustrators.” His poster for the 1974 musical horror comedy *Phantom of the Paradise* was selected by the National Collection of Fine Arts, the Smithsonian Institution, and the Museum of Modern Art to be included in “Images of an Era (1945-1975),” a collection of posters that toured Europe as part of the U.S. bicentennial.



John Alvin (1948–2008)
Star Wars Empire Strikes Back,
International Video Cover, 1995
Acrylic on Board, 38 × 25 in.
Estimate: \$20,000–\$30,000



John Alvin
Star Wars Return of the Jedi, International
Video Cover, 1995
Acrylic on board, 38 × 25 1/8 in.
Estimate: \$20,000–\$30,000

EVENT

**ILLUSTRATION ART SIGNATURE®
AUCTION 8030**
April 30, 2021
HA.com/8030a

INQUIRIES
Meagen McMillan
214.409.1546
MeaganM@HA.com

Emma Jones Soyer Rarity

Artist known as 'the English Murillo' devoted her brush to images of hard-working peasants, tradespeople and street urchins

By Marianne Berardi, Ph.D., and Janell Snape

The author of this lush painting of two children selling flowers (1836) was the British child prodigy Elizabeth Emma Soyer (née Jones), who flourished during the late Georgian and early Victorian period. During her short but eventful life (she died of complications during childbirth at age 29), she was celebrated both in England and on the continent with the moniker “the English Murillo,” owing to the remarkable characterizations she was able to achieve in her portraits and genre scenes. Like the 18th-century Spaniard to whom she was compared, and whose work was especially prized in Britain during her lifetime, Emma Jones Soyer (1813-1842) produced some traditional portraits but devoted her brush primarily to images of hard-working peasants, tradespeople and street urchins painted with a candor and sensitivity that resonated with quiet dignity. Her palette is deep and rich like Murillo’s, and the forms beautifully drawn and modeled – all of which give the work a level of *gravitas* more akin to Old Master painting than Victorian imagery. Perhaps she even outdid Murillo in one regard: Her work, while empathetic, tended to stay this side of sentimental. In the present work, for example, the young flower sellers engage the viewer directly with expressions that are open but not saccharine.

Although she died young, the artist left behind a prolific output, a total of 403 paintings as recorded in her obituaries. To date, however, few of her paintings have been traced either in collections within the United Kingdom or in Europe where she also exhibited. That so many works seem to have nearly entirely vanished is a mystery that fans of her few extant efforts find baffling. Fortunately, some of her compositions are known through engravings and mezzotints made after them, both during her lifetime and afterwards, which served to popularize her work. (See prints after her paintings *The English Ceres* and *The Young Israelites* in the British Museum, inv. nos. 2010,7081.5723 and 2010,7081.6440). These prints provide valuable visual clues to the nature of her achievement. Judging from them, and the few canvases, such as the present painting, which have surfaced on the art market, the artist’s celebrity was certainly richly deserved.

Born in London, Emma Jones lost her father when she was just 4, but was raised by an extraordinarily attentive mother who spotted her daughter’s precocity early, and lost no time providing her with an enriching education. As a young girl, through tutors, she gained fluency in French and Italian, and when she showed musical inclinations, Mrs. Jones engaged no random music teacher but rather the French-born violin-virtuoso, pianist and composer, Jean Ancot (1779-1848), who was in England serving as pianist to the Duke of Sussex. Emma was such a gifted pianist that it seemed a foregone conclusion that she would choose a musical career. But once she began drawing, it became clear

that the polymath had found her *métier*. Her mother engaged a Belgian portrait painter, François Simonau (1783-1859), himself a student of Baron Gros, who had opened a drawing and painting academy in London. Under Simonau’s instruction, her talents blossomed to such a degree that he dedicated himself completely to her education. In 1820, he also became her step-father when he and her mother married. Emma became one of the youngest artists ever to exhibit at the Royal Academy when, in 1823, at the age of 10, her *Watercress Woman* was accepted for inclusion. By the age of 12, she had drawn more than 100 portraits from life with surprising fidelity.

Once her career was launched in England, Emma exhibited her work regularly: She showed a total of 14 works at the Royal Academy between 1823 and 1843; 26 at the British Institution (between 1831 and 1837); and 14 at the Royal Society of British Artists, Suffolk Street. The present work may have been the canvas entitled *Two Children with Flowers*, which she exhibited at the 1837 British Institution exhibition (a year after it was painted), and which was listed as number 206 in their records for that year. She signed her work simply – either *E. Jones* or *E. Soyer* – for after her marriage (unlike many women artists) she continued to paint. Her reputation soon spread to Europe, and beginning in 1840, she exhibited at the Paris *Salon* for three years straight. Judging from numerous contemporary accounts (notably sterling critical reviews in French papers), her reputation in France seems to have stood even higher than in her native country. The French seemed to have been especially taken with the fact that she had been a prodigy.

In London on April 12, 1837, Emma Jones married Alexis Bénédict Soyer (1809-1858), an extremely handsome and charismatic French chef, who went on to become the most celebrated cook of the Victorian period. According to Soyer’s entertaining *Memoirs*, the painter and cook first met at her home in London Street in 1835 when Soyer came to have his portrait done by François Simonau. The two seem to have formed an attachment almost immediately.

Soyer was a man who lived large, with tremendous gusto, and embraced projects that would have daunted most people. Escaping from French mobs on the eve of Charles X’s resignation in 1830, the 20-year-old Soyer fled to England and secured employment with the Duke of Cambridge’s household, where his brother was head chef. Then, from 1837 to 1850, he served as chef of the newly-built Reform Club in London – the post which made his reputation and also allowed full-rein to his creative powers. He designed the innovative kitchens there with Charles Barry, which became so famous that they were open for conducted tours by the public. On the occasion of Queen



Victoria's coronation, he managed the Herculean task of feeding 2,000 members and their guests. At the Club, he instituted many innovations, including cooking with gas, refrigerators cooled by cold water, and ovens with adjustable temperatures. His princely salary was more than £1,000 a year and "Soyer's Sultana's Sauce" was marketed for him through Crosse and Blackwell in an exotic bottle with a label featuring Soyer himself, unmistakable in his trademark cocked hat that was based upon a portrait by his wife. Even though by many accounts he was quasi-illiterate, he managed to publish several best-selling books about cooking, which he apparently dictated to secretaries. He designed a portable field stove for use by the British army during the Crimean War, and also, distraught by the Irish famine, went to Ireland himself where, through his efforts, government-supported food kitchens were set up in Dublin to feed the starving. And

Elizabeth Emma Soyer, née Jones (1813–1842)
Two Young Children with a Basket of Flowers, 1836
Oil on canvas laid on canvas
28 3/8 × 36 in.
Estimate: \$20,000–\$30,000

despite his own mountain of personal projects, he was an enthusiastic supporter of his talented wife's artistic career.

Following her marriage and with her artistic star on the rise, Emma Soyer found that she could barely keep up with requests for portraits in oil from the aristocracy throughout England. She made the decision to travel, accompanied by Simonau, to fulfill commissions for clients in their own residences rather than require they come to her London studio for their sittings. Additionally, owing to his access to the glitterati whom he met through the Reform Club, Alexis Soyer was able to steer

commissions towards his wife. Her portrait of him, as a chef, which still hangs at the Club, was an important piece of visual promotion.

In 1842, one such group of VIPs visited the Reform Club, eager to meet Soyer and see his revolutionary kitchens. Among them was the Duke of Saxe-Coburg and Gotha, the father of Queen Victoria's husband, Prince Albert. Upon seeing Emma's paintings, he was so taken with her talent that he asked Alexis if he would kindly accompany him to Belgium to meet with his younger brother, King

Leopold of Belgium, who as a great art collector would relish seeing some examples of Emma's painting firsthand. Alexis was apparently hesitant to make the trip, since his wife was pregnant and unable to travel, but she encouraged him to do so. Sadly, during his absence, Emma went into premature labor and died the night of Aug. 29-30, 1842 owing to severe fright, which various contemporary accounts say had been caused by a ferocious thunderstorm. Utterly distraught, Soyer erected a massive funerary

monument to her at Kensal Green Cemetery in London, which featured a portrait bust in high relief of the artist based upon her final self-portrait. The monument was the work of King Leopold's own royal sculptor, Pierre Puyenbroeck – a testament to the fact that Soyer spared no expense. Soyer also devoted himself to numerous charitable causes in his wife's memory. One of the most notable was the exhibition of 140 of Emma's works displayed as "Soyer's Philanthropic Gallery" at the Prince of Wales's Bazaar in 1848, with an accompanying exhibition catalog which he published. The proceeds from this endeavor were donated to a number of soup kitchens located in several different districts of London.

At the time of his death in 1858, Alexis Soyer was not in the best financial situation. He had overextended himself, and following Emma's death had experienced a rather spectacular failure of a costly restaurant venture. Once his debts were paid, his two brothers, both living in France, inherited his large collection of Emma's paintings, which seems to have been the bulk of her *oeuvre*. Since that time, apart from her portrait of Alexis which remains in the Reform Club, London, only a



Although Elizabeth Emma Soyer is credited with completing more than 400 paintings, few can be identified. Two examples of her work include *Two Black Children with a Book* (private collection) and a print held at the British Museum recording her painting *The Young Israelites* (present whereabouts unknown).



The British Museum

smattering of works by her hand have been indicated by location. The biographical dictionary Bénézit (1966) listed two works, one in Gotha (a *Portrait of a Celebrity* and doubtless a purchase by the Duke of Saxe-Coburg and Gotha), and one in Cahors described as a *Vendor of Plaster Figurines*. A work from her hand described as a *Female Merchant and Her Son* sold at a Paris sale on March 18, 1929. More recently, her 1835 *Grandmother at Her Spinning Wheel*, which she exhibited in 1836 at the British Institution, appeared at Hampel Auctions in Germany on March

27, 2009; and her 1839 portrait of an older peasant woman in a cap appeared at auction in Madrid (Dec. 19, 2017).

In 2018, one of the most remarkable paintings by Emma Soyer to emerge features two black girls in a tropical landscape, which she painted in 1831 for the abolitionist cause in England, although it was never publicly exhibited in her lifetime. The painting was featured in the BBC television program *Fake or Fortune*, having emerged from a French collection, suggesting perhaps that more of her works remain in French

hands, unrecognized perhaps as "School of Murillo."

Two Young Children with a Basket of Flowers by Emma Jones Soyer being offered by Heritage Auctions comes from a private collection in Lewisville, Texas. Two years ago, the present owner astutely spotted it in a small midwestern auction, where it was under-described. Its history prior to the 2019 sale remains as much a mystery as the bulk of this talented artist's production, which we can hope, through our new imaging tools and the power of the internet, will eventually come to light.

MARIANNE BERARDI, Ph.D., is a Senior Specialist in the Fine & Decorative Arts department at Heritage Auctions.

JANELL SNAPE is an Associate Specialist and Cataloger in the Fine & Decorative Arts department at Heritage Auctions.

EVENT

EUROPEAN ART SIGNATURE® AUCTION 8047

June 4, 2021

Online: HA.com/8047a

INQUIRIES

Marianne Berardi

214.409.1506

MarianneB@HA.com

Fantin-Latour's 'Fleurs'

19th-century French painter among the small group of artists whose work is immediately recognizable

In a century when most artists sought the approval of the established Salon exhibition jury or rebelled and joined the avant-garde, Henri Fantin-Latour followed his own instincts.

“Fantin’s career encompassed the artistic agitation of the 19th century; the end of Romanticism, the affirmation of Realism, Naturalism and Symbolism, all the while retaining a very strong consciousness of Classical tradition,” fine art historian Xavier Rey told *The Irish Times* in 2016. Rey was co-commissioner of a Fantin-Latour exhibit at the Musée du Luxembourg in Paris in 2017. “In all art history, there is a very small group of painters whose work is immediately recognizable: Fantin belongs to that group.”

Fantin-Latour’s oil on canvas *Fleurs*, 1871, consigned by an estate in New York City, is being offered at Heritage’s European Art auction, scheduled for June 4, 2021. It’s expected to realize at least \$250,000.

Fantin-Latour (1836-1904) was born in Grenoble in eastern France. He would study at the École des Beaux-Arts in Paris. He met Edgar Degas in the Louvre in 1855, Edouard Manet in 1857 and Berthe Morisot in 1858, according to the website Henri-Fantin-Latour.org. In 1859, according to the website, James Abbott McNeill Whistler invited Fantin-Latour to visit London, where through Alphonse Legros and the amateur engraver Edwin Edwards, he became associated with the artistic milieu of the English capital.

In 1864, he exhibited at the Royal Academy. In London he was especially popular for his flower pieces, which he began to paint in the same year.

“This exceptional painting has been in a prominent family’s homes in New York City for multi-generations,” says Elyse Luray of Heritage Auctions’ Trust and Estates department. “Henry Fantin-Latour is known as a master of beautiful still-life paintings, which can be seen in the Musée d’Orsay and the National Gallery of Art in Washington, D.C. Now collectors have a chance to own a museum-quality piece from one of the most prominent artists of the late 1800s.”



Henri Fantin-Latour (1836-1904)
Fleurs, 1871
Oil on canvas
21½ x 16½ in
Estimate: \$250,000-\$350,000

EVENT

EUROPEAN ART SIGNATURE® AUCTION 8047

June 4, 2021

Online: [HA.com/8047a](https://www.ha.com/8047a)

INQUIRIES

Elyse Luray

214.409.1369 | ElyseL@HA.com

Springsteen-Played Acoustic

Rock superstar composed, recorded, performed with 1965 Martin D-35

By Robert Wilonsky

It looks like any other 1965 Martin D-35, more or less. Feels like any other. Plays like any other, which is to say better than most guitars ever made. The pickguard's been changed out; the neck, dinged by use; the three-piece Brazilian rosewood back cracked a bit by age. But that just means the guitar, among the first D-35s ever made, has character. Experience.

Except this one isn't like any other 1965 Martin D-35. This one, available in Heritage Auctions' April 11 guitars and musical instruments auction, you've heard; this one, you know.

This one, Bruce Springsteen used on May 2, 1972, when he famously auditioned for talent scout John Hammond at Columbia Records' New York City offices. This one, Springsteen held the night he played Greenwich Village's Folk City to show Hammond he could hold an audience. This 1965 Martin D-35, Springsteen used during the recording of his first two records, *Greetings from Asbury Park, N.J.* and *The Wild, the Innocent & the E Street Shuffle*, which bookended 1973 and made a national star of the local hero from Freehold, N.J.

"He plays it on 'It's Hard to Be a Saint in the City,' 'Growin' Up,' 'Incident on 57th Street,' 'New York City Serenade,' '4th of July, Asbury Park (Sandy),'" says Bob Spitz, who would know. There were other songs, too. Some released; some, still unheard.

The guitar belonged to Spitz, who was on Springsteen's first management team in the 1970s. Spitz, who grew up in Redding, Pa., says his parents drove to Gibson's factory in Nazareth to buy the guitar for the then-exorbitant price tag of \$450. In time, others would play that Martin, among them Graham Nash and Phoebe Snow. But every time Spitz held that guitar, or just looked at it, he thought of that scrawny comer from Jersey.

"It brought back a wave of memories and took me right back to the early 1970s," Spitz says. "We were in New York, and he was staying in my tiny studio apartment on the nights he didn't go back to Asbury Park. Bruce was in the hammock I had strung across the room. He would have a notebook on one knee and the guitar on the other while he composed. Those are the memories I have."

And soon, those memories will belong to someone else.



Springsteen



1965 Martin D-35 Natural Acoustic Guitar
Estimate: \$100,000-\$150,000



Suze Rotolo's 1957 Martin D-18 Natural Acoustic Guitar
Estimate: \$75,000-\$100,000

Dylan-Played Martin

Often played by Bob Dylan in Suze Rotolo's Greenwich Village apartment, this Martin D-18 was given as a gift to current owner Bob Spitz by Rotolo. Rotolo was Dylan's girlfriend and appears on the iconic cover photo for *The Freewheelin' Bob Dylan*, released in 1963. Spitz is a *New York Times* bestselling author whose books include *Dylan: A Biography* and *The Beatles: The Biography*.



Spitz

EVENT

GUITARS AND MUSICAL INSTRUMENTS

SIGNATURE® AUCTION 7249

April 11, 2021 | Dallas

Online: HA.com/7249a

INQUIRIES

Aaron Piscopo

214.409.1273

AaronP@HA.com

rare pulps

The Shadow No. 1

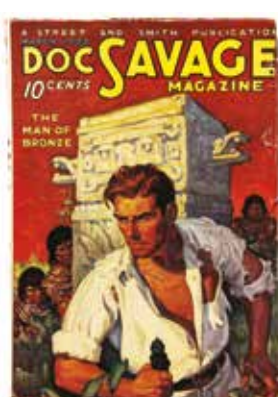
Classic 1932 edition among scores of rarities offered at auction dedicated to influential fiction magazines



Weird Tales #1
(Popular Fiction, March 1923)
Second-State Copy, VG+
Estimate: \$15,000-\$25,000



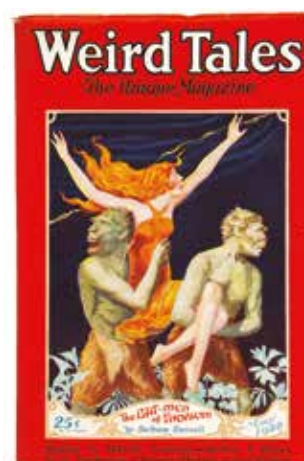
The Shadow #1
(Street & Smith, 1931) FN-
Estimate: \$60,000-\$100,000
From the Collection
of Richard Falco



Doc Savage #1
(Street & Smith, March 1933) VG/FN
Estimate: \$25,000-\$40,000
From the Collection
of Richard Falco



The mysterious Shadow was a cover fixture by 1940.



Pulp artist Margaret Brundage's *Weird Tales* file copies, including this May 1928 edition, are being offered.

There's no doubt that the Shadow is among the most influential characters in detective and superhero fiction, originally created as the mysterious narrator of a radio program in 1930. "Who knows what evil lurks in the hearts of men?" fans heard as each show began. "The Shadow knows!"

The character soon was developed and given his own pulp magazine, with the first issue hitting newsstands in 1931. It was an instant hit, with the series running for 325 issues over 18 years. Batman co-creator Bill Finger later acknowledged that his first Batman script was a takeoff on a Shadow story.

Over the decades, the Shadow spawned television shows, movies and comic books. The caped crimefighter would inspire other pop-culture favorites: Alan Moore's *V for Vendetta*, Disney's *Darkwing Duck*, and the crime-fighting hero Silver Shroud in the *Fallout 4* videogame.

A copy of *The Shadow* #1 is being offered in Heritage's upcoming rare pulps auction. "It is easily the nicest example offered at auction by anyone," says Heritage Auctions pulp specialist Rick Akers. "The only other copy auctioned by Heritage

was a brittle fair-condition copy in 2010. This issue in this condition is among the rarest among pulp collectibles."

This debut issue features the Chinatown murder mystery "The Living Shadow" by writer Walter B. Gibson. The Shadow character himself became a cover regular by the March 1932 issue.

Numerous other pulp rarities from noted collector Richard Falco are featured in the auction, including the complete run of *Doc Savage*, from 1933's first issue.

Also offered are 19 *Weird Tales* file copies from the collection of illustrator and painter Margaret Brundage (1900-1976), who created most of the *Weird Tales* covers between 1933 and 1938. "These copies are not only among the finest copies I have ever seen," Akers says, "but they belonged to one of the hobby's most important artists."

The auction is the second Heritage event exclusively dedicated to pulp rarities, Akers says. The category has shown remarkable growth in the past year. "The pulp market," Akers says, "offers collectors a great combination of scarcity, literary interest and artistic merit."

EVENT

**RARE PULPS AND COLLECTIBLES
ONLINE AUCTION 40173**
May 20, 2021
HA.com/40173a

INQUIRIES
Rick Akers
214.409.1665
RickA@HA.com

events

Tiffany Studios Leaded Glass and Patinated
Bronze Nasturtium Lattice Floor Lamp, circa 1910
63¾ x 26½
Estimate: \$80,000-\$120,000
Lalique & Art Glass Signature® Auction 8040
Dallas - HA.com/8040a



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Online Auction 23164
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Month-long Online Auction
40168
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Signature® Auction 8039
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CENTRAL STATES
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Signature® Auction 3582
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PRINTS & MULTIPLES
Monthly Online Auction 18169
HA.com/18169a

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Signature® Auction 8042
HA.com/8042a

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Special Monthly Auction 60198
Modern Collectibles
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Signature® Auction 8030
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COLLECTION
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Auction 61207
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Special Online Auction 15160
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MAY

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HA.com/5518a

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WORLD COINS
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HA.com/3091a

URBAN ART
Monthly Online Auction 16170
HA.com/16170a

SPRING SPORTS
Catalog Auction 50041
HA.com/50041a

AMERICAN ART
Signature® Auction 8043
HA.com/8043a

IN FOCUS: PICASSO
CERAMICS
Monthly Online Auction 11165
HA.com/11165a

PHOTOGRAPHS
Monthly Online Auction 14170
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Signature® Auction 8044
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CONTEMPORARY ART
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ART OF ANIME
Signature® Auction 7254
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All dates, locations and auctions subject to change after magazine goes to press. All auctions subject to conditions as printed in catalogs.

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& RELATED MAGAZINES
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Pulps

Rick Akers
214-409-1665
RickA@HA.com



Trini Lopez's blend of American folk, Latin and rockabilly music "captivated listeners worldwide," *The New York Times* said after the star passed away in August 2020. This autographed 1960s-era publicity photo went to auction in 2015.

Trailblazing Trini

Lopez escaped poverty to become a Hollywood legend with international hit 'If I Had a Hammer,' and appearance in 1967 war film '*The Dirty Dozen*'

Story by Robert Wilonsky
Photographs by Mark Davidson

Trini Lopez first appeared in the pages of his hometown newspaper on Feb. 13, 1953, his name listed among those scheduled to perform at the fourth anniversary celebration for the Spanish Club of Dallas. At the time, Trinidad Lopez III was 15 years old, a student about to drop out of Crozier Technical High School. He was not yet a protégée of Buddy Holly and Frank Sinatra, a topper of pop charts, a friend of the Beatles and Elvis Presley, a performer on *The Ed Sullivan Show*, a guest on *What's My Line?*, on the cover of *Time*, or a member of *The Dirty Dozen*.

In time, his stardom afforded him a home in Palm Springs, Calif., where he lived for decades and filled the sunbaked space with a lifetime of memories – all of which, including photos, guitars, costumes, awards and annotated movie scripts, are coming to Heritage Auctions' May 1-2 Entertainment & Music Memorabilia auction. Even Lopez's beloved home is scheduled to be offered by Heritage on April 13.



Gold and platinum records, plus numerous personalized photographs from U.S. presidents, decorate the walls of Lopez's home.

ROCK HITS FROM FOLK SONGS

In the early 1950s, Trini Lopez was just a kid living on a street called Alamo in a part of Dallas called Little Mexico, “a black and Mexican ghetto,” he told me years later, where “the Mexicans were killing the blacks and the blacks were killing the Mexicans.” Lopez liked to tell stories about where he came from, to talk about how all of his neighborhood pals “ended up dead from shotgun wounds or ended up in prison,” if only to underscore the extraordinariness of his journey from barrio to Palm Springs, his ascension from hellraiser to hero.

Lopez sang everything. Made rock hits of folk songs. Endured cruelty. Designed a guitar still favored by modern rockers. Befriended legends only to become one himself.

And so it's little wonder that when he died in August 2020 at the age of 83 from complications related to COVID-19, his passing garnered worldwide headlines, from *Rolling Stone* to the BBC to his hometown *Dallas Morning News*. *The New York Times*' headline honored Lopez as a “Singing Star Who Mixed Musical Styles.”

No less than Foo Fighters frontman Dave Grohl took to Twitter to honor Lopez's “beautiful musical legacy.” He wrote, too, that the son of Little Mexico “unknowingly helped shape the sound of the Foo Fighters from day one,” courtesy the red 1967 Trini Lopez signature guitar Grohl has played on every one of the band's albums.

“I was always amazed by his mind,” says his nephew Trini Martinez, formerly drummer in the acclaimed, influential

band Bedhead. “There are so many songs he could just perform. He had perfect pitch, and got bored really quick. He wasn't afraid to change it up. And then he developed his own sound with more rhythm – the Trini Beat is what they called it. He dug into it. That's the best way I can put it. He owned it. My uncle wasn't afraid to rock, and he rocked the way he wanted to. People knew early he was going to be someone.”

As early as 9 years old, in fact, when young Trini occasionally accompanied his sister Lucy on stage at St. Ann's Catholic School in Little Mexico. But the family would often leave Texas for long spells to pick tomatoes for 16 hours a day in faraway states. On the long drives the boy taught himself to play guitar, when his hands weren't sore from the work.

As Lopez liked to tell it, his father, who had been a singer, actor and dancer from Moroleón, Mexico, bought 12-year-old Trini a \$12 pawn-shop guitar to keep the boy out of trouble. It was a black acoustic made by Gibson, the very company for which Lopez would famously design electric guitars, in standard and deluxe models, in the early 1960s. In countless ways, that Gibson changed his life.

“All of my friends were mad at me, 'cause I wouldn't go running around with them all over the place,” Lopez said when we spoke 15 years ago. “I was practicing at home 'cause I fell in love with the guitar right away. I fell in love with music right away, so thank God that I did that.”

SLOW CLIMB TO FAME

By the time he was 15, when his name first appeared in *The Dallas Morning News*, Lopez was listening to and falling in love with Little Richard, B.B. King, Clarence “Gatemouth” Brown, Fats Domino and, of course, Elvis Presley, one day to become Lopez’s nearby neighbor in Palm Springs. “I knew that if I just played Mexican music,” Lopez once said, “I wasn’t going to go anywhere.”

He dropped out of Crozier Tech to help support the family, and spent the next decade making the long, slow climb to fame. He performed on local-TV dance-party shows, played benefits and fundraisers, and got gigs at Dallas nightclubs and hotel ballrooms. His nephew Robert Diaz recalls the family going to see his uncle’s combo play at shopping-center ribbon-cuttings around Dallas.

“Mother would get teary-eyed, and Dad would stamp his foot to the beat, so happy for his brother-in-law,” Diaz says. “He would wink at us as he sang. We all got into the music. My heart throbbed. He had us all in the palm of his hands. It was just an exciting time.”

But Lopez’s success was anything but guaranteed in a city where black and brown were, and remain, segregated and strangled by the redline of racism – “and we were just *Mexicans*,” Diaz says, “or at least that’s how people identified us.”

Among them was Buddy Holly’s legendary producer Norman Petty, who, at Holly’s insistence, invited Lopez and his all-White combo to record at his studio in Clovis, N.M., for Columbia Records. The way Lopez and his family tell the story, Petty pulled aside the members of the band, then called the Big Beats, and convinced them they should sing, not Lopez.



The upcoming auction includes several pieces from Lopez’s wardrobe, including the brass studded wool suit he used on stage for numerous worldwide appearances



A photograph of Trini Lopez with Frank Sinatra and several awards displayed in the singer’s California home.



The walls of Trini Lopez’s California home were covered with personal photographs, including an image of Lopez with the Beatles (at the Olympia theater in Paris in 1964) and a photo personally signed to Trini from Elvis Presley.

“They all conspired against me,” Lopez once told interviewer Gary James. “The guys were all jealous of me anyway ’cause the girls used to like me very much. They didn’t let me sing, so we did nothing but instrumentals. I couldn’t believe it. I cried myself to sleep for two weeks while we were recording.”

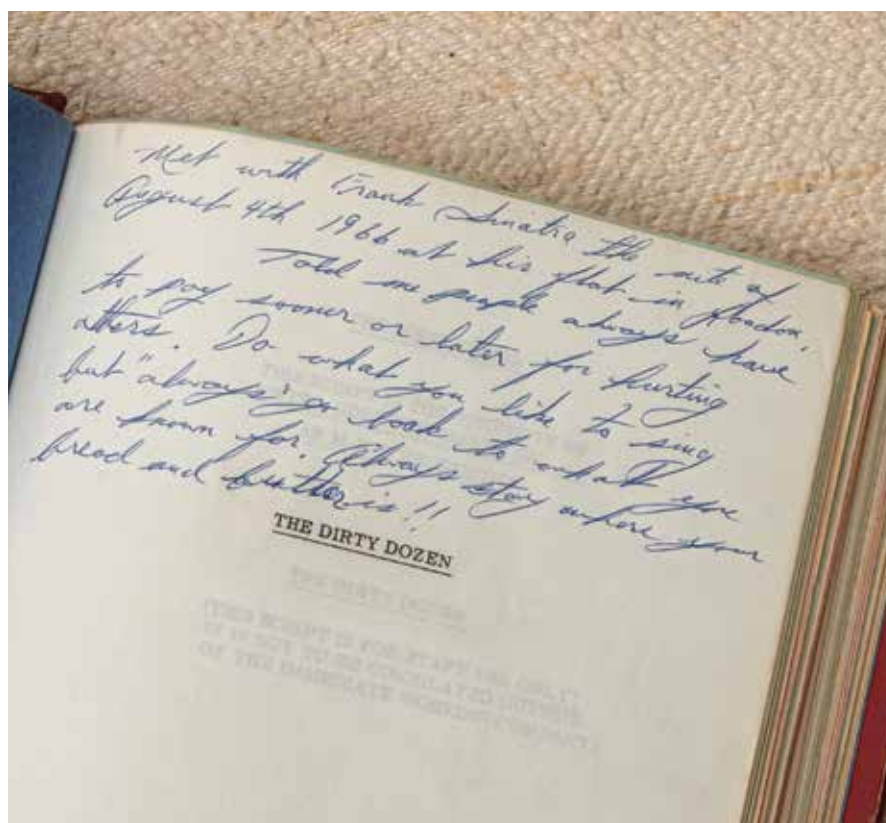
The Big Beats released only one single, “Clark’s Expedition/Big Boy,” in 1957. In later years, Lopez often described Petty as a “redneck.” Lopez wound up breaking up the band after driving the members back to Dallas, as though he were their chauffeur.

“That broke his heart,” Diaz says.

Lopez got his very first solo recording deal in 1958, with Dallas-based Volk Record Company. And despite the hometown acclaim beginning to pile up in *The Dallas Morning News*, which chronicled his every doing, the label’s owner asked him to change the Lopez to something else. Of course, he refused.

“I was proud of my heritage, always will be,” Lopez once recounted during an interview for Gibson guitars. Upon the occasion of his 80th birthday, Lopez told *The Dallas Morning News*, “I’m proud to be a Mexicano.”

“The Right to Rock/Just Once More” was his sole Volk release.



Lopez’s personal script for *The Dirty Dozen* shows the performer’s handwritten notes on the title page – “Met with Frank Sinatra on the night of August 4th 1966 at his flat in London. Told me ... Do what you like to sing, but ‘always’ go back to what you are known for.”



Among the items in the Trini Lopez home is a bust of John F. Kennedy by Robert Berks, gifted by President Lyndon Baines Johnson, who had served as the senator from Texas.

The next year he signed to legendary King Records out of Ohio, the one-time home of hillbilly music that eventually turned its ear toward R&B and a nascent sound called rock ’n’ roll. Lopez recorded about a dozen singles for King, among them a cover of the 1940s country hit “Don’t Let Your Sweet Love Die” that went to No. 1 in his hometown, but nothing hit big. Only years later, after he became a chart-topper on Frank Sinatra’s label, did King push his cuts on two full-length records that eventually became collectors’ items.

In 1960, he briefly flirted with becoming Buddy Holly’s replacement as the Crickets’ frontman; there were even stories in the paper about how students at Crozier Tech were “glowing with pride” over the move. But Lopez passed; later he would say it was because the Crickets were living high off royalty checks and “weren’t in a hurry to get going.” And he was. Lopez had paid his dues. No more waiting.

By 1961, he was living in Los Angeles, with a regular stint at Ye Little Club in Beverly Hills and, later, the jazz and rock club P.J.’s on Santa Monica Boulevard. Singer Nino Tempo was so enamored of Lopez he brought composer and arranger Don Costa to see him one night; Costa became such a fan he introduced Lopez to his boss, Frank Sinatra, who caught the act and had Lopez signed to his upstart Reprise Records.



Trini Lopez's Palm Springs, Calif., modernist estate will be auctioned by Heritage on April 13, 2021.

PART OF POP VERNACULAR

The kid from Little Mexico by 1963 was a worldwide sensation thanks to a record called *Trini Lopez at PJ's*, his first official record – the one with “If I Had a Hammer,” which topped the charts in more than three dozen countries, and his clap-along covers of Ritchie Valens’ “La Bamba” and “America” from *West Side Story*. The live album, which still swings harder than Mickey Mantle, sold more than 1 million copies.

By January 1964, Lopez was playing in Paris with some touselled up-and-comers from England billed as Les Beatles. For three remarkable weeks, Lopez, French chanteuse Sylvie Vartan, Paul McCartney, John Lennon, George Harrison and Ringo Starr shared a bill and the stage at the Olympia Theatre, a legendary stint documented in fab photos republished endlessly upon Lopez’s death in the summer of 2020.

From then on, Lopez was part of the American pop vernacular – music phenom, a television regular, guitar designer, magazine

cover material, movie star, ubiquitous, adored. Some knew him as the singer of “Lemon Tree”; others, as the soldier killed off far too early in director Robert Aldrich’s 1967 film *The Dirty Dozen*.

Lopez often told the story of why he exited the movie prematurely, costing him the role of hero at film’s end – because Sinatra strongly suggested it, let’s say, so his singer could return to the recording studio where he belonged. Indeed, Lopez kept in his Palm Springs home his leather-bound *Dirty Dozen* script, in which he wrote about going to see Sinatra at his London flat on Aug. 4, 1966.

Lopez wrote that Sinatra “told me people always have to pay sooner or later for hurting others,” referring to the fact the movie shoot had fallen several months behind schedule. “Do what you like ... but ‘always’ go back to what you are known for,” Lopez wrote. Sinatra had advised the kid from Dallas to “always stay where your bread and butter is!!”

In the end, it's what separates the famous from the immortal.



Trini Lopez's personal "signature" guitar – from two models he designed for Gibson in the early 1960s – is among the auction lots. The guitars are sought out by professional musicians to this day.



Trini Lopez's nephews (from left) Robert Diaz, Trini Martinez, Salvador Martinez and Joseph Henry Martinez at their uncle's California home.

And so he did: Lopez seldom ventured back to a screen of any size, unless it was to perform for Ed Sullivan, let celebrity guests guess his identity on a quiz show, host a one-shot variety show for NBC with the Ventures as his backing band or, yes, guest-star on *Adam-12*. Instead, he recorded dozens of albums, stacked up numerous legislative and humanitarian honors and was even named a Goodwill Ambassador for the United States.

Soon, Lopez will be the subject of a documentary of his life that was cut short by his death; perhaps, too, his long-promised autobiography will also finally see publication. But the work, eternally youthful and ebullient and crackling, endures, far longer than mere renown ever could. In the end, it's what separates the famous from the immortal.

"Listening to his music when I was a kid, there was an electric thing that happened with me," says his nephew Trini Martinez. "I wanted to do that, to create that electricity. To all of us, he was like a hero. Not just because of the music or his celebrity, but because he was giving and very loving and took time out for us as a family. He would come home for the holidays, and it was awesome. We would go to the airport to pick him up, and when he walked in, people noticed. It was like, *Wow*."

ROBERT WILONSKY *is a staff writer at The Intelligent Collector.*

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Beyond Baseball

Sure, America's Pastime remains king of the hill, but ice hockey and basketball are winning attention from serious collectors, too

By Steve Lansdale

For years, the booming sports collectibles market has been centered on baseball cards and related memorabilia. The most serious of collections were built around equipment, cards and photos of the game's immortals, players like Babe Ruth, Mickey Mantle, Hank Aaron, Willie Mays and Sandy Koufax – and with good reason.

Generations of collectors grew up hearing tales of the game's biggest stars, figures who were idolized by previous generations.

Times have changed.

Baseball still is the dominant sport in the hobby, and prices reflect that. But the notion that top auction results – those in the six- and seven-figure range – are limited solely to the heroes of the diamond is no longer accurate.

That is not to suggest that baseball collecting has slipped – it has not. Artifacts from America's Pastime continue to bring exceptional results. But more than ever, other sports are drawing attention – and sizeable

bids – from the most serious collectors.

Heritage Auctions, the world's leading sports auctioneer, enjoyed another tremendous year in 2020, thanks in large part to a trove of baseball memorabilia unmatched anywhere in the world. But the days in which baseball dictated the entire auction market are over. Mementos from other sports have enjoyed a massive surge in desirability and, therefore, in prices paid at auction. Basketball led the way, but hockey produced a couple of the top results for the year, including the top result for any sports lot in 2020.

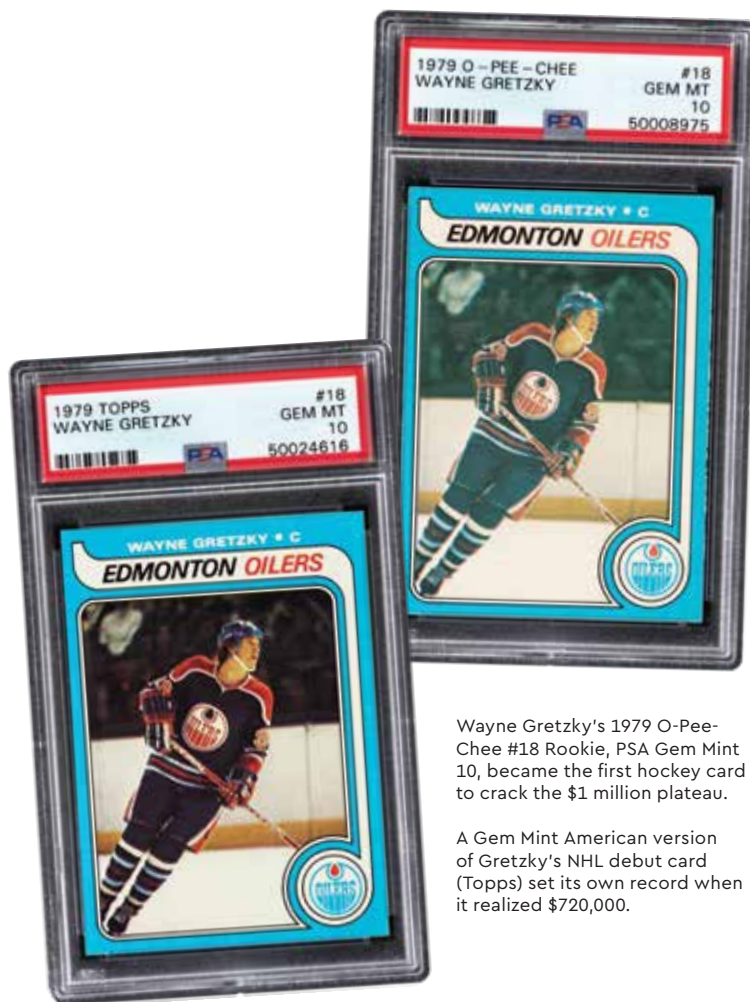
“While our hobby was heavily focused on vintage baseball collectibles in the past, 2020 has ushered in a new era where we are now seeing other sports as well as modern-era cards regularly commanding six and seven-figure price tags,” says Chris Ivy, Heritage's director of sports auctions. “A new generation of deeply engaged collectors is rising up and jumping in with both feet, bringing the promise of a bright future for this hobby in the decades to come.”

Wayne GRETZKY

The player known simply as “The Great One” produced the greatest result for any sport at Heritage Auctions in 2020 when a 1979 Canadian O-Pee-Chee Wayne Gretzky #18 Rookie PSA Gem Mint 10 sold for \$1,290,000, becoming the first hockey card to crack the \$1 million plateau. The result, brought by one of just two known to carry a Gem Mint 10 grade from Professional Sports Authenticator, nearly tripled the previous record of \$465,000 that was set four years ago.

A Gem Mint-condition American version of Gretzky’s NHL debut card set its own record in December when a 1979 Topps Wayne Gretzky #18 Rookie PSA Gem Mint 10 found a new home at \$720,000, more than three times the previous record. The full population of Topps exemplars housed within a PSA slab is about 500 larger than O-Pee-Chee slabbed cards, but each issuing body has just twice achieved the grading service’s highest honor, so a smaller percentage of the Topps Gretzky rookie has been showcased beneath a Gem Mint 10 label than the O-Pee-Chee.

Other than Gretzky, however, the top non-baseball lots are dominated by basketball, the popularity of which has soared like a buzzer-beating heave from mid-court.



Wayne Gretzky's 1979 O-Pee-Chee #18 Rookie, PSA Gem Mint 10, became the first hockey card to crack the \$1 million plateau.

A Gem Mint American version of Gretzky's NHL debut card (Topps) set its own record when it realized \$720,000.



Michael Jordan's 1986 Fleer #57 SGC Pristine 10 set a world record when it sold for \$420,000.

Michael JORDAN

Not surprisingly, the lots from the hardwood were led by the former star many still consider the greatest player ever to suit up. A 1997 Metal Universe Michael Jordan (Precious Metal Gems - Green) #23 PSA Authentic, of which just 10 were made, rose like His Airness soaring to the rim when it realized \$915,000, nearly doubling its pre-auction estimate. That’s more than twice the price paid in August when Heritage sold the only known Jordan 1986 Fleer rookie card graded Pristine 10 for \$420,000, a world-record price for Jordan’s debut.

A 1986-87 Michael Jordan game-worn Chicago Bulls uniform prompted nearly 40 bids before it finished at \$480,000. The jersey and shorts were photo-matched to five games between November 1986 and March 1987, during the season that was his most prolific as a scorer, as he averaged 37.1 points per game.

A 1986 Fleer Michael Jordan #57 SGC Pristine 10 set a world record in August when it sold for \$420,000, more than four times the previous record of \$96,000 that was set just three months earlier. The card was the only 1986 Fleer Michael Jordan #57 graded a Pristine 10 by SGC, its desirability enhanced by the prestigious Gold Label.

LeBron James' first season
2003-04 Upper Deck
Exquisite Collection
Rookie Patch Autograph
card sold for \$264,000.



LeBron James' 2003
Bowman Chrome Rookies
& Stars (Chrome Gold
Refractor) #123 PSA Gem
Mint 10 sold for \$288,000.



A 2004 Topps
Chrome LeBron
James (Superfractor)
#23 PSA Gem Mint 10
drew a winning bid
of \$720,000.



A 1986-87 Michael
Jordan game-worn
Chicago Bulls uniform
realized \$480,000.



Michael Jordan's 1997 Metal Universe
(Precious Metal Gems - Green) #23
PSA Authentic sold for \$915,000.

LeBron JAMES

Featuring the greatest current player, and the most popular challenger to Michael Jordan's title as the greatest player of all time, a 2004 Topps Chrome LeBron James (Superfractor) #23 PSA Gem Mint 10 drew a winning bid of \$720,000 in Heritage Auctions' October 2020 Michael Jordan & Basketball Icons Sports Catalog Auction. The 2004 Chrome collection, which was actually released in February 2005, is widely regarded as one of Topps' most iconic modern basketball sets. This King James card is a second-year card, as quintessential as any rookie-year offering, and literally one of a kind.

A 2003 Bowman Chrome Rookies & Stars LeBron James (Chrome Gold Refractor) #123 PSA Gem Mint 10 brought nearly five times its pre-auction estimate when it closed at \$288,000. The last of just 50 produced, this card is virtually flawless and therefore received a perfect Gem Mint rating, one of just eight to achieve that lofty status.

The future of the Cleveland Cavaliers, and the NBA, changed forever when the draft lottery gave the team the chance to land the greatest player in the history of Ohio. James' first season yielded this 2003-04 Upper Deck Exquisite Collection LeBron James Rookie Patch Autograph #78 BGS Mint 9-10, which brought \$264,000. One of just 99 made with a patch of a game-worn jersey and a blue signature, it was inserted into boxes in the Upper Deck Exquisite Collection, which prompted skeptics to mock the initial \$500 price. Such cards are considered the most desirable of all James rookies.

Kobe BRYANT

Among the most unique lots sold in 2020 was a 2016 Kobe Bryant Number “8” Staples Center hardwood used in his historic 60-point farewell game, which realized \$631,000, far surpassing its pre-auction estimate of \$500,000. The section of the floor on which Bryant rose to hoops legend status includes four panels, each measuring four by eight feet, and was removed from the Staples Center shortly after he capped off his iconic career with a 60-point farewell performance April 13, 2006. The corresponding section, on which he signed the No. 24, is on display at the Lakers’ practice facility.



Kobe Bryant's Number “8” Staples Center hardwood used in his historic 60-point farewell game realized \$631,000.

Giannis ANTETOKOUNMPO



Just as he has crashed into the rarified air previously controlled by the likes of Jordan and James, a 2013-14 Panini Prizm Giannis Antetokounmpo (Autograph Prizms Black) #33 (1/1) BGS 9.5 Autograph 10 joined the ranks of the hardwood collecting elite when it sold in December for \$384,000. Reflecting the boom of the modern card collecting market, this card has been called the finest Antetokounmpo representation ever produced, and arguably the finest modern trading card that exists, only in part because of its exquisite condition and the coveted Antetokounmpo signature.

Giannis Antetokounmpo's 2013–14 Panini Prizm (Autograph Prizms Black) #33 (1/1) BGS 9.5 Autograph 10 realized \$384,000.

1986 Fleer BASKETBALL SET

Featuring arguably the only lineup that could challenge the original Olympic Dream team, a 1986 Fleer Basketball Cards & Stickers Complete Set (132+11), all graded PSA Gem Mint 10, scored big when it finished at \$216,000. The names in the set read like a roster of basketball Hall of Famers, including Jordan, Charles Barkley, Patrick Ewing, Karl Malone, Hakeem Olajuwon, Magic Johnson, Julius Erving, Larry Bird and Kareem Abdul-Jabbar. The set is, simply, the most coveted basketball set of the modern era.

STEVE LANSDALE is a staff writer at Heritage Auctions.



A 1986 Fleer Basketball Cards & Stickers Complete Set, all graded PSA Gem Mint 10, scored big when it finished at \$216,000.

Other Top Performers

While Wayne Gretzky and NBA superstars claim the top results among non-baseball collectibles, it would be inaccurate to suggest that other sports did not also thrive at Heritage Auctions in 2020. Other top lots to cross the block included:



Patrick Mahomes II
2016 Panini Select '17 NFL Draft XRC Patrick Mahomes II Gold Prizm Redemption #2
PSA Gem Mint 10
Sold for: \$192,000

FOOTBALL



Josh Gordon
2018 New England Patriots Super Bowl LIII Championship Ring presented to wide receiver Josh Gordon
Sold for: \$138,000



William Perry
1985 William "Refrigerator" Perry Super Bowl XX game-worn and signed Chicago Bears rookie jersey
Sold for: \$63,000



Scott Norwood
1990 Scott Norwood Super Bowl XXV game-worn Buffalo Bills jersey
Sold for: \$52,800

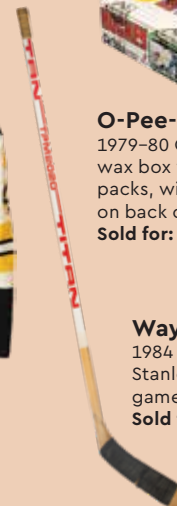
HOCKEY



Bobby Orr
1970-71 Bobby Orr game-worn Boston Bruins jersey
Sold for: \$150,000



O-Pee-Chee Wax Box
1979-80 O-Pee-Chee hockey wax box with 48 unopened packs, with Gretzky rookie on back of pack
Sold for: \$252,000



Wayne Gretzky
1984 Wayne Gretzky Stanley Cup playoffs game-used stick
Sold for: \$66,000

Latin American

TREASURES.

THESE 10 INCREDIBLE COINS
SHOWCASE THE AMAZING RANGE
OF STYLES AND DENOMINATIONS
IN THIS POPULAR CATEGORY
OF NUMISMATICS

By Zach Beasley

Latin American coins give collectors the chance to hold in their hands artifacts that represent the expansion, migration and evolution of European cultures in the New World. The discovery of gold and silver in Central and South America brought about mints that created excellent monetary works of art featuring local motifs.

The following are 10 incredible examples Heritage Auctions has sold over the past three years, chosen to showcase the amazing range of styles and denominations this immensely popular category of numismatics provides.



BRAZIL, JOÃO PRINCE REGENT, GOLD INGOT OF VILA RICA, 1814

Kurt Prober's massive research on Brazilian gold ingots produced in the nine foundries includes 43 specimens produced at Vila Rica. The vast majority of these ingots range from 20 to 50 grams in weight with four specimens over 100 grams. This ingot, at 217.90 gm, is the heaviest of all Vila Rica ingots by nearly 80 grams. For a period in the colonial history of Brazil, in addition to coins, gold ingots and bars circulated as legal tender. Legislation was passed to control the circulation of powder gold and to tax it at regional foundries that were initially established in the 1770s. As the ingots were produced, they received marks that would identify the foundry, year, sequential production number, the assayer's monogram, the fineness of the gold and the weight. This beautiful ingot, the second most valuable Brazilian lot Heritage has ever sold, realized \$264,000 in January 2018.



MEXICO, CHARLES AND JOHANNA "EARLY SERIES" RINCÓN 8 REALES, circa 1538

Once considered to be a purely conjectural piece, this earliest of crown-sized coins struck in the New World – just two years after the establishment of the mint (later Mexico City) by royal charter in 1536 – represents a minuscule group of just three known pieces recovered from the shipwreck of the *Golden Fleece* (sunk c. 1550) in 1990, and sold at public auction in 2004, 2006 and 2014, respectively. Aside from the unabashed illiteracy of the legends (a sign that these early pieces were produced by native, New World mint workers), this issue bears several other key clues to its early production, including the older, Gothic style of numerous letters in the legends, most particularly the M mintmarks on either side of the crowned royal shield of Spain, while the remainder of the orthography conforms to “new” Latin lettering. From a more world-historical perspective, while this initial experiment aimed at a colonial crown-sized silver coinage initially failed, such experimentation conformed with and reflected Spain's newfound wealth and domineering aspirations at the dawn of the 16th century. Perhaps planned as the potential backbone of a nascent colonial empire, this issue proudly asserts Spain's central position in the world political order, conveying via the motto between the Pillars of Hercules – the old border of the known world – PLVS (“beyond,” in direct defiance of the ancient motto *Ne Plus Ultra*, nothing further beyond) that the new superpower was no longer to sit idly on the edge of global affairs. This legendary first “Dollar” of the Americas realized \$528,000 in August 2018.



**COLOMBIA, GRANADINE CONFEDERATION,
GOLD 20 PESOS, 1859-BOGOTA**

Certified by NGC as MS63, this is the single highest graded example of this majestic Colombian rarity by PCGS or NGC. According to numismatic researcher Jorge Emilio Restrepo, just eight examples of this first-year type are known. This lovely specimen sold for \$22,800 in January 2020.

VENEZUELA, REPUBLIC 5 REALES, 1858-A

Struck at the Paris mint, this simply stunning MS64 example of this rare and highly popular type currently holds the title as the single finest graded example seen by either NGC or PCGS. The previous Mint State example to cross the auction block was in 2014 as part of the Lissner Collection, where an MS62 certified offering hammered at \$18,000. This superior specimen brought \$23,400 in August 2020.



**COSTA RICA, CENTRAL AMERICAN REPUBLIC,
GOLD 8 ESCUDOS, 1833 CR-F**

A true treasure of the Latin American series, offering the iconic radiant sun, mountain and Ceiba tree motifs in their full Mint State glory, gold issues of the now-defunct Central American Republic (which consisted of the present-day countries of Costa Rica, El Salvador, Guatemala, Honduras, Nicaragua and the southern Mexican state of Chiapas) remain widely recognized and sought-after by collectors for their combined rarity and visual allure. This NGC certified MS61 example realized \$33,600 in January 2020.



**ARGENTINA, RIO DE LA PLATA
GOLD 8 ESCUDOS, 1832/1 RA-P**

The “Sun Face” motif on Latin American coinage is immensely popular with collectors and this issue is no exception. Along with the immediately recognizable features from the Argentinian flag and coat of arms, the reverse has an interesting overdate. The Jansen reference guide theorizes that there was only one reverse die for this issue, and it features a small protrusion above and around the “2,” meaning the die from 1831 was re-worked for 1832. This lovely specimen sold for \$43,200 in January 2020.



BOLIVIA, PHILIP IV 'ROYAL' 8 REALES, 1652 P-E

An exceptional example of the rare and popular Galano cob issues of Potosi, and at MS63, in all probability the finest example of the denomination for the numismatically significant “transitional” series period. “Royal” 8 Reales were minted from carefully engraved dies on specially prepared flans. However, the original purpose of these iconic works of art is unclear. This ex-Millenia Collection example brought \$42,300 in January 2017.





GUATEMALA, REPUBLIC GOLD 20 PESOS, 1878-F

The “F” on this series is for Johann Baptist Frener, the Guatemala Mint’s director and main engraver at the time. Of Swiss origin, Frener was instated as the main engraver of the Guatemala Mint by strongman Rafael Carrera, and began to show his talent starting in 1859. His beautiful rendition of the Guatemalan coat of arms depicting the Quetzal bird on the reverse was used in most of that nation’s coinage starting in 1872, and the design is still seen on coinage today. This NGC certified MS62 specimen realized \$40,800 in January 2019.

SPAIN, PHILIP V GOLD 8 ESCUDOS, 1708 (AQUEDUCT)-Y

Of the utmost rarity, this incredible Segovian 8 Escudos is from the first year of production for the series. Struck only in 1708 and 1717, before the established issue began in 1721, these initial types are considered trials by some and, when examining the fantastic die arrangement and quality of this specimen, this is not difficult to believe. The fact that this very coin is the plate in so many references (KM277; Cal-150; Onza-453; Chaves-695) should serve as testament to its beauty, and without a doubt few can represent the type so finely as this. This marvelous piece brought \$114,000 in January 2020.



CURACAO, BRITISH OCCUPATION, GOLD COUNTERSTAMPED 6 PESOS, circa 1815

This magnificent revalued example displays five different stamps and one cross-shaped test punch on the obverse, together with one stamp and a test punch on the reverse, all on a genuine clipped Maria I & Pedro III gold 6400 Reis 1781 from Brazil. One of the rarest and most significant West Indies countermarked issues, and reportedly one of just two traced examples of this type bearing six countermarks rather than five by both the Pridmore and Gordon reference guides. According to Pridmore, who mistakenly placed the issue under c. 1799 and the order of Governor J.K. Lauffer, these Brazilian gold pieces were counterstamped in order to distinguish them from clipped, debased and light-weight plugged 6400 Reis, a program which likely took place c. 1814 following a general increase in the value of the dollar of the British Windward Islands and an order to supply for a shortage of small change under Governor John Hodgson. The only specimen of this type Heritage Auctions has ever offered, this fascinating rarity brought \$144,000 in August 2020.



ZACH BEASLEY, *senior numismatist in the World & Ancient Coins department at Heritage Auctions, has written for Celator magazine, for which he won a Numismatic Literary Guild award.*

EVENTS

**WORLD & ANCIENT COINS
PLATINUM NIGHT AUCTION 3091**
May 5-7, 2021
Online: HA.com/3091a

**SPECIAL COLLECTION OF
ANCIENT COINS, PART II,
ONLINE AUCTION 61210**
May 16, 2021
Online: HA.com/61210a

INQUIRIES
Cristiano Bierrenbach
214.409.1661
CrisB@HA.com



Mike Glad began collecting original anime art back in 1988, when there was little collector interest in the field outside of Japan.



ANIME MASTERS

Film producer Mike Glad has amassed original art by some of the field's greatest creators. Now it's heading to auction.

By Steffan Chirazi • Portrait by Scott McCue

When he was a kid, Mike Glad collected stamps, but he never had enough money to specialize. “I had a world collection,” the collector, photographer and Oscar-nominated film producer says with a laugh from his California home.

“You could buy 500 different worldwide stamps for two dollars. You’d then go home, spread them out on a table and start looking through your stamp album. When you found a picture of one of these stamps in your album, you got excited. It was a very, very wonderful moment.” Mike is remembering his earliest forays into the world of collecting, one which has seen him ascend from a youthful enthusiast to a collector recognized as having the most comprehensive collection of animation art in the world.

It’s his Japanese animation collection that will receive the plaudits at Heritage Auctions’ animation art auction scheduled for May 14-16, 2021, and thus it is the focus of our discussion.

“The Glad Anime Museum Collection, which has traveled from museum to museum globally, is one of the single most important anime animation art collections ever brought to market” says Jim Lentz, animation art

specialist at Heritage Auctions. “I have never seen so many A-plus titles/properties with so many A-plus images ever assembled in one collection. We expect some genuine global excitement once these images are shown to the world.”

The Mike Glad anime collection first began back in 1988. Hungarian animator and studio owner John Halas had organized a traveling art show called “Masters of Animation,” based around his book of the same name. Glad and his wife Jeanne had dinner with Halas. Glad asked Halas whether he would share the addresses for all the principal animators in his book, and Halas remarkably agreed. Glad then wrote to all the animators asking for definitive samples of their work. One of those who replied was Osamu Tezuka (1928-1989), the celebrated artist, cartoonist and animator today known as “the Father of Manga.”

“Ultimately, he sent me two Astro Boy pieces and a Phoenix piece. His artwork made me curious about the ignored anime,” explains Glad. “In the late 1980s, the major production houses in the United States had no

interest in distributing or dubbing anime films, period. The late Carl Macek, producer of the animated TV series *Robotech*, considered a real touchstone for anime’s fandom in North America, and Jerry Beck, a prominent American animation historian, formed the company Streamline Pictures and signed a domestic deal to produce *Akira*, the smash hit in Japan.”

During this process, Beck thought it would be interesting to have an *Akira* cell on their office wall, and reached out to the original Japanese production company. “They told him they had all of the *Akira* production materials and it was about to be destroyed,” Glad recalls. “Due to his initiative, Streamline received all the cels, backgrounds and production notes on *Akira* for the cost of shipping. Later, Beck complained about his effort moving heavy boxes upstairs from the street to their office. What? When he opened the boxes, he discovered some of the amazing pan backgrounds were packing materials! Incredible.”

Glad is clear as to what anime art adds to a collector’s arsenal.



1998 *Pokémon: The First Movie*
Production Cel on Master Background
Estimate: \$2,500-\$5,000



1987 *Robot Carnival* – Franken's Gears
 Production Cel on Pan Key Master Background
 Estimate: \$2,500-\$5,000



1988 *Akira*
 Kaneda Motorcycle Production Cel
 sequence on Key Master Background
 Estimate: \$10,000-\$15,000

“There’s the whole rich history of manga art, and the aesthetics of a Japanese cartoons are distinct,” he says. “When you see a Japanese anime character, you know that it’s anime. There’s no wondering whether Speed Racer came from Japan. You’re not going to see Snow White running around like Sailor Moon. This work broadens your collecting to a world far different than U.S. animation. Bright colors that pop envelope the young, yet the target audience is often adults. Life doesn’t always have a happy ending.”

Glad feels there is an indelible connection between the darker elements of modern Japanese history and the whole anime aesthetic.

“Often, there’s a correlation between the work and World War II, with Hiroshima and Nagasaki,” he sighs. “Many

of the writers and artists of anime were adults when the bombs dropped. This destructive power had a tremendous influence leading to another common anime theme, which is World War III. In the story, this conflict has often just ended and left a post-apocalyptic environment that is wholly engaging and visually unique. Anime is also concerned with technology and its interaction with humans. Thus, a film like *Robot Carnival*, an anime *Fantasia*, gets made.

“But when it comes to the biggest cultural influence on anime,” Glad adds, “that has to be manga. Since the 12th century, the Japanese have been absorbing multiple images telling a story. Historically, many Japanese adults have read manga on the subway going to work.”

Anime’s incredible success as an artform explains why Glad’s pieces have been exhibited in museums worldwide

– including the German Film Museum in Frankfurt, the Academy of Motion Picture Arts and Sciences in Beverly Hills, the Louisiana Museum of Modern Art in Denmark, the Museum of Fine Arts in Belgium, and Bonn Museum of Modern Art in Germany.

Asking Glad to call out the definitive characters and pieces in his collection verges on a fool’s errand given its vast scope. However, there are some key pieces to know about.

“If you’re collecting Astro Boy, there are a number of things that you might consider. Perhaps you want him flying or a black-and-white setup. You establish your criteria and then find artwork that will meet your needs. Personally, I love anything with Astro Boy.

“Another favorite of mine is Dragon Ball Z. I like one image particularly because of the exploding background, which illustrates the explosive nature of the character. There’s also *Pokémon*. Pikachu is riding in front. I don’t think the image can be topped.”

It is obviously going to be hard for Glad to give up the entire collection for auction, yet he has agreed to do exactly that.

“I wish I’d said I’m keeping five or six pieces, but I overlooked that scenario and made a commitment. I believe there are nearly 200 pieces, and I’ve told you about a couple of my favorites. Here’s another one I think is just fantastic. It’s a cel and background from a film called *The Castle of Cagliostro*, which was directed by [Hayao] Miyazaki before he had Studio Ghibli. You won’t find another image as dramatic with Lupin the principal character. You just cannot find anything like it. Did I mention the Catbus cel from *My Neighbor Totoro* or the [Katsuhiro] Otomo pencil drawing from the *Robot Carnival* end credits. Do I have to stop?”

Glad smiles warmly, a man filled with equal measures of pride and affection for his collection, knowing that there are going to be some collectors out there feeling the same joy he has felt in acquiring these works.



STEFFAN CHIRAZI is a Bay Area author whose work has appeared in a variety of international publications, including the *Metallica Club’s* *So What!* magazine, the *San Francisco Chronicle* and *Kerrang*

1963/66 Astro Boy
Original Astro Boy Model sheet
attributed to Osamu Tezuka
Estimate: \$7,500-\$10,000



“THERE’S THE WHOLE RICH HISTORY OF MANGA ART, AND THE AESTHETICS OF A JAPANESE CARTOONS ARE DISTINCT.”



1992/97 Sailor Moon
Production Cel and Master Background
Estimate: \$2,500-\$5,000

1989 *Kiki's Delivery Service*
Miyazaki Production Cel on Key
Master Background
Estimate: \$5,000-\$7,500



1989/96 *Dragon Ball Z*
Gohan Production Cel on Master
background
Estimate: \$2,500-\$5,000

1988 *My Neighbor Totoro*/
Miyazaki Mei and Satsuki
Production Cel on Key Master
Background
Estimate: \$5,000-\$7,500



EVENT

THE ART OF ANIME SIGNATURE® AUCTION 7254
Featuring the Mike Glad Anime Museum Collection
May 14-16, 2021
Online: [HA.com/7254a](https://www.ha.com/7254a)

INQUIRIES
Jim Lentz
214.409.1991
JimL@HA.com

WARNER WONDERS

Ruth Clampett, daughter of famed creator Bob Clampett, discusses why collector love for Looney Tunes, Tiny Toons and Animaniacs only grows stronger

By Steffan Chirazi



"During these trying times," says Ruth Clampett, "it's awesome to have a piece of history hanging on your wall that brings you joy and puts a smile on your face."

Speaking with Ruth Clampett is speaking with animation royalty. Her father is legendary American animation director and pioneer Bob Clampett (1913-1984), who created Tweety and was one of the fathers of Bugs Bunny, amidst incalculable achievements in the industry.

"Bob Clampett was one of the great directors in animation," says Tom Sito,

professor of animation at the University of Southern California who has worked on productions for Disney, DreamWorks and Warner Brothers. "At a time when Walt Disney was pushing the whole animation industry more towards a gentle realistic style, ... Clampett along with Tex Avery pushed their Looney Tunes in a contrasting philosophy, embracing fast-paced surreal anarchy and contemporary culture."

Ruth Clampett has been immersed in the sheer joy of this animation her entire life. In 1985, the Clampett family created the Bob Clampett Animation Foundation, selling limited edition animation from Bob's drawings. Ruth established herself as a

premier force in curating and producing pieces for the growing collectors' market, which led to Warner Brothers creating its own gallery division in 1992 and asking Ruth to be the creative design manager. In 2001, she received the license to publish fine art for Warner Brothers, and subsequently founded Clampett Studio Collections, which has become the leading light for animation art collectors interested in work from Warner Brothers, DC Comics, Hanna Barbera + MGM, Harry Potter, and Beany and Cecil.

Ruth took time to talk with *The Intelligent Collector* about the cultural significance of Warner Brothers animation. The love and pride she has in her endeavors is instantly obvious from the first words of our conversation.

What do you think was behind the resurgence of animation back in the 1980s?

I think *Who Framed Roger Rabbit* reminded adults what great entertainment animation is. It brings back the best memories from your childhood, but it's also an art form. You think of what Disney then started doing with *Beauty and the Beast* and all these different features that were really appealing to adults and kids, which then led to the animation art market exploding. What's so completely unique about original production art is that there's no other art form where you can actually own a piece of it. You actually have something that was part of the *making* of the cartoon, and was *in* the cartoon, and that in itself is so unique and extraordinary.



Animaniacs
Yakko, Wakko and Dot "Star Truck"
Production Cel Setup with Key Master
Background
(Warner Brothers, c.1993-98)
Estimate: \$750-\$1,000



Batman: The Animated Series
Production Cel with Key Master
Background
(Warner Brothers, c.1992-95)
Estimate: \$750-\$1,000



The New Batman Adventures
Batman Production Cel Setup with Key Master
Background
(Warner Brothers, c.1997-99)
Estimate: \$1,000-\$1,500



Pinky and the Brain
 "Hoop Schemes" Brain Production Cel
 Setup with Key Master Background
 (Warner Brothers, c.1995-98)
 Estimate: \$500-\$750



Freakazoid!
 Production Cel Setup with
 Master Background
 (Warner Brothers, c. 1995-99)
 Estimate: \$500-\$750



Superman: The Animated Series
 Superman Production Cel and
 Animation Drawing
 (Warner Brothers, c.1996-2000)
 Estimate: \$500-\$750



The New Batman Adventures
 Joker and Robin Production
 Cel Setup with Key Master
 Background
 (Warner Brothers, c.1997-99)
 Estimate: \$750-\$1,000



Carrotblanca
 Pepe Le Pew Production Cel
 (Warner Brothers, 1995)
 Estimate: \$750-\$1,000

Of the early '90s animation renaissance, was there a series which really grabbed your attention?

There were several, yes. Take the sheer brilliance of how Bruce Timm and the animation team approached the new Batman series. There was the unique storytelling, the amazing character design, and I always love seeing that production art. All the backgrounds were painted on black paper, and it just had this very distinct, very modern look to it which helped make the original art a huge collectible. The Batman fans are passionate, so it's exciting when we can make them happy.

Which other properties attract continual favor and excitement with collectors?

There's great love for Looney Tunes, along with Tiny Toons and Animaniacs. There's a lot of terrific humor and really funny scenes in those stories. I think the Hanna-Barbera characters are also loved, as well as their settings. Whether it was Top Cat living in this New York alley, or space-age Jetsons, as a kid I just remember being so enamored with those characters. It's the same with the Stone Age and Flintstones or Yogi Bear out in the forest, the images themselves are really fun.

Finally, why do you feel there's been such a rise in popularity for the acquisition of animation art recently?

I think part of why animation art has sold very well, especially last year, because this is the kind of art you hang up in your house and it makes you happy when you see it. You're reminded of the best parts of your childhood and how fun it was to see these films. During these trying times, it's awesome to have a piece of history hanging on your wall that brings you joy and puts a smile on your face.

Editor's note: A private collection that includes important lots from the Warner Brothers Studio Animation Television Archive – including master set ups from productions such as Batman: The Animated Series, Superman: The Animated Series, Tiny Toons, Animaniacs, Batman Beyond, Taz-Mania, Beetlejuice, and classic Looney Tunes cartoons – is featured in Heritage Auctions' animation auction set for May 14-16, 2021.

EVENT

THE ART OF ANIME SIGNATURE® AUCTION 7254

Including Important Lots from the Warner Brothers Studio Animation Archive
 May 14-16, 2021
 Online: HA.com/7254a

INQUIRIES

Jim Lentz
 214.409.1991
 JimL@HA.com

Note: Warner Brothers animation art will also be featured in Heritage's Sunday & Monday Comics, Animation, Video Games & Art Weekly Online Auction (HA.com/Comics).

Diamond, Emerald, Enamel,
Platinum, Gold Bracelet,
David Webb
Estimate: \$20,000-\$30,000



Animal. Magnetism

Diamonds, rubies,
emeralds, gold
draw collectors
to jewelry with
a wild edge



Ruby, Enamel, Gold Ring, David Webb
Estimate: \$3,000-\$5,000

Diamond, Ruby, Enamel, Platinum,
Gold Brooch, David Webb
Estimate: \$6,000-\$8,000





Sapphire, Diamond, Shell,
Gold Brooch, Verdura
Estimate: \$20,000-\$30,000

Diamond, Emerald, Enamel, Platinum,
Gold Bracelet, David Webb
Estimate: \$20,000-\$30,000





Diamond, Ruby, Enamel, Platinum,
Gold Bracelet, David Webb
Estimate: \$20,000-\$30,000

EVENT

SPRING FINE JEWELRY AUCTION SIGNATURE® AUCTION 5518

The Jewelry Collection of a Lady
May 3, 2021 | Online: [HA.com/5518a](https://www.ha.com/5518a)

INQUIRIES

Jill Burgum
214.409.1697
JillB@HA.com

Tracy Sherman
561.693.1963
TracyS@HA.com

coins

Overlooked Rarity

1866 No Motto Seated Liberty dollar a sought-after prize for advanced collectors of patterns and Seated Liberty dollars alike

By David Stone

With only two examples known to collectors today, the 1866 No Motto Seated Liberty dollar is so rare that most collectors tend to overlook the issue.

When discussing the rarest and most valuable U.S. coins, the conversation usually focuses on more famous issues, like the 1804 dollar (15 examples known), the 1913 Liberty nickel (five specimens extant) or the 1894-S Barber dime (nine survivors known). The much more elusive 1866 No Motto dollar is seldom

mentioned, as its public offerings occur so infrequently that the coin remains out-of-sight and out-of-mind for most collectors. Its availability is further diminished because one of the two known specimens is impounded in the National Numismatic Collection at the Smithsonian Institution, where no collector will ever acquire it.

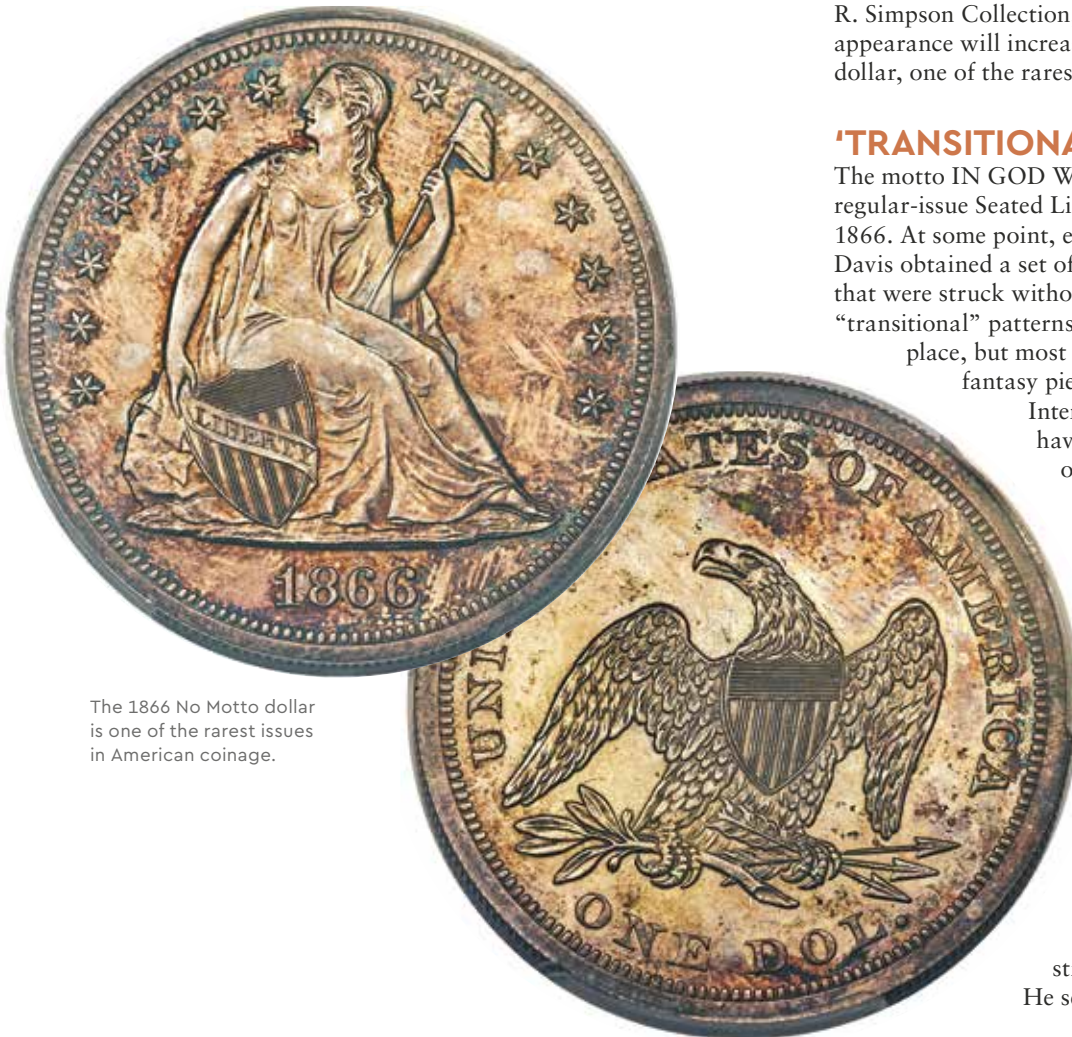
Against this backdrop of relative anonymity, Heritage Auctions is offering the only available example of this overlooked rarity in its April 2021 catalog of Important Selections from the Bob R. Simpson Collection, Part V. Hopefully, this high-visibility appearance will increase collector interest in the 1866 No Motto dollar, one of the rarest issues in American coinage.

'TRANSITIONAL' PATTERNS

The motto IN GOD WE TRUST was added to the design of the regular-issue Seated Liberty dollar, half dollar and quarter in 1866. At some point, early pattern specialist Robert Coulton Davis obtained a set of the three silver denominations dated 1866 that were struck without the motto. The coins were reportedly "transitional" patterns, struck before the design change took place, but most numismatists agree they were actually fantasy pieces, struck specifically for sale to Davis.

Interestingly, Dick Osburn and Brian Cushing have identified the obverse die as the same one used to strike some proof With Motto Seated Liberty dollars in 1866 (the OC-P2 variety). Similarly, they identify the reverse die as the same one used to strike some extremely rare proof 1865 Seated Liberty dollars (the OC-P1 variety). The dies appear to be in the same state during all these uses. Since both obverse and reverse dies were on hand in the Mint in 1866, it is possible that the 1866 No Motto dollars were actually struck that year, but most numismatists believe they were struck later, in the 1869-1870 time frame.

Chief Coiner Archibald Loudon Snowden was probably the man who struck the 1866 No Motto coins for Davis. He seems to have liked the idea so much that



The 1866 No Motto dollar is one of the rarest issues in American coinage.

he struck a second example of the dollar for himself. Snowden acquired a massive collection of patterns and other rarities during his service at the Mint, which lasted for decades. He was able to purchase the coins by exchanging an equivalent value in coins or bullion for them, a practice that remained legal for Mint employees until the 1930s.

R.C. Davis retained his set of No Motto coins for many years, but the set was split up after his death in 1888. The coins followed different paths until Willis duPont succeeded in rejoining them all in 1961. The set was stolen, along with the rest of duPont's collection, in a daring armed robbery in 1967. All three coins were eventually recovered and returned to duPont, with the dollar being the last to surface in 2004. Afterward, the set was exhibited at the ANA Money Museum for an extended period before being donated to the National Numismatic Collection in 2014.

Snowden's dollar has an equally interesting history. Snowden held on to his hoard of rarities until long after he retired, but he began selling off some of his coins in the early 20th century. His most notable transaction involved the two 1877 fifty-dollar Half Union patterns in gold, which he sold to prominent collector William H. Woodin for the unheard-of price of \$20,000, through John W. Haseltine and Stephen Nagy. The public became aware of this transaction, due to some articles Edgar Adams published in *The Numismatist*, and a strong feeling developed that the coins should never have been released from government holdings. After much legal maneuvering, Woodin agreed to return the Half Unions to the Mint, Snowden kept the money, but surrendered his hoard of numismatic treasures to Woodin in exchange. In this manner, Woodin acquired examples of more than half the patterns listed in the Adams-Woodin pattern reference that was published in 1913, several 1884 Trade dollars, all five 1885 Trade dollars and many other rarities, including Snowden's 1866 No Motto dollar.

FAMOUS COLLECTIONS

Like many collectors over the years, William Woodin seems to have underrated the 1866 No Motto dollar, as he soon sold it to H.O. Granberg, along with the No Motto quarter and half dollar he had acquired earlier. The new set was exhibited at the 1914 ANS Exhibition and later passed through the famous collections of F.C.C. Boyd, "Colonel" Green and King Farouk, before being split up again (the quarter and half dollar were eventually acquired by duPont, to reconstitute the set). The Snowden dollar

then appeared in a string of Stack's auctions in the 1960s, and was finally featured in lot 31 of the Kennywood Collection (American Numismatic Rarities, 1/2005), which realized a substantial \$1,207,500. The coin has been in Bob Simpson's remarkable collection ever since.

Designated Judd-540 in the leading pattern reference, the 1866 No Motto Seated Liberty dollar is a sought-after prize for advanced collectors of patterns and Seated Liberty dollars alike.



Courtesy Pete Smith and the E-Sylum

Early pattern specialist Robert Coulton Davis obtained a set of three silver denominations dated 1866 that were struck without the "In God We Trust" motto



DAVID STONE is a numismatic cataloger at Heritage Auctions who has written for *The Numismatist* and *Coin World*.

EVENT

U.S. COINS SIGNATURE® AUCTION 1329

Featuring Important Selections from the
Bob R. Simpson Collection, Part V
April 21-26, 2021
Online: [HA.com/1329a](https://www.ha.com/1329a)

INQUIRIES

800-USCOINS (872-6467)

luxury accessories

It's All About the Bag

Heritage Auctions partnering with Garde Robe to provide world-class services

By Barbara Tunick

Necessity is the mother of invention, says Doug Greenberg, vice president, sales and marketing, at Garde Robe, the world's first and only luxury wardrobe storage and Cyber Closet valet service.

It all began 20 years ago when its founder, like most of her fellow New York City apartment dwellers, didn't have enough closet space. "She believed that there were many other people who had a similar need," says Greenberg. And just like that, endless closet space was born.

Not having enough room to properly store luxury handbags and accessories is not only frustrating and inconvenient, but it can lead to costly damage, says Diane D'Amato, director of luxury accessories at Heritage Auctions. "I've seen countless bags that have been damaged or completely ruined because they've been improperly stored. Bags that are folded and piled on top of each other and kept in spaces that are not temperature controlled will impact the bags' quality and appearance," she says. "Garde Robe provides a unique and essential service. Together, we can offer clients a full range of the luxury accessories experience. Indeed, the needs and desires of our clients are closely intertwined."

"How you store a bag will determine its value and longevity," agrees Gerry Gallagher, owner and founder of Leather Surgeons, the world's leading authority on handbag restoration, spa service and authentication. "Keeping your bag clean and healthy not only makes it look beautiful, it will also prolong its life. If you take care of it, a bag can easily last 100 years."

That's why Garde Robe inspects each bag for dirt or damage as soon as it is picked up. "A condition report is created for each item," Greenberg says. "If there is any kind of pen mark or stain, we advise our clients to have the bag cleaned before it's stored. We'll then send it to Gerry or whomever the client chooses, before it's photographed, cataloged and stored."

"Our preservation specialists provide museum level care," he says, explaining that each item is wrapped in acid-free tissue, stuffed to maintain its shape before being stored in archival boxes in a climate-controlled, insect-free environment in New York and Los Angeles. "Our members trust us because every article is treated with the utmost care. And since access is critically important, our clients can view and manage their collection anytime online via the Cyber Closet." Garde Robe also provides complimentary on-demand delivery and worldwide shipping.

"Assisting clients manage and curate their collections is essential," says D'Amato. "It's always a good idea to have a knowledgeable professional evaluate what to buy, sell and keep. Sometimes clients get bogged down by an emotional attachment to a bag. If they haven't worn it, have no intention of wearing it, or just don't like it anymore, I can help them decide if it's worth consigning," she says.

A partnership with Heritage Auctions "will provide a simple and seamless experience for Garde Robe members," Greenberg says. "Not only can Diane help our clients decide what to consign, but she's a great source at finding bags on their 'Want Lists.'"

"It's true. I love finding the unfindable," D'Amato says. "The week before Christmas, a client contacted me. She wanted a very rare 20cm Hermes crocodile Kelly. After reaching out to several of my sources, I found the bag in Paris. The seller flew to, and hand delivered the bag in New York. It was then shipped to L.A. for same-day delivery. My client had the bag before Christmas Eve. She was thrilled and so was I!"

"This kind of private sale perfectly illustrates the difference between shopping with Heritage Auctions vs. a luxury retailer," D'Amato says. "When a client walks into a boutique, she is limited by their available inventory. However, when she asks me to find something seemingly unattainable, I usually do because I have access to the most incredible closets in the world."

BARBARA TUNICK is a New York-area writer who has written for numerous national magazines and newspapers, including The Philadelphia Inquirer, The Bark and Popular Science

CONTACTS

- Heritage Auctions
HA.com/Luxury
- Garde Robe
GardeRobeOnline.com
- Leather Surgeons
LeatherSurgeons.com



THE DO'S & DON'TS OF LUXURY HANDBAGS

World-renowned luxury handbag restorer Gerry Gallagher shares four simple ways to extend the life, look and value of your luxury bag:

1. Wrap a scarf or a twilly on your bag's handles. Otherwise, the oils from your hand, lotion and sanitizer can discolor the leather.
2. Put away the sanitizer. Its alcohol content will remove your bag's color and leave stains. If you must carry it, make sure it's sealed inside a plastic bag.
3. Buy a handbag hook. The next time you go out, hang your bag from the edge of the table instead of placing it on the floor to keep it free from dirt, which will discolor the stitching and leather.
4. Don't let a light-colored shoulder bag rub against your jeans. Dye from even the most expensive jeans easily transfers to most bags.

Heritage Auctions and Garde Robe are teaming up to help clients find and properly store the finest luxury accessories.

kids & collecting

Gotta Get 'Em All

Collecting Pokémon cards isn't all kid's play, with experts now seeing renewed interest in the hobby

By Pamela Wiggins Siegel

What kid doesn't love cartoon characters and games? When you add the excitement of building a collection while playing, Pokémon could be the perfect inroad to a fun hobby. That's certainly the case for Ricardo Garcia, 11, who started collecting Pokémon cards several years ago with the help of his family.

The best part of collecting Pokémon cards, according to Ricardo, is the excitement of interacting with other players. "There's a big room with kids playing and trading in each corner. You never know what they will have," Ricardo says, enthusiastically describing typical game play at his neighborhood recreation center. Although he and his friends are in a holding pattern at the moment, he's looking forward to after-school gatherings when post-pandemic play resumes.

When back at home after game play, Ricardo spends time surveying what he scored so he can decide what to keep and what to trade next time. He got more interested in curating the cards he hangs onto when his uncle wisely gave him an album to hold his growing collection. While he sometimes buys new packs of cards at a local gaming store, most of the ones safely sleeved in his binder were garnered through playing with his rec center pals.

Collecting Pokémon cards isn't all kid's play, however. Ricardo's cousin, Jesus Garcia, assistant comics and comic art operations supervisor for Heritage Auctions, has seen renewed interest in the hobby over the past few years. When the Pokémon Go app was released in 2016, interest was rekindled as enthusiasts virtually tracked down characters using mobile phones. That zeal spilled over to card collecting as well. Since April 2020, the collecting community has been awed by a phenomenal explosion in demand and rising values for vintage cards and booster boxes.

Garcia notes that collectors who played Pokémon as kids in the late 1990s and early 2000s are getting into the hobby once again as adults, and they are taking it to a whole new level. In fact, the value for sealed Pokémon first edition base set booster



"I think it's pretty cool to see so many people taking an interest in one of my favorite games," says Pokémon collector Ricardo Garcia.

boxes introduced in the United States in the late 1990s recently has exhibited exponential growth. Heritage Auctions set a world record when it sold one of these coveted boxes in September 2020 for \$198,000. A mere two months later, the record was shattered when a similar box sold for an astonishing \$360,000, also through Heritage.

Garcia notes this most recent jaw-dropping sale was for a box in pristine condition, sealed and graded. But is grading individual Pokémon cards in the encapsulated style of sports memorabilia and coins really necessary? If you want to get top dollar when selling, yes.

"It helps buyers evaluate cards and also authenticates them. It's a good investment, even for medium value cards," Garcia confirms. This is particularly true since prices for many vintage cards in this collecting genre are on the rise, including some from the 2000s that were worth hundreds a decade ago but now sell for thousands. Several reputable services to explore are Professional Sports Authenticator (PSA),

Beckett Grading Services (BGS), and CGC Trading Cards, a division of Certified Guaranty Company.

Among the high-end cards that are certainly worthy of grading, Garcia counts rare competition and world championship cards among his personal favorites. He sees these elite cards among the pinnacle of adult collecting. This includes the valuable Pikachu Illustrator holographic card. Another holographic, or "holo" card, highly valued by collectors is the first edition Charizard card. Charizard, a fire-breathing dragon, is a fan favorite among Pokémon collectors and those first editions can bring a six-figure payout when marketed to the right bidders.

Even for kids like Ricardo, a more recent Charizard card is quite a prize. He's got a way to go before he gets into high-end collecting, but he appreciates so many people being involved in the hobby on varying levels. "I think it's pretty cool to see so many people taking an interest in one of my favorite games," he adds.



Pokémon cards sell in all price ranges. A set of Black Star promo cards for Electabuzz, Eevee and Pikachu from 1999–2000 (left) realized \$59 at a September 2020 auction, while a 1999 First Edition Base Set Booster Box (below), holding 396 cards, sold for \$408,000 at a January 2021 Heritage auction.



With the recent rise in value, now is great time for Pokémon fans with a stash of cards tucked away to reevaluate what they have in terms of rarity and demand. This includes getting any moderate to highly valuable cards graded, if needed, and contacting Heritage Auctions for guidance in acquiring rare cards or selling collections.

TAKING IT A STEP FURTHER

For those just beginning to take an interest in Pokémon, Garcia recommends buying new booster boxes and opening the packs together as a family activity. Working on completing full sets together – whether they’re newly issued cards or adding to a vintage stash saved by a mom or dad from their youth – offers a great pastime for families. Some parents even utilize neighborhood “buy nothing” groups through social media to exchange Pokémon cards with other collectors.

Taking the hobby a step further, Ricardo’s mom Diana Garcia has seen her son learn the importance of evaluating condition and preservation as he sleeves his cards. She also pointed him in the right direction when it comes to researching values online and he quite eagerly tackles the task on his own now. As he has grown as a collector, his newfound knowledge has helped him make smarter trading decisions as well.

“I can see the skills he is learning potentially transferring over

to other collections in the future,” Diana says. She encourages other parents and family members to look for collecting cues in children and nurture them, recalling that Ricardo had a rock collection when he was even younger as a low- to no-cost introduction to a collecting hobby. Of course, having a cousin as a collecting role model hasn’t hurt.

“Jesus has been a great influence. Someone to look up to,” Ricardo shares. What started as a fun game to play may lead to greater things if he follows his cousin’s lead. And in the words of Ricardo, that would be really cool.



PAMELA WIGGINS SIEGEL is the author of *Collecting with Kids: How to Inspire, Intrigue and Guide the Young Collector*, a book based on her columns in *The Intelligent Collector*.

EVENTS

Collectible Pokémon cards are offered in Heritage's Weekly Online Auctions. Visit HA.com and search keyword "Pokémon."

luxury real estate

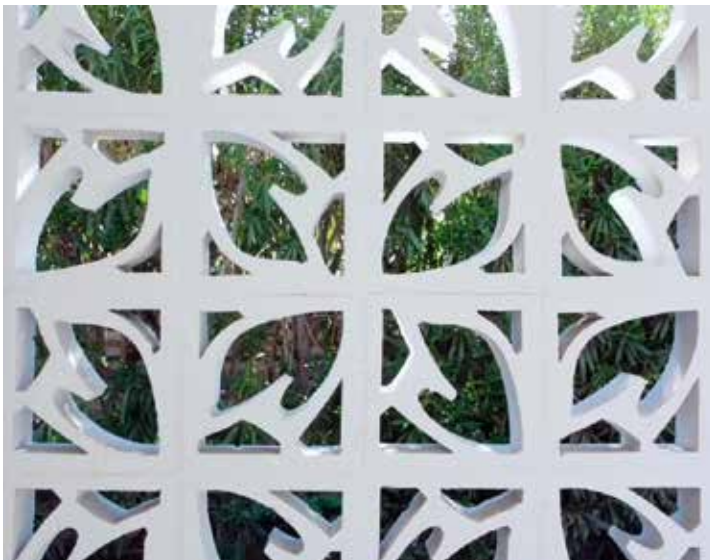
Collectible Architecture

Here are elements that define a modern home

By Rochelle Mortensen

Modern architecture has lasting appeal and is highly collectible. Different from contemporary architecture, which allows for more private spaces and decoration, true modern architecture is minimalist in design with an emphasis on practical use of space.

Often thought of as having been built between 1933 and 1965, the modernist movement continues to have a strong influence on residential architecture today. If you're on the hunt for a modern home with classic appeal, here's a guide to features a modern home with the highest value might have.



MINIMALIST

From the outside in, modern architecture emphasized clean simplicity with minimal decoration. Textures used in building materials are generally smooth and consistent. The modern architectural masters intended the building itself to be the only ornamentation needed. For example, you'll often find block walls with organic or geometric patterns.

A wall composed with a leaf cutout motif defines the backyard space at the Trini Lopez Estate in Palm Springs, Calif., coming up for auction in April 2021.

NATURAL

Most modern construction aimed to integrate the home with nature by providing ample, large windows (often floor to ceiling), and multiple access points. Expansive outdoor living spaces are as important as smaller, more intimate indoor spaces.

The portable Walker House by Paul Rudolph illustrates the use of walls of windows to create an open, airy feel. This replica was auctioned by Heritage in 2020.



Anton Grassl, Esto, courtesy of Sarasota Architectural Foundation



MATERIALS

Because modern architecture is meant to be egalitarian and with minimal ornamentation, the building materials used were selected for their innate beauty. Conventional building materials like wood, brick and stone were used in ways that emphasized their beauty. For example, the trademark brickwork in Usonian homes will include careful attention to the mortar to ensure it is flush with the brick face and joints are neatly aligned. Such homes also made broad use of artfully installed tongue and groove wood paneling on the ceiling.

A striking round graduated fireplace in the Lykes House is surprisingly made of rectangular cinder blocks.



FUNCTION

Remember that function is as important as form in modern design. That means that rather than using purely ornamental elements in a house, every element in the home has a practical function in addition to adding beauty.

Richard Neutra's Lovell Health House emphasizes light and fresh air through large windows that open to capture hilltop breezes.



FLAT PLANES

Unlike the preceding popular American architectural styles, such as neoclassical, beaux arts or Queen Anne, modernist homes emphasized the use of flat planes and regular geometric lines. Many midcentury homes were single-story houses with flat roofs and rectangular in form.

Built in 1961 by Alexander Construction, the front elevation of the Trini Lopez Estate features stamped concrete walls with mirroring right triangles. A flat roof is a predominant feature.



ORGANIC

Organic, asymmetrical forms are also a prized component of modern architecture. Complementing the landscape through color, shape and building materials is particularly important. As Frank Lloyd Wright said, “The good building is not one that hurts the landscape, but one which makes the landscape more beautiful than it was before the building was built.”

The Lykes House in Phoenix was Frank Lloyd Wright's last residential design. Meant to complement and curve into the bluff on which it sits, the home appears to have grown up from the desert floor. Auctioned by Heritage in 2019.



DEFINED SPACES

Modern homes place strong importance on open, well-defined floor plans. Unlike homes of the past, which were often comprised of a series of singular-purpose rooms, modern homes used visual clues to define spaces rather than walls. Dining spaces flowed into living rooms, often separated by a change in ceiling height or elevation (as in sunken conversation pits, cabinets of varying heights or dropped ceilings).

Frank Lloyd Wright's Usonian style incorporated lower ceilings in eating areas and sunken living spaces with large, open fireplaces. Pictured here, the Sondern-Adler House in Kansas City, auctioned by Heritage in 2019.



DETAILS

As with any home, pride of ownership shines brightest through regular and proper maintenance. This is especially true with modern homes. Since decoration is minimal, the fine details must be meticulously preserved or restored for a homeowner to protect the home's value.

An original built-in fireside bench is a charming detail of the Sondern-Adler House from a 1948 Wright-designed expansion.



ROCHELLE MORTENSEN is manager of Heritage Auctions' Luxury Real Estate (HA.com/LuxuryRealEstate). To learn more about luxury real estate auctions, call 855.261.0573 or email LuxuryEstates@HA.com.

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PHOTOGRAPHS

HA.com/Photographs
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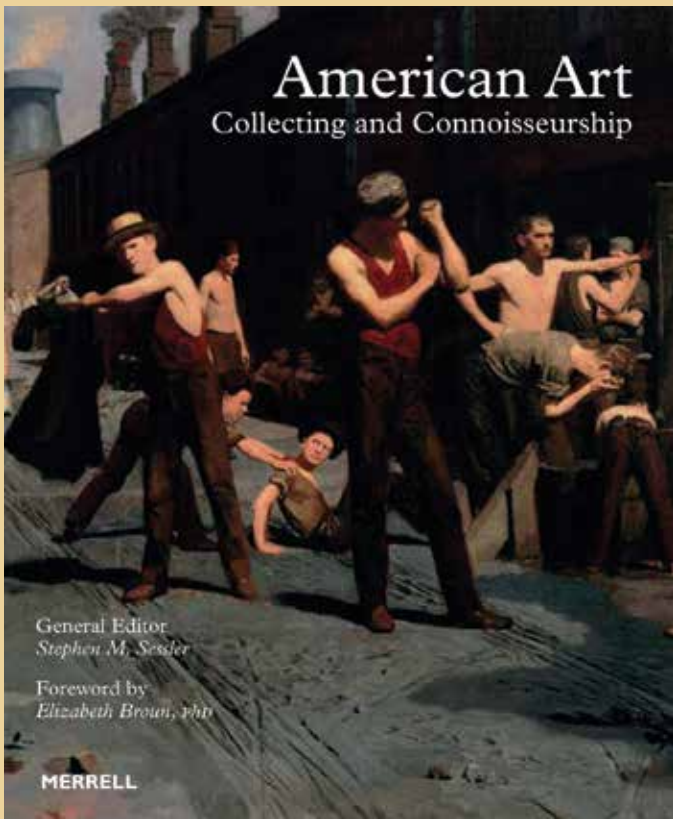
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by the numbers

1956 World Series

New York Yankees-Brooklyn Dodgers battle 65 years ago considered one of sport's greatest games. A look at related artifacts from the Heritage Auctions archives



6593

REFERENCE NUMBER of Rolex Oyster Perpetual wristwatch presented to Yogi Berra at the 1956 World Series. It realized \$72,000 at a May 2017 Heritage auction.



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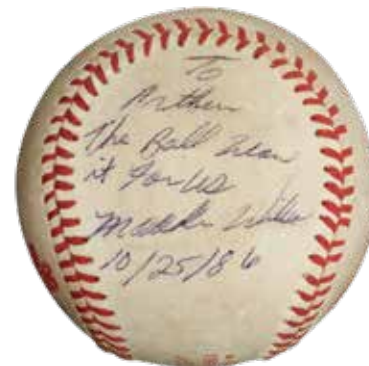
SIZE OF JERSEY worn by Mickey Mantle at the 1964 World Series. It realized \$1.32 million at an August 2018 Heritage auction.

MICKY MANTLE'S AGE when he swung this bat at the 1958 World Series. It realized \$288,000 at an August 2020 Heritage auction.

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6

GAME of 1986 World Series that gave us the infamous "Buckner Ball," which came off the bat of Mookie Wilson and went through Bill Buckner's legs, giving the Mets the win. The ball sold for \$418,250 at a May 2012 Heritage auction.



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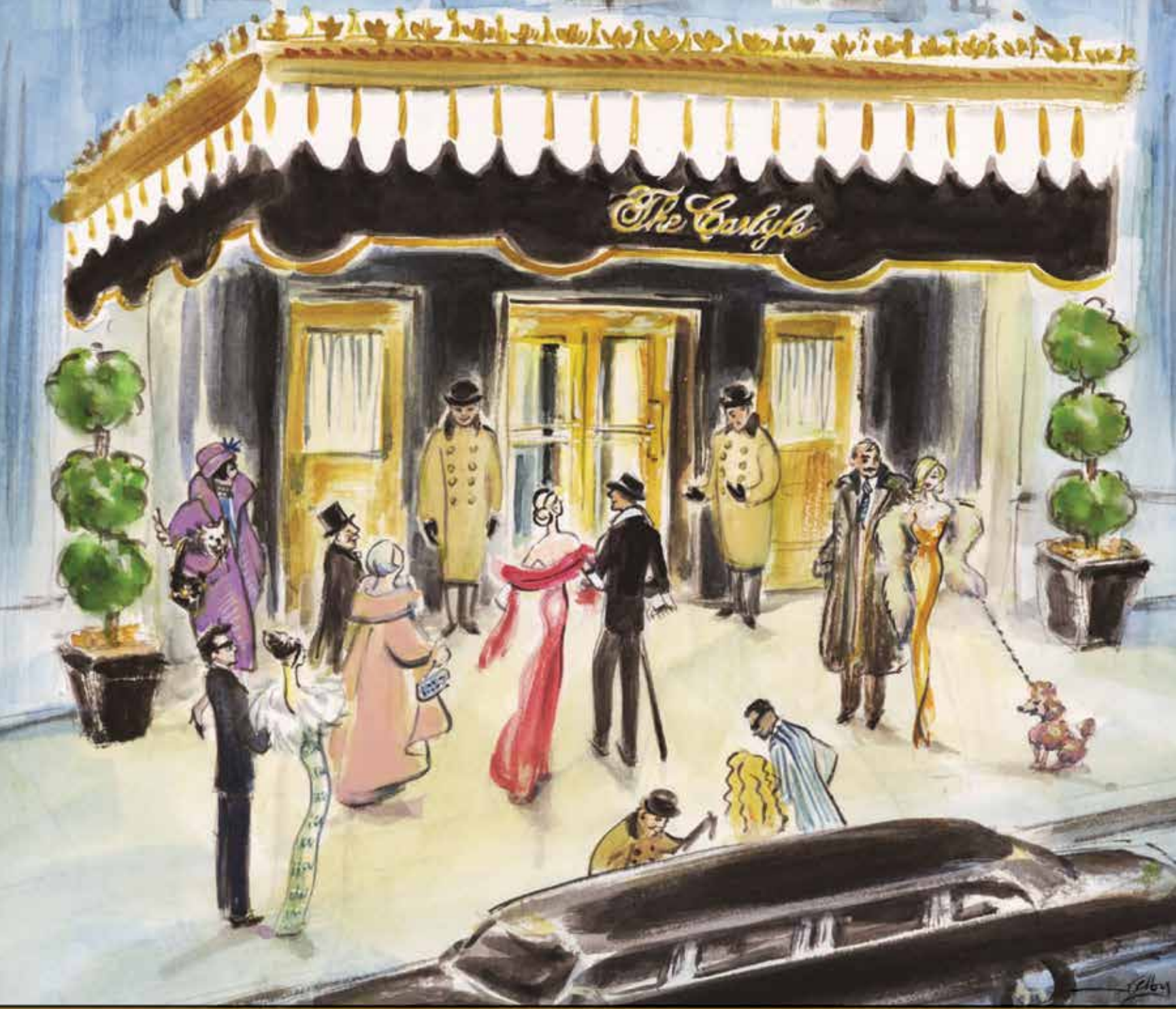
SERIAL NUMBER on Gruen Verithin championship watch presented to Babe Ruth at the 1923 World Series. It sold for \$717,000 in February 2014.



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DATE in October 1923 of game six of the 1923 World Series, the day the Yankees clinched their first World Championship. A ticket stub signed by Babe Ruth sold for \$71,700 at a July 2014 Heritage auction.





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