



SEBASTIANO RICCI
*18th-century masterpiece
 rediscovered in Texas*



FRANKLIN ROOSEVELT
*Prints from secretive
 palm-reading session*



BUDDY HOLLY
*Last autograph by
 music legend*

HERITAGE

Fall 2008 Vol. 2, Issue 1 \$9.95

MAGAZINE FOR THE INTELLIGENT COLLECTOR



Stan Lee recalls a career that's produced
 some of the world's most popular collectibles

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Sebastiano Ricci (1659-1734)
with Marco Ricci (1676-1730)
The Vision of St. Bruno, circa 1700
Oil on canvas
37 x 48 7/8 in.
Estimate: \$600,000-\$800,000
Fine Art Signature Auction #5002 (page 36)

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On the cover: Stan Lee at the 2004 movie premiere of *Spider-Man 2* at the Mann Village in Westwood, Calif. Photo by Gregg DeGuire/WireImage/Getty Images. Spider-Man ©Marvel Characters Inc.

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Oak reclining armchair designed by Frank Lloyd Wright, circa 1902
For the William E. Martin House, Oak Park, Ill.
28 in. high x 29 in. wide x 33 in. deep
Estimate: \$100,000-\$140,000
20th Century Art & Design Signature® Auction #5014 (page 34)

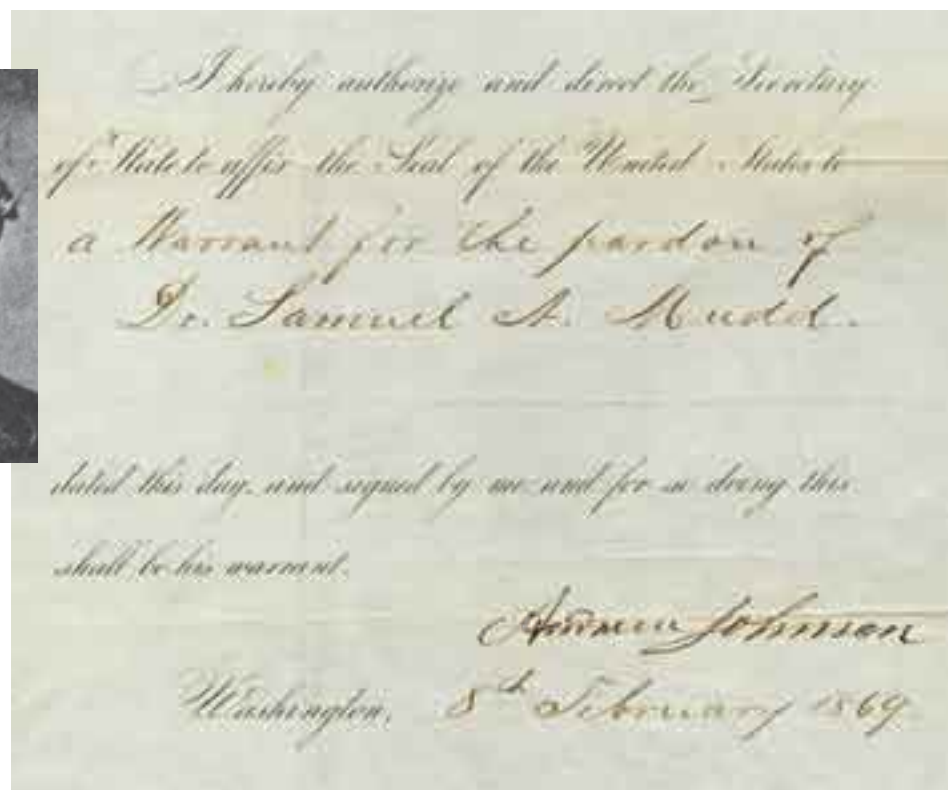
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Mort Künstler
Staked Out in the Desert
True Adventures cover, 1957
Gouache on board
24 x 18 in.
Illustration Art Signature®
Auction #7001 (page 54)



Mort Künstler

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LETTERS

COLLECTOR MALTIN

For years, I've known Leonard Maltin as a face on the TV. He seemed like a pleasant man who happened to know a lot about movies. Now, after reading your story, I feel as though I know Mr. Maltin as a friend. Thanks for showing us his personality and his smarts as a collector of Hollywood memorabilia.



D.H. Haskins
Los Angeles, California

MARKING THE PAGES

I just received the summer issue of your magazine. I have been a collector and have had antique shops for a long time. I never had a reference magazine like yours, which I would have loved. It taught me a lot in just one issue. I always mark the pages in magazines that I want to reread. Almost every page in your magazine has my marker on it. I shall be busy reading for a long while.

J. Lynch
Reading, Massachusetts

WHERE'S THE NAUTICAL?

I have learned something from each issue of your magazine. However, I feel you are missing an important segment of the antique market: nautical. Your listing of auctions through October 2008 shows no mention of nautical items and there have been no "nautical" articles. There is a national and international market for items such as ship models, pond models, nautical dioramas, navigation instruments and marine art.

Dave White
North Yarmouth, Maine

Editor's Note: Heritage Auction Galleries occasionally features nautical items in its Historical and Americana auctions, says Marsha Dixey of Heritage's Historical Department. Certainly, nautical-only auctions are possible in the future, but none are scheduled at this time.

Send letters to *Heritage Magazine*, 3500 Maple Ave., 17th Floor, Dallas, TX, 75219-3941 (Attention: Letters to the Editor), or via email to info@HeritageMagazine.com, or visit www.HeritageMagazine.com. Please include your name, mailing address, e-mail address and phone number. Published letters may be edited for length and clarity and may be used in future *Heritage* products.

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SEPT. 17-20, 2008
U.S. Coins Signature® Auction #1116
 Long Beach, CA
 Viewing dates: Sept. 16-20, 2008
 HA.com/Coins

SEPT. 17-20, 2008
World Coins Signature® Auction #3002
 Long Beach, CA
 Viewing dates: Sept. 16-20, 2008
 HA.com/Coins

SEPT. 17-20, 2008
Tokens & Medals Signature® Auction #1100
 Long Beach, CA
 Viewing dates: Sept. 16-20, 2008
 HA.com/Coins

OCT. 23-25, 2008
U.S. Coins Signature® Auction #1117
 Dallas, TX
 Viewing dates: Oct. 16-18, 2008 (St. Louis, MO)
 Viewing dates: Oct. 22-25, 2008 (Dallas, TX)
 HA.com/Coins

DEC. 4-6, 2008
U.S. Coins Signature® Auction #1118
 Houston, TX
 Viewing dates: Dec. 3-6, 2008
 HA.com/Coins

JAN. 4-5, 2009
World Coins Signature® Auction #3004
 New York, NY
 Viewing dates: Jan. 3-5, 2009
 HA.com/Coins



Adventure Comics #66
 Mile High pedigree
 DC, 1941
 CGC NM 9.4, white pages
 Estimate: \$15,000+
Vintage Comics & Comic Art Signature® Auction #830

CATALOGS



To receive a complimentary copy of a catalog of your choice, register online at HA.com/HM15275 or call 866-835-3243 and mention reference HM15275.

All dates and auctions subject to change after press time. All auctions subject to conditions as printed in auction house catalogs. Visit HA.com for scheduling updates.

JAN. 7-10, 2009
U.S. Coins FUN Signature® Auction #1121
 Orlando, FL
 Viewing dates: Jan. 5-10, 2009
 HA.com/Coins

CURRENCY
SEPT. 17-19, 2008
Currency Signature® Auction #3502
 Long Beach, CA
 Viewing dates: Sept. 16-20, 2008
 HA.com/Currency

JAN. 7-9, 2009
Currency FUN Signature® Auction #3504
 Orlando, FL
 Viewing dates: Jan. 5-10, 2009
 HA.com/Currency

ENTERTAINMENT/MUSIC
OCT. 4-5, 2008
Entertainment & Music Memorabilia Signature® Auction #696
 Dallas, TX
 Viewing dates: Oct. 2-5, 2008
 HA.com/Entertainment

FINE & DECORATIVE ARTS

OCT. 15, 2008
Illustration Art Signature® Auction #7001
 Dallas, TX
 Viewing dates: Oct. 14-15, 2008
 HA.com/FineArt

OCT. 17, 2008
Fine Silver & Vertu Signature® Auction #5012
 Dallas, TX
 Viewing dates: Oct. 10-17, 2008
 HA.com/Art

NOV. 14, 2008
Russian Fine & Decorative Art Signature® Auction #5013
 Dallas, TX
 Viewing dates: Nov. 10-14, 2008
 HA.com/FineArt

NOV. 20, 2008
Fine Art Signature® Auction #5002
 Dallas, TX
 Viewing dates: Nov. 17-20, 2008
 HA.com/FineArt

DEC. 11, 2008
20th Century Art & Design Signature® Auction #5014
 Dallas, TX
 Viewing dates: Dec. 8-11, 2008
 HA.com/FineArt

DEC. 12, 2008
Vintage & Contemporary Photography Signature® Auction #5015
 Dallas, TX
 Viewing dates: Dec. 8-12, 2008
 HA.com/FineArt

HISTORICAL

OCT. 7, 2008
Air & Space Exploration Signature® Auction #6007
 Dallas, TX
 Viewing dates: Oct. 6-7, 2008
 HA.com/Historical

OCT. 16, 2008
Rare Books Grand Format Auction #684
 Dallas, TX
 Viewing dates: Oct. 14-16, 2008
 HA.com/Historical

OCT. 17, 2008
Manuscripts Grand Format Auction #692
 Dallas, TX
 Viewing dates: Oct. 14-16, 2008
 HA.com/Historical

OCT. 21, 2008
Franklin D. Roosevelt Museum Collection Grand Format Auction, Part 2 #6010
 Dallas, TX
 Viewing dates: Oct. 20-21, 2008
 HA.com/Historical

NOV. 15, 2008
American Indian Art Signature® Auction #6011
 Dallas, TX
 Viewing dates: Nov. 13-15, 2008
 HA.com/Historical

NOV. 19, 2008
Historical Grand Format Auction #6006
 Dallas, TX
 Viewing dates: Nov. 18-19, 2008
 HA.com/Historical

NOV. 20, 2008
The Dr. John K. Lattimer Collection of Lincoliana Grand Format Auction #6014
 Dallas, TX
 Viewing dates: Nov. 18-20, 2008
 HA.com/Historical

SPORTS

OCT. 18, 2008
Sports Collectibles Signature® Auction #710
 Dallas, TX
 Viewing dates: Oct. 17-18, 2008
 HA.com/Sports

MOVIE POSTERS

NOV. 7-8, 2008
Vintage Movie Posters Signature® Auction #695
 Dallas, TX
 Viewing dates: Nov. 6-8, 2008
 HA.com/MoviePosters



Cap worn as Apollo 13 astronaut James Lovell stepped onto recovery ship *Iwo Jima* after safe return to Earth, April 17, 1970
 Estimate: \$7,500-\$10,000
 From the James Lovell Collection
 Air & Space Exploration Signature Auction #6007

COMICS & COMIC ART

NOV. 13-14, 2008
Vintage Comics & Comic Art Signature® Auction #830
 Dallas, TX
 Viewing dates: Nov. 12-14, 2008
 HA.com/Comics

JEWELRY & TIMEPIECES

DEC. 8-9, 2008
Jewelry & Timepieces Signature® Auction #687
 Dallas, TX
 Viewing dates: Dec. 4-8, 2008
 HA.com/Jewelry

NATURAL HISTORY

SEPT. 28, 2008
Natural History Signature® Auction #6008
 The Daniel Trinchillo Sr. Collection of Minerals
 Dallas, TX
 Viewing dates: Sept. 25-28, 2008
 HA.com/NaturalHistory

RARE STAMPS

JAN. 29-30, 2009
Inaugural Philatelic Signature® Auction #1106
 Dallas, TX
 Viewing dates: Jan. 28-30, 2008
 HA.com/Stamps

HERITAGE INTERNET AUCTIONS

These auctions at HA.com:

SUNDAY INTERNET COMICS
 Online only, no floor auction, lots close every Sunday evening.

SUNDAY INTERNET MOVIE POSTER
 Online only, no floor auction, lots close every Sunday evening.

SUNDAY INTERNET SPORTS
 Online only, no floor auction, lots close every Sunday evening.

TUESDAY INTERNET CURRENCY
 Online only, no floor auction, lots close every Tuesday evening.

SUNDAY & TUESDAY INTERNET COIN
 Online only, no floor auction, lots close every Sunday and Tuesday evening.

Remember When...

Sixty-seven years ago, President Franklin D. Roosevelt officially opened the National Gallery of Art in Washington, D.C. and in South Dakota, the carving of Mount Rushmore was completed. The New York Yankees defeated the Brooklyn Dodgers in the World Series and Walt Disney released the feature-length cartoon *Dumbo*. Stanley Lieber, using the pen name Stan Lee, wrote his first comic book story – a text filler called “Captain America Foils the Traitor’s Revenge” in *Captain America Comics* #3. By December, Japan would attack Pearl Harbor, plunging America into World War II.

1941

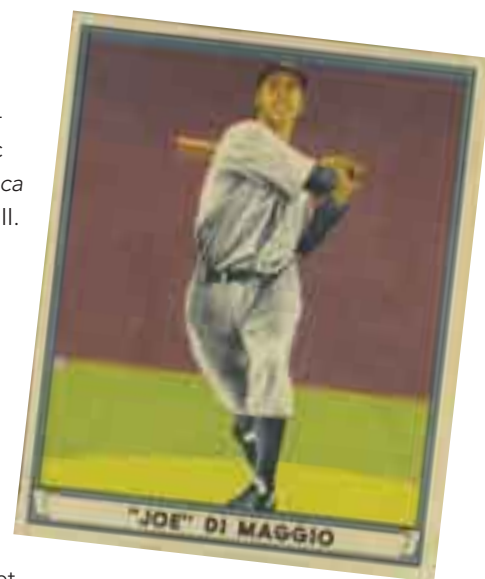
ILLUSTRATION ALBERTO VARGAS

In the early 1940s, Alberto Vargas (1896-1982) was on his way to fame as creator of the iconic World War II era pin-ups for *Esquire* magazine known as “Varga Girls.” He later did pin-up illustrations for *Playboy* magazine and today is widely regarded as one of the finest artists in his genre. An original Vargas illustration (right) done for a hair-care company in 1941 sold for nearly \$17,000 in May 2006.



SPORTS JOE DIMAGGIO

In July 1941, Joe DiMaggio (1914-1999) achieved a 56 consecutive-game hitting streak, considered baseball’s most mythic achievement. That year, a Play Ball set of 72 cards included Ted Williams, Jimmie Foxx, Hank Greenberg and Pee Wee Reese. DiMaggio’s card from the set sold for nearly \$8,500 in October 2006.



MOVIES 'CITIZEN KANE'

When Orson Welles’ tale of Charles Foster Kane hit theaters, American audiences shrugged. The movie was a box-office disappointment and Welles’ career suffered as a result. Only later would critics call *Citizen Kane* one of the most innovative works in the history of film. Welles (1915-1985) once remarked he started at the top and spent the rest of his career working his way down. This one sheet for the movie realized nearly \$60,000 in July 2006.



COMICS WONDER WOMAN

Harvard-educated psychologist William Marston (1893-1947) had the idea of a superhero based upon a liberated woman. After meeting with executives at All-American Publications (later DC), he was given the go-ahead to develop the character, teaming up with artist Harry Peter (1880-1958). In December 1941, *Wonder Woman* debuted in *All Star Comics* #8. This page showing Peter’s original character sketches sold for nearly \$33,500 in October 2003.

PHOTOGRAPHY ANSEL ADAMS

In 1941, Ansel Adams (1902-1984) began photographing landscapes. On a trip to New Mexico just weeks before Japan bombed Pearl Harbor, he shot a night-time scene of a village with snow-covered mountains in the background. The photograph would become one of his most famous. A signed limited edition collotype titled *Moonrise at Hernandez, New Mexico, 1941*, realized nearly \$4,000 in November 2006.



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NEWS

ROCKWELL MUSEUM ACQUIRES KARLOFF PORTRAIT



Rolf Armstrong persuaded Boris Karloff to pose for him on the set of *Bride of Frankenstein* (1935).

A rare portrait of Boris Karloff in his full Frankenstein makeup, rendered by American illustration artist Rolf Armstrong, has a permanent home in the Norman Rockwell Museum.

"This work of art had been in a private collection for many years," says Grey Smith, director of vintage movie poster auctions at Heritage. "When the owner passed away, the estate was interested in having us auction the piece, but told us that a condition of the owner's will required the painting to be donated and displayed for at least a year in a museum or similar institution."

Doug Norwine, Heritage's director of music and entertainment auctions, continues: "We arranged for the painting to be donated to the Norman Rockwell Museum, with the idea of auctioning it after an appropriate period

of time and paying the proceeds, after commission, to the museum. As it turns out, this marvelous piece has proven so popular that the museum elected to keep it in their permanent collection. We are honored to have played a small part in the recovery, and now the permanent display, of this historic treasure."

Armstrong (1899-1960) is widely hailed as "the father of the American pin-up," with his work adorning countless calendars, magazines and sheet music covers during the first half of the 20th century. He captured the images of top stars such as Mary Pickford, Marlene Dietrich, Katharine Hepburn and Greta Garbo.

The Norman Rockwell Museum in Stockbridge, Mass., is home to significant works by Norman Rockwell and other prominent illustrators.



Austrian Crystal, Black Onyx, Mouse Evening Bag
Judith Leiber
Sold: \$3,346, December 2007

HANDBAGS IN SPOTLIGHT

It was the little mouse that roared.

Last fall, a Judith Leiber mouse evening bag realized \$3,346. The bag, no larger than 5 inches, had a pre-auction estimate of \$800-\$1,200. A sodalite, reptile leather Leiber handbag realized an even more impressive \$5,078.

"Over the years, we have offered vintage handbags within our jewelry sale, but our fall 2007 auction saw excellent prices realized for gold mesh evening bags from the early part of the 20th century and more recent jeweled pieces by Judith Leiber," says Jill Burgum, director of jewelry and timepieces at Heritage Auction Galleries.

As a result, Heritage's Jewelry & Timepieces Signature® Auction #687, scheduled for Dec. 8-9, 2008, features a wide range of handbags by makers such as Hermes, Chanel, Judith Leiber, Cartier and Tiffany & Co., Burgum says. The consignment deadline is Oct. 1, 2008.

"Vintage and couture handbags is a rapidly expanding collecting area," Burgum says, "and that should be exciting for anyone with a single rare piece or a collection carefully assembled over the decades."

'COMICS BUYER'S GUIDE' TEAMS UP WITH HERITAGE

The *Comics Buyer's Guide* will be using actual results from Heritage Auction Galleries to help establish comic book values, the Wisconsin-based magazine has announced.

"Reality-based pricing such as this has never been attempted before," says CBG editor Brent Frankenhoff. "In the past, price guides for comics have been determined by projected prices or retailer opinion, but we are now in a position to use real market data, based on actual, closed transactions, to set the prices in our guide."

Sales data will also come from the comic book clearinghouse Atomic Avenue.

"By utilizing these constantly updated resources," Frankenhoff says, "we'll be able to present real prices that reflect real market transactions, providing a more useful guide to collectors."

Comics Buyer's Guide is the world's longest-running magazine about comics and the CBG Price Guide is included in each monthly issue. It currently lists unslabbed, near mint prices for thousands of titles.



RETURNING TO PRINT

Heritage Auction Galleries will be publishing a revised edition of *The Photograph Collector's Guide* by Lee D. Witkin and Barbara London. The book is being edited by Lorraine Anne Davis, newly named director of Vintage and Contemporary Photography at Heritage.

First published in 1979, the book is still used by collectors, researchers, libraries, galleries and museums. "The *Photograph Collector's Guide* can be found in the out-of-print book market for as much as \$300," Davis says. "Having relied on the book myself for so many years, it had been my hope to one day update and revise the original."

The new edition is scheduled for publication in 2009.

UPDATE PRICES REALIZED



1804 Bust Dollar, Class I, PR62 NGC
Sold: \$3,737,500, April 2008

SILVER DOLLAR

The most famous of all American numismatic rarities realized nearly \$3.74 million at Heritage Auction Galleries' Official Auction of the Central States Numismatic Society convention in April 2008. The 1804 Silver Dollar, Class I "Original," graded PR62 by NGC and from the Queller Family Collection of Silver Dollars, "possesses a long and historic provenance that extends back to noted 19th century collector Joseph J. Mickley," says Heritage Vice President Leo Frese.



Gil Elvgren (1914-1980)
Fascination, 1952
Oil on canvas
30 x 24 in.
Sold: \$262,900, June 2008

ELVGREN ILLUSTRATION

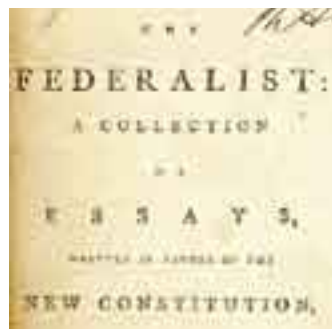
The price realized for *Fascination* by Gil Elvgren (1914-1980) doubled the previous record (also set by Heritage) for work by the American pinup artist. The 1952 oil on canvas fetched \$263,000 at Heritage's Illustration Art Signature® Auction in June 2008. The previous record was \$131,450 realized in June 2007 for Elvgren's 1955 *Sitting Pretty (Lola)*.



Mikhail Klodt (Russian, 1832-1902)
Riverside Farmstead, 1858
Oil on canvas
41.5 x 61 in.
Sold: \$1,314,500, June 2008

RUSSIAN MASTER

Mikhail Klodt's 1858 masterpiece *Riverside Farmstead* realized nearly \$1.32 million at Heritage Auction Galleries' inaugural Russian Fine Art Signature® Auction. "Sales of Klodt's works are rare, especially one as important and groundbreaking as this," says Dr. Douglass Brown, director of Russian Fine Arts at Heritage Auction Galleries. The new owner wished to remain anonymous. Additional prices realized included \$227,050 for *Summer Evening* by Igor Emmanuilovich Grabar (1871-1960) and \$119,500 for *Rostov in Winter* by Nikolai Efimovich Timkov (1912-1993).



Alexander Hamilton, James Madison, and John Jay
The Federalist, 1787
Sold: \$262,000, June 2008

THE FEDERALIST

A new world record was set when a copy of *The Federalist* realized \$262,900 at Heritage's rare books and manuscripts auction in June 2008. Founding Fathers James Madison, John Jay and Alexander Hamilton in 1787 and 1788 wrote a series of articles designed to gather support for the ratification of the U.S. Constitution. "These articles were ultimately collected and published late in 1788 as *The Federalist*," says James Gannon, director of rare books at Heritage.

NEW FACES



20th CENTURY ART

Thom Pegg has been named director of Heritage Auction Galleries' new 20th Century Art and Design department. He previously was a specialist in art and design at Treadway Toomey Galleries in Chicago. The new department's inaugural auction is scheduled for Dec. 11, 2008.

AMERICAN WEST

Michael Duty has been appointed director of Heritage Auction Galleries' newly established category Art of the American West. He previously worked at the Dallas Historical Society, where he served as executive director, responsible for 3 million objects and items in the organization's collection and archives.



RARE STAMPS



Steven Crippe has been named director of Heritage Auction Galleries' new Philatelic Sales department. Crippe is founder and president of GradedStamps.com, which specializes in PSE-graded rare stamps.

Autumnal View

KONSTANTIN YUON AMONG RUSSIA'S PREMIERE IMPRESSIONISTS

Even before his death, Konstantin Yuon (1875-1958) was among Russia's premiere artists, his work prized for its meticulous attention to detail and beauty.

"Konstantin was destined for greatness in the Russian art world, studying under Konstantin Korovin at the Moscow Art School and later taking private lessons from Valentin Serov," says Dr. Douglass Brown, director of Russian Fine Arts at Heritage Auction Galleries. "From this distinguished beginning, Yuon traveled to Europe and was greatly influenced by the work of Camille Pissarro and other Impressionists."

The influence of Impressionism comes through in his *An Autumnal View From the Balcony*. "Yuon makes subtle use of his palette in creating one of his favorite pictures. He loved this picture so much that it actually can be seen in a contemporary photograph of Yuon and his family, prominently displayed in his living room above a couch."

An Autumnal View From the Balcony realized \$227,050 at Heritage Auction Galleries' inaugural Russian Fine Art Signature® Auction in June 2008.



Konstantin Yuon

Konstantin Yuon (Russian, 1875-1958)
An Autumnal View From the Balcony
 Oil on canvas
 28.25 x 23 in.
 Sold: June 2008
 \$227,050

Wally Wood

ORIGINAL COVER ART FOR WEIRD SCIENCE #16

Bill Gaines (1922-1992), publisher and co-editor of EC Comics, reportedly once said that the company's best-selling issues showed boys in peril.

Weird Science #16, published in 1952, is such an issue. Three youngsters and their dog hide behind rocks as menacing aliens descend from their hovering spacecraft. "This issue must have flown off the stands," says Jared Green, vice president of business development at Heritage Auction Galleries.

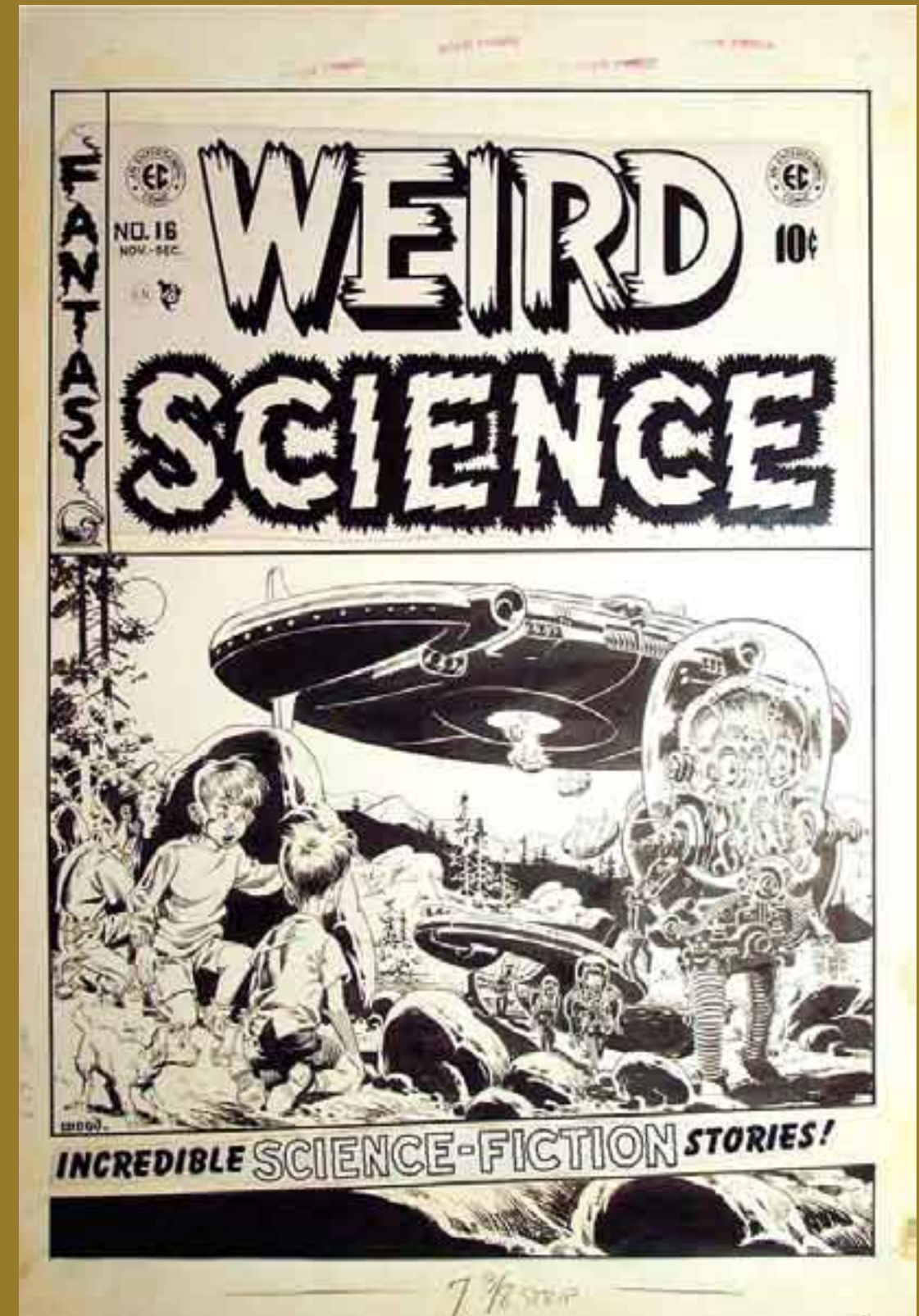
The image is classic Wally Wood (1927-1981), the legendary comic book artist and writer best known for his work at EC Comics and *Mad* magazine. His original drawing for the *Weird Science* cover – among the most iconic science-fiction images of the 1950s – sold for \$200,000 in a private transaction brokered by Heritage.

"This is the highest price we're aware of for a single comic art page," says Green, who negotiated the sale between two private collectors. "Then again, this cover has everything a collector looks for: a highly collectible artist rendering what is considered by many collectors to be the most striking cover scene of his entire career."

The transaction eclipses previous prices realized for Wood cover art. In October 2005, Wood's original cover for *Weird Science* #14 (1952) sold for \$56,350; his original cover art for *Weird Science* #21 (1953) realized \$46,000 in January 2006.



Weird Science #16
EC, 1952



Wally Wood (1927-1981)
Weird Science #16 original cover art
EC, 1952
Sold: May 2008
\$200,000

Angel of Temperance

NIKI DE SAINT PHALLE'S GARDEN SCULPTURE MODEL

In 1979, French sculptor, painter and filmmaker Niki de Saint Phalle (1930-2002) acquired land in Italy and began creating a fantasy garden with large colorful figures and shapes based on tarot cards.

De Saint Phalle had gained notoriety for her "Nanas," playful sculptures that explored prehistoric fertility idols and modern feminism. In 1973, she appeared in the film *Daddy*, which she wrote, produced and directed with Peter Whitehead. By 1980, a fragrance bearing her name had hit store shelves. Her sculpture garden, however, would consume de Saint Phalle's thoughts and energies for the last two decades of her life. It opened to the public in 1998 and critics would praise it as a marvelous and unique spectacle.

A model of one of her garden sculptures was commissioned directly from the artist in 1987 for consideration of an additional full-size sculpture to adorn an office building in Dallas. The full-size *Angel of Temperance* was never ordered. The 27-inch model realized \$233,025 at Heritage's Fine Art Signature® Auction in May 2008.

"The spring auction season saw prices for women artists hit the roof," says Courtney Case, Heritage's director of 20th Century Painting and Sculpture. "It comes as no surprise that the frenzy of passionate bidders on the *Angel of Temperance* reached the record price for a tarot card model."

Niki de Saint Phalle (French, 1930-2002)
Angel of Temperance, 1987
 Sculpted resin
 27 x 21 x 8 in.
 Sold: May 2008
 \$233,025

Reinhardt's Minimalism

PIECE BY PIONEER OF CONCEPTUAL
AND MINIMAL ART FROM COLLECTION
OF PROMINENT NEW YORKER

Known for his geometric paintings dominated by grid structures, Ad Reinhardt (1913-1967) reached his artistic maturity in the 1950s when he introduced paintings executed solely in shades of blue or red. His work continued to evolve, culminating in a series of iconic black compositions, his so-called "ultimate" paintings that merged his art and aesthetics into gradations of color of such refinement that forms became virtually invisible.

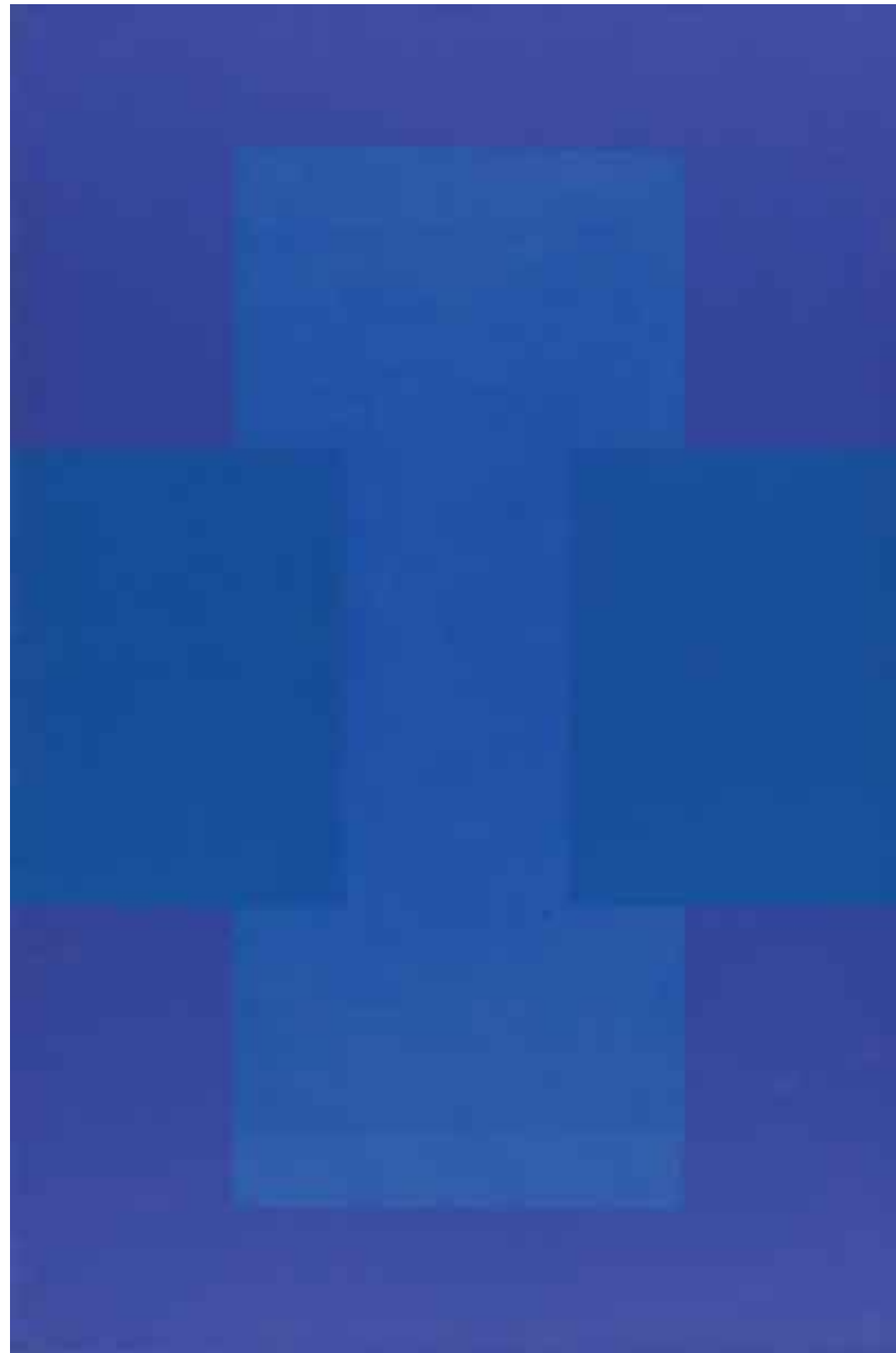
Abstract Painting, Blue, an oil-on-canvas work signed and dated 1952, is featured in Heritage Auction Galleries' inaugural 20th Century Art & Design Signature® Auction scheduled for Dec. 11, 2008.

Dr. Edmund P. Pillsbury, chairman of fine arts at Heritage Auctions, says *Abstract Painting, Blue* is an important work by the pioneer of conceptual and minimal art. "This is a rare opportunity to acquire a major work from the artist's most desirable period," Pillsbury says.

The piece was acquired directly from the artist by the late Ethel Epstein of New York, from whom it descended by inheritance to its current owner, who consigned it to Heritage.

According to the current owner, Epstein was a colorful character, and her husband, Henry Epstein, was one in his own right as well. Born poor in South Carolina in 1894, he worked his way through Harvard as a janitor and became deputy mayor of New York under the legendary Robert F. Wagner Jr., and ended his career as a sitting Justice on the Supreme Court of the State of New York. In 1958, he presided at the marriage of artists Helen Frankenthaler and Robert Motherwell.

Ethel Epstein once worked for a candidate opposing the one favored by her husband in a New York City election. She was always independent-minded, collecting exclusively the art she liked and supporting the few artists she admired. She owned several pieces by legendary Swiss sculptor Alberto Giacometti (1901-



Ad Reinhardt (1913-1967)
Abstract Painting, Blue, 1952
Oil on canvas
36 x 24 in.
Estimate: \$1.75 million-\$2.5 million

1966) and in 1964 sat for a portrait by Elaine de Kooning (1918-1989). Mrs. Epstein died in 1966, designating certain works for particular descendants.

Adolph Dietrich Friedrich Reinhardt was born in Buffalo, N.Y., and in the 1930s studied under art historian Meyer Schapiro at Columbia University, where he developed a broad interest in politics, literature and art.

RARE TO MARKET

Upon graduation, Reinhardt enrolled in the National Academy of Design and became associated with the American Artist's School. He later joined the American Abstract Artists, Artist's Union and American Artist's Congress, where he met early American modernist painter Stuart Davis (1892-1964) and other forward-thinking artists.

Reinhardt was among the relatively few abstract artists employed in the WPA Federal Art Project. His earliest solo shows occurred in 1943 and 1944 and led to immediate success. In 1946, he joined Betty Parsons Gallery, where he exhibited for the rest of his life. "While Reinhardt shared many interests with his Abstract Expressionist contemporaries, particularly with Barnett Newman and Mark Rothko, his work had a closer kinship with Piet Mondrian and the Bauhaus-trained Josef Albers, with whom Reinhardt taught at Yale University in 1952 to 1953," Pillsbury says.

Works by Reinhardt are rare to the market and have recently reached record prices at public sales. In the past year, paintings from this period of Reinhardt's work have sold for between \$2 million and \$3 million.



In 1964, Ethel Epstein sat for a portrait by abstract expressionist painter Elaine de Kooning.

EVENT

20th Century Art & Design Signature® Auction #5014 is scheduled for Dec. 11, 2008. For information, contact Thom Pegg at 214-409-1742 or ThomP@HA.com. To receive a complimentary copy of a catalog of your choice, register online at HA.com/HM15275 or call 866-835-3243 and mention reference HM15275.

Precious Stones

DANIEL TRINCHILLO SR.
COLLECTION INCLUDES WORLD'S
MOST EXQUISITE MINERALS

Daniel Trinchillo Sr. has been an avid collector of fine mineral specimens since his first magical encounter some 20 years ago. Upon entering a mineral shop, he was instantly hooked. On that fateful day, he bought two drawers full of minerals – at least 50 to 80 specimens, maybe more. And that was just the *first* day of his collecting career.

For him, the chase was everything. Once he traced a rumored specimen for three years and when he managed to track it down, the owner didn't want to sell. So, persistence was forced to work in concert with persuasion in order to succeed. That situation was repeated many times in the course of his collecting career as he targeted individual specimens for acquisition.

The Daniel Trinchillo Sr. Collection, featured in Heritage's Natural History Signature® Auction #6008, reflects his passion for aesthetics. It contains many fine specimens: old classics, new "destined-to-be-classics," unusual forms and, sometimes, just exquisite examples. A multicolored tourmaline in the collection was nicknamed "Sharon Stone" by miners at Brazil's famed Pederneira Mine. The fantastically aesthetic specimen is composed of three major tourmaline crystals, all exquisite. The largest is 6 3/8 inches in length with the others measuring 5 1/2 and 4 1/2 inches.

"Trinchillo's collecting philosophy was 'If you like the mineral, you need to go for it, because you'll never get another one like it,'" says James Walker, mineral consultant for Heritage's natural history department. "It's not the price. It's the fact that each specimen is one-of-a-kind."

– Mary Fong/Walker

EVENT

Natural History Signature® Auction #6008 featuring the Daniel Trinchillo Sr. Collection of Minerals is scheduled for Sept. 28, 2008. For information, contact David Herskowitz at 214-409-1610 or DavidH@HA.com. To receive a complimentary copy of a catalog of your choice, register online at HA.com/HM15275 or call 866-835-3243 and mention reference HM15275.



Multicolor Tourmaline ("Sharon Stone")
Pederneira Mine, São José da Safira, Brazil
4 1/2 x 5 1/2 x 6 1/2 in.
Estimate: \$90,000-\$110,000



Exceptional Blue Fluorite with Calcite
Xianghualing Mine, Hunan Province, China
4 1/2 x 9 7/8 x 6 in.
Estimate: \$40,000-\$45,000

Ivan's 'Pass'

PUNI AMONG FOUNDERS OF RUSSIA'S AVANT-GARDE MOVEMENT

When Ivan Puni (1892-1956) installed pieces at the Galerie Der Sturm in Berlin, he placed art over all gallery surfaces – the ceiling, the doors, the windows, the floors and the walls.

Refuting the installment philosophies of the time, the Russian artist covered architectural elements with letters, drawings, figures, numbers, paintings and geometric forms. The result was a “visual constellation, where verbal, visual and environmental areas coexist,” Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne write in the book *Thinking About Exhibitions* (Taylor & Francis Inc., 1996).

Born near St. Petersburg, Puni attended military school before studying at various art schools and workshops, including the Académie Julian in Paris. He was soon experimenting with Fauvism and early Cubism. In 1915, he and other notable avant-garde artists, including Liubov Popova, Ivan Kliun and Olga Rozanova, joined a group led by the founder of Suprematism, Kazimir Malevich. He later worked under Marc Chagall at the Vitebsk Art School, which for a brief period after Russia's October Revolution was a major center of avant-garde art in Russia.

Today, Puni's work is held by prestigious museums in Paris, New York, Amsterdam and St. Petersburg. His oil on canvas and cardboard piece titled *Pass* – in which letters are combined with objects in an illogical space – is a highlight of Heritage Auction Galleries' Russian Fine & Decorative Art Signature® Auction #5013, scheduled for Nov. 14, 2008.

“Puni was a groundbreaking artist,” says Dr. Douglass Brown, Russian fine art consignment director at Heritage Auction Galleries. “Along with greats such as Kliun, Popova and Rozanova, he created a revolution in Russian art.”



Ivan Puni (Russian, 1892-1956)
Pass, 1910s
Oil on canvas and cardboard
31 x 25 in.
Estimate: \$150,000-\$200,000

EVENT

Russian Fine & Decorative Art Signature® Auction #5013 is scheduled for Nov. 14, 2008. For information, visit www.HA.com/FineArt, or contact Douglass Brown at 214-409-1165 or DouglassB@HA.com. To receive a complimentary copy of a catalog of your choice, register online at HA.com/HM15275 or call 866-835-3243 and mention reference HM15275.

Through Falter's Eyes

ARTIST BROUGHT MIDWESTERN HUMOR TO CLASSIC 'SATURDAY EVENING POST' COVERS



John Falter (1910-1982)
Young Astronaut, 1953
Oil on canvas
25 x 23.5 in., framed
Estimate: \$40,000-\$60,000



In the 1950s, readers of *The Saturday Evening Post* eagerly awaited their postman to see the latest cover executed by America's greatest illustrators.

John Philip Falter (1910-1982) was among those artists.

“Falter completed nearly 200 covers for *The Saturday Evening Post*,” says Heritage illustration art specialist Ed Jaster. “His work for the *Post* almost always captured a whimsical crisis and frequently was based on his childhood experiences in Nebraska.”

Humor was an integral element of Falter's work. Early in his career, he created a newspaper comic strip, *Down Thru the Ages*, for his hometown newspaper in Nebraska. He studied at the Kansas City Art Institute before moving to New York and working for pulp magazines and advertisers such as Gulf Oil and Arrow Shirts. He was soon doing illustrations for *Esquire*, *Good Housekeeping*, *Cosmopolitan*, *McCall's*, *Life* and *Look*, but he is best known for his *Saturday Evening Post* illustrations. His longtime friend and colleague Norman Rockwell called Falter “one of America's most gifted illustrators.”

Falter's *Young Astronaut*, created for the June 20, 1953, cover of *The Post*, captures the spirit of the times. To the horror of family and neighbors, a small boy is about to take

flight from a garage roof. In the background, the artist includes the actual water tower from his hometown. “To the boy,” Falter has said, “the high structure is the tower of magic; to the man, it is the magic of boyhood.”

In later years, Falter focused on portraiture, book illustration and historical and western themes. He was inducted into the Illustrators Hall of Fame in 1976 and today his work is held by various museums, including the Museum of Nebraska Art.

Young Astronaut and other pieces by Falter are being offered in Heritage's Illustration Art Signature® Auction, scheduled for Oct. 15, 2008. They come from the estate of Jack Warner, a Philadelphia businessman and amateur painter who befriended Falter when he moved there in the 1970s.

EVENT

Illustration Art Signature® Auction #7001 is scheduled for Oct. 15, 2008. For information, contact Ed Jaster at 214-409-1288 or EdJ@HA.com. To receive a complimentary copy of a catalog of your choice, register online at HA.com/HM15275 or call 866-835-3243 and mention reference HM15275.



Spectacles that belonged to President Abraham Lincoln
From the Dr. John K. Lattimer Collection

The Lattimer Collection



The assassination of President Abraham Lincoln is among the most significant events in U.S. history.

LINCOLNIANA AUCTION BEING CALLED MOST IMPORTANT EVENT OF PAST 75 YEARS

When he died last year, Dr. John K. Lattimer's legacy was undeniable.

As chairman of the urology department at the College of Physicians and Surgeons of Columbia University, he helped establish pediatric urology as a discipline. He treated Nazi leaders during the Nuremberg war crimes trials and was the first nongovernmental medical specialist allowed to examine evidence in President John F. Kennedy's assassination.

Collecting pieces of history was a natural step for the doctor. "His home was like a museum, with Revolutionary and Civil War rifles and swords, World War II machine guns, German Lugers and even a suit of armor from a Knight of Malta," says Tom Slater, Heritage's director of Americana. "As a ballistics expert and student of assassinations, he was fascinated with President Abraham Lincoln."

Lattimer's collection includes roughly 300 pieces of Lincolniana, Slater says, with "absolute treasures" such as the president's spectacles, a rare letter written by John Wilkes Booth when he was a teenager and a letter written by



Hand-Painted Commemorative Lincoln Mourning Fan
From the Dr. John K. Lattimer Collection

Charles A. Leale, the physician who rushed to Lincoln's aid at Ford's Theatre the night he was shot (see accompanying story). "It is an intensely dramatic and observant eyewitness account of Lincoln's final hours," Slater says.

The Dr. John K. Lattimer Collection of Lincolniana Grand Format Auction is scheduled for Nov. 20, 2008. Some experts are calling it the most important Lincolniana auction of the past 75 years, with a potential of realizing up to \$3 million. "There has never been material of this magnitude brought together in one place," Slater says. "John Lattimer was a legend among collectors and this auction promises to be a once-in-a-lifetime event."

Eyewitness Account

DOCTOR'S LETTER DETAILS EVENTS IN THE MOMENTS AFTER BOOTH'S ATTACK

On April 14, 1865, Charles A. Leale was at Ford's Theatre. "That night," the young physician would say, "was the only time that I have been to the theatre."



Charles A. Leale was sitting nearby when Lincoln was attacked in Ford's Theatre.

It was an evening that would change history, as actor and Confederate sympathizer John Wilkes Booth entered the president's box and shot Lincoln in the back of the head.

Several weeks later, Dr. Leale, who had been appointed an Assistant Surgeon of Volunteers less than a week before the fatal night, sent an eight-page letter to a medical colleague who had inquired about the tragedy. Here is a portion of his letter:



John Wilkes Booth slipped into the president's box and shot him in the back of the head.

"I took a seat ... near the President's box, heard the report of the pistol then saw him [Booth] jump ... with his drawn dagger and rush across the stage. I immediately ran to the box and ... saw the President sitting in the arm chair with his head thrown back. On one side was Mrs. L. and on the other Miss [Clara] Harris.

The former was holding his head and crying bitterly for a surgeon while the others ... were standing crying for stimulants, water, etc., not one going for anything ... I sent one for



Charles A. Leale Autograph Letter, signed, May 28, 1865, in which he relates Lincoln's final hours
From the Dr. John K. Lattimer Collection

brandy and another for water, then told Mrs. L. that I was a surgeon, when she asked me to do what I could. He was then in a profound coma, pulse could not be felt, eyes closed ... I immediately with assistance placed him ... recumbent ... on the floor. I examined his head [and] knew it was fatal and told the bystanders that it was a mortal wound. [W]e removed him immediately to [Petersen's] house just opposite. ... After we put him in bed we sent for bottles of hot water to apply to his extremities. Before these arrived the room was completely

crowded. ... I went to Mrs. L. and asked her if she would have the kindness to go to the next room for a minute so as to allow us to do all we could and examine his wounds. ... I then went to the head of the bed near his left shoulder where I remained until he breathed his last. They tried to give him a small quantity of brandy but he could not swallow it. Mustard poultices were applied during the night."

U.S. Secretary of War Edwin Stanton soon arrived at the house, taking reports from witnesses and issuing orders for the pursuit of Booth. By 7:30 the next morning, Lincoln was dead.



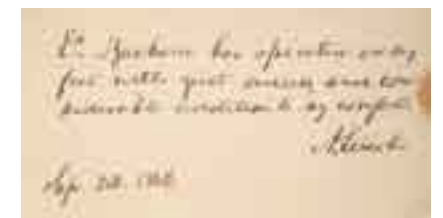
President Abraham Lincoln's Folding Brass Dividers, Used by him during the Civil War
From the Dr. John K. Lattimer Collection



President Andrew Johnson's Pardon Paperwork of Dr. Samuel Mudd, Feb. 8, 1869
From the Dr. John K. Lattimer Collection



Samuel Mudd



Abraham Lincoln Autograph Letter, signed, Sept. 22, 1862, in which he endorses his chiropodist
From the Dr. John K. Lattimer Collection

EVENT

The Dr. John K. Lattimer Collection of Lincolniana Grand Format Auction #6014 is scheduled for Nov. 20, 2008. For information, contact Tom Slater at 214-409-1441 or TomS@HA.com. To receive a complimentary copy of a catalog of your choice, register online at HA.com/HM15275 or call 866-835-3243 and mention reference HM15275.

Roosevelt's Hands

UNDER A CLOAK OF SECRECY, PALMIST NELLIE SIMMONS MEIER PROMISED FIRST FAMILY HER READINGS WOULD NOT BE PUBLISHED



President Roosevelt and Eleanor were visited by a palmist in 1937.



Group of Handprints of President Roosevelt (opposite page), Eleanor (right), Family and White House Associates, 1937 Estimate: \$25,000-\$50,000



Nancy Reagan briefly made headlines when it was revealed in 1988 that she had consulted an astrologer to assist in the planning of President Reagan's schedule. Yet she was not the first First Lady to request the assistance of a fortune-teller.

In February 1937, shortly after Franklin Delano Roosevelt began his second term as president of United States, the White House was visited by Nellie Simmons Meier. The palmist was there for a private session with Eleanor Roosevelt. When Meier left nearly three hours later, she had read the palms of Eleanor; her sons Franklin Jr., John and James; and daughter-in-law Betsy Cushing Roosevelt. She would also interpret the lines, marks and patterns on the hands of President Roosevelt, Vice President John Garner, Secretary of the Interior Harold Ickes and other political confidants.

At the time, Meier was a celebrity in her own right, having read the palms of Walt Disney, Amelia Earhart, Booker T. Washington and other actors, artists, musicians and politicians. She collected these readings for her book, *Lions' Paws: The Story of Famous Hands*, published in 1937. President Roosevelt's handprints, at the request of the White House, would not be included in Meier's book – reflecting concerns the staff had with public perceptions of palmistry.

In her Roosevelt papers, Meier would write: "[President Roosevelt's] palm has a resilience that shows his versatility

and ability to conform to the requirements of circumstances, environment and people."

In 1938, Meier's papers were given to the Library of Congress, but the donation did not include the Roosevelt readings. They are part of the Drs. Joseph and Deborah Plaud Collection of Franklin and Eleanor Roosevelt Items, being offered at Heritage's Franklin D. Roosevelt Museum Collection Grand Format Auction, Part 2, scheduled for Oct. 21, 2008.

"All told, Meier took hand stampings of more than 10 people in the White House, and it is these original handprints that constitute the fabulous handprint and palmistry reading collection of the First Family and their intimate associates," says Tom Slater, Heritage's director of Americana. "This is perhaps the most intimate relic of Franklin and Eleanor Roosevelt extant."

EVENT

Franklin D. Roosevelt Museum Collection Grand Format Auction, Part 2 #6010 is scheduled for Oct. 21, 2008. For information, contact Tom Slater at 214-409-1441 or TomS@HA.com. To receive a complimentary copy of a catalog of your choice, register online at HA.com/HM15275 or call 866-835-3243 and mention reference HM15275.



Palmist Nellie Simmons Meier's 1937 handprint of President Franklin Delano Roosevelt (shown actual size).

Buddy's Record

45 SIGNED LESS THAN AN HOUR BEFORE FATAL CRASH

Buddy Holly 45 rpm single "It Doesn't Matter Anymore"/"Raining In My Heart" Signed by Buddy Holly, Ritchie Valens, the Big Bopper, Dion, Feb. 2, 1959 Estimate: \$40,000+



As the young musicians prepared to leave the Surf Ballroom in Clear Lake, Iowa, they were approached by a teenager who'd been waiting patiently between the dressing room and exit.

One by one, Buddy Holly, Ritchie Valens, the Big Bopper and Dion signed a 45 rpm single Jim Anderson had received as one of the first fans admitted through the ballroom's doors that night. Holly, Valens and the Bopper then left for the Mason City airport for their late-night flight to Fargo, N.D., for the next gig on their Winter Dance Party tour.



Holly



Valens

The single was showcased in the 2000 BBC documentary series *Rock Shrines – Buddy Holly*, which featured Jim Anderson's son Scott detailing the night's events. The elder Anderson gave the single to Scott in 1997, and the current owners purchased it in 2000.

The record – also signed by Belmonts member Carlo Mastrangelo and accompanying act Frankie Sardo – has been certified as authentic by PSA/DNA. "The 45 truly is an important part of rock 'n' roll history," Scott Anderson has said, "and an irreplaceable artifact from a tragic day in music."

– Kristen Painter

EVENT

Music & Entertainment Memorabilia Signature® Auction #696 is scheduled for Oct. 4-5, 2008. For information, contact Doug Norwine at 800-872-6467, ext. 1452 or DougN@HA.com. To receive a complimentary copy of a catalog of your choice, register online at HA.com/HM15275 or call 866-835-3243 and mention reference HM15275.

The plane took off in light snow and gusty winds shortly before 1 a.m. It crashed moments later, killing all aboard. Feb. 3, 1959, has been called "the day the music died."

Only one other 45 was autographed that night, with its signatures acquired between sets, but Anderson's single is the last known item to be autographed collectively by Holly, Valens and the Bopper. It is a highlight of Heritage's Music & Entertainment Memorabilia Signature® Auction scheduled for Oct. 4-5, 2008.

The 45 singles of Holly's release "It Doesn't Matter Anymore"/"Raining In My Heart" were handed out for that final show. The Surf Ballroom performance was scheduled at the last minute and there simply was no time to prepare any promotional posters or handbills.

"Rare is an understatement," says Doug Norwine, Heritage's director of music and entertainment auctions. "Indeed, few items from that last performance exist, and this exceptional signed 45 resonates with the personalities of these wondrously talented musicians."

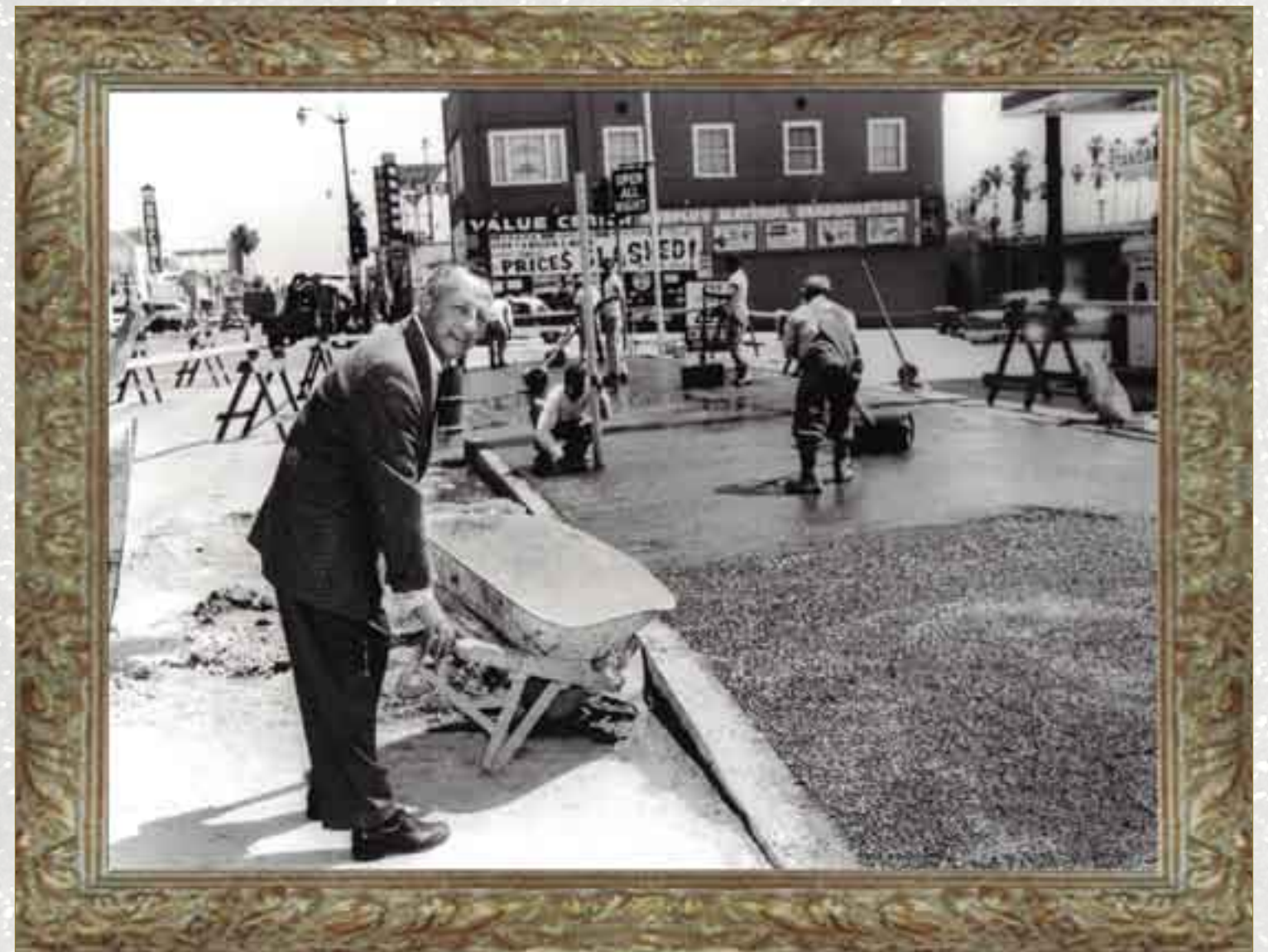


Photo Courtesy of Hollywood Chamber of Commerce

1960 - Harry Sugarman, Chairman of the Walk of Fame Committee during the creation of the legendary Walk of Fame on Hollywood Boulevard. The Hollywood Chamber of Commerce recently announced the creation of a Friends of the Walk of Fame initiative to raise private sector dollars to repair the Walk of Fame in advance of its 50th anniversary in 2010. More than \$4-million is needed for the repair work. The Chamber agreed to lead the private sector effort to provide matching dollars to public funds. Donations can be mailed to the Hollywood Historic Trust: 7020 Hollywood Boulevard, Hollywood, CA 90028.

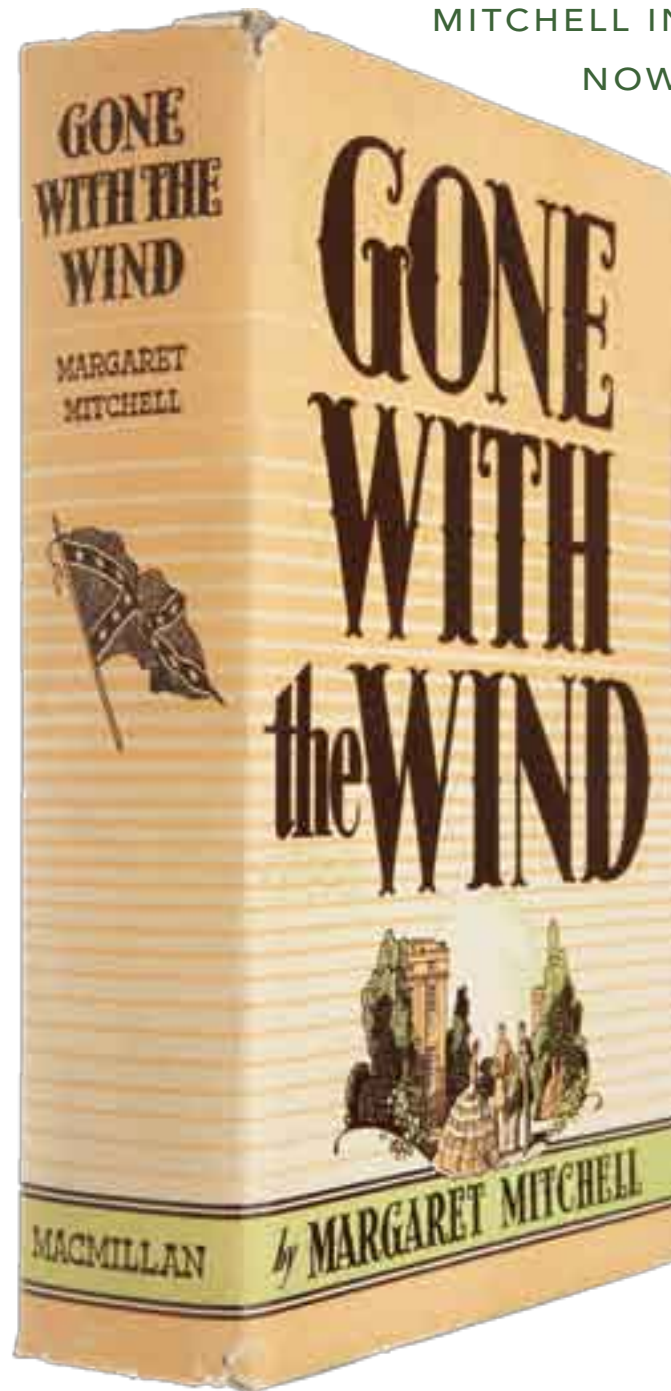
HOLLYWOOD
Priceless Past ★ Golden Future



**Hollywood's Business
Advocacy Organization**

'Gone with the Wind'

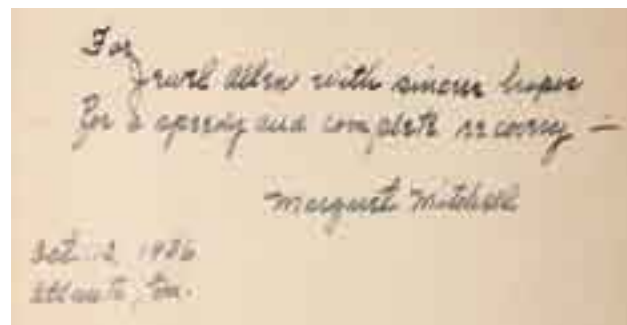
MITCHELL INSCRIBED FIRST EDITION OF HER NOW-CLASSIC BOOK FOR AILING FAN



Inscribed first edition, first printing of *Gone with the Wind* (New York: Macmillan, 1936)
Estimate: \$30,000-\$50,000

In 1936, Jewel Allen was suffering from tuberculosis. The only comfort she found was among her books. That summer, she read a novel that particularly moved her: Margaret Mitchell's *Gone with the Wind*.

In fact, Allen liked *Gone with the Wind* so much that she sent the book to Mitchell for an autograph. She surely must have been surprised with Mitchell's response. The author warmly inscribed the book "For Jewel Allen with sincere hopes for a speedy and complete recovery - Margaret Mitchell Oct. 12, 1936 Atlanta, Ga."



In a separate letter, Mitchell displays both her grace and wit when she writes to Allen that she is "so very glad that you like the book and I hope that it helped divert you for awhile. But it is so heavy and I am wondering if your hands did not get very tired holding it up." Typed on her personal stationery, the letter is signed twice, as "Margaret Mitchell" and as "Mrs. John R. Marsh." Mitchell also sent to Allen a two-page, hand-annotated bibliography she prepared in response to a reader who wrote to *Time* magazine challenging her portrayal of Union troops in the novel and who "demanded some references to back up my statements about the conduct of [Gen. William] Sherman's troops in Georgia ..."

"This wonderful and revealing correspondence comes directly from Jewel Allen's family and contains not only an in-



Margaret Mitchell

scribed first edition of *Gone with the Wind*, but a signed personal letter from Margaret Mitchell and a short, specially selected bibliography of some of the sources she used to research her epic novel," says Heritage's rare books director James Gannon. "We look forward to passing this one-of-a-kind book and accompanying signed documents to someone who will cherish them as much as Jewel Allen and her family."

Gone with the Wind is one of the most popular books of all time, selling more than 30 million copies and winning the 1937 Pulitzer Prize for literature. The first printing was limited to between 5,000 and 10,000 copies, Gannon says, "and as such, it's a rare book, especially in its first-issue dust jacket, signed and in great condition."

— Joe Fay

EVENT

Rare Books Grand Format Auction #684 is scheduled for Oct. 16, 2008. For information, contact James Gannon at 214-409-1609 or JamesG@HA.com. To receive a complimentary copy of a catalog of your choice, register online at HA.com/HM15275 or call 866-835-3243 and mention reference HM15275.

HOLLYWOOD TREATMENT

Within two years of its release, Margaret Mitchell's *Gone with the Wind* was filming in Hollywood. Like the book, the film, produced by David Selznick and starring Vivien Leigh and Clark Gable, would become an American classic.

A production continuity script, dated Feb. 27, 1939, is featured in Heritage's Music & Entertainment Memorabilia Signature® Auction #696, scheduled for Oct. 4-5, 2008.

On its pages are penciled-in changes, directions for the reading of lines (such as "coquettishly" for Scarlett's line to Rhett, "What do you want?"), indications of miniatures and work by Jack Cosgrove, who created special photographic effects. The lot includes a "production memos" book with interoffice messages between initial director George Cukor and film editor Hal C. Kern regarding the production.



Clark Gable and Vivien Leigh in *Gone with the Wind*.

"All in all, it's enough amazing detail to make you feel immersed in the actual legendary production that won eight Oscars," says Doug Norwine, Heritage's director of music and entertainment auctions. "These are spectacular *Gone with the Wind* artifacts."



Gone with the Wind Shooting Script, 1st part, with annotations
Estimate: \$15,000+

EVENT

Music & Entertainment Memorabilia Signature® Auction #696 is scheduled for Oct. 4-5, 2008. For information, contact Doug Norwine at 214-409-1452 or DougN@HA.com. To receive a complimentary copy of a catalog of your choice, register online at HA.com/HM15275 or call 866-835-3243 and mention reference HM15275.

Jacqueline's Pose

HANK O'NEAL'S PHOTOGRAPH IS ONLY KNOWN FORMAL PORTRAIT OF FORMER FIRST LADY MADE AFTER 1963

By 1979, photographer Hank O'Neal was well known for his jazz and portrait photography. He had befriended several Beat generation figures and completed portraits of artists and writers such as William S. Burroughs and Allen Ginsberg. That year, O'Neal was working on the book that eventually was published as *Berenice Abbott: American Photographer*. "At the time," O'Neal recalls, "my editor was Jacqueline Onassis and Doubleday was scheduled to publish the book."

On a chilly day in December, Onassis visited O'Neal's New York studio to examine the Abbott photographs he'd assembled for the book. During the visit, she noticed O'Neal's copy of *Atget, Photographe de Paris*, about French master Eugène Atget (1857-1927). "She asked if she could borrow it," O'Neal says, "and I said, 'Of course, and you can keep it as long as you like, if you'll let me take a photograph of you holding the book.' "

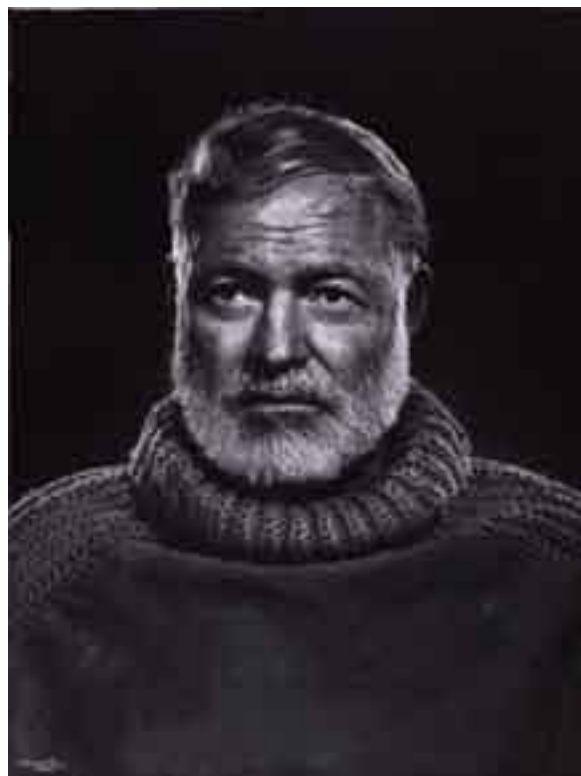
One of 10 prints made from that shoot – the only known formal portrait of the former First Lady made after 1963 – is featured in Heritage's Vintage & Contemporary Photography Signature® Auction, scheduled for Dec. 12, 2008. "The first time I saw the Jacqueline Onassis photograph, I was drawn by the photographer's ability to capture the complicit gleam in her eye," says Lorraine Anne Davis, director of vintage and contemporary photography at Heritage Auction Galleries.

Also featured in the auction is a 1954 portrait of Ernest Hemingway by master photographer Yousuf Karsh (1908-2002), who gained international prominence after he photographed Winston Churchill during a visit to Canada in 1941.

The Hemingway image was purchased in 1967 directly from Karsh at his Ottawa studio. "The owner had visited the 1967 World's Fair in Montreal and was overwhelmed by the large-scale portraits Karsh had been commissioned to make for the Expo," Davis says. "The owner, a doctor from Ottawa, had a friend who was a personal friend of Karsh. They were introduced and the owner purchased the Hemingway portrait, a truly monumental representation of the man."

EVENT

Vintage & Contemporary Photography Signature® Auction #5015 is scheduled for Dec. 12, 2008. For information, contact Lorraine Davis at 214-409-1714 or LorraineD@HA.com. To receive a complimentary copy of a catalog of your choice, register online at HA.com/HM15275 or call 866-835-3243 and mention reference HM15275.



Yousuf Karsh (Canadian, 1908-2002)
Hemingway, 1954
Signed silver gelatin print, 1967
40 x 30 in.
Estimate: \$25,000-\$30,000



Hank O'Neal (American, b. 1940)
Jacqueline Onassis, New York City, 1979
Signed silver gelatin print, 2007, edition of 10
24 x 20 in.
Estimate: \$8,000-\$10,000

Wright's Armchair

TITAN OF ARCHITECTURE HIGHLIGHTS INAUGURAL 20TH CENTURY ART & DESIGN AUCTION

The year 1902 was a busy time for Frank Lloyd Wright (1867-1959). The architect and interior designer accepted an offer to completely remodel the Dana-Thomas House in Springfield, Ill. It was his largest commission up to that time. His schedule would only get busier.

Wright began work on the William E. Martin House in Oak Park, Ill. It was among the roughly 50 projects Wright had completed in and around his studio in Oak Park. William's brother Darwin, an executive for the Larkin Soap Company, was impressed with the residence and in 1903 invited Wright to Buffalo, N.Y., to discuss construction of the company's new administration building. Wright won that commission, as well as a commission to build the Darwin D. Martin House Complex.

An oak reclining armchair designed during this period for the William E. Martin House is featured in Heritage Auction Galleries' inaugural 20th Century Art & Design Signature[®] Auction, scheduled for Dec. 11, 2008.

Also featured in the auction is a Jazz Bowl ceramic vase completed circa 1931 by Viktor Schreckengost for Cowan Pottery and previously exhibited at the Cleveland Museum of Art. Schreckengost (1906-2008) is considered the father of industrial design, working on trucks, bicycles, furniture, industrial equipment and dinnerware. In 2006, he received the National Medal of Arts, the highest U.S. government honor for American artists.

"These two objects are iconic symbols of early 20th century design in the United States," says Thom Pegg, director of Heritage Auction Galleries' 20th Century Art and Design department. "The Prairie Style, which was most clearly exemplified in the work of Frank Lloyd Wright, was uniquely American. The forms mirrored the surrounding environment on every level: the house to the landscape, and the interior decoration — including the furniture — to the house, thus blurring any distinction between one and the other, and therefore making the entire commission more naturalistic. The series of ceramics designed by Schreckengost speaks to the urban American culture of the 1930s, especially that of the urban African-American. The rich culture, along with some of its vices, which were a by-product of industrialization and the growth of large cities, is portrayed in these beautiful works of art."

EVENT

20th Century Art & Design Signature[®] Auction #5014 is scheduled for Dec. 11, 2008. For information, contact Thom Pegg at 214-409-1742 or ThomP@HA.com. To receive a complimentary copy of a catalog of your choice, register online at HA.com/HM15275 or call 866-835-3243 and mention reference HM15275.



Oak reclining armchair designed by Frank Lloyd Wright, circa 1902 for the William E. Martin House, Oak Park, Ill. 28 in. high x 29 in. wide x 33 in. deep Estimate: \$100,000-\$140,000



Ceramic vase designed by Viktor Schreckengost for Cowan Pottery, Poor Man's Bowl (Jazz Bowl series), circa 1931 8.5 x 13.75 in. Estimate: \$80,000-\$100,000



Series 1907 \$1,000 Gold Certificate, Fr. 1219b, graded Very Fine 25 by PMG Estimate: \$500,000-\$700,000



Note of Distinction

1907 GOLD CERTIFICATE CONSIDERED A TRUE NUMISMATIC RARITY

Lee McClung was a star football player at Yale. James C. Napier was the most powerful African-American politician in Nashville. Beginning in March 1911, they served as U.S. Treasurer and Register of the Treasury, respectively, for less than two years — making their signature combination on currency scarcer than most joint tenures of the time.

In 1990, the sale of the Thompson Collection included the first public offering of the unique Fr. 1219b Series 1907 \$1,000 Gold Certificate. Only 12,000 examples of the note were issued bearing the McClung-Napier signatures. "Their almost exclusive use as carefully accounted for interbank monetary instruments nearly assured the redemption and subsequent destruction of most of these notes," says Dustin Johnston, director of currency auctions at Heritage Auction Galleries.

As a result, Johnston says, the note is a true numismatic rarity. "While many rarities are permanently impounded in institutional collections at the Smithsonian or at Federal Reserve Banks, this note is the only example known in or out of government hands."

The piece is part of the Jupiter Collection being offered at Heritage Auction Galleries' Long Beach, Calif., Currency Signature[®] Auction, scheduled for Sept. 17-19, 2008.

EVENT

Currency Signature[®] Auction #3502 is scheduled for Sept. 17-19, 2008, in Long Beach, Calif. For information, contact Dustin Johnston at 214-409-1302 or Dustin@HA.com. To receive a complimentary copy of a catalog of your choice, register online at HA.com/HM15275 or call 866-835-3243 and mention reference HM15275.



SEBASTIANO RICCI'S Vision of St. Bruno

ITALIAN MASTERPIECE THAT ONCE BELONGED TO FAMED COLLECTOR FRANCESCO ALGAROTTI AND A ST. LOUIS MERCHANT WHO OUTFITTED LEWIS & CLARK IS REDISCOVERED IN TEXAS

By Marianne Berardi

In downtown St. Louis, during the first two decades of the 19th century, the city's first permanent Jewish settler, Joseph Philipson (1773-1844), was doing what many other immigrants from Europe were doing in this brand-new, rough-and-tumble gateway to the West: making his fortune in a wide variety of enterprises. Both independently and in partnership with his brothers Simon and Jacob, he was buying real estate, dealing in fur and lead, directing a bank, establishing a brewery, and operating his own dry goods store which stocked a wide array of merchandise — from exotic luxuries such as almonds, coffee, Spanish cigars, chocolate and violins to ordinary umbrellas, salted shad and mackerel.



In 1804, St. Louis merchant Joseph Philipson outfitted Meriwether Lewis for his journey, with partner William Clark, to explore the American West. Artist Charles M. Russell (1864-1926) depicted the expedition decades later.

In 1804, shortly after arriving in St. Louis via Ohio, Philadelphia, New York, the Virgin Islands and Hamburg, Germany, the Polish-born Philipson and his new dry goods company on Main Street received a visit from Meriwether Lewis, whom he outfitted for the now-legendary Lewis and Clark expedition across the western United States.

In one important respect, the cultured Philipson sat far apart from the mercantile crowd during these years surrounding the Louisiana Purchase. From his earliest days in New York and Philadelphia (in the late 1790s to early 1800s), Philipson was buying Old Master paintings on an ambitious scale and at a feverish rate. At least part of the time, he worked through an English agent he later identified as Sir William Stewart to purchase paintings which flooded the European art

market in the wake of Napoleon's armies. In fact, Philipson was not simply the first important collector of Renaissance, Baroque and 18th-century European painting west of the Mississippi: He was one of the first private collectors of Old Master paintings anywhere in the United States.

At the time of his death in St. Louis in 1844, Philipson's estate recorded 390 oil paintings described by subject and frequently by artist, including: Rubens, Rembrandt, Velasquez, Titian, Van Dyck, Veronese, Zuccarelli, del Sarto, Gaspar Poussin, Paulus Potter, Murillo, Frans Hals, Salvator Rosa, among many others. What's equally remarkable is that this trove of oil paintings included 150 which his brother Simon had collected (not yet discretely identifiable from Joseph's), and which Joseph had inherited upon Simon's death in 1841. Joseph Philipson's tastes, and by extension those of his brother, cut boldly across national schools, and his interest in genres was encyclopedic. The collection included landscapes, still lifes, animal paintings, mythologies, religious subjects, portraits and scenes of everyday life.

During the late 1830s, the Philipsons tried valiantly to interest the city fathers of St. Louis in purchasing the collection *en bloc* as the basis for a municipal art gallery. Their goal, as Joseph stated in writing many times, was to establish the first public art gallery in the West. Failing that attempt in St. Louis, Joseph next turned to the city fathers — and mothers — of Cincinnati, using a strategy of trying to sell the collection by subscription for the same purpose. In 1843, he even floated a selection of his holdings up the Ohio River to stage an exhibition in the Queen City's Mercantile Library on Walnut Street in the hope of raising popular interest. When approaching Cincinnati, Joseph Philipson corresponded extensively with British-born Ann Aston Warder of neighboring Springfield, Ohio, the enlightened mother-in-law of his trusted lawyer, Charles Samuel Rannells, who encouraged him in this enterprise. After Cincinnati turned down the collection, he decided to approach Philadelphia. But apparently before he had received an answer, or proffered his Old Masters to New Orleans, which was next on his list, Philipson died, leaving the fate of his paintings in the hands of his lawyers.

As the lawyers quickly discovered, Philipson's reversals of fortune following the Panic of 1819, which had devastat-



Charles Samuel Rannells, one of Joseph Philipson's lawyers, acquired the Ricci painting directly from the Philipson estate. It has remained in the family until the present day.

ed his banking enterprise, had taken its toll on his finances. The collection was dispersed to pay his debts. This was the scenario Philipson had tried hard to avoid — something made all the more poignant by the fact that the lifelong bachelor had supported himself during his last 20 years by giving music lessons rather than liquidating his art collection piece by painful piece. In fact, as long as he had been able to do so, Philipson rented rooms in an old building in St. Louis so that he could display his collection as a whole to the public. The profound admiration St. Louis citizenry held for Joseph Philipson's "highly cultivated mind," dignified manners and cultural philanthropy, which also included his instrumental involvement in planning a municipal courthouse, was expressed in the outpouring of recognition and respect upon his death (Walter Ehrlich, *Zion in the Valley. The Jewish Community of St. Louis, Columbia and London, 1997*, pp. 14-32). His funeral cortege was followed by "at least ten carriages conveying St. Louis' oldest and most respected citizens" and many of its most powerful business and cultural leaders.

RANNELLS ACQUIRES PAINTING

Today, the Philipson collection, remarkably, is entirely untraced, save one painting — a magnificent late Italian Baroque scene of *The Vision of St. Bruno* by the celebrated artist Sebastiano Ricci (1659-1734) with his nephew Marco (1676-1730), a notable landscape specialist with whom he frequently collaborated. This commanding composition showing the 11th-century founder of the Carthusian order in his trademark white monastic robes, enraptured by a radiant spectacle of angels above him, has descended without interruption in the same American family for 160 years.

Charles Samuel Rannells of St. Louis, one of Joseph Philipson's lawyers and a two-term state senator, acquired the painting between 1844 and 1848 directly from the Philipson estate, where it had been listed in the probate inventory of his client's art collection as #123 (St. Louis Missouri Municipal Probate Court Records, 1844, case No. 01907). According to family legend, Rannells accepted the painting as payment or partial payment for legal fees owed him by Philipson's estate. Surviving correspondence between Joseph Philipson and Charles Rannells' wife and

FRICK



Sebastiano Ricci (1659-1734)
with Marco Ricci (1676-1730)
The Vision of St. Bruno, circa 1700
Oil on canvas
37 x 48 3/4 in.
Estimate: \$600,000-\$800,000

HERITAGE
FINE ART SIGNATURE AUCTION #5002
NOVEMBER 20, 2008 DALLAS, TEXAS

mother-in-law (Mary Warder Rannells and Ann Aston Warder) from 1843 hints at the reason Rannells would have accepted the painting in settlement. The two women were familiar with the contents of Philipson's art collection and would have recognized *The Vision of St. Bruno* as a work of great quality. (Mary apparently acted as Philipson's "curator" before marrying Charles Rannells.)



For many years, *The Vision of St. Bruno* was displayed inside Charles Samuel Rannells' farm, known as Woodside, just outside St. Louis.

The painting's grand design, confident use of a rich Venetian palette, fluid brushwork, and its beautifully preserved surface show

Sebastiano Ricci at his finest. The work is a prime example of why the artist had enjoyed wide appeal in 18th-century England, France and Austria as well as his native Italy. Artistically, he forged an important artistic bridge between the late Baroque of Luca Giordano, and the more highly keyed pastel palette and flickering touch of the Venetian Rococo virtuoso, Giambattista Tiepolo. The two tendencies merge harmoniously in this work. The sculptural insistence of the paint and sonorous mood of the older style define the reclining figure of the ecstatic monk, while the prismatic explosion of hovering angels anticipates Tiepolo.

During its life in the Rannells family, *The Vision of St. Bruno* has had four generations of owners, and has been displayed in five consecutive family homes in Maplewood, Mo. (Charles S. Rannells' farm, "Woodside," just outside St. Louis); Webster Grove, Mo.; Dexter, Mo.; Stillwater, Okla.; and Dallas. During this entire period, the painting had never been publicly exhibited or reproduced. *The Vision of St. Bruno* is being offered at Heritage Auction Galleries' Fine Art Signature® Auction #5002, scheduled for Nov. 20, 2008.

Moreover, research has revealed that the painting's historical significance reaches beyond its importance as the sole traceable work from the Philipson collection, and as a gauge for that collection's quality as a whole. It is a rediscovered masterwork which once belonged to the great Venetian connoisseur Francesco Algarotti (1712-1764), who, among other notable cultural achievements, shaped the Royal Collection in Dresden into the stunning chronological history of European painting it is today.

More research has revealed that the painting's historical significance reaches beyond its importance as the sole traceable work from the Philipson collection, and as a gauge for that collection's quality as a whole. It is a rediscovered masterwork which once belonged to the great Venetian connoisseur Francesco Algarotti (1712-1764), who, among other notable cultural achievements, shaped the Royal Collection in Dresden into the stunning chronological history of European painting it is today.

EVENT

Fine Art Signature® Auction #5002 is scheduled for Nov. 20, 2008. For information, contact Dr. Edmund P. Pillsbury at 214-409-1533 or EPP@HA.com. To receive a complimentary copy of a catalog of your choice, register online at HA.com/HM15275 or call 866-835-3243 and mention reference HM15275.



Collection Rijksmuseum Amsterdam

The Vision of St. Bruno once belonged to the great Venetian connoisseur Francesco Algarotti, one of the most discerning art connoisseurs, patrons and critics of the 18th century. Jean-Etienne Liotard completed his *Portrait of Francesco Algarotti* (above) circa 1741.

ALGAROTTI'S COLLECTION

The Philipson-Rannells painting is the lost *Vision of St. Bruno* from the famed Algarotti collection of Venice, begun by Count Francesco Algarotti's father and his older brother, Bonomo, a successful merchant and banker. Casanova mentioned the latter in his infamous memoirs as having, besides vast influence, "the finest wine cellar in all of Venice."

Francesco Algarotti significantly enlarged the family art collection by some 200 paintings and works on paper, while

[continued page 70]

Getting Political

WITH THE PRESIDENTIAL ELECTION AROUND THE CORNER, COLLECTORS FOCUS ON CAMPAIGN MEMORABILIA



Alton B. Parker-Henry G. Davis "White Elephant" Presidential Campaign Pinback, 1904, 1.5 in., Estimate: \$150-\$250



Theodore Roosevelt Rare Three-Dimensional "Hat in the Ring" Button from Bull Moose Campaign, 1912, 1 in., Estimate: \$1,000-\$1,500



Theodore Roosevelt Baltimore Badge, in Cowboy Attire Brandishing a Smoking Six-Gun, 1.25 in., Estimate: \$700-\$900



Theodore Roosevelt Sepia Celluloid from Bull Moose Campaign, 1912, 4 in., Estimate: \$700-\$900

Every four years, interest in political memorabilia seems to surge. Here, Marsha Dixey, a consignment director for Heritage Auction Galleries' historical department, discusses the consignment process and what types of memorabilia are in demand.

When you're sitting at your desk and answering phone calls or opening your mail, what kind of call or letter gets you excited?

I like hearing from people who don't know what they have! They may know a little about it, but they don't know the value. I enjoy giving them the news that they might have something valuable.

When someone calls you, what kind of information is most helpful?

It's important to provide at least some knowledge of the item they have. Is it a family piece? Have they seen something similar on *Antiques Roadshow*? I want to know how old the caller thinks the item is and how he or she received it.

What's one of the more memorable calls or e-mails you've received from a consignor with political memorabilia?

A fellow called saying he had a George Washington Inaugural button he had

literally dug up somewhere on the East Coast. I asked him to send an image. It turned out to be an unlisted Washington cuff button that sold for \$10,175. The consignor was elated.

When you talk about "political memorabilia," most people think of campaign buttons. But what other items do you look for?

Posters, textiles, ceramic or china pieces. The earliest campaign items in this country were china and textile pieces.

Who are the specific presidents or candidates you like seeing on political memorabilia?

Abraham Lincoln, Teddy Roosevelt, John F. Kennedy. They are three of the most popular presidents and all bigger than life.

There seems to be a growing interest in Teddy Roosevelt items.

Teddy has always been a fascinating historical figure. I think during his time, he was larger than life. His tour of duty and charge up San Juan Hill, his hunting expeditions, having the "Teddy" bear assume his name, and sometimes his personality all made him one of our most popular presidents. He championed the lower class and was the first to push conservation of our natural resources. His campaigning was done in

a time when color lithography was new to advertising. This makes the novelties made for his campaign much more interesting and desirable to collectors.

Anything with John McCain or Barack Obama of particular value these days?

That's yet to be determined. Traditionally, the button hobby will seek short-run issues to add to their collection. By that I mean pieces that come from the conventions, different caucuses, lobbyist groups and one-day events in different communities. When Bob Dole ran for office, there was a one-day event in Louisville, Ky., and a button was created and distributed there. Not long afterward, those buttons were bringing \$75 each. Usually, buttons like this tend to not hold their value, but it makes things interesting in the hobby and often brings in new collectors.

EVENT

Historical Grand Format Auction #6006 is scheduled for Nov. 19, 2008. For information, contact Marsha Dixey at 214-409-1455 or MarshaD@HA.com. To receive a complimentary copy of a catalog of your choice, register online at HA.com/HM15275 or call 866-835-3243 and mention reference HM15275.



HERITAGE

MAGAZINE FOR THE INTELLIGENT COLLECTOR

CAMPAIGN BUTTON COLLECTION

Sarazen's Watch

GOLFER AMONG SPORT'S ENDURING LEGENDS



Patek Philippe Gold Wristwatch Presented to Gene Sarazen, July 24, 1922
Estimate: \$40,000-\$50,000

There's a reason Gene Sarazen (1902-1999) is considered among the greatest golfers of all time. The native of Harrison, N.Y., was the first of five players – including Ben Hogan, Jack Nicklaus, Gary Player and Tiger Woods – to win all four Grand Slam titles. His “Shot Heard ‘Round the World” at the 1935 Masters is one of the most famous shots in golf history. And he's credited with inventing the modern sand wedge.

Sarazen, Jack Nicklaus once said, “was the cornerstone of the game we all enjoy today.”

Early in his career, after winning the U.S. Open in 1922 at the age of 20, Sarazen received a Patek Philippe gold wristwatch as a gift from the Apawamis Club in Rye, N.Y., where Sarazen had begun caddying as an 8-year-old. This son of an Italian immigrant carpenter played whenever he could, setting his sights on becoming a professional. “In those days,” Sarazen once said, “only brokers and bankers played golf.”

His watch is a highlight of Heritage's Watches & Fine Timepieces Signature® Auction scheduled for Dec. 9, 2008.

“This timepiece is important on several levels,” says James Wolf, Heritage's director of watches and timepieces. “First, it was presented to one of the most famous and legendary golfers of all time by the people who watched his talent emerge from an early age. Secondly, it is a Patek Philippe from a period when wristwatches were just beginning to be produced and it is still in wonderful condition without alterations.”

The watch, with a personalized engraving to Sarazen, is accompanied by a letter dated Nov. 3, 1992, in which Sarazen discusses the watch with a friend.



Gene Sarazen won the PGA Championship three times, the U.S. Open twice, and the Masters and British Open once each.

Revolutionary War Journal

SOLDIER'S DIARY CHRONICLES CRUCIAL EVENTS LEADING TO THE BIRTH OF A NATION



Revolutionary War Soldier's Journal Kept by David How, 1775-1777
Estimate: \$60,000-\$90,000

David How was born in Methuen, Mass., in 1758. By the time he was 17, he was fighting for America's independence.

“Though so young, his spirit had already caught the true patriotic fire,” historian George Wingate Chase writes in *Diary of David How*, published in 1865. “In after-years, he declared that through all the long and arduous struggle, he never for a moment doubted the final result.”

How began writing his journal in 1775, concluding in February 1777, when forces led by George Washington had scored significant victories. The war would end nearly four years later.

“Most of How's entries are brief and seldom fill more than a few lines,” says Sandra Palomino, director of historical manuscripts at Heritage Galleries. “Still, in this remarkable journal, How describes crucial events in the Revolution, such as the building of a fort at Long Island in early August 1776 and the subsequent arrival of George Washington and a visit by John Adams in late September 1776. He also chronicles

the preparation for and the actual combat waged at the significant Battle of White Plains.”

How's journal, about 100 pages hand sewn into a soft leather binding, is featured in Heritage Auction Galleries' Manuscripts Grand Format Auction, scheduled for Oct. 17, 2008.

“How's entries,” Palomino says, “provide a ground-level perspective into the day-to-day machinations during those early days of the Revolution, as well as being a compelling relic that was actually carried on his person through more than a year of the war.”

EVENT
Manuscripts Grand Format Auction #692 is scheduled for Oct. 17, 2008. For information, contact Sandra Palomino at 214-409-1107 or SandraP@HA.com. To receive a complimentary copy of a catalog of your choice, register online at HA.com/HM15275 or call 866-835-3243 and mention reference HM15275.

SIOUX-PAINTED
PICTOGRAPHIC
MUSLIN VIVIDLY
ILLUSTRATES AMERICAN
INDIAN CEREMONY,
BATTLE SCENES

The Sun Dance



A Sioux-Painted Pictographic Muslin
83.5 x 36 in.
Estimate: \$40,000-\$60,000

When the various tribes of Lakota, or Western Sioux, were confined to reservations in Dakota Territory following 1870, their traditional lifestyle was affected in many ways.

Encouraged by government agents to abandon their traditional tipi homes, many Lakota families by the mid-1880s were living in drafty, mud-chinked log cabins, like those inhabited by white frontiersmen. From these neighbors, Lakota people learned that a simple way to block annoying drafts caused when the mud chinking cracked out was to tack strips of muslin sheeting over the damaged areas on the inner walls.

"Due to their own, centuries-old traditions of adding painted designs to their tipi dwellings, the Lakota quickly began to decorate these muslin cabin liners with painted scenes of their war accomplishments, and depictions of traditional ceremonies," says Delia E. Sullivan, American Indian art specialist at Heritage Auction Galleries.

A Sioux-painted muslin cabin liner is featured in Heritage's American Indian Art Signature® Auction scheduled for Nov. 15, 2008. It shows three warfare vignettes and a carefully detailed depiction of the Sun Dance ceremony. Perimeter holes, tack impressions and traces of rust are evi-

dence of how the muslin was originally attached to the wall of a log cabin.

In the warfare vignettes, the attacking enemies are recognized as either Crow or Hidatsa, related tribes whose warriors wore their hair with a stiffened pompadour in front, and the forehead painted red. In another vignette, the enemy is recognized as Pawnee, from his black moccasins and plucked scalp. The extensive Sun Dance scene includes 58 figures shown in careful detail within a large, open structure created for this four-day ceremony.

"Four other painted-muslin panels created by this same, remarkable artist are known to survive in museum and private

collections," Sullivan says. "This is only the second example to come to public sale in the past half century."

—Mike Cowdrey

EVENT

American Indian Art Signature® Auction #6011 is scheduled for Nov. 15, 2008. For information, contact Delia E. Sullivan at 214-409-1343 or DeliaS@HA.com. To receive a complimentary copy of a catalog of your choice, register online at HA.com/HM15275 or call 866-835-3243 and mention reference HM15275.



John Romita Sr. drew Stan Lee as Spider-Man for this 1977 illustration, which realized \$862 at a 2004 auction.

Like Walt Disney and George Lucas, Stan Lee has created some of the most recognized characters in pop culture: Spider-Man, X-Men, the Fantastic Four, Iron Man, and the Incredible Hulk. Movies based on his super-characters have generated more than \$2.3 billion in U.S. ticket sales. Toys, books and games have generated billions more. Lee, simply, is one of the most important figures in American popular culture.

"Working with a team of virtuoso illustrators, many of them idiosyncratic square pegs in the round holes

ror, humor, science-fiction and suspense comics.

By 1960, competitor DC comics had launched a team of superheroes called the Justice League of America.

Marvel publisher Martin Goodman demanded a response, and in 1961, Lee and illustrator Jack Kirby produced *Fantastic Four* No. 1. Fan response was phenomenal, with critics today calling the work a masterful step forward in comic-book evolution. "Nearly all modern superhero comics have drawn and continue to draw on the first 80 or so issues of the *Fantastic Four* for inspiration

tures based on his characters (Doctor Strange, Black Panther, Nick Fury, Thor, Ant-Man) that are yet to be released. Surprisingly, Lee does not consider himself a collector. "Collecting is great," he says with a laugh, "if you have the time for it."

Of the 15 top-grossing movies in the United States, George Lucas' characters have grossed about \$1.2 billion in ticket sales and your characters have grossed \$1.1 billion.

Damn! He's always beating me! I don't like being in second place!

Interview by Hector Cantu

STAN THE CREATOR

FOR MORE THAN 60 YEARS, **STAN LEE** HAS STOOD BEHIND SOME OF THE MOST ICONIC CHARACTERS IN POP CULTURE

of a simpleminded children's entertainment medium, Lee unleashed a legion of characters that rank among the most enduring fantasy icons in a cultural landscape soaked with imaginative contenders," Jordan Raphael and Tom Spurgeon write in their biography *Stan Lee and the Rise and Fall of the American Comic Book* (Chicago Review Press, 2003).

Lee began working for Marvel Comics (then Timely) in 1939, one year after Superman debuted in *Action Comics* No. 1. Lee's first published work – a short story titled "Captain America Foils the Traitor's Revenge" – appeared in *Captain America Comics* #3 in May 1941. The following year, at age 20, Lee was editor and chief writer, creating stories for a variety of romance, hor-

and material," comics historian Robert Harvey writes in *The Art of the Comic Book* (University Press of Mississippi, 1996).

Lee would continue creating characters for Marvel over the next two decades. Along the way, he would produce some of the market's most valuable collectibles, with key issues of Marvel Comics often demanding more than a quarter million dollars.

While no longer regularly writing comics, Lee is busier than ever. He moved to Los Angeles in 1981 and most recently launched POW! Entertainment to create, produce and license new characters. He hosted two seasons of the Sci Fi Channel show *Who Wants to be a Superhero?* And he's executive producer of the several motion pic-

Do you consider yourself one of the most successful creators in Hollywood?

Of course not! Lucas does movies. I only wrote a lot of comic book stories which other people have made into great movies. I had nothing to do with the movies and yet I seem to get so much credit for them. I feel like a phony.

But Lucas created Luke Skywalker, you created Peter Parker. He created Darth Vader, you created Dr. Doom. Lucas wrote the stories, you wrote the stories.

Yeah, but he also produced and directed those movies. I didn't have anything to do with the movies. That's the only thing. I think I was very instrumental in making these characters famous and successful as comic book characters. In the comic book field, I did very well and I am happy to accept all the credit that might be heaped upon me.



A text filler in Timely's *Captain America Comics* #3 included Stan Lee's first published work. A near-mint copy could fetch more than \$10,000.



Yes, that's Stan Lee behind the mask on the cover of *Black Rider* #8 (1), published in 1950. "I love that cover," Lee says. "I was always a ham!"

But the movies that have made all this money you're talking about, while they were based on things that I wrote, they were written and directed and acted by other people. I had nothing to do with that. So I would be an idiot to compare myself to a George Lucas. I think I'm cuter! [laughs]

People would still argue you're on the same level. You created characters. You created stories. The movies are based on those characters and those stories. The similarities are there.

Look, I'm not going to fight it. I'm very flattered to be put in the same class. The only difference is, of course, I created probably more things.

So there you are, working at Marvel Comics for more than 40 years, with comic books all over the place. But you never really collected them?

I never had time to be a collector. I was always too busy writing. You know, I'm probably one of the world's greatest hack writers because I got paid for what I wrote. The more I wrote, the more money I made. So I was writing all the time so I could pay my bills. Collecting is great if you have the time for it! Also, when I was writing, I never for a minute thought that years later these comics would turn out to be collectibles.

The most I was hoping was that the books would sell and therefore I would keep my job and maybe if I was lucky, get a raise at the end of the year.

Your wife Joanie is a collector.

She's the biggest collector in the world! She's always looking for anything that attracts her. Her tastes are very catholic. She likes everything. She was the first person I know who years ago latched on to African art when nobody knew what it was. She was buying these bits of sculpture from Nairobi and God knows where else. She collects paintings, sculpture, antique jewelry, watches. Anything that she finds attractive, she collects.

Do you help her buy items or give advice?

Not at all! I know nothing about it. She's the expert.

Historians and critics say you created the modern superhero by creating extraordinary characters plagued by the same doubts and difficulties as ordinary people. Is that your legacy?

It has a lot to do with it. Before the Marvel characters, most of the superheroes had no private lives to speak of. The stories merely concerned their adventures in their superhero identity. I thought it would be interesting to show what their private lives would be like, too. What happens to a superhero when he's not in costume? When he wants to go on a date? When he has an argument with his wife or girlfriend or can't pay his bills? It seemed to me the more we knew about that person, the more we cared about him. So yes, that was a conscious effort on my part to make them more empathetic and believable and more interesting.

The opposite of that were the heroes of the Golden Age, characters that seemed distant and not very human.

I felt that way about Superman. I never could get that interested in him. The only thing I knew about his private life was that he didn't want Lois Lane to know that he was really Clark Kent. I don't know where he lived. I don't know how he paid his taxes, what kind of car he drove. He was just

Superman. He was in the office, something would happen, he'd put on his costume and go off and fight the bad guy.

The *Black Rider* was one of your personal favorite Western characters in the early 1950s. For the March 1950 issue, you used a real photograph on the cover of a model posing as the *Black Rider*. That was you?

I got a big kick out of that. I bought two pistols at the 5 and 10, put on a little mask, bandanna. Yeah, I love that cover. I was always a ham!

"BEFORE THE MARVEL CHARACTERS, MOST OF THE SUPERHEROES HAD NO PRIVATE LIVES TO SPEAK OF. THE STORIES MERELY CONCERNED THEIR ADVENTURES IN THEIR SUPERHERO IDENTITY. I THOUGHT IT WOULD BE INTERESTING TO SHOW WHAT THEIR PRIVATE LIVES WOULD BE LIKE, TOO."

STAN LEE AND THE EARLY MARVEL BULLPEN



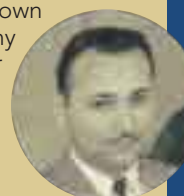
On Aug. 14, 1942, Martin Goodman, owner and publisher of Timely, took his staff to see Walt Disney's new animated feature *Bambi*. "Timely was producing comics at the time which featured animated cartoon characters," Lee recalls, "and those comics were proving to be very profitable." After the movie, Martin and staff dined at New York's Hotel Astor, where this photo was taken. This photo is reproduced in Lee's bio-autobiography, *Excelsior! The Amazing Life of Stan Lee* (Fireside, 2002)



Stan Lee



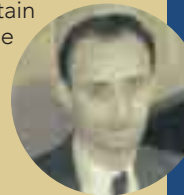
ERNIE HART (1910-1985), editor, writer and artist best known for creating the funny animal character Super Rabbit.



Ernie Hart
Terry-Toons Comics #1 ad splash page original art
Timely, 1942
Sold: October 2005
\$2,760

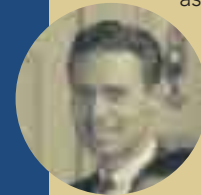


VINCE ALASCIA (1914-1998) inker who worked on *Captain America* during the Golden Age of comics.



Captain America Comics #57
Vince Alascia cover
Rockford pedigree
Timely, 1946
CGC VF 8.0, off-white pages
Sold: August 2005
\$1,150

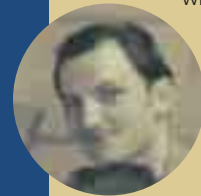
GEORGE KLEIN (?-1969), best known as Jack Kirby's inker on early *Fantastic Four* issues and later for *Superman* titles at DC Comics.



Curt Swan & George Klein
Adventure Comics #360
original art, page 11
DC, 1967
Sold: May 2005
\$3,162



DON RICO (1912-1985), editor, writer and artist worked on *Sub-Mariner*, *Captain America*, *Whizzer*, *Destroyer* and *Blonde Phantom* stories.



Don Rico
Human Torch original illustration art (undated)
Sold: January 2006
\$460



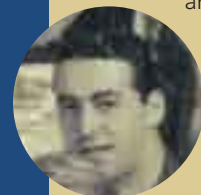
MIKE SEKOWSKY (1923-1989), penciler and writer who worked on DC Comics' *Justice League of America* and *Wonder Woman*.



Mike Sekowsky and Bernard Sachs
Justice League of America #7 splash page original art
DC, 1961
Sold: January 2006
\$6,900



SYD SHORES (1913-1973), penciler and inker who worked on Golden and Silver Age *Captain America*.



Jack Kirby and Syd Shores
Captain America #102 original cover art
Marvel, 1968
Sold: May 2005
\$36,800



JIM MOONEY (1919-2008), penciler and inker for *Batman*, *Spider-Man* and *Supergirl*.



Batman #41
Jim Mooney cover
DC, 1947
CGC NM 9.4, white pages
Sold: November 2006
\$2,151



LEE'S CREATIVE PARTNERS



Jack Kirby and Joe Sinnott
Fantastic Four #100 original cover art
 Marvel, 1970
 Sold: May 2007
 \$56,762



Bill Everett
Daredevil #1, page 3 original art
 Marvel, 1964
 Sold: August 2005
 \$11,500

Stan Lee's collaborators in creating some of the most iconic characters in pop culture included Jack Kirby (Fantastic Four, X-Men, Iron Man, Mighty Thor, Incredible Hulk, Silver Surfer), Steve Ditko (Spider-Man, Doctor Strange), Bill Everett (Daredevil) and Don Heck (Iron Man). Here are Stan's thoughts on each artist's style:

JACK KIRBY (1917-1994): Created Captain America with Joe Simon. Called one of the most influential artists in comic history. "Almost everything that was different about comic books began in the '40s on the drawing table of Jack Kirby," states the book *Kirby: King of Comics* (Abrams, 2008). Stan says: "Jack was probably the most exciting and imaginative storyteller with his artwork that I've ever known. He could not draw a dull strip."

STEVE DITKO (b. 1927): Among the cartooning cognoscenti, Ditko is one of the supreme visual stylists in the history of comics, states *Strange and Stranger: The World of Steve Ditko* (Fantagraphics Books, 2008). "Steve was a wonderful storyteller who told his stories with pictures," Stan says. "His artwork was simpler than Jack's, but he had his own distinct style. It was clear and crisp and told stories beautifully. He was always a pleasure to work with."

BILL EVERETT (1917-1973): "Brilliant. He both wrote and drew. Very talented. His artwork was very stylized. You could tell an Everett drawing a mile away. It was a shame he didn't do more."

DON HECK (1929-1995): "His artwork was more sophisticated, less exaggerated, more realistic. He told a story beautifully."



Steve Ditko
Amazing Spider-Man #10 original art
 for complete 22-page story
 Marvel, 1964
 Sold: July 2002
 \$161,000



Don Heck and Frank Giacoia
X-Men #37 original cover art
 Marvel, 1967
 Sold: June 2003
 \$14,950

I was looking at catalog descriptions of comic books and saw that you're mentioned in Mad magazine #3, published by your rivals over at EC Comics in 1953. John Severin worked your name into a panel. Were you close to the Usual Gang of Idiots at that time?

I knew them. I was friendly with [founding editor] Harvey Kurtzman. A lot of them had worked for me. Dave Berg had worked for me. Al Jaffee worked for me. Jaffee did *Ziggy Pig* and *Silly Seal* and a lot of other strips. Jack Davis did some work with me. John Severin did work at Marvel. There are probably others. But I didn't know about that mention!

So it's news to you? We're breaking some news to Stan Lee?

That's funny. I had absolutely no idea! But I'm not surprised! [laughs]

You created Snafu in the middle 1950s. It was your company's answer to Mad. You're still proud of that first issue, which you wrote cover to cover.

I thought *Snafu* was great. The first issue, I wrote every word in that issue. That was a one-man show, that magazine. I think I may have written the second one too, but I don't remember. I was very proud of it. I'm my biggest fan. I would read those pages and I would laugh! That's always been my big rule in writing. If I don't like something, I'm not going to expect someone else to.

Even though you had a full plate at Marvel, you wanted to do more. In the late 1950s, you started a newspaper comic, Mrs. Lyons' Cubs with artist Joe Maneely. Then in 1960, you and artist Dan DeCarlo created the Willie Lumpkin comic strip, and that was followed by The Virtue of Vera Valiant, which you did with Frank Springer. In 1977, of course, you launched the Spider-Man newspaper strip. Why the desire to produce a syndicated strip?

I was always trying to do something that would break out and be a huge success.

But Stan, wasn't creating Spider-Man keeping you busy enough?

I didn't know Spider-Man was that successful in the beginning. It took a few years before I realized we were on to something.

But you wanted to be syndicated because ...

In those days, newspaper syndication was the big leagues and comic books were the minor leagues, the bush leagues. Maybe if you were good, you would graduate to newspaper syndication. The funny thing is today it's almost reversed.



The three-part story beginning with *Fantastic Four* #48 includes the first appearances of the Silver Surfer and Galactus.

It's been written that "The Galactus Trilogy" in Fantastic Four #48 through #50, where the FF face down Galactus and the Silver Surfer, is the high point of Marvel's publishing history. Do you agree with that?

I don't agree or disagree. If people want to say that, great. The thing I get a kick out of, when I used to lecture in colleges, there was always a question and answer period. Inevitably, somebody would get up and say, "Regarding the Galactus Trilogy ..." And I just loved it. It sounded like the Five Foot Shelf of Harvard Classics! "Regarding the Galactus Trilogy." It sounded so classy! I loved the sound of that!

You've said that your best writing appeared in the Silver Surfer books, which first appeared in 1968. Why was he your favorite?

He was the most philosophical of the characters and I was able to put a lot of my own little bits of philosophy in his mouth. With him, I was able to get a lot of ideas across, ways that I felt about the world. I had him mouth my own voice.

You didn't do that with other characters?

Not really. I did it once with Thor. There was a scene in a Thor story where he meets a bunch of hippies who had – what's the expression? – they had dropped out. He said, "If you're unhappy with the way the world is, the thing to do is plunge in and make it better. Dropping out accomplishes nothing." But Thor said it much better than I'm saying it now. I thought it was good. Really good. And I got a lot of mail, positive mail. I found whenever I would put in little bits of philosophy, the readers reacted very favorably, which I liked.

A few years ago, you started releasing, through Heritage Auction Galleries, your file copies from your days at Marvel. Those included Spider-Man #1, X-Men #1, Amazing Fantasy #15 and Fantastic Four #1.

Those books that went to auction were just books that somehow I had accumulated. I didn't save them as part of any savings plan or collection. There might have been a story that I liked that I didn't feel like throwing the book away that quickly. I was always giving the books away! These were just some books that I hadn't gotten around to giving away!

What about original artwork?

You know, we never had room. We worked in one little office Marvel, which was Timely at the time. The original artwork was drawn huge, much bigger than it is now, on thick sheets of Bainbridge, or whatever they called it. The books of those days, they started out at 64 pages, then they were 48 and now they're 32. But a 48-page book, with those thick boards, we had no place to put it. So we'd give the artwork away, the original artwork, to kids who'd come up to deliver a sandwich, or to a cleaning woman who didn't want it. We didn't know. We'd throw them away. Who knew?

CREATING TREASURES



Fantastic Four #1
Marvel, 1961
Paved way for Marvel Age and
return of superhero comics

Stan Lee is responsible for some of the most sought-after comics. Even copies of these key issues in poor condition fetch hundreds of dollars, and for true near-mint copies, the sky is the limit.



Amazing Fantasy #15
Marvel, 1962
Origin and first appearance
of Spider-Man



The Amazing Spider-Man #1
Marvel, 1963
Second Spider-Man appearance



X-Men #1
Marvel, 1963
Group's first appearance



Tales of Suspense #39
Marvel, 1963
Origin and first appearance
of Iron Man

So how would you describe the auction experience with your file copies?

It was good and it was bad. Heritage handled it beautifully. It was a pleasure working with them. They're a bunch of very competent and nice guys. They made it a very painless experience. But it was bad because I felt kind of nostalgic. I was sorry when I realized that these things do have value and people wanted them. I thought, "Why don't I keep them?" But again, I didn't have room for them. I would have had to live in a warehouse.

A few years ago, you co-founded POW! Entertainment and you're chairman and chief creative officer. What are some of the projects you're working on?

We have a first-look deal with Walt Disney Studios. We have three big movies in development at Disney. We have a number of television projects. We're working on cartoons and a number of projects with Japanese companies. One of them is a manga strip. We're doing some DVDs with original characters. We're really keeping pretty busy.

You're also working with Richard Branson's Virgin Comics?

I'm going to try to do what I did with Marvel ... create a whole universe of characters for them.

When you started writing comics, you didn't think too highly of comic writing and you thought someday you would do real writing – maybe a novel. But it seems your characters are just as popular and loved as any novel characters could possibly be.

Over the years, I've realized that the comic strip medium is a wonderful way to tell a story. It's very interesting to read the dialogue and see the characters at the same time. Years ago, people said, "That makes people lazy. You should use your imagination. Just read a book. You don't need to look at pictures." But then I began to realize, nobody says that if you go to a movie. Nobody says that if you see a Shakespeare play on stage. Nobody says, "Well, you shouldn't see it on the stage. You should just read the book." I realized there's no such thing as a bad way of enjoying a story. There are only bad interpretations and good interpretations. ... A comic book can be beautifully done or it can be a waste of time. And so can a novel or a movie or a television show.

Finally, I have to ask. Did you ever mail off \$1 plus 25 cents for postage and handling to get your very own X-Ray Specs?

As a matter of fact, Johnson Smith was the company that sold a lot of that stuff. I still remember. I sent away for a lot of those things. The thing I sent away for most – I sent off for it a few times because I lost one – they have a little gadget that I felt was the most valuable thing in the world, because if you had this, you could do anything! I think it sold for 98 cents, maybe less. It had a little magnifying glass and a little compass and a little knife blade and God knows what else. To a kid, it was like, "Boy, this thing can do anything! I can look through the magnifying glass! I can see where I am! I can cut a piece of string!" I think it had a whistle on it, too. It was some sort of universal gadget. How I loved it!

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Artistic Leaps

FIFTY YEARS AFTER LAUNCHING HIS CAREER, MORT KÜNSTLER IS RECOGNIZED AS ONE OF AMERICA'S GREAT ILLUSTRATORS

Mort Künstler is considered by many to be America's foremost historical artist, but over the course of his 50-year career, he achieved that and many other distinctions. His name is well known to the publishers of illustrated books and magazines, and to the art directors of advertising agencies because Künstler first made his mark as an outstanding illustrator.

After studying art at Brooklyn College, UCLA and Pratt Institute, Künstler began working for magazine such as *Reader's Digest*, *Newsweek*, *The Saturday Evening Post*, *Sports Afield*, *Outdoor Life* and the men's adventure magazines that gained popularity after World War II, including *Stag*, *True*, *For Men Only*, *Male*, *Saga*, *Adventure*, and *Men*.

Künstler and fellow illustrators such as Norman Saunders, James Bama and Frank McCarthy illustrated tales penned by young writers such as Mario Puzo and Michael Crichton, who used pen names. "The magazines were a training ground for an awful lot of famous artists and writers," Künstler says. "I could not do what I do today without that background. We told stories directly and immediately. You learned composition and color. You had to be creative and you had to meet deadlines."

Künstler completed at least three cover illustrations and two inside illustrations every month. It's the main reason he used pen names such as Martin Kay and Emmett Kaye. "The editors didn't want it to look like one person was doing all the art."

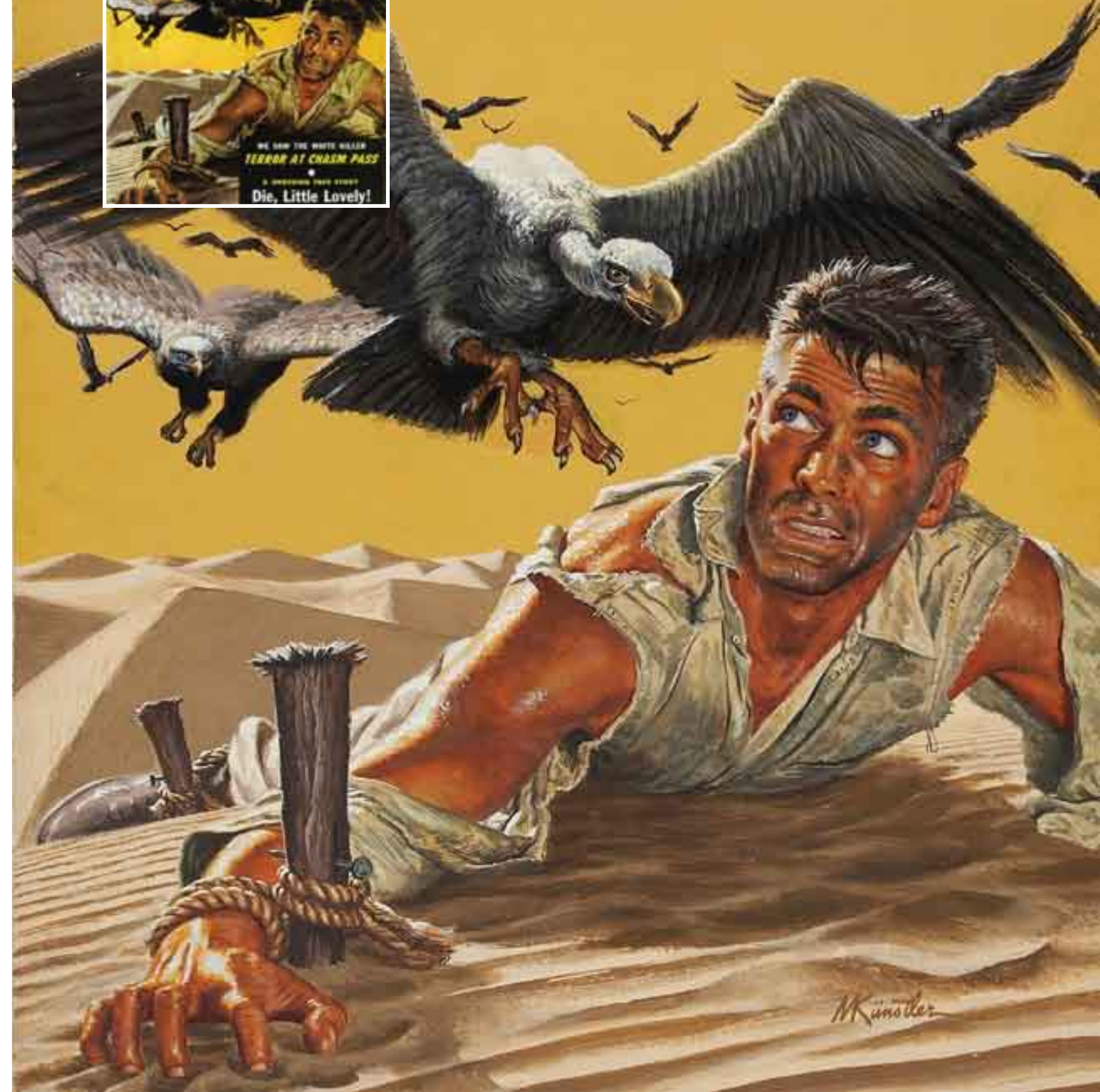
Dozens of Künstler's paintings from this period, consigned directly by Künstler, are being offered at Heritage's Illustration Art Signature® Auction #7001, scheduled for Oct. 15, 2008.



M Künstler



Mort Künstler
Staked Out in the Desert
True Adventures cover, 1957
Gouache on board
24 x 18 in.





Mort Künstler
Survivor Carmody's
Two-Girl Paradise
True Action cover, 1959
Gouache on board
22 x 16 in.



Mort Künstler
In a Hot Spot
True Adventures cover, 1957
Gouache on board
20 x 15.5 in.



In the past 20 years, Künstler has focused on historical subjects, recreating important events of America's Civil War. In 1992, he was commissioned by the U.S. Postal Service to complete a painting for a stamp honoring the Buffalo Soldiers, the first peacetime all-black regiments in the regular U.S. Army. In 2002, Künstler became the first artist to be honored with a six-month, one-man exhibition at the National Civil War Museum in Harrisburg, Pa. Recent works have sold for up to \$250,000.

"The men's adventure magazines from the late 1950s and 1960s were among the most popular magazines of their time," says Heritage illustration art specialist Ed Jaster. "Mort Künstler stands among the greatest illustrators of that period. Now, with his focus on the American Civil War, he is considered by many to be the country's premier historical artist."

AN EARLY START

Künstler's parents, Tom and Rebecca, recognized his talent even before he started school. "My father was an amateur artist," Mort recalls. "He gave me art supplies and drawing lessons before I entered PS 215 Elementary School in Brooklyn. My mother was a school-teacher, and she would take me to the Brooklyn Museum by subway every Saturday morning for art lessons."

Künstler also developed an interest in sports as a child, and although he was small for his age, he had a natural talent for athletics. He was elected to his high school athletic honor society and graduated at the age of 15. His interest in art was second only to his love of sports, and Künstler eventually became the first four-letter man at Brooklyn College. The only artwork he did at that time were sports cartoons for the college newspaper.

After two years at Brooklyn College, Künstler went to UCLA on a basketball scholarship. While in California, his father suffered a heart attack, so Künstler returned to Brooklyn to help care for him and to enroll at Pratt Institute. He continued to pursue his interests in art and basketball. During summers he worked as a waiter and life-guard, and one summer at Tamarack Lodge in the Catskill Mountains teamed up with future basketball great Bob Cousy to compete against players from other resorts.

"The resorts actively recruited outstanding athletes like Mort and me because each hotel had a team," recalls Cousy, who played with the Boston Celtics from 1951 to 1963 and was named to the Basketball Hall of Fame in 1971. "Mort and I were younger than most of the jocks who were playing basketball that summer. But both of us could handle ourselves well, and we held our own against some of the outstanding players who came up from New York City."

At the start of his senior year at Pratt, Künstler met his wife-to-be, Deborah, a freshman at the school. After graduating, she worked as a textile designer until their first child, David, was born. The



Mort Künstler
The Ace, Yankee Hero of Squadron 60
Men story illustration, 1960
Gouache on board
16.5 x 25.5 in.



Mort Künstler
The Luftwaffe Lair
Men magazine story illustration, 1960
Gouache on board
17 x 19 in.



Mort Künstler
The GIs Who Took Over Germany's Castle
Stag cover, 1968
Gouache on board
12.5 x 16 in.



Mort Künstler
*The Day They Captured the Empire State Building
 For Men Only* cover, 1970
 Gouache on board
 21.5 x 11 in.

couple bought a home on Long Island and converted half of the two-car garage into a studio. The family soon grew to five, with daughters Amy and Jane.

His career as an illustrator began to take off in the late 1950s, even though the market had been reduced by the demise of many publications and the increased use of photographs in advertisements. In fact, business was so good that Künstler was almost overwhelmed by the amount of work he accepted. He and Debbi decided to move their family to Mexico for a few years so Mort could relax and spend more time with his wife and children.

As much as the family enjoyed Mexico, they missed the excitement of New York. In 1963, the Künstlers returned to Long Island, and Mort began creating the kinds of historical paintings for which he is so well known today. Assignments from magazines like *National Geographic* and *Newsweek* and for movies such as *The Hindenburg* gave him a chance to research his subjects and use that information to compose dramatic depictions of important historic events.

His paintings also attracted the attention of gallery owners, private collectors and museum directors. Through the 1970s, Künstler's artwork was exhibited at several galleries in New York, at the Daytona Beach Museum of Arts and Sciences in Florida, and at the Favell Museum in Klamath Falls, Ore. In 1977, he had his first exhibit at Hammer Galleries and began a relationship that continues to this day.

HISTORICAL PAINTER

In the late 1970s and early 1980s, Künstler's career continued to blossom, with major commissions from private collectors and corporations, more one-man shows with galleries, and the publication of books featuring his paintings. In 1979, Abbeville Press published *Mort Künstler's 50 Epic Paintings of America*, with text by the distinguished American historian Henry Steele Commager.

Beginning in 1985, there was an explosion of interest in Künstler's work from television and movie producers, book publishers, art buyers and military buffs.

Book publisher Harry N. Abrams released *The American Spirit: The Paintings of Mort Künstler* in 1986 (updated edition, Rutledge Hill Press, 1994). Künstler's first Civil War limited edition print, *High Water Mark*, was published in 1988. It was an immediate success.

Later that year, Künstler painted *Gen. Thomas "Stonewall" Jackson*, and it was purchased by Wil Feltner, then chairman of Virginia's F&M Bank. This painting started a new genre in contemporary Civil War art by showing women and children for the first time in Civil War scenes.

The popularity of Künstler's first "Stonewall" Jackson painting and print resulted in a second commission by Feltner, *Until We Meet Again*, which became the most popular print ever produced by Künstler. The Feltner Museum in historic downtown Winchester, Va., is now home to 13 original Civil War Künstler paintings.

Several more books on Künstler's art followed, including *Images of the Civil War: The Paintings of Mort Künstler* (Gramercy Books, 1992); and *Gettysburg: The Paintings of Mort Künstler* (Turner Publishing, 1993), published as a companion to the epic film *Gettysburg*.

More recently, collections of Künstler's paintings have been included in books published by Rutledge Hill Press, including: *Jackson and Lee: Legends in Gray*; a pair of books, *Mort Künstler's Civil War: The North* and *Mort Künstler's Civil War: The South*; and another pair, *Mort Künstler's Old West: Cowboys* and *Mort Künstler's Old West: Indians*.

Images of the Old West: The Paintings of Mort Künstler was published by Park Lane Press, and in 2002, Greenwich Workshop Press published *Gods and Generals: The Paintings of Mort Künstler* to coincide with the release of the major motion picture, *Gods and Generals*, from Ted Turner Pictures. Künstler's work for men's adventure magazines is prominently featured in *It's A Man's World: Men's Adventure Magazines, the Postwar Pulps* (Feral House, 2003).

STANDING ALONE

There is probably no other artist in our nation's history who has recorded so many events in American history, and certainly no one who has painted them with the extraordinary authenticity and drama of Künstler. In 1998, the Nassau County Museum of Art recognized those distinctions by unveiling a major exhibition of more than 130 paintings, drawings and sculptures. Titled *The Civil War – The Paintings of Mort Künstler*, the seven-week exhibition attracted more than 40,000 visitors, surpassing the previous attendance record set with an exhibition of work by Pablo Picasso.

In the catalog for the Nassau County Museum of Art exhibition, director Constance Schwartz writes: "From a historical point of view, Künstler is an heir to the European academic tradition and is, perhaps, a late 20th century counterpart to the great American realist Thomas Eakins. He certainly carries

the banner of art history and portrait painting established by Gilbert Stuart. The Civil War paintings of Winslow Homer are an obvious influence. There is a similarity also to the tradition shared by the American frontier artists, Frederic Remington and Charles Russell."

As he looks back on his accomplishments and tries to explain why he has always been known as a fast, dedicated, thorough artist, Künstler draws an analogy between himself and a player on a baseball team.

"The attitude you need for success in sports is really the same attitude you need for success as an artist," Künstler says. "I think of a ballplayer out in the field who sees a ball being hit in his general direction and starts sprinting toward it. He starts out thinking he doesn't have a chance in the world of actually catching the ball, but he runs as fast as he can so he'll be as close as possible. As he gets closer he starts to think he might actually have a chance. At the last second he leaps at the ball, and sometimes he catches it. That's how great catches are made. When the same kind of attitude is applied to art, great paintings are made. I've always tried to run a little harder and stretch a little farther to make the best pictures I can, and I think that many times I have succeeded."



Based on the biography by M. Stephen Doherty published in *The Civil War Art of Mort Künstler* by the Greenwich Workshop Press. ©2004 Mort Künstler.

EVENT

Illustration Art Signature® Auction #7001 is scheduled for Oct. 15, 2008. For information, contact Ed Jaster at 214-409-1288 or EdJ@HA.com. To receive a complimentary copy of a catalog of your choice, register online at HA.com/HM15275 or call 866-835-3243 and mention reference HM15275.

Colonies United

EARLY U.S. COINS ARE COLLECTIBLE REMINDERS OF THE MINT'S DIFFICULT BEGINNINGS

By Max B. Spiegel

In the decade that followed the Revolution, the nascent American Republic was burdened with debt, plagued with sectional strife, and overwhelmed by an uncertain future. As opposed to the intricately connected nation of states with which modern Americans are familiar, the early United States was a loosely knit group of 13 nearly independent states, each in competition with the other and vying for greater political power. During the war it was typical for someone to refer to the colony he came from as "my country," and the only factor that united most colonists was a common belief in the tyranny of George III. Realizing the inherent weakness in a divided nation, Congress took great steps to unify the 13 states. Among the most important of these early measures were the attempts to create a national coinage that would help link the economies of the states.

The United States' first attempts at an official coinage ended in failure. Sometime in 1776, the Continental Currency coins were issued, possibly as a substitute for the paper money that had been first authorized by Congress on June 22, 1775. Struck in pewter, these dollar-sized coins carried no intrinsic value, and suffered the same fate as their fiat paper money counterparts, which were subject to rampant inflation that gave rise to the adage: "Not worth a Continental." With the spiraling depreciation of Continental Currency, any hopes to establish a national mint during the Revolution were quickly dashed.

Efforts to open a mint and strike a federal coinage were renewed after the war, and several influential politicians and leaders, including Ben Franklin and Thomas Jefferson, put forth proposals to Congress. Many speculative issues were produced during the 1780s and 1790s by private minters, al-



Fugio Cents were the first contract coins authorized by Congress.

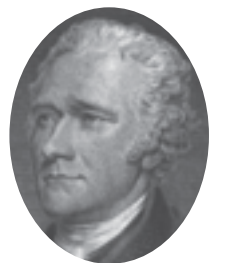
though none was ever adopted. Gouverneur Morris, the assistant to the Superintendent of Finance Robert Morris (no relation), devised a complicated scheme of "quints," "marks" and "bits" that quickly lost public support. Finally, in 1787 Congress passed a resolution to contract with James Jarvis, who was to mint privately a large quantity of "Fugio" cents.

This attempt at a privately minted coinage ended in disaster when Congress canceled the contract. When Jarvis fled to England after absconding with the remaining funds, confidence in Fugio cents decreased to the point where they traded at barely half their stated value. Curiously,

this fiasco did not stop members of Congress from considering other proposals for coinage by private manufacturers. Ultimately, however, the efforts of Alexander Hamilton, Jefferson and others culminated with the Coinage Act of April 2, 1792, which authorized a national coinage to be struck at a federally maintained mint in Philadelphia.



Ben Franklin (left) and Thomas Jefferson were among the early Americans who proposed plans to open a mint and strike a federal coinage.



With Alexander Hamilton leading the way, the Coinage Act of April 2, 1792, authorized a national coinage.



Struck in pewter, the Continental Currency pieces failed due to rampant inflation.



DIFFICULT TIMES

The early years of the Philadelphia Mint can rightfully be described as extremely challenging. There was a constant struggle for Congressional funding, a chronic shortage of bullion deposits, and a severe lack of proper equipment and materials. Congress had refused to supply a fund with which to purchase bullion, so the Mint was forced to wait for deposits, and when they did not arrive, workers sat idle. In terms of machinery, the Mint essentially started from scratch and frequently had problems obtaining not just the tools to build or fix the presses, but also had difficulty finding the proper steel to make the coining dies. The lack of federal support, and the slow progress it caused, placed the Mint at constant odds with Congress, which regularly threatened to dissolve it and contract privately. Despite its uncertain future and want of funds, the Mint continued to operate, and an examination of the coins it produced during its first decades reveals just how difficult these times were.



The 1793 "Bisecting Crack" large cent.

A perpetual shortage of good copper left the Mint searching for anything suitable to use not only as half cent and cent planchets, but also to alloy with silver and gold. The Mint eagerly sought copper scraps in the form of nails or utensils, and for a time its entire supply of copper was furnished by such haphazard sources. Unable to afford large shipments of refined copper, and reluctant to contract with a



1794 Talbot, Allum & Lee token like those that the Mint purchased in 1795.

foreign enterprise, the Mint readily accepted a shipment of more than 1,000 pounds of Talbot, Allum & Lee tokens (struck in England in 1794 and 1795) on April 23, 1795. Rather than melt these tokens and make new planchets, the Mint decided to cut the tokens down to half-cent size and strike them as such. Several varieties of 1795 and 1797 half cents feature prominent Talbot, Allum & Lee undertype, which today is an interesting reminder of the Mint's early struggles. In addition to Talbot, Allum & Lee tokens, the Mint also struck 1797 half cents over Massachusetts half cents, and a large number of half cents from various years were struck over cut down spoiled cents. As Don Taxay wrote in *The U.S. Mint and Coinage*, "perhaps nothing reflects the Mint's early economy quite so much as its production of half cents."

The problem of obtaining suitable copper planchets was mostly remedied when the Mint began contracting with the private mint of Boulton & Watt in Birmingham, England, in April 1797. Procuring silver and gold, however, was nearly as difficult, and the Mint was forced to strike only the denominations desired by the depositors. Most of the bullion came from banks that for the ease of counting and storage desired to have no silver coins smaller than the half dollar. Silver and gold coins languished in bank vaults or were shipped overseas and seldom circulated. The lack of small denominations and circulating currency led to the discontinuation of the dollar and eagle in 1804.



1795 half cent struck on a cut-down Talbot, Allum & Lee token. Note evidence of the ship's rigging at the lower left obverse.



One of the many early varieties is the well-known 1804 "Spiked Chin" half cent.



FORGING AHEAD

The difficulty the Mint experienced in finding suitable steel to forge dies with, along with the great expense of making new dies, is readily apparent in its early coinage. An abundance of overdates and late die state examples is evidence of the Mint's reluctance to let any dies go to waste. Dies were often used several years in a row, with the final digits repunched over an earlier date. The Mint was also reluctant to dispose of dies until they were literally crumbling. Early coins can be collected not only by die varieties, but also, especially in the case of early coppers, by die state. A number of varieties have many die states, and it can be an exciting challenge to assemble a set that illustrates the progression of a pair of dies. One of the most interesting examples of the Mint's willingness to use virtually any die is a variety of 1793 Liberty Cap cent (Sheldon-14), which features a bisecting crack on the obverse. Most likely the crack occurred during the hardening process and the Mint, not wanting to waste a die, simply clamped it together and began striking. Many other early U.S. coins feature similar cracks or instances of different die flaws.

Gradually, the Mint upgraded its equipment, forged more durable dies and increased the overall quality of the coins it produced. Although the practice of using old – and often cracked – dies continued throughout the 19th century and well into the 20th century, the problems were far less significant as the Mint tightened its standards. The myriad varieties of early U.S. coins are highly collectible today, and serve as tangible reminders of the Mint's troubled beginnings. A quick search of auction catalogs, or a look at one of the numerous reference books on varieties and die states, reveals just how many options there are for collectors. A large number of varieties are fairly affordable and can be obtained without great difficulty, and the satisfaction of forming a set of these historical representatives can hardly be matched.



Max B. Spiegel, a former editor of the *American Numismatic Association's* young numismatist newsletter, works in Heritage's coin cataloging department.

Romare Bearden (1911-1988)
Jamming at the Savoy, circa 1988
 Lithograph
 Courtesy of the Bank of America Collection

Corporate Collections

FROM SOLID INVESTMENTS TO COMMUNITY INVOLVEMENT, COMPANY-OWNED ARTWORK ACHIEVES STRATEGIC GOALS

By Max Donner

American corporations are paying a dividend that everyone can profit from. They are displaying exceptional art from their collections in public exhibitions and at corporate headquarters. The growth of corporate collections has enabled these good corporate citizens to profit from the current boom in art-work prices, as well.

"We're not collecting purely from an investment standpoint," explains Brian Lang, curator of the corporate art collection at the Bank of New York Mellon. "We want to create an interesting environment for our employees and our clients. We don't want to buy something that will decline in value, but we don't buy primarily for investment purposes. If we don't feel that the people living with it every day will benefit from it, we won't buy it."

Ernesto Anguilla, senior vice president of corporate communications for Bank of America, sees additional benefits for the bank's commitment to its art collection. "We support the



arts in a variety of ways and see it as an economic development engine and job engine for local economies where we do business," Anguilla says. "Bank of America wants more economically diverse communities and the arts help this."

This year, Bank of America is boosting its commitment with a unique and innovative program for "turn-key exhibitions." Bank of America is making its entire corporate collection available to art institutions across America and paying for all exhibition expenses. These can add up quickly: conservation, packing, shipping, insurance, advertising, catalog research and publication, as well as training programs for museum guides.

The current exhibition at the Pennsylvania Academy of the Fine Arts

(PAFA) is showing how Bank of America's approach can be a win-win situation. The exhibition, "Reverberations: Modern and Contemporary Art from the Bank of America Collection,"

runs through Sept. 21. The focus on 20th century American art is a good match for PAFA's exhibition objectives. "There is a competitive advantage to having a very large corporate art collection because there are more works relevant to a specific exhibition to choose from," says PAFA director David Brigham.

The rarely seen works of art from the Bank of America collection will achieve important objectives of PAFA's community outreach and educational programs. Three of the artists whose works are on display – Faith Ringgold, Sam Gilliam and Frank Stella – will make presentations on site. Three dozen courses and workshops will also be offered to the public this summer. Students in the academy's degree programs will be taught art appreciation in private viewings of the collection.

Bank of America's public exhibition program has been well received. The Chicago Cultural Center will soon display highlights from the corporate photography collection, which benefited greatly from Bank of America's recent acquisition of LaSalle Bank. New York's Metropolitan Museum of Art is exhibiting masterpieces by British artist J.M.W. Turner from the Bank of America collection. Soon, the Montclair Art Museum will show Bank of America's tribute to N.C. Wyeth, J.C. Wyeth and Andrew Wyeth. The Napa Valley Museum will showcase Bank of America's collection of works by Henri Matisse. All these programs benefit from the expertise of Bank of America's full-time curatorial staff in New York.



N.C. Wyeth (1882-1945)
Eight Bells, 1937
 Oil on hardboard
 Courtesy of the Bank of America Collection

WORLD-CLASS COLLECTIONS

Corporate trendsetter PepsiCo has an art collection at its corporate headquarters that has become a popular tourist attraction and an effective way to recruit and retain talented employees. It was started by former Chairman Donald Kendall, who promoted the idea that art fosters creativity in business. The centerpiece of the collection is an outdoor sculpture garden, featuring 20th century art by Alexander Calder, George Segal, Isamu Noguchi, Claes Oldenburg, Louise Nevelson, Jean Dubuffet and David Smith. More original artwork is on view throughout the public areas of the corporate headquarters in Westchester County, north of New York City.

PepsiCo adopted its approach to exhibiting art from a nearby corporate art collector, Readers Digest Association. The publishing company started one of the first world-class corporate art programs in the United States in the 1940s. The collection focused on Impressionist and 20th century works by masters such as Cézanne, Monet, Modigliani and Matisse. The museum-quality collection attracted many visitors to the company's headquarters and helped generate extensive publicity to increase magazine subscriptions and win new advertisers. Many business finance experts credit Readers Digest's excellence in acquiring art with one of the most successful corporate turnarounds of the last decade. In 1998, after intense competition with Internet advertising had pushed the company to the brink of bankruptcy, Readers Digest sold much of its legendary art collection at a profit of almost \$100 million. This provided the company with the capital it needed to invest in growing markets. Ten years later, the company changed hands for \$2.6 billion.

Small entrepreneurial companies are joining big business in building a future with art. San Francisco-based gift and calendar manufacturer Cavallini & Co. finds the key to using art successfully in small business is authenticity, according to company spokeswoman Mindy Carpenter. Its small, 15-employee team selects artwork based on frequent visits to retail locations.

UNIVERSAL LANGUAGE

As more businesses benefit from acquiring art, they are also acquiring more resources to get the best from their collections.

George Washington University, one of the first to create a program in museum studies, now offers a distance learning certificate program for managers around the country. The one-year program focuses on documentation of art collections, preservation techniques, risk management issues, storage and the skills needed to develop plans and policies

for managing a large art collection. A highlight of the program is a series of 16 lectures by managers who are experts in their fields. Students who are near the GWU campus in Washington, D.C., can also learn about records management and inventory control at the Smithsonian. On the West Coast, the Getty Research Institute in Los Angeles offers advanced management education courses on topics such as conservation and emergency planning.

Another important resource has recently become available to managers of corporate art collections. IEG, a specialized valuation consultancy in Chicago, has developed sophisticated planning and benchmarking tools that help corporations measure the benefits of investing in art and reporting these benefits to their investors. The IEG program highlights ways that corporate support for art helps to promote brands, demonstrate community involvement, acquire prospective clients and build loyalty with current clients. In addition, as these success stories show so well, corporate art collections can promote economic growth in the company's local markets, attract talented employees, enhance creativity in the workplace and earn favorable publicity.

Business expansion and globalization have presented many corporate collection managers with even more incentives to add to collections. As Brian Lang of Bank of New York Mellon tells other curators: "An art collection is a good way to project a uniform corporate image in multiple locations. Art is the universal language."

Max Donner is a business journalist in San Diego, Calif. He can be reached at diplomat2000@hotmail.com.

DEERE & COMPANY ART COLLECTION COMPLEMENTS CORE BUSINESS

Would you like to be surrounded by beautiful works of art all day? You can if you work at the headquarters of Deere & Company in Moline, Illinois.

Former Deere Chairman William Hewitt launched this corporate collection in 1964 with an important goal: to present works of art that portray the cultures where John Deere does business. It has achieved an important mission of familiarizing company employees with the many different international cultures important to Deere's global success. Many types of art are also represented: paintings, drawings, photographs, prints, sculpture, textiles, antiquities and glass objects.

A recent acquisition has expanded the collection to mixed media – and to Russia, one of Deere's fastest-growing markets. The new piece, titled *Busy Skies, Busy Waters*, is by contemporary artist Sergei Kolevatykh. Another exceptional addition to the collection is a French tapestry tailor-made for the headquarters complex. The building was designed by legendary architect Eero Saarinen.



Grant Wood (1891-1942)
Fall Plowing, 1931
Oil on canvas
Courtesy of the John Deere Art Collection

Many of the works in the collection are in fact lent to museums for exhibitions. *Fall Plowing* by American Gothic painter Grant Wood will be on view at Iowa's Des Moines Art Center next winter. Other renowned artists on display are Marc Chagall and Henry Moore. The collection also includes British textile designer Alexander Girard and American artist Fritz Scholder, whose paintings are currently featured at the Smithsonian Museum and Dallas Museum of Art.

Maintaining a large world-class collection of this importance is a full-time job. Corporate art collection curator Lisa Spurgeon gets help with her responsibilities through professional networking and workshops supported by the International Association for Professional Art Advisors (www.iapaa.org). The network brings managers from blue-chip companies such as Fidelity Investments, General Mills and Johnson & Johnson together with associates from appraisal, insurance, interior design and security services.

Spurgeon dedicates most of her time to the ongoing maintenance of the large collection. She finds that the fundamentals are accurate inventory, good record photography, adequate insurance, up-to-date appraisals, budgeting and routine visual inspections. In a word: documentation. In addition, Spurgeon maintains active files on art trends in the key locations where Deere does business. This keeps her prepared to add works of art that are the best match for the collection and its mission. Suggestions from Deere employees help keep the acquisition searches focused and relevant.

One of the most pleasant responsibilities Spurgeon has as a corporate art curator is to welcome visitors to tour the collection. Limited viewings are available to groups of Deere business associates from around the world and groups interested in art and history, by appointment.

— Max Donner

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Graf Zeppelin Air Mail Stamp #C14, used on first Europe-Pan American round-trip flight of the Graf Zeppelin, May 1930.

Making the Grade

THIRD-PARTY GRADING AND AUTHENTICATION HAS VITALIZED PHILATELY

By Steven Crippe

Until recent years, serious stamp collectors faced daunting challenges.

For the first eight decades of organized stamp collecting, few collectors or dealers truly differentiated quality. It was common for a seller to attach a "grade," but since the seller had a financial interest in the stamp, this grade was typically subjective. In what could be called a rather common practice, sellers over-described the grade.

Philatelic identification and pricing guides, such as the *Scott Standard Postage Stamp Catalogue*, offered pricing only in the generic grade of "very fine" (VF). The Scott catalog suggested that adjustments be made for condition and quality, either up or down. This approach resulted in a wide margin of error. Additionally, this "grade" typically referred to only the centering of a stamp within the margins.

With some diligent effort and searching, a collector could locate a true premium stamp, with nicely balanced margins, fresh color, original gum, and no faults or enhancements (better than VF) and he could purchase this stamp for nearly the same price as a generic or typically available copy.

About 10 years ago, that began to change. The number of collectors who desired better than generic quality began to grow – creating competition and boosting prices for quality stamps (better than VF). But it was up to buyers to decide just what a given stamp was worth, as the generic pricing guide offered only one price level. Manual adjustments were made by buyers and sellers. Better quality stamps would sell for multiples of generic book pricing. At first, if a stamp sold for five

or even 10 times book, this was notable. Soon, even larger multiples of generic book value were observed.

To participate in this market, buyers had to become skilled at both locating and then determining if their finds were worth bidding on or buying at an adjusted level, and if so, what the appropriate level was. To many, it seemed that the stamp marketplace remained small and limited only to those who had the time to acquire the specialized knowledge to participate intelligently.

Enter third-party grading.

Professional Stamp Experts (PSE), a division of Collectors Universe, introduced numerical net grading for stamps in 2002. Its stamp grading scale runs from 5 (Poor) to 100 (Gem). PSE's grading system considers and evaluates numerous elements and aspects of the stamp, including condition, gum, centering, color, quality of impression, freshness and eye appeal. PSE publishes a price guide, *Stamp Market Quarterly*, maintains an online population report, and offers registry sets online, with more than 900 sets currently listed.

With an independent grading and authentication system in place, stamps now join coins, currency and comic books as collectibles that can be purchased with confidence.



Steven Crippe, founder and president of GradedStamps.com, is director of Heritage Auction Galleries' new Philatelic Sales department.

General Inspection

COUNTERFEITERS TAKE A SHOT AT AMERICAN REVOLUTIONARY HERO LAFAYETTE

By Eugene Nowell

Throughout the ages, humans have chased collectibles of enduring value. Not far behind are the deceivers offering replicas to unsuspecting buyers.

In 1899, the U.S. Congress authorized the minting of 50,000 dollar coins to commemorate French nobleman and American revolutionary war hero General Lafayette (1757-1834). The coin would also include images of George Washington to mark the centennial of the first president's death.

A great number of these crown-sized commemoratives were sold to the non-collecting general public. Today, dollars in superb condition are rare and quickly picked up by serious commemorative collectors. One example, graded MS67 by PCGS, realized \$86,250 at a Heritage auction in April 2008.

Last year, a collector contacted Heritage Auction Galleries and asked the auction house to send 18 of his coins to California-based Professional Coin Grading Service for authentication and grading. The coins – which included a Lafayette Silver Dollar – landed on the desk of Heritage senior numismatist Brad Meadows.

On the surface, the collection appeared impressive, but Meadows – like most numismatists – doesn't leave impressions to the naked eye.

Using a magnifier, he inspected the quality of the strike. With most counterfeit coins, the design is usually weak and the denticles (or little nubs) around the rim are not uniform and may have pit marks, resembling corrosion. He then looked for areas of the design that have been "tooled" to remove flaws from the fabrication process. These lines can be microscopic and can appear on any area of the coin.

In many cases with counterfeit coins, design areas do not show a distinct separation from the field. On this Lafayette Dollar, two distinct areas raised eyebrows on both the obverse and reverse: the sword being held by Lafayette and the horse's tail. The designs flowed into the field without separation. On authentic pieces, the separation is distinct.

The coin, Meadows concluded, was a fake. After closer scrutiny, the other coins in the collection were deemed counterfeits as well.

"If you are in the market to buy one of these pieces," Meadows says, "especially one offered at a price well below market value, buyer beware."

Eugene Nowell is a consignment director for coins at Heritage Auction Galleries.

WHICH IS REAL, WHICH IS COUNTERFEIT?

On counterfeit coins, denticles around the rim are not uniformly spaced and may vary in size and shape.

On counterfeit coins, designs flow into the field without separation; on authentic pieces, the separation is distinct.

The counterfeit coin is on the left.



Sebastiano Ricci's Vision of St. Bruno *[continued from page 38]*

distinguishing himself across the continent and in England as one of the most discerning art connoisseurs, patrons and critics of the 18th century. In addition to his wealth, ambition and dashing good looks, which endeared him (intimately) to both sexes (he was a longtime companion of Frederick the Great of Prussia), Francesco Algarotti earned the reputation as an art agent with superb taste in paintings, regardless of period, and uncanny foresight in spotting outstanding new talent. He became, for example, one of the first figures to champion Tiepolo's daring new manner and palette, and managed to convince Augustus III, King of Poland and Elector of Saxony, to buy new work from Tiepolo, as well as other contemporary Venetian painters, for his Dresden gallery. The Saxon ruler's admiration for the slightly older Sebastiano Ricci matched Algarotti's own and, in fact, predated his involvement with Algarotti; the King's father, King Augustus II, had independently commissioned Ricci to paint an *Ascension* in 1704 to convince others of the sincerity of his conversion to Catholicism. That had been requisite to his receiving the Polish crown.

With Algarotti's wise counsel, Augustus III ended up forming one of the finest collections of contemporary Venetian painting in Europe, although such an enterprise was in direct opposition to the King's original desire to accumulate only the very best efforts of painters from previous generations. Fortunately, Algarotti enabled him to fulfill this wish just as brilliantly with acquisitions by Hans Holbein, Veronese, Palma Vecchio, Bernardo Strozzi, Domenico Fetti and many others. One of Algarotti's most inspired acquisitions for Dresden, however, remains Jean-Etienne Liotard's masterpiece, *The Chocolate Maid*, which the artist was loath to part with. By many accounts, this transaction required Francesco Algarotti to muster every ounce of his considerable powers of persuasion to convince the pastellist to sell it to him for Dresden. Given Algarotti's passion for Venetian painting, it is probable that Francesco, rather than his brother, added Ricci's *Vision of St. Bruno* to the family art gallery.

Upon his death, the Venetian nobleman's vast collection passed to his brother Bonomo, and upon the latter's demise, passed in turn to his daughter and only heir, Contessa

Elisabetta Algarotti-Corniani, and then to her son Bernardino. It was Contessa Corniani who privately published in Venice a full catalog of the Algarotti collection in French and Italian as a eulogy to her father and uncle. That source (Giovanni Antonio Selva and Pietro Edwards, *Catalogue des tableaux, des desseins, et des livres qui traitent de l'art du dessein, de la galerie du feu Comte Algarotti à Venise*, Venice, 1776, p. 20.) documents three oil paintings by Sebastiano Ricci, including this *Vision of St. Bruno*, described as follows:

S. Bruno in a beautiful landscape. He is reclining on the ground, & contemplating a glory of Angels. Behind him in the distance one of his companions is asleep under a tree. The landscape is from the hand of Marco, his nephew.
On canvas, 3 [Parisian] feet high, 4 [Parisian] feet long

The same collection catalog also lists seven ink and wash drawings by Sebastiano, and seven landscapes in distemper and 56 pen drawings by Marco, most of which were caricatures of actors and actresses from the Venetian opera

— another great enthusiasm of Francesco Algarotti.

Not having known the whereabouts of *The Vision of St. Bruno* after the 1776 publication of Algarotti's collection, modern-day Ricci scholars have consistently recorded this painting in their catalogs as a lost autograph work, known only through a copy in the Marabini collection, Bologna, with greatly summarized handling, published by Rodolfo Pallucchini

in 1950 (*Proporzioni*, III, 1950, p. 213, plate CCXI).

The original patron of Ricci's *Vision of St. Bruno* is as yet unknown. Stylistically, however, the painting would seem to date from circa 1700 when the artist first began moving away from Baroque tenebrism to adopt a more high-keyed palette. Moreover, the figures resemble those populating Ricci's 1706 fresco cycle for the Palazzo Marucelli in Florence, a commission on which he collaborated with Marco.

ST. BRUNO IN EUROPEAN PAINTING

The subject of St. Bruno found its greatest expression in European painting within Sebastiano Ricci's lifetime, from the 1650s through the middle of the 18th century. The miracles St. Bruno performed, the episode of his angelic vision, and his or-

der's devotion to a contemplative existence and the transcription of important religious texts became popular subjects only after his feast day of Oct. 6 had been placed on the Roman calendar in 1623. (He was never formally canonized because of the Carthusians' aversion to public honors, but Pope Leo X granted the Carthusians permission to celebrate his feast beginning in 1514.)

Because St. Bruno's most significant monastic activities occurred in France and Italy, images of the saint were most popular among painters from those countries: notably Pier Francesco Mola, Andrea Sacchi, Giovanni Battista Gaulli, Eustache Le Sueur and Charles de La Fosse. St. Bruno founded the first Carthusian monastery in Grenoble, and the first Carthusian monastery in Italy at Santa Maria della Torre, deep in Calabria's Apennine Mountains. The rugged landscape and the round charterhouse of St. Stephen, with its distinctive tower in the center of *The Vision of St. Bruno*, refer to the Italian monastery where the monk reportedly experienced his angelic vision.

Ricci treated the subject of St. Bruno in other paintings as well, although exclusively in vertical format, showing the monk on his knees venerating the Madonna and Child. This horizontal composition, by contrast, devotes far more of the picture surface to the dynamic figure of the saint in the throes of his spiritual experience, and the effect is more visually engaging. While departing from the traditional vertical format for the St. Bruno subject, Ricci incorporated nearly all of the saint's conventional attributes. The ground is bare beneath his feet because grass doesn't grow where the holy man rests. His body is lean from fasting — something accentuated by the voluminous garment, which reveals little of his form beneath it. This seems to be Ricci's deliberate quote of Bernini's *Ecstasy St. Teresa*, since St. Bruno is also portrayed in a moment of spiritual rapture. The monk's literary pursuits are underscored by the presence of books and parchments, while his devotion to the spiritual over corporal realm is emphasized by the presence of a skull, crucifix and rosary. Ricci's painting owes its greatest artistic debt to Pier Francesco Mola's formulation of the subject, which he painted in several versions during the 1660s (now in collections of the Getty Museum, Los Angeles, and the Vatican Museums, Rome). Ricci has borrowed a simi-

lar pose for the saint, but reversed his position within the design. Having chosen a horizontal canvas, Ricci was also able to recline the figure more dramatically than Mola, who had used a vertical support.

The fate of the Algarotti collection is not as entirely obscured as that of the Philipson collection, though much of it remains untraced and its dispersal occurred more slowly over time. The family's Bartolomeo Vivarini *Virgin and Child with SS. Paul and Jerome*, for example, entered the permanent collection of the National Gallery, London, during the early 19th century through Bernardino Algarotti-Corniani, as did two mythological scenes by Andrea Schiavone, and a *Portrait of Etienne Nani* by Bernardino Licinio (whom the Algarottis had attributed to Pordenone). The museum in Brescia, Italy, now owns the self-portrait by Giulio Carpioni.

Although Joseph Philipson and Francesco Algarotti were quite literally oceans apart, they both perceived something exceptional in this expression of Ricci's talent. They also shared a desire to express their creativity by striving to assemble the finest painting collections of their time. Algarotti's work in Dresden is a lasting testament to his marvelous eye. Perhaps as more of Philipson's collection comes to light, observers may learn that he, too, succeeded in accomplishing, at least for a brief time, something not all that dissimilar from Francesco Algarotti. Certainly, *The Vision of St. Bruno* gives every indication that the first art museum in the West had been something quite extraordinary.

Marianne Berardi, Ph.D., is a historian of Dutch and American art based in Cleveland, Ohio. A specialist in 17th- and 18th-century flower painting, she is preparing a full-length biography and catalogue raisonné of the work of the Dutch artist Rachel Ruysch (1664-1750). She is a former director of the Albrecht-Kemper Museum of Art in St. Joseph, Mo., and the Cleveland Artists Foundation, and currently serves as a Senior Fine Arts Expert to Heritage Auction Galleries.

ALTHOUGH JOSEPH PHILIPSON AND FRANCESCO ALGAROTTI WERE QUITE LITERALLY OCEANS APART, THEY BOTH PERCEIVED SOMETHING EXCEPTIONAL IN THIS EXPRESSION OF RICCI'S TALENT.

THE PAINTING'S GRAND DESIGN, CONFIDENT USE OF A RICH VENETIAN PALETTE, FLUID BRUSHWORK, AND ITS BEAUTIFULLY PRESERVED SURFACE SHOW SEBASTIANO RICCI AT HIS FINEST.

HERITAGE AUCTION GALLERIES RECEPTION FOR 'ANTIQUES ROADSHOW' CAST & CREW, DALLAS

Photos by Bryan Buchanan



Judith Eurich, Kathleen Guzman and Berj Zavian



David Weiss, Nicholas Dawes and David Lackey



Mark L. Walberg, Greg Rohan and Paul Minshull



Stuart Whitehurst and Andy Ourant



Anthony Slayter-Ralph and Nicholas Lowry



Katherine Nelson Hall, Gary Sohmers and Rita Mercer



Marsha Bemko and Mike Gutierrez

Events Calendar

STAMPS, COINS, CURRENCY, SPORTS, COMICS, RECORDS, MILITARY

SEPTEMBER 14
Connecticut Stamp Collecting Festival
 Clarion Inn • 161 Bridge St.
 East Windsor, CT
 800-635-3351
 stampnewsnow.com

SEPTEMBER 18-20
Long Beach Coin, Stamp & Collectible Expo
 Long Beach Convention Center
 100 S. Pine Ave. • Long Beach, CA
 805-962-9939
 exposunlimited.com

SEPTEMBER 26-28
Sports Card & Memorabilia Show
 Greater Reading Expo Center
 2525 N. 12th St. • Reading, PA
 215-643-0910
 phillyshow.org

SEPTEMBER 27-28
Baltimore Comic-Con
 Baltimore Convention Center
 One West Pratt St.
 Baltimore, MD
 410-526-7410
 baltimorecomiccon.com

SEPTEMBER 28
Boston CD & Record Collectors Show
 Boston Radisson Hotel
 200 Stuart St.
 Boston, MA
 978-462-2788
 monkeyhouseentertainment.com

OCTOBER 3-5
Military Antiques Xtravaganza
 Monroeville ExpoMart
 105 Mall Blvd.
 Pittsburgh, PA
 856-231-0323
 themaxshow.com

OCTOBER 11-12
Albuquerque Coin Club Fall Show
 MCM Elegante Hotel
 2020 Menaul Blvd. NE
 Albuquerque, NM
 505-217-2053
 albuquerquecoinclub.org

OCTOBER 25-26
Long Island National Sports Collectible Show
 Hofstra University
 Physical Fitness Center
 Hempstead, NY
 631-243-1028
 nyshows.org

OCTOBER 31-NOVEMBER 1
Indiana State Numismatic Association's 50th Anniversary Show
 Marriott Hotel, Liberty Hall
 7202 E. 21st St.
 Indianapolis, IN
 765-649-0253
 indianastatenumismatics.org

NOVEMBER 14-16
Sportcard and Memorabilia Expo
 Toronto International Centre
 6900 Airport Rd.
 Mississauga, Ontario
 705-722-7593
 sportcardexpo.com

NOVEMBER 20-22
Whitman Baltimore Coin & Currency Convention
 Baltimore Convention Center
 One West Pratt St.
 Baltimore, MD
 404-214-4373
 whitmanexpo.com

DECEMBER 5-7
FLOREX-The Florida State Stamp Show
 Central Florida Fairgrounds & Exposition Park
 4603 W. Colonial Drive
 Orlando, FL
 407-493-0956
 florexstampshow.com

DECEMBER 5-7
Greater Houston Coin Club's Money Show of the Southwest
 George R. Brown Convention Center
 1001 Avenida de las Americas
 Houston, TX
 281-586-9727
 houstoncoinshow.org

DECEMBER 6-7
Nashville Civil War Show & Sale
 Tennessee State Fairgrounds
 Nashville, TN
 770-267-0989
 mikekentshows.net

JANUARY 8-11
Florida United Nummatists (FUN) Annual Convention
 Orange County Convention Center
 Hall NB, North Concourse
 9400 Universal Blvd.
 Orlando, FL
 321-383-1742
 funtopics.com

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Doug Jones

Interview & Illustration by Mark Walters

You portrayed the title character of Pan in Guillermo del Toro's Oscar-winning Pan's Labyrinth. Last year, you were the Silver Surfer in the second Fantastic Four movie. This year, you've reprised the role of Abe Sapien in Hellboy II. You take on a lot of heavy make-up based parts, and there have been comparisons to Lon Chaney, Sr. and Jr. How do you feel about that comparison?

It excites me, humbles me, baffles me ... all that. I don't want to ever muddy up the memory of Lon Chaney, Boris Karloff or Bela Lugosi by making those comparisons myself. But when other people say these nice things about me, I am very happy that the golden era of these screen legends can inspire the dignity I have been afforded for continuing this kind of work today.

It seems that you and del Toro have a terrific working relationship. Is it safe to say you two share the same passions in filmmaking?

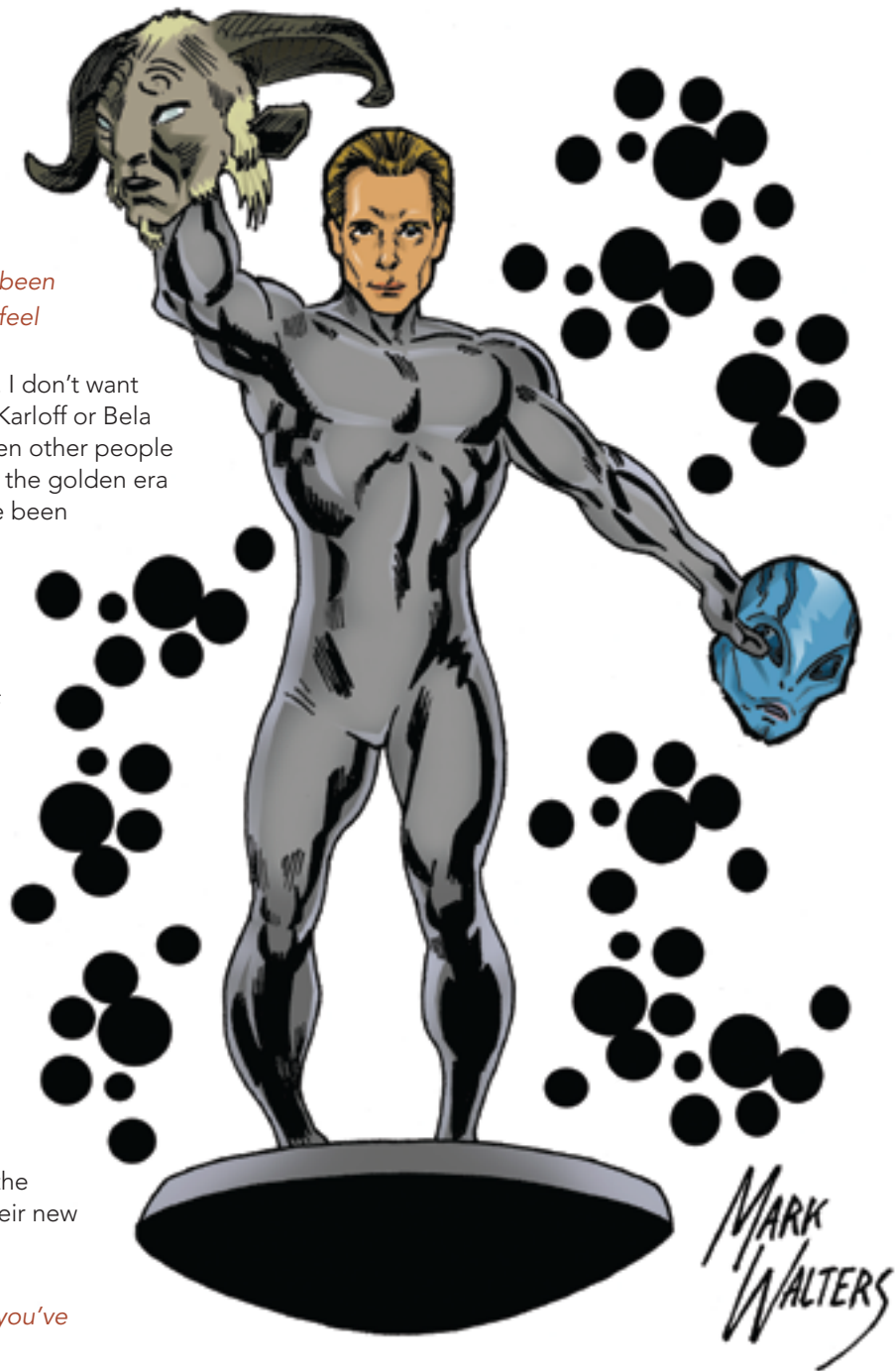
Guillermo is much more immersed in the land of fantasy/horror/sci-fi/comic books than I am. ... What I can say we do share is a passion for telling stories that entertain, inspire, educate and make people examine themselves and the human condition through the parallels found in our fantasies.

What do you personally collect, or to put it another way, what are you passionate about?

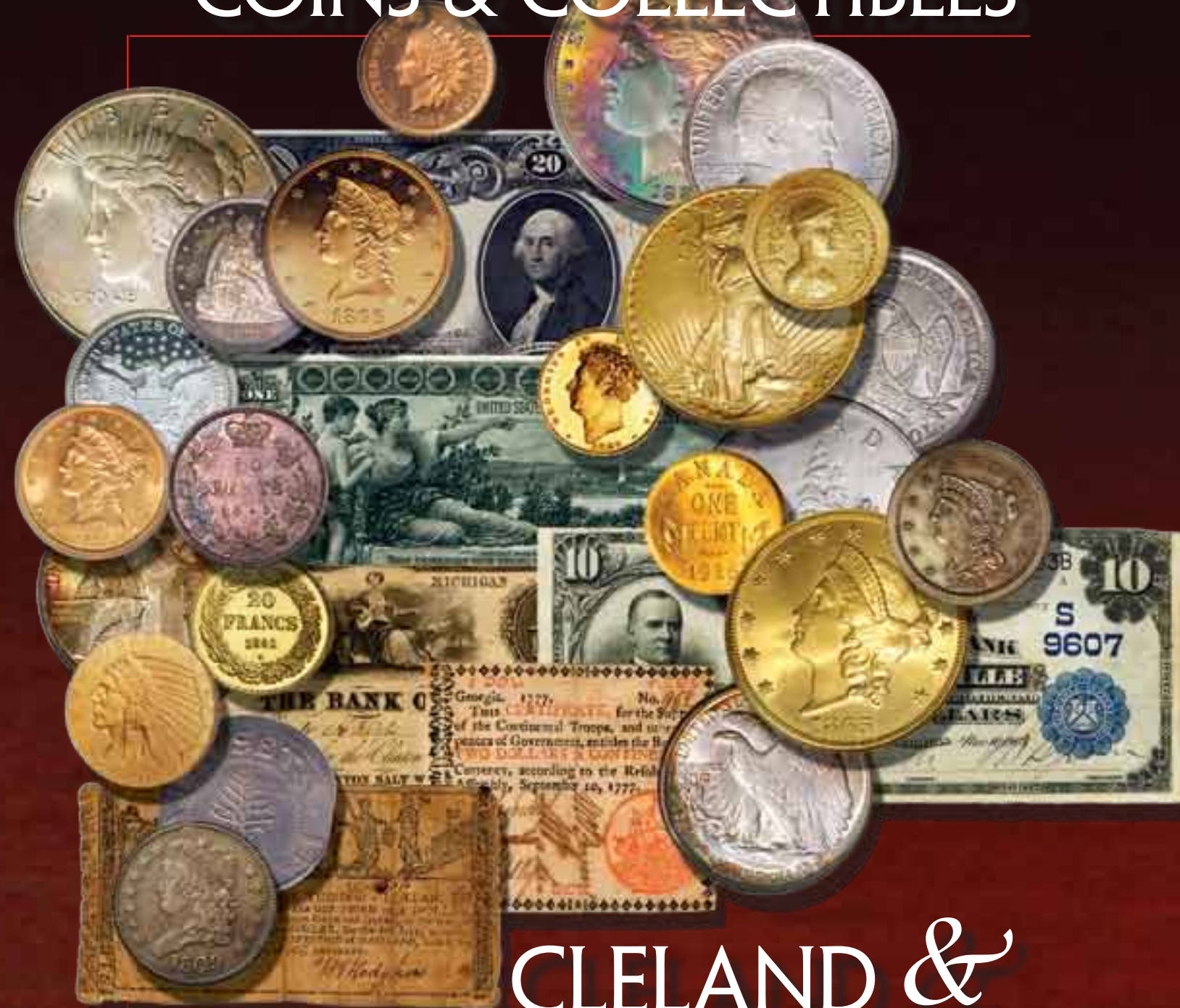
I have this thing for dolphins, and I have another thing for angels. The house has a collection of both that is ever-growing. But mostly, I think I collect people. Real people. With a passion for youth especially, whether it's talking to a church youth group, visiting a school drama class, or as a guest speaker at a university, my hope is to comfort the awkward-feeling kid, and inspire him or her to use their new power for good in the world.

Do you have a favorite role out of all the characters you've played?

It's neck-in-neck with three – Pan the Faun, Abe Sapien, and the Silver Surfer, but if I had to pick just one, it should be Abe, as I've just gotten to know him so well as the Hellboy franchise has continued and he has evolved with it. If I had to pick my favorite movie as a whole ... it would be *Pan's Labyrinth*. That was just simply the most amazing piece of art I've ever been involved with, and the effect it leaves on our audience continues to this day.



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