

**PRINCESS DIANA**

Personal note reflects
a day in her life

**INVERTED JENNY**

Coin collector pays \$825,000
for famous error stamp

**HONUS WAGNER**

Fans get another crack
at baseball's rarest card

HERITAGE

MAGAZINE *for the Intelligent Collector*

Spring 2008 No. 3 \$9.95



SHARING SPACE

Moonwalker Charlie Duke Jr. and eight fellow
astronauts open their vaults to collectors

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Diamond, Platinum Pendant-Necklace
Estimate: \$10,000-\$15,000
Jewelry & Timepieces Signature
Auction #686 (page 22)

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CONTRIBUTORS



TOM GORDON III is the managing editor of Gemstone Publishing Inc., which publishes *The Overstreet Comic Book Price Guide*. His great-great uncle, collector Philip G. Straus, for almost 50 years was the guardian of the first record book used by President Abraham Lincoln after he took office. The book now resides in the White House. Gordon's story on the allure of Lincoln appears on page 50.



TOMMY HULTGREN's photographs of presidents, athletes, musicians, entertainers, authors and CEOs have appeared in *The New York Times*, *USA Today*, *Newsweek*, *Texas Monthly* and *Forbes*. "My experience over the past 20 years feeds my passion to create true character portraits," Hultgren says. "Pictures immortalize the people, places and events in our lives." His portrait of astronaut Charlie Duke Jr. appears on page 42.



LISA HUNTER is a former editor and publicist for major New York museums. She has a degree in fine arts from Barnard College, Columbia University, and has been collecting art for more than 20 years. An excerpt from her book, *The Intrepid Art Collector*, appears on page 66.

HERITAGE
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COINS

April 16-19 2008
U.S. Coins Signature Auction (CSNS) #1104
 Rosemont, IL
 Viewing dates: April 15-19, 2008
 HA.com/Coins

May 28-31 2008
U.S. Coin Signature Auction #1108
 Long Beach, CA
 Viewing dates: May 27-31, 2008
 HA.com/Coins

May 29-31 2008
World Coin Signature Auction #1108
 Long Beach, CA
 Viewing dates: May 27-31, 2008
 HA.com/Coins

June 25-28 2008
U.S. Coin Signature Auction #1110
 West Palm Beach, FL
 Viewing dates: June 24-28, 2008
 HA.com/Coins

July 30-August 2 2008
U.S. Coin Signature Auction (ANA) #1114
 Baltimore, MD
 Viewing dates: July 28-August 2, 2008
 HA.com/Coins

CURRENCY

April 17-19 2008
Currency Signature Auction (CSNS) #3500
 Rosemont, IL
 Viewing dates: April 15-19, 2008
 HA.com/Currency



George Barris' Replica of James Dean's Porsche 550 Spyder, nicknamed "Little Bastard," Used in the 1997 Film *James Dean: Race with Destiny*
 Estimate: \$125,000+
 From the George Barris Memorabilia Archive Collection,
Entertainment & Music Memorabilia Signature Auction #688

ENTERTAINMENT/MUSIC

April 5 2008
Entertainment & Music Memorabilia Signature Auction #688
 Dallas, TX
 Viewing dates: April 2-5, 2008
 HA.com/Entertainment

FINE & DECORATIVE ARTS

April 24 2008
The James C. Russo Russian and British Royal Objects Signature Auction #5003
 Dallas, TX
 Viewing dates: April 21-24, 2008
 HA.com/Art

April 25 2008
Russian Fine and Decorative Arts Signature Auction #5008
 Dallas, TX
 Viewing dates: April 21-25, 2008
 HA.com/Art

May 8-9 2008
Fine Arts Signature Auction #5004
 Dallas, TX
 Viewing dates: May 5-9, 2008
 HA.com/Art

May 21 2008
Decorative Arts Signature Auction #5010
 Dallas, TX
 Viewing dates: May 17-21, 2008
 HA.com/Art

May 22 2008
Fine Silver & Vertu Signature Auction #5001
 Dallas, TX
 Viewing dates: May 17-22
 HA.com/Art

HISTORICAL

March 25 2008
Air & Space Exploration Grand Format Auction #6000
 Dallas, TX
 Viewing dates: March 24-26, 2008
 HA.com/Historical

May 14-15 2008
Americana Grand Format Auction #685
 Dallas, TX
 Viewing dates: May 13-15, 2008
 HA.com/Historical

June 3-4 2008
Rare Books & Manuscripts Grand Format Auction #683
 Dallas, TX
 Viewing dates: June 2-4, 2008
 HA.com/Historical

June 7 2008
Franklin D. Roosevelt Museum Collection Grand Format Auction, Part 1 #6001
 Dallas, TX
 Viewing dates: June 5-7, 2008
 HA.com/Historical

June 13-14 2008
Western Photography Grand Format Auction #689
 Dallas, TX
 Viewing dates: June 11-14, 2008
 HA.com/Historical

June 13-14 2008
Western Memorabilia Grand Format Auction #690
 Dallas, TX
 Viewing dates: June 11-14, 2008
 HA.com/Historical

June 13-14 2008
American Indian Art Grand Format Auction #691
 Dallas, TX
 Viewing dates: June 11-14, 2008
 HA.com/Historical

June 13-14 2008
Nautical Memorabilia Grand Format Auction #692
 Dallas, TX
 Viewing dates: June 11-14, 2008
 HA.com/Historical

June 13-14 2008
Texana Grand Format Auction #6003
 Dallas, TX
 Viewing dates: June 11-14, 2008
 HA.com/Historical

June 29-30 2008
Civil War Grand Format Auction #6002
 Gettysburg, PA
 Viewing dates: June 27-30, 2008
 HA.com/Historical



Alexander Calder (1898-1976)
Untitled, Butterfly on Spiral, 1966
 Gouache on paper, 22 3/4 x 30 5/8 in.
 Estimate: \$20,000-\$30,000
Fine Arts Signature Auction #5004

SPORTS

May 2-3 2008
Sports Memorabilia Signature Auction #709
 Dallas, TX
 Viewing dates: May 1-3, 2008
 HA.com/Sports

MOVIE POSTERS

July 11-12 2008
Vintage Movie Posters Signature Auction #694
 Dallas, TX
 Viewing dates: July 9-11, 2008
 HA.com/MoviePosters

COMICS & COMIC ART

May 21-23, 2008
Vintage Comic Books & Comic Art Signature Auction #828
 Dallas, TX
 Viewing dates: May 20-23, 2008
 HA.com/Comics

June 5 2008
Illustration Art Signature Auction #7000
 Dallas, TX
 Viewing dates: June 3-5, 2008
 HA.com/Comics

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.

BIWEEKLY INTERNET MARKETPLACE
 Offering, among other categories, Americana, books and manuscripts, comics and comic art, jewelry, decorative arts, photography, and entertainment memorabilia. Presented exclusively online, every other Wednesday and Thursday of each month. After Internet bidding closes, live bidding takes place through HA.com/Live.



1969 Joe Namath Super Bowl III Game-Worn Helmet
 Estimate: \$100,000+
Sports Memorabilia Signature Auction #709

JEWELRY & TIMEPIECES

May 20 2008
Jewelry & Timepieces Signature Auction #686
 Dallas, TX
 Viewing dates: May 15-20, 2008
 HA.com/Jewelry

NATURAL HISTORY

June 8 2008
Natural History Signature Auction #5009
 Dallas, TX
 Viewing dates: June 5-8, 2008
 HA.com/Historical

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.

CATALOGS

For a free illustrated Heritage auction catalog, call 1-800-872-6467, ext. 150 (mention code HM8131), or register online at www.HA.com/HM8131.

Remember When ...

1958



MUSIC: A GIFT FOR BUDDY

It was December when Buddy Holly (1936-1959) received a 14-karat white gold Omega wristwatch. The watch was inscribed "Buddy Holly 12-1-58," and was Maria Elena Holly's Christmas gift to her husband. He was wearing the watch when his plane crashed two months later, on Feb. 3, 1959. It was discovered after the snows had melted and returned to Maria Elena. It sold for \$155,350 in April 2006.



York Yankees defeated the Milwaukee Braves in the World Series. Elvis Presley was inducted into the U.S. Army. Truman Capote wrote *Breakfast at Tiffany's*. On television, everyone was watching *Father Knows Best* and *Gunsmoke*, while Hollywood named *The Bridge on the River Kwai* the best movie. "Life is a banquet," actress Rosalind Russell, playing Mame Dennis, would say in the 1958 movie *Auntie Mame*, "and most poor suckers are starving to death!"

COINS: FRANKLIN'S HALF-DOLLAR

In 1958, the U.S. Mint struck nearly 30 million Franklin half-dollars. They had debuted 10 years earlier, and would be replaced five years later after the assassination of President John F. Kennedy. In January 2007, a 1958 Franklin half-dollar graded PR68 Deep Cameo by PCGS sold for \$9,200. It's one of 13 with similar grading, with none finer.



SPORTS: TAKEN FROM TED

Ted Williams (1918-2002) was playing for the Boston Red Sox. The season would mark the sixth and final time that his batting average would be the best in the American League. A two-time American League Most Valuable Player winner, the future Hall of Famer was in Tiger Stadium in Detroit one summer day when a young man snatched this cap from Williams' head as the players returned to their respective clubhouses. It sold for \$9,560 in September 2004.



MOVIES: SCI-FI REVENGE

In *Attack of the 50 Foot Woman*, Allison Hayes (1930-1977) played a woman mutated by an alien spacecraft. With her newfound size, she decides to get revenge on her cheating husband. Its atomic-age paranoia and cheesy special effects propelled the movie to cult status. A three sheet poster for the movie (41 x 81 in.) sold for \$21,510 in July 2007.



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Flying High

COIN COLLECTOR ACQUIRES ONE OF THE FINEST INVERTED JENNYS

A SENIOR WALL STREET EXECUTIVE who is a long-time coin collector entered the stamp market in a big way when he paid \$825,000 in a private treaty sale for an Inverted Jenny, one of the most famous error stamps in U.S. history.

The mint condition stamp, depicting an upside-down Curtis JN-4 biplane known as a “Jenny,” is from the original sheet of 100 misprints, bought at a Washington, D.C., post office in 1918. Shortly afterwards, the sheet was purchased for \$15,000 by Philadelphia dealer Eugene Klein, who subsequently sold it to multimillionaire collector Col. Edward H.R. Green for \$20,000. Green allowed Klein to separate the stamps and sell individual stamps and blocks, with Klein writing the sheet position number in pencil on the back of each stamp.

The mint condition Inverted Jenny sold in December 2007, in position No. 84, is one of the finest known and one of no more than a half dozen never-hinged specimens. It is certified by Professional Stamp Experts as 75 NH. It sold at auction in 1974 for \$47,000.

The buyer’s name was not released, but Heritage President Greg Rohan, who brokered the sale, said it’s the first rare stamp the buyer has ever purchased. “Since I was a kid, I have wanted to own an ‘Inverted Jenny,’” the buyer said in a statement released through Heritage. “I consider it to be a cultural icon, and to have the opportunity to buy one is the realization of a lifelong dream come true.”

U.S. 24-cent Jenny Invert airmail error stamp
(Scott C3a), position 84, graded PSE 75 NH
Sold: December 2007
\$825,000

Precious Metal

‘BOOT OF CORTEZ’ GOLD NUGGET FOUND IN MEXICAN DESERT

IT WAS DISCOVERED IN THE Sonora Desert of Mexico in 1989 by a local man using a metal detector he’d bought at Radio Shack.

In January, the so-called “Boot of Cortez,” a gold nugget weighing more than 26 pounds, was sold by Heritage Auction Galleries for \$1,553,500. With gold bullion prices near \$900 an ounce, the nugget sold for the equivalent of \$4,000 an ounce.

“It’s the largest surviving gold nugget ever discovered in the Western hemisphere,” says David Herskowitz, director of the Natural History department at Heritage. The nugget is 10.75 inches high and 7.25 inches wide.

Hernán Cortés was an early Spanish conquistador of Mexico, known for initiating the conquest of the Aztec empire and pursuing gold riches. The nugget was prominently displayed last year at the American Museum of Natural History in New York City. Heritage said the new owner wishes to see it return to public display.

“Boot of Cortez,” 389.4 troy ounces, largest surviving natural gold nugget ever found in the Western Hemisphere, Mexico
Sold: January 2008
\$1,553,500



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Sponsored by
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Qualifier: Multiple September 26, 1955. A SEPARATE ENTRY BLANK MUST BE SUBMITTED FOR EACH CAR ENTERED.

Entry Fee: \$10.00 for each driver and \$10.00 for each car entered. \$10.00 Prizes for the driver placed in each position.

Make checks payable to THE SPORTS CAR CLUB OF AMERICA.

IMPORTANT: This form must be completed, accurate and clearly read out to be considered for participation.

Please Print: Sept. 28 1955

Driver's Name: James Dean Telephone No. 442-7541

Address: 1461 S. 1st St. Salinas, Calif.

CAR ENTERED

Name: Dean Model: 1955 Porsche

Body Type: 2-Door Year: 55

Weight in lbs.: 298 International No. 10

WCA Class: E Production: Modified

Division: Production if possible, not over 1000 lbs. net weight.

Please enter the following race number: 1 2 3 4 5 6 7 8

REVERSE SIDE MUST BE COMPLETED

DRIVER INFORMATION

Driver No. 1	Driver No. 2	Driver No. 3
Name: <u>James Dean</u>		
Address: <u>1461 S. 1st St. Salinas, Calif.</u>		
City & State: <u>Salinas, Calif.</u>		
Telephone No.: <u>442-7541</u>		
Name of School: <u>Salinas High School</u>		
Comp. Lic. No.: <u>10-200-4544</u>		
Issuing Club: <u>Salinas Sports Car Club</u>		
Date Issued: <u>3</u>		
WCA MEMBER: <u>10-200-4544</u>		
Other Club Affiliation: <u>CACCC</u>		
Standard Medical Report: <u>I have not all of this to you</u>		
Sworn Race or Competence in which you have participated: <u>Salinas Sports Car Club</u>		
I have received training for driving in an automobile race during 1951, 1952 or 1953: <u>Yes</u>		
I have thoroughly read instructions and rules book, I am over 21 years of age, and I certify that all information furnished is correct.		
Driver No. 1: <u>James Dean</u>	Driver No. 2: <u>James Dean</u>	Driver No. 3: <u>James Dean</u>

James Dean's signed entry form for sports car road races, scheduled for Oct. 1-2, 1955, in Salinas, Calif. Estimate: \$20,000+

Hollywood Legend

JAMES DEAN'S 'LUCKY' SCREEN-WORN POCKET WATCH AND SIGNED CAR RACE ENTRY FORM

WHEN JAMES DEAN MADE HIS debut starring appearance in *East of Eden*, he insisted on wearing his lucky pocket watch.

He'd bought the timepiece in 1951, carrying it while working as a struggling actor in New York. Within three years, Dean was called to Hollywood to meet John Steinbeck, author of *East of Eden*. The watch, which bears Dean's initials, indeed proved lucky and the actor won his first major Hollywood role.

Before his death, Dean gave the watch to friend Tillie Starriet, a Warner Bros. employee. From there, the watch made its way into private collections. The watch reads 5:43 – most likely set by Starriet to commemorate the time Dean died in a California car crash on Sept. 30, 1955.

Dean was on his way to a sports car race scheduled to begin the next day in Salinas. His Porsche 550 Spyder collided with another vehicle on a rural road near Cholame, Calif. The 24-year-old actor was taken to Paso Robles War Memorial Hospital, where he was pronounced dead on arrival.

The pocket watch and the entry form Dean submitted for the race are highlights of Heritage's Entertainment & Music Signature Auction, scheduled for April 5 (see page 6). "These items," says Doug Norwine, Heritage's director of Music & Entertainment Auctions, "are the ultimate collectibles for any James Dean fan and fan of 1950s Hollywood."



James Dean's "Lucky" screen-worn pocket watch from *East of Eden* Estimate: \$75,000+



James Dean wore his pocket watch throughout the filming of *East of Eden*, despite director Elia Kazan's protests.

Pretty Penny

RARE 1793 LARGE CENT FROM
COLLECTION OF WALTER J. HUSAK



1793 1C Liberty Cap, graded AU55 by PCGS
Sold: February 2008
\$632,500

WHEN IS A PENNY NOT worth a penny? When it's a 1793 Liberty Cap abandoned after two weeks because some members of Congress believed Lady Liberty looked frightened.

In February, the rare coin from the collection of noted numismatist Walter J. Husak sold for \$632,500 at Heritage's Signature Coin Auction in Long Beach, Calif. In all, Husak's collection of 301 large cents – copper coins roughly the size of quarters dated from 1793 to 1814 – fetched \$10.7 million.

Heritage president Greg Rohan says the auction was the biggest ever for a penny collection. "Many of these large cents had been off the market for decades," Rohan notes. "For collectors and dealers, it was a once-in-a-lifetime opportunity to bid on historic coins." Dealer Tony Terranova was stunned by the prices. "Walt Husak's coins sold for a fortune, with feverish demand from the specialists," Terranova says. "This will force a total rewrite of the price guides."

Husak was equally enthusiastic. "The auction was wonderful. All the last-minute jitters disappeared with

the sale of the first lot, and I was on a roller coaster going higher and higher. I was very surprised at the incredible prices paid for the coins I loved so – they soared above my highest expectation."

Husak, the founder of an aerospace parts manufacturing company, became interested in collecting as a boy when his grandparents paid him in old coins for helping with chores. Later, as his second child was about to be born, he converted his first collection. Two decades later, after watching numismatics from the sidelines, he purchased an 1804 Large Cent in June 1980, and at the Robbie Brown auction in 1986 he purchased his first Sheldon-13. After failing to buy at the Herman Halpern auction, he became even more motivated to pursue early coppers, and by the end of 1994, he had decided to collect all of the Sheldon varieties.

Over the years, he estimates he spent about \$5 million to acquire his collection of large cents. "I figured I was just happy to get my money back," he told the *Los Angeles Times*. "Was I wrong?"



Walter J. Husak

Photo: Donn Pearlman

The People’s Princess

ITEMS FROM JAMES RUSSO’S COLLECTION OF ROYAL ARTIFACTS REFLECT PRINCESS DIANA’S ELEGANT CHARM

THE HANDWRITTEN MEMO DETAILS A typical day in the life of Princess Diana: tennis, haircut, watch a film, go-karting.

It’s a simple “slice of life” document from the otherwise extraordinary life of Princess Diana. The public fascination with the Princess of Wales began shortly after her engagement to Prince Charles in 1981. At the time of her tragic death in 1997, she was one of the most famous women in the world – known for her sense of style, charisma and charity work.

It was Diana’s human spirit, however, that captured the attention of royal artifact collector James Russo. Diana’s “day in the life” memo is among the scores of items being offered in April by Heritage Auction Galleries.

Among the notable Diana artifacts are a signed photograph, dated 1990, of the princess and her sons, William and Henry, in a royal presentation frame; a pair of Princess Diana blue enamel and silver presentation cufflinks, circa 1990; and a Princess Diana “Halcyon Days” presentation carriage clock, circa 1990.

Royalty, Russo says, often gave gifts to family members, friends, staff, and visiting diplomats and dignitaries. “Gifts were made specifically for presentations and there weren’t many made – some were one-of-a-kind,” Russo says. Other offerings include a King George V portrait brooch with 34 circular-cut diamonds, and a Czar Alexander I diamond and enamel Imperial presentation bracelet with 110 diamonds. Among Russo’s most-prized: a silver clock made by Fabergé and given by Russia’s Alexander III to his wife Empress Maria Feodorovna for their 25th wedding anniversary. “It’s extraordinary,” Russo says.

Yet it was Diana’s ability to connect with everyday people that set her apart. “Diana,” Russo explains, “was a beloved icon who changed the world’s perception of royalty through her humanity.”

EVENT

The James C. Russo Russian and British Royal Objects Signature Auction #5003 is scheduled for April 24, 2008. For information, contact Kathleen Guzman at 214-409-1672 or KathleenG@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM8131, or register online at www.HA.com/HM8131.



Princess Diana Halcyon Days Presentation Carriage Clock, circa 1990, Hope & Glory Ceramic Specialists, London
 Estimate: \$8,000-\$12,000



Pair of Princess Diana Blue Enamel and Silver Presentation Cufflinks, circa 1990
 Estimate: \$4,000-\$6,000



Pair of Royal Minton “Beasts” Commemorating the Royal Wedding of Prince Charles and Lady Diana Spencer, 1981
 Estimate: \$3,000-\$5,000



Princess Diana Agenda Page, framed with photo of Diana and Kids
 Estimate: \$2,000-\$3,000



Princess Diana Presentation Frame with Signed Original Photograph of Princess Diana and Kids, 1990
 Estimate: \$3,000-\$4,000

Top Dollars

QUELLER FAMILY COLLECTION
INCLUDES CELEBRATED
1804 SILVER DOLLAR

DAVID QUELLER’S INTEREST IN MONEY began in the 1930s, when he sold copies of the *Saturday Evening Post* to his school-teachers to clear a 25 cent profit. He delivered Sunday editions of the *New York Daily News* to classmates during the wee hours for a \$1 profit.

Understanding the importance of dollars ultimately led to Queller creating one of the greatest collections of Silver Dollars, with a value of more than \$10 million. The centerpiece, an 1804 Silver Dollar, considered the greatest and most desirable rarity in American numismatics, is among the lots at Heritage’s Official Auction at the Central States Numismatic Society Convention in Rosemont, Ill., scheduled for April 16-19.


The Queller Family Collection consists entirely of American Silver Dollars minted between 1794 and 1935. The family acquired their 1804 Silver Dollar from the collection of Texas oilman Reed Hawn; its pedigree dates to 1850.

“This is an amazing collection, considering the quality of individual coins, the completeness of multiple series, and especially the ultra-rarities, like the 1804, the 1870-S Seated Dollar, and a gem proof 1802 Bust Dollar,” says Heritage Vice President Leo Frese. “No one else has accomplished such a feat in terms of quality and scope.”

— Bob Korver

EVENT

U.S. Coins Signature Auction (CSNS) #1104 is scheduled for April 16-19, 2008, in Rosemont, Ill. For information, contact Leo Frese at 214-409-1294 or Leo@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM8131, or register online at www.HA.com/HM8131.



1804 Bust Dollar, Class I, Mickley-Hawn Specimen, PR62 NGC
Estimate: \$3.5 million+

DOLLAR’S HISTORY

“BUST DOLLARS” WERE MINTED BETWEEN 1795 and 1803, but Mint records show 19,570 coins were struck in 1804. These coins, however, were not dated 1804, but 1803. Bust Dollars dated 1804 were actually struck in 1834 at the request of the U.S. State Department, which presented them as gifts to various world leaders. Of these original “Class I” strikes, there are eight known examples, including the Queller dollar, graded PR62 by NGC and referred to as the Mickley-Hawn Specimen. The Watters-Childs Class I Specimen, graded PR68 by PCGS, sold in August 1999 for \$4.14 million.

Chasing Rainbows

TO COMBAT EARLY COUNTERFEITERS, U.S. TREASURY
TURNED TO ORNATE DESIGNS AND COLORED FIBERS



1869 \$20 Rainbow Note, graded Superb Gem 67 Exceptional Paper Quality by PMG
Estimate: \$50,000-\$60,000
From the Thomas M. Flynn Collection

WHEN FEDERALLY ISSUED CURRENCY WAS introduced in the early 1860s, designs were rather simple and easily counterfeited by nefarious characters. “Tens of thousands of counterfeit notes were soon in circulation,” says Dustin Johnston, director of currency auctions at Heritage.

By 1869, design changes intended to make counterfeiting more difficult resulted in one of the most attractive series of notes ever produced by the United States. Series 1869 notes were introduced with exceptionally ornate back designs and an oversized red Treasury Seal. All were printed on paper with embedded colored fibers and a large swath of blue color. “The array of colors used in the design elements earned them the nickname ‘Rainbow Notes,’” Johnston says.

The 1869 \$20 Rainbow Note from the Thomas M. Flynn Collection is one of the finest known and is graded by PMG

as Superb Gem 67 Exceptional Paper Quality. Only two other \$20 Rainbow notes have earned this coveted grade from PMG.

The Thomas Flynn Collection is featured at Heritage’s Currency Signature Auction #3500 at the Central States Numismatic Society Convention, scheduled for April 17-19, 2008.

EVENT

Currency Signature Auction (CSNS) #3500 is scheduled for April 17-19, 2008, in Rosemont, Ill. For information, contact Dustin Johnston at 214-409-1302 or DJohnston@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM8131, or register online at www.HA.com/HM8131.

Timely Elegance

PATEK PHILIPPE PINK GOLD CHRONOGRAPH REFLECTS LEGENDARY CRAFTSMANSHIP

THE THREE MEN WHO PLAYED crucial roles in the founding of Switzerland's Patek Philippe & Co. each brought a specialty to the business which, when combined, created a company that today, nearly 150 years later, continues manufacturing timepieces considered the world's best.

Antoine Norbert de Patek was the businessman, François Czapek the artist and Adrien Philippe the watchmaker. "Patek Philippe is known for making watches in perfect balance and harmony of shape," says Heritage director of jewelry and timepieces Jill Burgum. "Their designs are timeless and elegant, their movements incredibly precise."

A vintage Patek Philippe Pink Gold Chronograph, Ref. 1579, consigned by the family of the original owner, is a highlight of Heritage's Jewelry & Timepieces Signature Auction scheduled for May 20. The piece, from a line first manufactured in 1943, is highly sought-after due to its large size, limited production and its vintage appeal.

EVENT

Jewelry & Timepieces Signature Auction #686 is scheduled for May 20, 2008. For information, contact Jill Burgum at 214-409-1697 or jillb@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM8131, or register online at www.HA.com/HM8131.

Patek Philippe Men's Pink Gold Chronograph, Ref. 1579, 1951
Estimate: \$50,000-\$60,000



Founding Papers

'THE FEDERALIST' SHOWED HOW A NEW U.S. GOVERNMENT WOULD WORK

TEN YEARS AFTER THE DECLARATION of Independence was adopted, the Founding Fathers were busy establishing the fundamental laws that would govern the new country.

When the states were sent the Constitution for ratification, the document came under attack by anti-Federalists. In its defense, Alexander Hamilton, James Madison and John Jay began writing a series of articles published in three New York newspapers between 1787 and 1788. In that second year, the papers were compiled and printed under the title *The Federalist*.

A first-edition copy, belonging to Maj. Roger Alden (1754-1836), a fifth-generation descendant of Mayflower pilgrim John Alden (1599?-1687), is featured in Heritage's Books & Manuscripts Grand Format Auction scheduled for June.

As deputy secretary of the Continental Congress, Alden was entrusted by President Washington with important papers of the nascent country. In July 1789, Charles Thomson retired as Secretary of the Congress and, at the request of Washington, surrendered the books, records and papers of the Continental Congress, including the Declaration of Independence and the Constitution, to Alden.

"Roger Alden was a Revolutionary War soldier and colleague to many important figures in the American Revolution," says James Gannon, director of rare books at Heritage. "It's very exciting to find such a superb copy of arguably the most important book in American political history, and with such a significant association."

EVENT

Rare Books & Manuscripts Grand Format Auction #683 is scheduled for June 3-4, 2008. For information, contact James Gannon at 214-409-1609 or JamesG@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM8131, or register online at www.HA.com/HM8131.



James Madison



Alexander Hamilton



Alexander Hamilton, James Madison and John Jay
The Federalist: A Collection of Essays, Written in Favour of the New Constitution, as Agreed upon by the Federal Convention, September 17, 1787. In Two Volumes. First edition. (J. and A. McLean, 1788)
Estimate: \$150,000-\$200,000



Tom "Black Jack" Ketchum



This photograph, showing the bodies of Dalton Gang members (from left) Bill Power, Bob Dalton, Grat Dalton and Dick Broadwell in Coffeyville, Kan., sold for \$5,975 in November 2007.



Book of Crime

WELLS FARGO ROBBERY LEDGER READS LIKE WHO'S WHO OF WILD WEST OUTLAWS

By the 1860s, Wells, Fargo & Company was the West's all-purpose business, communications and transportation agent. Later that decade, the company's famous stage coaches were being phased out with the completion of the transcontinental railroad.

The trains might have appeared more formidable, but they by no means slowed bank robbers and the steady stream of in-house robbery reports compiled by Wells Fargo officials. A Wells Fargo & Co. Express ledger recording all train robberies between Nov. 6, 1870, and April 30, 1902, is a highlight of Heritage's Texana Grand Format Auction scheduled for June.

"The entries read like a who's who of infamy and include robberies perpetrated by the Dalton Gang, Bill Doolin and George Newcomb," says Sandra Palomino, director of historical manuscripts at Heritage Galleries. "The narratives are rich in detail and list amounts robbed, weapons used and captures made."

One entry details a daring robbery by Tom "Black Jack" Ketchum and his gang near Lozier, Texas, in May 1897. As the train pulled into the Lozier station, "two masked men captured the engineer and fireman and compelled them to run up the road about a mile and a quarter to where the third man was, with the horses and dynamite," the logbook reads. The train's safe was blown up and the gang escaped with \$4,240. In a July 29, 1899, article, the *New York Times* wrote Ketchum "has the reputation among the Texas authorities of being the most desperate outlaw there is in the Southwest."

Another entry includes details of what's reported to be the notorious Dalton Gang's first train robbery in Alila, Calif., in February 1891. The gang's spree ended in October 1892 when they attempted to rob two Coffeyville, Kan., banks at the same time. Townspeople caught them in the act and killed brothers Bob, Grat and two other gang members.

"This entire book is a compelling narrative that reads better than fiction," Palomino says. "In many ways, it shows why we continue to be fascinated with the Wild West and its outlaws. They lived larger than life and have left a permanent imprint in our country's history, as well as our collective imagination."

EVENT

Texana Grand Format Auction #6003 is scheduled for June 13-14, 2008. For information, contact Sandra Palomino at 214-409-1107 or SandraP@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM8131, or register online at www.HA.com/HM8131.



Wells Fargo & Co. Express Ledger Recording Train Robberies Between Nov. 6, 1870 and April 30, 1902. Estimate: \$60,000-\$100,000

Frontier Days

CABINET CARD, INVITATION
TO HANGING REFLECT
CLIMATE OF OLD WEST

IN THE 1880S, THE CITY of Loveland was a typical frontier town, founded a decade earlier along a railroad line near the Big Thompson River in Northern Colorado.

It was here that frontier scouts and military officers visited the studio of J.R. Riddle, a photographer known for his images of Apache camps and newly constructed railroad lines and their locomotives.

At the same time, California was in the middle of its “Wild West” days. Hangings were common and attracted large crowds. On April 1, 1887, Sheriff James Roney of Fairfield, Calif., mailed an invitation to fellow Sheriff W.S. Dean of Quincy, Calif., about 180 miles away.

“Dear Sir,” the imprinted invitation reads, “you are respectfully invited to be present at the execution of Michael Keefe, which will take place at Fairfield, Solano County, on Friday, April 15, 1887, between the hours of 12 and 4 p.m.”

The invitation and a cabinet card showing an unidentified scout with his Model 1873 Trapdoor Springfield, the first standard-issued breech-loading rifle for the U.S. Army, are part of Heritage’s Western Photography Grand Format Auction, scheduled for June.

“The photo is a superb image of a scout in his leather fringed jacket, beaded shirt, knee-high boots and cowboy hat,” says historian and Heritage consignment director Gary Hendershott. “And the invitation, needless to say, is very rare. They are cited in historical records, but very few have survived. Both of these would be solid pieces in any collection of Western memorabilia.”

EVENT
Western Photography Grand Format Auction #689 is scheduled for June 13-14, 2008. For information, contact Gary Hendershott at 214-409-1182 or GaryH@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM8131, or register online at www.HA.com/HM8131.



Sheriff's Invitation to Hanging, Fairfield, Calif., 1887
Estimate: \$1,500-\$2,000



Cabinet Card Photograph of Armed Scout from Colorado, 1880s
Estimate: \$1,000-\$1,500

Half Plate Tintype of a Group from
the Confederate Militia Clinch
Rifles, Augusta, Ga., circa 1860s
5.50 x 4.25 in.
Estimate: \$9,000-\$11,000



Soldiers of Distinction

‘CLINCH RIFLES’ WERE ONE OF GEORGIA’S MOST RENOWNED MILITIAS

ABOUT 200 FIGHTING UNITS WERE formed in Georgia in service to the Confederate States before and during the Civil War. One of them was Georgia’s 5th Infantry, organized in 1861 and quickly seeing action at the Battle of Santa Rosa Island, a Confederate mission to take Union-held Fort Pickens in Florida.

One of the distinguished companies of the 5th was Company A, the famous Clinch Rifles, named for Gen. Duncan L. Clinch (1787-1849), commander during the First (1817-1818) and Second (1835-1842) Seminole Wars. While the Union regulated the design of soldier uniforms, Confederate units, with their volunteer fighters, had much more freedom. The Clinch Rifles chose green as their unit color and wore French-style caps. Confederate Gen. Braxton Bragg is said to have called them the “Pound Cake Regiment” because of their untraditional uniforms.

Members of the company are seen in a rare half plate tintype featured in Heritage’s June Civil War Grand Format Auction.

“In this tintype, Clinch Rifle soldiers sit in front of a tent, some wearing their kepis with the famous ‘C.R.’ insignia,” says Civil War historian and Heritage consignment director Gary Hendershott. “For Civil War buffs, it’s a historic piece that shows one of Georgia’s most famed militia companies.”

EVENT
Civil War Grand Format Auction #6002 is scheduled for June 29-30, 2008, in Gettysburg, Pa. For information, contact Gary Hendershott at 214-409-1182 or GaryH@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM8131, or register online at www.HA.com/HM8131.

Triple Punch

NEIMAN, ELVGREN, WYETH AMONG THE MOST INFLUENTIAL IN ILLUSTRATION ART

ORIGINAL WORKS BY SOME OF the biggest names in illustration art are hitting the market in June.

LeRoy Neiman (b.1927) completed *Tyson vs. Spinks Once and For All* to promote the June 1988 fight between Mike Tyson and Michael Spinks. Tyson won by a KO in the first round, retaining his heavyweight titles and sending Spinks into retirement. Neiman is considered by many the top sports artist in the world.

N.C. Wyeth (1882-1945) was a pupil of Howard Pyle (1853-1911), the illustrator and writer of 1883's *The Merry Adventures of Robin Hood*. Wyeth himself went on to illustrate classics such as *Treasure Island*, *The Last of the Mohicans*, and *Robinson Crusoe*. His illustration titled *Mrs. Van Anden Sings, A Story of the North Country* was completed for Scribner's magazine in 1913.

Pinup legend Gil Elvgren (1914-1980) completed the playful *On Her Toes* in 1954 for use in a Pangburn's Western Style Chocolates advertisement. Interest in Elvgren continues. His 1955 work *Sitting Pretty (Lola)* sold for a record \$131,450 last year.

The works are part of Heritage's June Illustration Art Signature Auction. "These are three spectacular lots spanning 75 years of American illustration," says Heritage illustration art specialist Ed Jaster. "These men are considered among the most influential. They are giants in their field."

EVENT

Illustration Art Signature Auction #7000 is scheduled for June 5, 2008. For information, contact Ed Jaster at 214-409-1288 or EdJ@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM8131, or register online at www.HA.com/HM8131.



LeRoy Neiman (b.1927)
Tyson vs. Spinks Once and For All, 1988
Acrylic on canvas
48 x 35 in.
Estimate: \$50,000-\$75,000



Gil Elvgren (1914-1980)
On Her Toes, 1954
Oil on canvas
30 x 24 in.
Estimate: \$20,000-\$30,000



N.C. Wyeth (1882-1945)
Mrs. Van Anden Sings, A Story of the North Country
illustration for Scribner's magazine, 1913
Oil on canvas
25 x 34 in.
Estimate: \$40,000-\$60,000

A Tale of Collaborators

WITH TRUSTED ADVICE, BARRY MORRIS COMPILED COLLECTION OF CHARLES DICKENS' FIRST EDITIONS

BARRY MORRIS DOES NOT DOWNPLAY the role of a good dealer.

"Great collections," he says, "are never created from the sole effort of an individual collector, but rather through a close association of the collector with a dealer whose collaboration generates the special energy that assembles the collection."

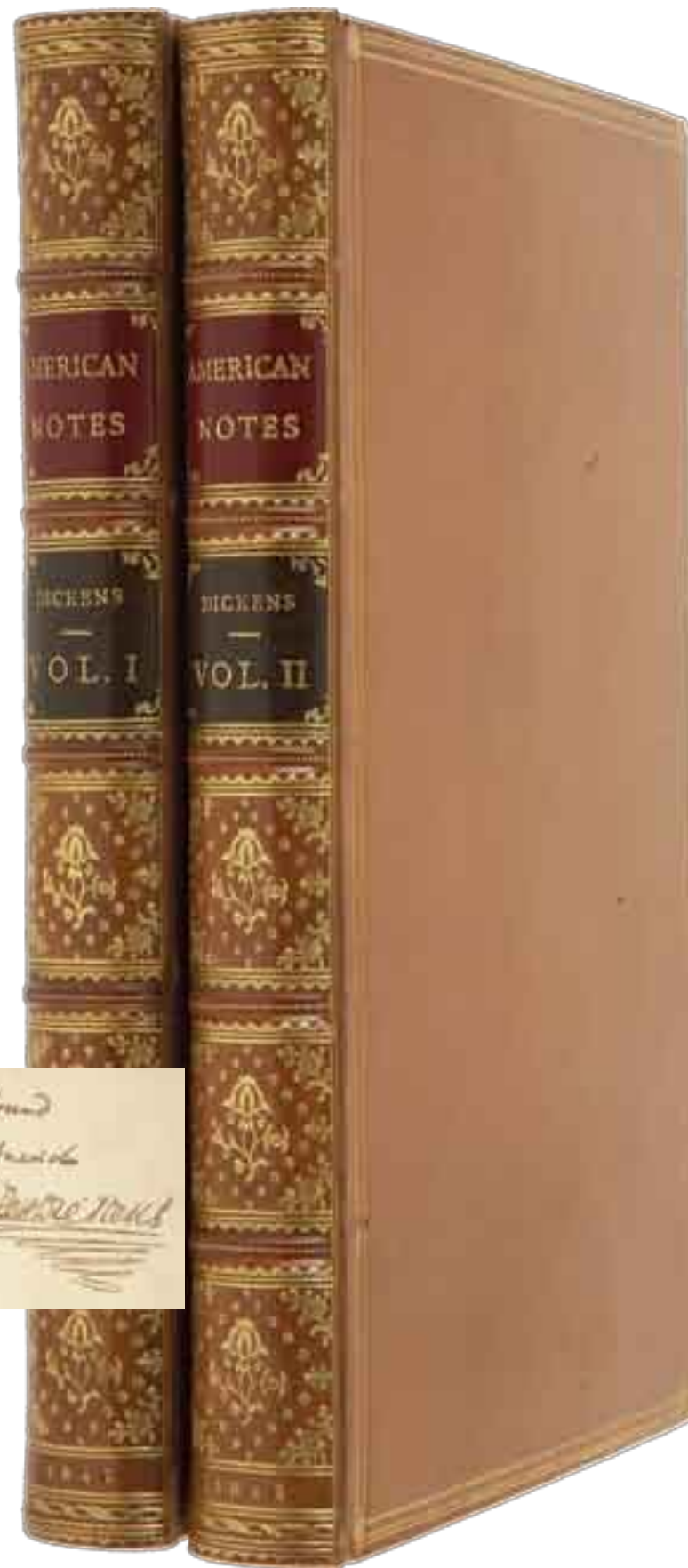
It was with the help of Boston book dealer George Gloss, and later his son Kenny, that Morris was able to build his important collection of Charles Dickens (1812-1870) first editions. There's *Sketches by "Boz"*, Dickens' first book; *American Notes for General Circulation*, inscribed by Dickens to Serjeant Talfourd, a friend of the author and the dedicatee of *The Pickwick Papers*; plus *Great Expectations*, *A Christmas Carol*, *Oliver Twist* and *A Tale of Two Cities*.

The H. Barry Morris Collection of Charles Dickens First Editions, featuring more than 100 first editions, autograph letters signed, books about Dickens and other ephemeral Dickens items, is part of Heritage's Rare Books & Manuscripts Grand Format Auction scheduled for June. "Besides being an extraordinary group of original editions, this collection tells the story of a remarkable relationship between a prominent bookseller and an enthusiastic collector," says James Gannon, director of rare books at Heritage.

Morris' passion for reading began in 1963 when he took a job at the Boston Public Library. "Soon, I wanted to possess books, have them close to me on my own bookshelves," Morris says. "Therein lays the genesis of my collecting. As I began to acquire more general books, I could not help but come across Brattle Book Shop, Boston's legendary used and rare bookstore."



Charles Dickens
American Notes for General Circulation (London, 1842). First edition, first issue. Inscribed by Dickens to Serjeant Talfourd, the dedicatee of *The Pickwick Papers*. Estimate: \$60,000-\$75,000



Kenny Gloss and Barry Morris at Boston's Brattle Book Shop.

Initially, Morris, a retired media executive, focused on collecting the works of English caricaturist and book illustrator George Cruikshank (1792-1878). It was at the Brattle Book Shop that Morris picked up his first Dickens first edition, a rebound copy of *Oliver Twist* illustrated by Cruikshank. He soon realized it was more practical to collect the 23 novels, plus poems, sketches and short stories of Dickens than the 863 books of Cruikshank. George Gloss assisted Morris with this new direction and, after his death in 1985, the guidance continued from George's son, Kenny.

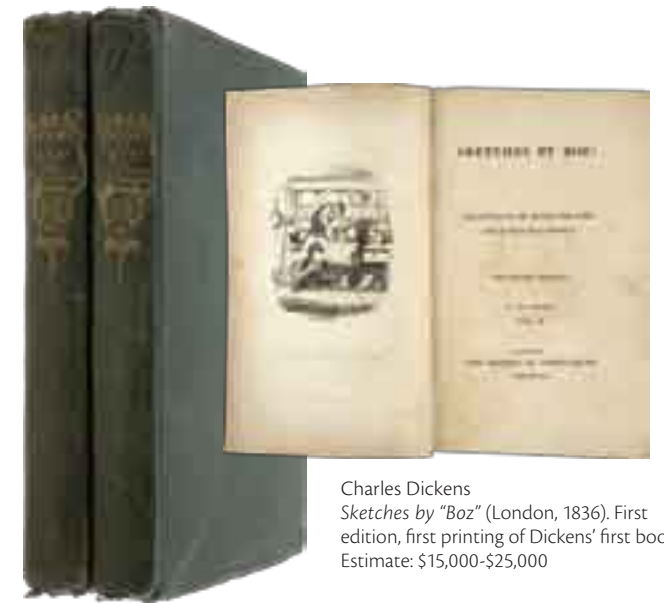
"As John Carter might say, Kenny had a unique grasp for the 'taste and technique' of the process," Morris says. "His first critical piece of advice was to focus on first issues in cloth, again a practical way to perfect a collection. Next, he opened my eyes to ephemera, which for Dickens added countless, if not infinite, fascinating and interesting artifacts to acquire."

But now, Morris says it's time to move on.

Gloss, an appraiser on PBS's *Antiques Roadshow*, "understood when the project had been completed, when it was time for me to develop new goals," Morris says. "I will miss exploring bookstores all over the world for Dickens treasures. I will miss those incredible moments when Kenny would casually say to me something like, 'I found a first issue of *Great Expectations* in cloth.' But I will not miss Kenny, for he is still there at his bookstore, at 6 every Saturday morning, to talk of books and to let me browse, before his opening hour, the shelves of his shop, which is still the magical world that I love so much."

EVENT

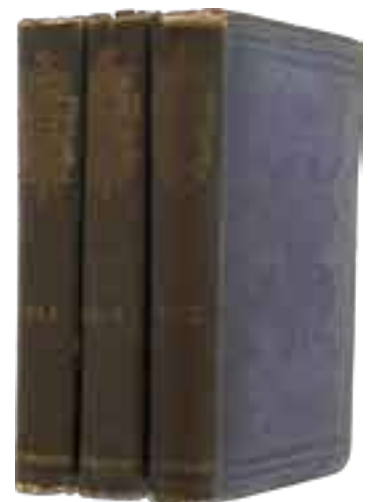
Rare Books & Manuscripts Grand Format Auction #683 is scheduled for June 3-4, 2008. For information, contact James Gannon at 214-409-1609 or JamesG@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM8131, or register online at www.HA.com/HM8131.



Charles Dickens
Sketches by "Boz" (London, 1836). First edition, first printing of Dickens' first book. Estimate: \$15,000-\$25,000



Charles Dickens
Great Expectations (London, 1861). First edition. Estimate: \$40,000 to \$60,000



From *Charles Dickens by Pen and Pencil, with Supplement* by Frederic G. Kitton (1889). Estimate: \$3,000-\$5,000



Coming Together

AUTOGRAPHED STATIONERY IS RARE RELIC FROM MEETING OF ELVIS AND THE BEATLES



ON AUG. 27, 1965, THE BEATLES were on the eve of performing at Balboa Stadium in San Diego. Elvis Presley was in the middle of shooting *Paradise, Hawaiian Style* in Hollywood.

That evening, the two icons of pop culture met for the first time. John Lennon, Paul McCartney, George Harrison and Ringo Starr arrived by limousine at Elvis' Bel Air home. He greeted the starstruck Fab Four and soon they were all sitting on couches – staring at each other. Minimal chatting turned to uneasy silence before Elvis stood up.

“If you guys are all going to sit around and look at me,” Elvis joked, “I’m going to sleep.”

The ice was broken and it wasn’t long before Elvis, John, Paul and George were joking and playing guitars, while Ringo, without drums, banged on the side of a chair. Elvis’ close friend, Joe Esposito, recalled later that no photos were taken and no recordings were made of the historic meeting. Before they left, however, a member of Elvis’ “Memphis Mafia” got all four Beatles to sign a sheet of Elvis’ stationery.

The pop culture relic is part of Heritage’s Entertainment & Music Memorabilia Signature Auction, scheduled for April 5. “The autographs are sharp and clean in blue ink,” says Doug Norwine, Heritage’s director of music and entertainment auctions. “The dynamic of the signatures of the Fab Four on the stationery of The King is, for lack of a better word, magical.”



Beatles’ Autographs on Elvis Stationery, Aug. 27, 1965
5 x 8 in.
Estimate: \$50,000+

EVENT
Entertainment & Music Memorabilia Signature Auction #688 is scheduled for April 5, 2008. For information, contact Doug Norwine at 214-443-8452 or DougN@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM8131, or register online at www.HA.com/HM8131.



Andy Warhol
Jacqueline Kennedy I (Jackie I), 1966
from 11 Pop Artist I, (F. & S. 13)
Screenprint in silver
24 x 20 in.
Estimate: \$10,000-\$15,000



Andy Warhol
Jacqueline Kennedy II (Jackie II), 1966
from 11 Pop Artists II, (F. & S. II.14)
Screenprint in colors
24 x 30 in.
Estimate: \$20,000-\$25,000



Andy Warhol
Jacqueline Kennedy III (Jackie III), 1966
from 11 Pop Artists, Volume III (F. & S. II.15)
Screenprint in colors
39.75 x 30 in.
Estimate: \$15,000-\$20,000

Portraits of Pain

ANDY WARHOL’S JACQUELINE KENNEDY SCREENPRINTS REMAIN POWERFUL PIECES OF POP CULTURE

CONSUMPTION OF POPULAR CULTURE FASCINATED Andy Warhol.

The artist appropriated images of car wrecks, the electric chair and celebrities and introduced them as high art. After Marilyn Monroe’s death in 1962, Warhol (1928-1987) produced portraits based on publicity photos from her 1953 movie *Niagara*. Three years after the assassination of President John F. Kennedy, he produced similar portraits of Jacqueline Kennedy, using photos and film images showing her in the moments before her husband was killed, and at her husband’s funeral.

“These portraits of a grieving Jackie were arguably the culmination of Warhol’s exploration of the intersecting themes of celebrity and death,” says Heritage’s fine art consignment director Courtney Case. “Jackie was forced to mourn publicly and we couldn’t tear ourselves away from watching her. Far from being a shallow celebrity hound, Warhol was a keen observer of humanity’s dark side. His genius rested in showing us that we were just as seduced by death, fame and violence as he was. And we still are. His work is just as relevant now as it was in the 1960s.”

Three of Warhol’s “Jackie” screenprints are featured in Heritage’s Fine Arts Signature Auction scheduled for May 8-9, 2008.



A photograph of Andy Warhol, signed by photographer Greg Gorman, realized \$956 in October 2004.

EVENT
Fine Arts Signature Auction #5004 is scheduled for May 8-9, 2008. For information, contact Courtney Case at 214-409-1293 or CourtneyC@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM8131, or register online at www.HA.com/HM8131.

Gloves of Gold

AMONG LIVING LEGENDS, MUHAMMAD ALI REMAINS THE GREATEST ACQUISITION FOR SPORTS COLLECTORS

By Hector Cantu

CASSIUS CLAY JR. WAS 12 years old in 1954 when his bicycle was stolen. He would later say the theft was the reason he started boxing.

Today, sports memorabilia experts aren't sure what that bike would be worth if it miraculously appeared on the collectibles market. \$10,000? \$50,000? \$100,000? More than likely, they say, little Cassius Clay's wheels are lost to history. Experts do agree, however, that the man who changed his name to Muhammad Ali in 1964 is the most recognized figure in the history of sports.

"You can go anywhere in the world and people know Muhammad Ali," says Mike Gutierrez, sports consignment director at Heritage and a collectibles appraiser for TV's *Antiques Roadshow*.

As a result, memorabilia relating to Ali (b.1942) are among the most valuable and sought-after in the collectibles market. The boxing gloves he wore when he beat Sonny Liston in 1964 for his first world heavyweight championship recently went on the market and were appraised at \$250,000. Robes the champ wore for notable matches can fetch \$20,000 to \$50,000. Posters promoting Ali fights, used in and around the actual venues, can command up to \$10,000. A group of 37 *Sports Illustrated* magazines, all featuring Ali on the cover and signed by the champ, sold for \$11,950 last year.

Among living sports legends, Sandy Koufax (b. 1935) and Michael Jordan (b. 1963) come close – but Ali is alone in achieving worldwide iconic status. "Boxing transcends the United States," Gutierrez explains. "When you are a world boxing champion, you truly are the world champion."

Ali's climb to the top began when he won the gold medal at the 1960 Rome Olympics. That led to two fights with Sonny Liston, three epic wars with Joe Frazier, a stunning victory over George Foreman in the "Rumble in the Jungle," and his win over Leon Spinks to become the heavyweight champion for an

Image from Set of 8 x 10 in. Cassius Clay photos and contact sheet by photographer Jerry Yulsman for *Playboy* magazine interview, October 1964. Estimate: \$1,200-\$1,500
Entertainment & Music Memorabilia Signature Auction #688 (see page 32)

HERITAGE'S TOP 5 MUHAMMAD ALI LOTS

unprecedented third time. *Sports Illustrated* dubbed him "Sportsman of the Century."

He retired from boxing in 1981. Three years later, he discovered he had Parkinson's disease.

In 1996, he made a memorable appearance at the Atlanta Olympic Games to light the flames at the opening ceremonies. In 2005, he opened the Muhammad Ali Center in his hometown of Louisville, Ky. The center's exhibits focus on themes of peace, social responsibility, respect and personal growth. In 2006, he partnered with CKX Inc. to form Muhammad Ali Enterprises for the licensing of his name, image and likeness.

"One of the reasons Muhammad entered into the relationship with CKX Inc. is that it will guarantee that, for generations to come, people of all nations will understand his beliefs and his purpose," says Ron DiNicola, president and CEO of Muhammad Ali Enterprises LLC. "He's touched by his fans' overwhelming love and support and is committed to using his global status to convey his ideals of peace, social responsibility, respect and personal growth."

Some of Ali's philosophies will be reflected in a line of greeting cards being launched this year by American Greetings. This fall, Upper Deck Authenticated is releasing a line of action figures capturing Ali's most famous moments, from the early Cassius Clay era to the modern-day Muhammad Ali period. Earlier this year, Muhammad Ali Enterprises launched the first official Muhammad Ali online store (www.ali.com), offering one-of-a-kind pieces, including autographed boxing gloves.

"Muhammad Ali's fight-used equipment is quite scarce and every sports collector wants any single item they can get their hands on," says Gutierrez. "His memorabilia will continue to climb in value and be the most sought-after of any boxing legend."



1. \$40,630
Muhammad Ali championship-fight-worn robe in bout with Leon Spinks, Sept. 15, 1978
Sold: September 2004



2. \$31,070
Muhammad Ali fight-worn robe in bout with Jimmy Young, April 30, 1976, designed to commemorate the nation's bicentennial
Sold: September 2004



3. \$27,485
Muhammad Ali fight-worn gloves in bout with Ken Norton, Sept. 28, 1976
Sold: September 2004



4. \$25,095
Golden Gloves fight-worn trunks, worn by 16-year-old Cassius Clay as he battled to victory in Light Heavyweight division of the Chicago Golden Gloves Championships, March 1958
Sold: May 2005



5. \$21,510
Muhammad Ali fight-worn trunks in bout with Joe Frazier, Jan. 28, 1974
Sold: May 2005

Source: Heritage Auction Galleries

In Play

FANS GET ANOTHER CRACK AT ICONIC HONUS WAGNER CARD

MENTION HONUS WAGNER AND BASEBALL card collectors salivate. His card, first released by American Tobacco Company in 1909, is considered the “Holy Grail” of cards.

Last year, the finest known example of the T206 Honus Wagner fetched a record \$2.8 million – just six months after it sold for \$2.35 million.

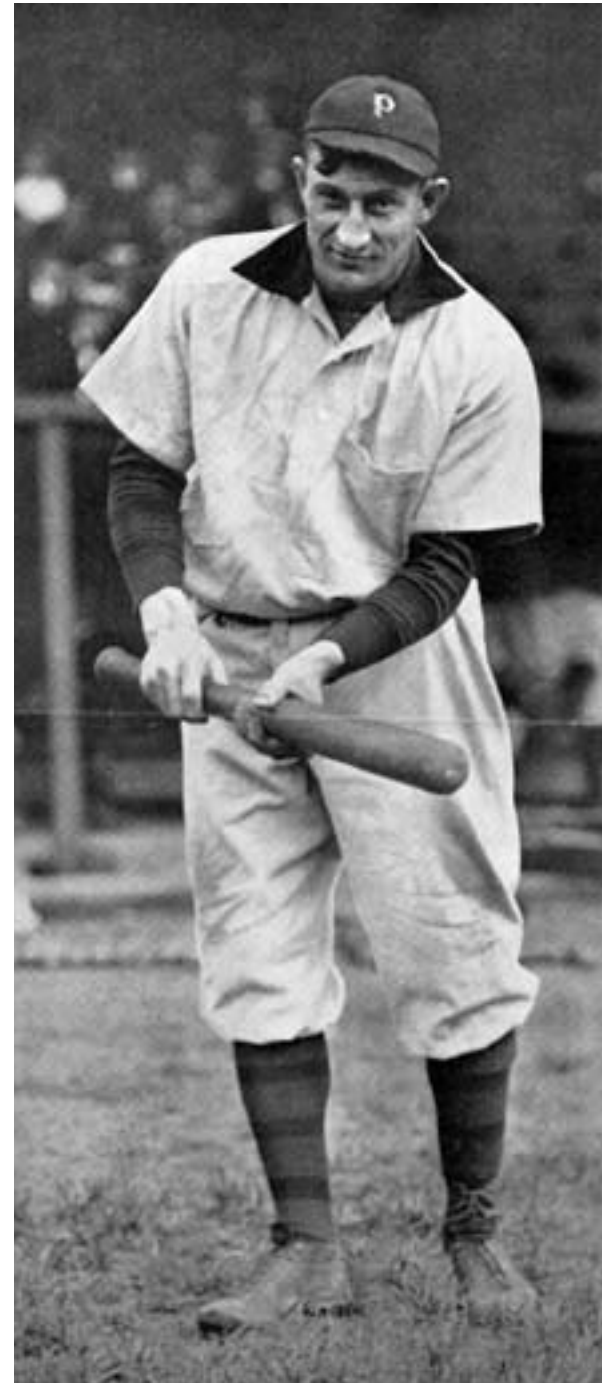
This spring, another Wagner card hits the auction block. Its “poor” condition won’t deter card fans, says Chris Ivy, director of sports auctions at Heritage. “While condition is almost always a primary concern, the Wagner card is definitely the greatest exception to that rule,” Ivy says. “The outrageous scarcity, paired with the tremendous historical importance of the man it honors, makes this card the hobby’s most desirable, in any condition whatsoever.”

It’s been estimated that only a few hundred Wagner cards were ever printed. Nearly 100 years later, fewer than 100 examples exist – with some experts saying the number is closer to 50. Over the years, there’s been speculation as to why so few cards were printed. One theory is that Wagner insisted he be compensated. The tobacco company refused and pulled his card off the presses. Others believe Wagner felt uneasy over children buying cigarettes to get his card, so he asked that production stop.

The T206 set isn’t the first baseball issue, but at the time, it was the most comprehensive, with about 520 cards and more than a dozen card back variations issued between 1909 and 1911 in cigarette and loose tobacco packs. “It’s rightfully considered the undisputed king of the tobacco era of trading cards, and building a set is considered the hobby’s ‘Everest,’” Ivy says. “Honus Wagner has always been the toughest part of that climb.”

EVENT

Sports Memorabilia Signature Auction #709 is scheduled for May 2-3, 2008. For information, contact Chris Ivy at 214-409-1319 or Clvy@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM8131, or register online at www.HA.com/HM8131.



Honus Wagner on the cover of the *National Police Gazette* Baseball Supplement, 1905



Honorary Mayor Johnny Grant and the legendary Bob Hope, two of Hollywood’s treasures, at a Hollywood benefit event in 1949.

Image Courtesy of Johnny Grant Archives

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1909-11 T206 HONUS WAGNER SGC 10 POOR 1

ESTIMATE: \$125,000+

Sports Memorabilia Signature Auction #709



1909-11 T206 WHITE BORDER NEAR COMPLETE SET (519)

ESTIMATE: \$60,000-\$80,000

Sports Memorabilia Signature Auction #709



Charlie Duke Jr.
at his Texas home.

PHOTOGRAPH BY TOMMY HULTGREN

Space Heroes

NINE ASTRONAUTS – INCLUDING MOONWALKER CHARLIE DUKE JR. – TOGETHER ARE OFFERING RELICS FROM THEIR PERSONAL COLLECTIONS

By Hector Cantu

THERE ARE FEW GROUPS AS elite as astronauts. No more than 500 people have traveled through space. About 25 have gone beyond low Earth orbit. Among those, 12 have walked on the moon.

This month, nine astronauts – four of them moonwalkers – together are offering items from their personal collections of space relics. Among them: Edwin Eugene “Buzz” Aldrin Jr. of Apollo 11, the first manned mission to land on the moon; Eugene Cernan, who walked on the moon as part of Apollo 17; Richard Gordon Jr., pilot of Gemini 11; and Skylab 2 pilot Paul Weitz.



Charles Duke Jr., lunar module pilot on Apollo 16, believes the auction is an excellent opportunity for collectors who appreciate the significance of America’s space missions.

“Apollo was a unique, maybe a one-of-a-kind program,” says Duke, who retired from NASA in 1975. “Though we’re looking at going back to the moon, whether it will happen or not is debatable. These might be the only artifacts ever returned from another world for a very long time. So it’s important to have these out so people can appreciate them. It’s time to let someone else enjoy them.” Here’s

Apollo 16 Robbins Medal, Silver
Estimate:
\$6,000-\$8,000
From the Joseph P. Kerwin Collection

more from Duke, the 10th man to walk on the moon:

Q: Apollo 16 was the fifth mission to land on the moon. How did that adventure change your life?

Duke: In retrospect, I can't say it had a profound change in my life as far as my philosophy or outlook or spirituality goes. It was a great adventure that I would love to do again. It was awesome. The reason I volunteered was because I have a spirit of adventure and a desire to explore.

Q: Sir Richard Branson earlier this year unveiled a model of his Virgin Galactic spaceship, which he hopes will be the first to take paying passengers into space on a regular basis as soon as next year. Is that something you would sign up for?

Duke: That's just a few minutes of zero gravity. I've experienced that in F-104s. It's not an adventure I would take. If I had never experienced it, I would sign up.

Q: Is it worth the \$200,000 ticket?

Duke: Hmmmm ... depends on how big a bite \$200,000 is out of your checkbook.

Q: Are you more proud of being capcom for Apollo 11, the first landing on the Moon, or being the 10th man to walk on the surface of the moon? You did, after all, utter those famous first words to the Apollo 11 crew after they landed on the moon: "Roger ... Tranquility, we copy you on the ground. You got a bunch of guys about to turn blue here. We're breathing again. Thanks a lot!"

Apollo 16 Pliers from Lunar Module Tool Kit, 1972
Estimate: \$20,000-\$25,000
From the Charlie Duke Jr. Collection



EDGAR MITCHELL: SIXTH MAN TO WALK ON THE MOON

As lunar module pilot for Apollo 14, Edgar Mitchell was the sixth man on the moon. With Alan Shepard, he holds the record for the longest time on the surface for missions without the Lunar Rover – nine hours and 17 minutes. The 1971 mission, the third Apollo mission to land on the moon, had numerous other accomplishments: the first mission focused on lunar science, longest distance traversed on foot on the lunar surface, and the largest payload returned from the moon, 99 pounds. Mitchell remained with NASA until he retired from the Navy in 1972.

Q: Did walking on the moon change your life, how you view things?

Mitchell: Walking on the moon did not, but seeing Earth from deep space in its place in the larger picture of the cosmos did. I realized and experienced at a visceral level that the molecules making up my body, the spacecraft, Earth and everything in and on it was made in an ancient generation of stars ... and that everything is interconnected. It was a powerful epiphany that has caused quite a different approach to living for me.

Q: You returned from space more than 35 years ago. Are we as humans where you thought we'd be 35 years later, as far as exploring space and landing on other planets?

Mitchell: When getting my doctorate from the Massachusetts Institute of Technology in the early 1960s, I thought

we might be ready for a trip to Mars by 1982. Clearly, that did not happen.

Q: Explain the comments you've made about UFOs. What do you believe?

Mitchell: My own investigations, plus briefings by competent authority at appropriate levels, allow me to know that we have been visited by alien beings. I have not been reticent to say that in appropriate circumstances.

Q: You founded the Institute of Noetic Sciences. What is the mission of the organization and what are some recent accomplishments of the group?

Mitchell: It was founded as a result of my epiphany in space, and the knowledge that science for the 400 years since [French philosopher] René Descartes has assiduously avoided studies of mind and consciousness, considering those as not appropriate for science. I thought it imperative to correct that error. No-

etic Sciences has been very instrumental in bringing the subject matter into academic and popular acceptance during the past 35 years.

Q: What did you collect as a kid?

Mitchell: I was not a collector. My hobby was building

model aircraft when I wasn't working. [Today, I have a] collection of space flight memorabilia from my astronaut days, plus mementos from my travels to many parts of the globe during the past 40 years.

Q: What's the most valuable item you had when you were growing up?

Mitchell: My pony. Following that, the beef calves that I raised, showed at the county fairs, and sold at auction as a 4-H Club member. We were a farm and ranching family.

Q: What kind of personal items did NASA allow you to take into space?

Mitchell: Any small, lightweight personal items for the family and friends like medallions, flags, rings, pins, broaches. For example, I carried for Gen. Omar Bradley his five-star collar insignia from World War II. And we carried a significant number of state and national flags for distribution to dignitaries and government officials.

Q: Of the items from your archives being auctioned in March, which one holds the most interest to you?

Mitchell: The support strap from the Portable Life Support System, the PLSS, as it was part of my equipment and used during work on the lunar surface.

Q: What is your passion these days?

Mitchell: My life is now about creating a sustainable future on Earth for my progeny and all life. We as a species are not currently being proper caretakers for planet Earth and will surely come to regret our short-sightedness in the near future, when it may be too late.

Oval
Apollo 14
Embroidered
Crew Patch
Flown on
Kitty Hawk
in Lunar
Orbit, 1971
4.5 x 4 in.
Estimate:
\$3,000-\$6,000
From the Dr. Edgar
Mitchell Collection



Duke: It's really not apples to apples. The Apollo 11 participation was a great honor for me and a very exciting time because it was the first time we were going to attempt a lunar landing. To be helping out mission control, feeding them information, was a great opportunity and a great honor. But my flight on Apollo 16 was the apex of my astronaut career, with Apollo 11 being the next.

Q: You and John Young collected nearly 213 pounds of rock and soil samples. Not even a single little piece "forgotten" in your pocket and taken home?

Duke: No, I turned them all in! I had a bunch in my pocket when I got back, but I turned them all in. I have maps and checklists ... those have moon dust on them, but there's no fragment of a moon rock. They allowed us to keep things that were going to be dispensed with on the moon, like pens, pieces of experiment that you were going to discard that were light and easily stuffed into your pocket. They didn't care whether you kept that or not. But you were able to keep personal items ... food that wasn't consumed, a comb, things that I would call operational items that weren't bolted to the spacecraft.

Q: You left a photo of you and your family on the moon. You wrote: "This is a picture of the family of astronaut Charles Duke from planet Earth." Do you think that photo will ever be picked up?

Duke: I doubt it. The temperature at our landing site eventually got up to 400 degrees Fahrenheit. Right after I dropped that photo on the lunar surface, you could see it begin to curl up. The temperature at that point was 230 degrees or so on the surface. So it wouldn't last, no.

Q: What did you collect as a kid?

Duke: I wasn't a big collector. I had a few model airplanes. That's about it. I was 6 years old when World War II started, so I had balsa wood airplanes that I made and tin soldiers and stuff like that. I had a fascination with airplanes. My heroes were the pilots of World War II ... you know, Flying Tigers and the other aces of that era.

Q: Do you still have those model airplanes?

Duke: Those balsa wood things, they just got crushed. Some, I put little firecrackers in and threw them off my grandmother's second-floor porch and watched them explode like World War II. Most of them went that way. I do remember having some stamps, but mostly that was after college when I traveled around and when I was an astronaut. People would send me space related stamps from all over the world.

U.S. Flag Flown on Apollo 14's Kitty Hawk in Lunar Orbit, 1971, 4 x 6 in.
Estimate: \$5,000-\$8,000
From the Dr. Edgar Mitchell Collection



Q: What kind of things did NASA let you take into space?

Duke: We had what we call a PPK – a pilot preference kit. As long as it wasn't flammable or obscene, we would submit a list to our boss, the director of flight crew operations, who was an astronaut, Deke Slayton, and say, "Deke, this is what I'd like to take." Most of the stuff was personal. I took a prayer covenant from Nassau Bay Baptist Church. I took medals from the Air Force. I took that picture I left on the moon, jewelry for my wife, jewelry for my mother-in-law, miniature flags. All of that was submitted and if it wasn't flammable, that was fine with Deke.

Q: In October 2007, you donated relics from the Apollo 16 mission to Kennesaw State University in Atlanta. What went to the school?

Duke: There was a checklist, our lunar surface checklist. Some astronauts who have these checklists have been splitting them up and either giving them away one page at a time or selling them. I looked at this checklist as a historical document, a one-of-a-kind document. Kennesaw State University has a very significant rare-book library. They were excited about this artifact.

Q: There was a point where you actually thought you would die on the moon. Can you tell that story?

Duke: What happened is we



JACK LOUSMA: VETERAN OF SKYLAB AND COLUMBIA

Before blasting into space in 1973 for Skylab 3 (mission name Skylab II), Jack Lousma was capcom for Apollo 13 in 1970, acting as the primary communicator between flight control and the astronauts. The native of Grand Rapids, Mich., returned to space in 1981 as commander of the third orbital test flight of the Space Shuttle Columbia.

Q: You were capcom when Apollo 13 commander James A. Lovell said, "Houston, we've had a problem." Do you agree with the term some have called that mission – a "successful failure"?

Lousma: Yes, I do. NASA viewed it as failure. I viewed it as a successful failure. It was a failure to land on the moon, is all it was. But I think the successful part was we got these three guys back after being in extreme peril for four days. NASA made it look so easy that most folks didn't realize the danger these guys were in until the Apollo 13 book and movie came out.

Q: Is there anything the movie Apollo 13 left out or got wrong

Lousma: If you're trying to understand what happens at mission control during spaceflights, especially when something goes wrong, I think it's probably the closest to being authentic. Some parts are overly dramatic ... but the movie parallels pretty much everything that happened in space. The only thing more accurate would be the NASA documentary that shows up on the History Channel once in a while.



Skylab II Flown Robbins Medal
Estimate: \$2,500-\$3,500
From the Jack Lousma Collection

Skylab II Flown Patches from Jack Lousma's In-Flight Coveralls, 1973
Estimate: \$5,000-\$7,500
From the Jack Lousma Collection



Q: As pilot for Skylab 3 in 1973, you helped complete more than 300 medical experiments. Which of those experiments have real-world applications in our daily lives today?

Lousma: Most of the experiments were aimed at longer-duration spaceflights. In terms of those objectives, we contributed greatly. We were there to see if humans could live and work in zero gravity for long periods of time. ... We were able to allow those [astronauts] taking the next steps to stay in flight for four to six months. We had to pave the way for that.

Q: Did you collect things as a kid or teenager?

Lousma: When I was in elementary or junior high school, I collected photographs of the Michigan football team. I didn't live too far from Michigan stadium. I collected baseball cards for awhile, too. The Tigers were I team I followed as a team.

Q: What happened to those collections?

Lousma: They just went by the wayside when I lost interest. I was a baseball player and I have baseball mitts from those days. I still have them. I play catch with them. They're still useful.

Relics from Space

PARTICIPATING ASTRONAUTS

Also participating in Heritage's Air & Space Exploration Grand Format Auction #6000:



"Buzz" Aldrin Jr.



Eugene Cernan



Joseph Kerwin



Paul Weitz



Richard Gordon Jr.

♦ Edwin Eugene "Buzz" Aldrin Jr. of Apollo 11, the first manned mission to land on the moon.

♦ Eugene Cernan has been into space three times, as co-pilot of Gemini 9A in 1966; as lunar module pilot of Apollo 10 in 1969; and as commander of Apollo 17 in 1972.

♦ Joseph Kerwin was the first physician to be selected as an astronaut as science-pilot for Skylab 2 (mission Skylab I) in 1973.

♦ Paul Weitz was pilot of Skylab 2 in 1973 and commander of STS-6, the maiden voyage of the Space Shuttle Challenger in 1983.

♦ Richard Gordon Jr. was pilot of Gemini 11 in 1966 and in 1969 was command module pilot of Apollo 12, the second manned mission to land on the moon.



Apollo 17 Flown Lunar Module Orbital Monitor Chart, Complete
Estimate: \$125,000-\$150,000
From the Eugene Cernan Collection



Apollo 10 Rendezvous Checklist, Complete, with Original Charles M. Schulz "Snoopy" Drawing
Estimate: \$10,000-\$15,000
From the Eugene Cernan Collection

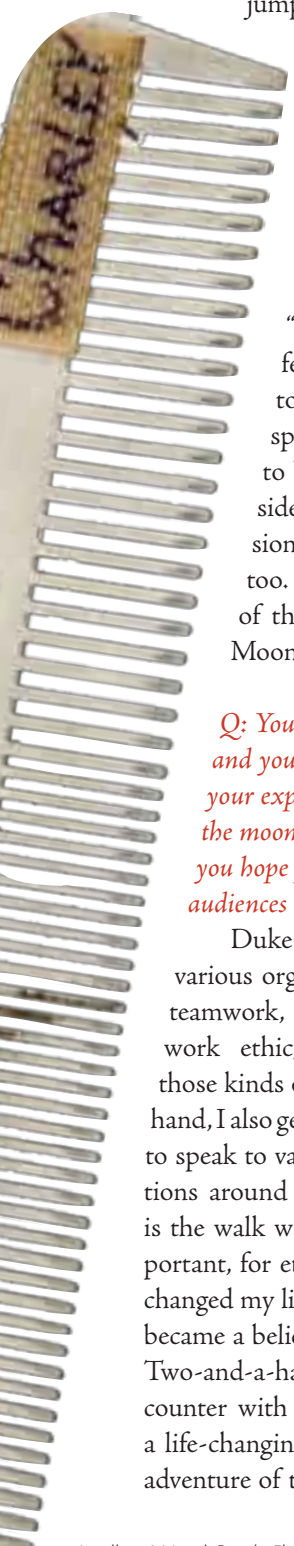


Apollo 14 Lunar Scoop Used on Lunar Surface, Gifted to Eugene Cernan by Alan Shepard
Estimate: \$250,000-\$300,000
From the Eugene Cernan Collection



Apollo 11 Decorative First Day Cover Signed by Crew Neil Armstrong, Michael Collins and Buzz Aldrin Jr.; Not Flown
Estimate: \$5,000-\$6,000
From the Richard Gordon Collection

Apollo 16 Lunar Module Transfer Bag for Manuals and Checklists, 1972
Estimate: \$25,000-\$35,000
From the Charlie Duke Jr. Collection



were clowning around at the end of our stay and John said we were going to do the Moon Olympics. He started jumping like the high-jump and then I jumped, and when I did, I fell over backwards. That was a moment of panic. The backpack's not designed for a big impact like that. It did flash through my head that "I'm in trouble." I can't say the thought was "I'm going to die" because fear took over. I reacted to the fear, not in panic. I spun around and was able to break my fall on my right side. That really shook mission control. And it shook me, too. So they said, "No more of that, guys." That ended the Moon Olympics. One event.

Q: You do speaking engagements and you've produced videos about your experiences in space and on the moon. What's the main message you hope you're leaving with audiences when they hear you talk?

Duke: I get invited to speak to various organizations. I speak about teamwork, how we did it in Apollo, work ethic, integrity, perseverance, those kinds of messages. On the other hand, I also get the chance as a Christian to speak to various Christian organizations around the world. That message is the walk with Jesus is extremely important, for eternity, and how God has changed my life. My wife [Dotty Duke] became a believer before I did, in 1975. Two-and-a-half years later, I had an encounter with Christ that was more of a life-changing, internal thing than the adventure of the moon. It was an inter-



WALTER CUNNINGHAM: LUNAR MODULE PILOT FOR CRUCIAL APOLLO 7

The 11-day Earth-orbit mission of Apollo 7 in October 1968 was the first flight test of the redesigned Apollo after the first crew died in the Apollo 1 launch pad fire. Walter Cunningham, with crewmates Walter "Wally" M. Schirra and Donn F. Eisele, used hand-lettered signs for the first American TV broadcast from space. Cunningham left NASA in 1971 and has since worked as a radio talk-show host, venture capitalist and consultant to start-up technology companies.

Q: How did the Apollo program change your life?

Cunningham: It's had an impact on everything I do, mostly good, but occasionally it's not all a positive if you can't be perceived as anything other than an astronaut. ... When I was running my own venture capital fund, I'd find half the meeting might be taken up with me having to schmooze about being an astronaut rather than what I really wanted to do at the meeting. ... I'm not going to cry about it. It's mostly been a great big plus.

Q: What do you think of Sir Richard Branson's plans to launch civilian spaceflights this year?

Cunningham: I was at the press conference [in January 2008] when they announced it. It was strange. Strange like being in a zoo. About 90 of those folks ... some had designed their own space costumes. You were aware that you were in a room of people who could all pay \$200,000 to take a five-minute, zero-gravity ride. One of them asked me if I was on the list ... [laughs]. My wife said, "No, no, he's a real astronaut." ... It was humorous. But Branson, he's a dreamer. I wish him success.

Q: People call Apollo 7 a "confidence-builder," coming after the January 1967

Apollo launch pad fire. Is that how you see it?

Cunningham: We went into it thinking we were making a flight on the most complex piece of machinery ever built by man. We never thought about building confidence. We had no lack of confidence in the space program. What we were very much aware of is that we couldn't afford to have something go wrong on this mission because the preceding one had burned up on the pad. And we weren't sure the Apollo program would survive two disasters of any kind.

Q: Your mission marked the first live TV broadcast from a manned American spacecraft, and you guys used hand-lettered signs that said things like "From the lovely Apollo Room high atop everything" and "Keep those cards and letters coming in, folks." Whose idea was that?

Cunningham: The cards were made, I believe, by [music industry executive] Mickey Kapp. He made those cards and I suspect that Wally suggested it. Wally was a natural-born joker and when we realized we were going to have these television broadcasts ... Wally decided we were going to be entertaining with it. We all got Emmy's for that first live broadcast. I've got my Emmy sitting on my entry. People think it's a phony.



Apollo 7 Flown
U.S. Flag, 1968
Estimate: \$3,000-\$5,000
From the Walter
Cunningham Collection

Q: Whatever happened to those signs?

Cunningham: We each had some. I haven't seen mine. It may have been some of the stuff I threw out. Wally probably had most of them. Mickey probably had some of them.

Q: Did you intentionally set out to collect or keep relics from your days as an astronaut?

Cunningham: Most of us were not collectors. We didn't realize there would be such a brisk trade in space memorabilia. I can't tell you all the things I've thrown away that would have gone wonderfully in an auction ... reports, things we wrote, flight plans.

Q: Finally, what's your passion these days?

Cunningham: I like writing. My book, *The All-American Boys*, was very well received. It's considered the best one or two books ever written about the space program. I have a couple of other books in me, but I've lacked the gumption to start, knowing how much work it is to do it. ... I also like traveling. My wife and I have been to, I don't know, maybe 120 countries. I look forward to going places I've never been before.



Apollo 7 Flown Velcro-backed Control
Module Cue Cards, 1968
Estimate: \$4,000-\$6,000
From the Walter Cunningham Collection

nal change that has led me on a real adventure, going around the world talking to people of various nationalities and backgrounds. We've been to every continent except Antarctica.

Q: Does it surprise people that a man of so much science can be such a believer and have such faith? How do those two elements come together for you?

Duke: There's no conflict. Faith is believing in something that's unseen. You flip a light switch, you have faith that the electricity is going to come on. That's a step of faith. You believe that. And so I believe there's a God. I look at the orderliness of the universe and the scientific laws that took me to the moon, the orbital mechanics laws, the laws of physics that took me to the moon, show me that there is a designer. There is no conflict between science and belief.

Q: Of your items being auctioned, which one holds the most interest to you?

Duke: To me, the flown items are the most meaningful for me. There's a medal the Apollo 11 crew flew. It was presented to me when they got back. There's a lunar orbit map we used in lunar orbit as we were floating around trying to identify some of the major craters we were seeing. There are pliers, which I actually had out on the lunar surface, stowed in the rover. Those are unique items. They've been a part of my collection for a long time. It's time to share them.

EVENT

Air & Space Exploration Grand Format Auction #6000 is scheduled for March 25, 2008. For information, contact John Hickey at 214-409-1264 or JohnH@HA.com, or Michael Riley at 214-409-1467 or MichaelR@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM8131, or register online at www.HA.com/HM8131.



Apollo 16
Lunar Orbital
Map, 1972
Estimate:
\$15,000-\$20,000
From the
Charlie Duke
Jr. Collection

Apollo 16 Metal Comb, Flown on Command
Module and Lunar Module, 1972
Estimate: \$7,500-\$10,000
From the Charlie Duke Jr. Collection

Lincoln Lives

FOR COLLECTORS, THE NATION'S 16TH PRESIDENT
ENDURES AS A GREAT AMERICAN HERO

By Tom Gordon III

ON THE EVENING OF APRIL 14, 1865, a single shot from a derringer pistol would change the course of U.S. history.

President Abraham Lincoln, while attending a performance of *Our American Cousin* at Ford's Theatre, was the first U.S. president to be assassinated. His killer, actor John Wilkes Booth, would learn within days that his actions would not be praised, as he had expected, but instead condemned by an entire nation.

The emotional impact and significance of that evening has hardly faded over the past 143 years. In the days before Lincoln's murder, the nation was undergoing dramatic change. The Civil War had ended and the country was beginning to move forward again. No one could have foreseen what would happen only a few short days after Gen. Robert E. Lee's surrender at Appomattox.

The death, says noted Lincoln assassination expert and author Ed Steers, is one of the most significant events in the history of the country. "One of the main fascinations," says Steers, "is that the act was carried out in a simplistic manner and resulted in such a catastrophic turn of events for the United States."

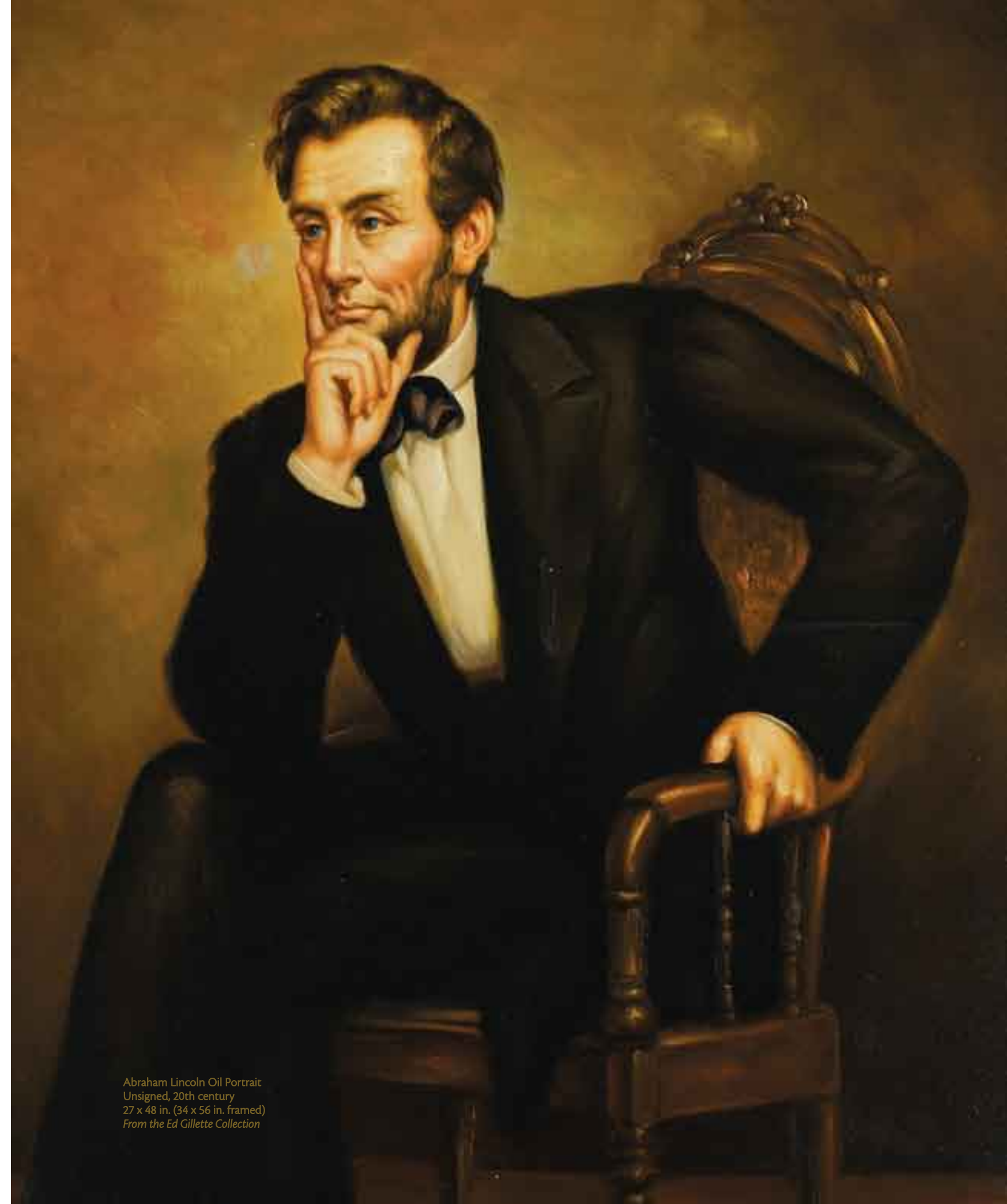
"Lincoln," adds Heritage Americana department head Tom Slater, "is a towering figure in American history, ranked by most scholars as the greatest American president in terms of his accomplishments in office. But the allure goes far beyond that. The story of his rise from humble beginnings, his legendary wit and wisdom, his succinctly elegant spoken and written words,

and the tragic irony of his death just as his crusade to preserve the Union was coming to a successful conclusion, all combine to create a persona with whom people can identify, even generations after his passing."

Of course, there remains interest in the "supporting cast." A four-page letter dated 1864 and signed by Booth sold for \$40,343 in December 2006. An 1865 reward broadside poster for the arrest of the conspirators, from the collection of Malcolm S. Forbes, sold for \$70,000 in March 2002. And a signed *carte de visite* of Boston Corbett, the Union soldier who shot and killed Booth, sold for \$5,095 in July 2004. But for most collectors, the focus remains on the hero and the qualities that made him extraordinary.

"Abraham Lincoln ... was a very astute politician, but lacked the cynical hard-edge often associated with that faculty," says Donald Ackerman, editor of *The Rail Splitter*, a journal dedicated to Lincolniana. "He was a complicated person, withdrawn and indemonstrable in his personal relationships, yet deeply emotional, reflecting depression, compassion, idealism, reverence, worldly cynicism [and] self-doubt, tempered with that rare attribute unknown to 19th-century presidents — humor. His assassination was a pivotal event in the Lincoln legend. Contemporaries saw it in religious overtones."

At the time, the loss created a monumental outcry from the public. Cities and citizens were covered in black at the



Abraham Lincoln Oil Portrait
Unsigned, 20th century
27 x 48 in. (34 x 56 in. framed)
From the Ed Gillette Collection



Left:
Abraham Lincoln Assassination
Print by Currier & Ives depicting
the Scene at Ford's Theatre the
Night Lincoln was Shot, 13.5 x 10 in.
From the Ed Gillette Collection

Below:
Lincoln Assassination Reward
Poster, 1865
From the Philip G. Straus Collection



various locations that Lincoln's body visited on its way back to Springfield, Ill. The funeral train began on April 21, 1865, and stopped along the way at Baltimore, Philadelphia, New York and Columbus, before his funeral on May 4, 1865. Americans, in their collective sorrow, saved newspapers, broadsides, relics and other assorted artifacts, demonstrating their respect for the fallen president. "Mourning jewelry" was produced at the time and sold to the public. Examples included rings, lockets and broaches that featured Lincoln's likeness that were worn at memorial services around the nation.

In Washington, D.C., citizens removed pieces of the shutters from the Petersen House, where Lincoln died. Onlookers also took pieces of Ford's Theatre as mementos of the tragic night. John Ford was forced to shut down the theater due to public outcry and over the years it was used by the federal government as the Army Medical Museum and as a storage facility for War Department records. In 1954, Congress passed an act to restore the theater. Today, it is one of the most popular sites in Washington, D.C. In 2007, the Ford's Theatre

Society launched a \$40 million campaign for major renovations and expansion of the theater.

The demand for items related to Lincoln continues moving upward as collectors look for memorabilia that take them closer to the tragic events of the past. In the category of historical Americana, few areas capture the interest of collectors as that of Lincoln and his assassination. And it's unlikely anything will surpass these passions in the foreseeable future.

"[Lincoln] was the central character in the greatest tragedy in American history," says Ackerman. "His story has a perpetual fascination and appeal for historians, collectors and the general public."



Tom Gordon III is a fifth-generation collector from a family with wide interests ranging from historical Americana to numismatics. He is the managing editor of Gemstone Publishing Inc., which publishes The Overstreet Comic Book Price Guide.



RARE PENNY

The Lincoln cent was adopted in 1909 to commemorate the president's 100th birthday. It's arguably one of the most collected items in the world. Despite a mintage of more than 4.5 million pieces, 1926-S Mint State coins are few and far between. David W. Lange, author of *The Complete Guide to Lincoln Cents* (Zyrus Press, \$37.95), writes that the 1926-S is perhaps the rarest issue in the series at the MS65 Red level. In 1998, this 1926-S Lincoln cent graded MS65 Red by PCGS sold for \$8,395. In January 2006, the same coin was sold by Heritage Auction Galleries for \$149,500.



4. Blue enamel, diamond-studded, 18-karat gold timepiece, which was to be given to Mary Todd by Lincoln. The watch, engraved "To Miss Mary Todd from A.L. 1841," was never seen by Mary due to a broken engagement early in their relationship. Sold in February 2006 for **\$71,700**.

Prized Possessions

MEMORABILIA RELATING TO THE LIFE AND TIMES OF LINCOLN ARE VALUABLE PIECES OF HISTORY

Collector interest in the 16th president covers many facets of his life – from his early childhood and years as an Illinois lawyer to campaign memorabilia and items relating to his assassination. Here are Heritage Auction Galleries' 10 top-selling pieces of Lincoln memorabilia.



1. Letter signed by Lincoln as president-elect dated Dec. 21, 1860, to Pennsylvania Gov. Andrew G. Curtin. In the letter marked "Confidential," Lincoln offers advice on the growing secession crisis. Sold in February 2006 for **\$131,450**.



2. Two-page letter by Lincoln dated May 17, 1864, to Secretary of War Edwin M. Stanton, discussing the Union's response to the massacre at Fort Pillow. Sold in October 2007 for **\$131,450**.



3. Political campaign flag from 1860 presidential campaign featuring a portrait of Lincoln and names of candidates. The flag, 38 x 23 in., is one of 15 known to exist. Sold in February 2007 for **\$83,650**.

Ultra-High Performance

SAINT-GAUDENS DOUBLE EAGLE LANDS IN TOP SPOT

A 1907 ULTRA-HIGH RELIEF DOUBLE Eagle, graded PR68 by PCGS and sold for \$1.84 million at last year's Florida United Numismatists coin show, was Heritage's top-selling coin of 2007.

Overall, it moved into the No. 5 spot on Heritage's list of all-time highest-selling coins. A 1907 Ultra-High Relief Double Eagle, graded PR69 by PCGS, sold for \$2.99 million in 2005 and remains in the No. 1 spot.

The coins were the first designed by sculptor Augustus Saint-Gaudens at the request of President Theodore Roosevelt. Early versions of the 1907 double eagle did not have the motto "In God We Trust" and featured a date in Roman numerals, rather than Arabic numerals. Many collectors consider it the most beautiful U.S. coin ever issued.

Among the other top-sellers of the year: a Saint-Gaudens-designed 1920-S \$10 Indian Head eagle, and an 1839/8 \$10 type of 1838.

"As evidenced by the prices for these five 'highlight' coins of 2007, the market for quality and rarity continued unabated," says Leo Frese, executive vice president of numismatic auctions at Heritage. "Together with the rise in gold and silver prices, the trend bodes well for 2008."



1. **\$1.84 million**
1907 Ultra High Relief \$20 Lettered Edge PR68 PCGS. Saint-Gaudens Ultra (or Extremely) High Relief double eagle coin; considered the most recognized coin ever produced. Sold: January 2007

HERITAGE'S TOP-SELLING U.S. COINS, 2007



2. **\$1.725 million**
1920-S \$10 MS67 PCGS. Highest graded specimen by both PCGS and NGC; the only 1920-S graded MS67. Sold: March 2007



3. **\$1.61 million**
1839/8 \$10 Type of 1838 PR67 Ultra Cameo NGC. Finest of three known proofs, and one of two available to collectors. Sold: January 2007



4. **\$862,500**
1879 \$20 Liberty Head Quintuple Stella, Judd-1643, Pollock-1843, Low R.7, PR62 PCGS. Sold: January 2007



5. **\$862,500**
1796 \$2.50 With Stars MS65 NGC. Breen-6114, Bass-3003, BD-3, R.5. BD Die State b. The only Gem quality 1796 With Stars quarter eagle certified. Sold: January 2007

Source: Heritage Auction Galleries



5. Political banner bearing portrait of Lincoln from 1864 campaign. The banner, 43 x 50 in., is one of the best surviving early American political banners. Sold in June 2005 for **\$51,750**.



6. Rare Lincoln and Johnson jugate pinback ferrotrope badge from 1864 election. Fewer than 10 examples known. Sold in February 2007 for **\$47,800**.



7. Order of Proclamation signed by Lincoln designating last Thursday in November as Thanksgiving. Regarded as the true beginning of the national holiday. Sold in February 2006 for **\$33,460**.



8. Civil War signal flag, 20 x 20 in., signed by Lincoln and his first administration cabinet, including Gideon Welles, Montgomery Blair and William Seward. Sold in December 2006 for **\$28,680**.



9. Collection of relics, including piece of lead from Lincoln's coffin and piece of paper from Peterson Home, where the president died. Also includes piece of cloth from Lincoln's chair at Ford's Theatre. Sold in February 2006 for **\$26,290**.



10. Military commission dated May 1, 1862, naming James Birdseye McPherson an "Additional Aide-de-Camp with the rank of Colonel." Signed by Lincoln and Secretary of War Edwin M. Stanton. Sold in December 2006 for **\$21,510**.



Union commander Ulysses S. Grant and Confederate Gen. Robert E. Lee met at Appomattox Court House to hammer out the terms of surrender.

Leading the Charge

COLLECTORS VIED FOR MILITARY, HISTORICAL RARITIES

AS A FORMER GOVERNOR OF Virginia, Henry A. Wise commanded a Confederate brigade during the Siege of Petersburg. Within weeks after that battle, Wise stood with Gen. Robert E. Lee at Appomattox Court House, where the leader of the Confederate Army surrendered to Union commander Ulysses S. Grant, effectively ending the American Civil War.

The original agreements between the two generals are lost to history, but Lee had copies drafted. The first from Grant to Lee dictates terms of surrender for the Army of Northern Virginia. In a second document, Lee agrees to the terms of surrender, with the third and fourth letters dictating the manner in which the Confederate forces are to surrender and be given safe passage home.

The letters, referred to as “true copies” in Lee’s handwriting, eventually ended up in Wise’s possession. When Wise died in 1876, he left the letters to his family and they later entered a private collection. Lee’s letters “are, perhaps, the most important documents of the Civil War, as they effectively reunited America as a single nation,” says Gary Hendershott, director of Civil War auctions for Heritage.

The “Terms of Surrender” letters topped Heritage’s list of highest-grossing manuscripts for 2007, fetching \$537,750 in December. In the second spot was navigator Theodore “Dutch” Van Kirk’s log for the *Enola Gay*’s flight to Hiroshima on Aug. 6, 1945. This log, marking a world-changing event, sold for \$358,500 in October.

HERITAGE’S TOP-SELLING MANUSCRIPTS, 2007



1. \$537,750
“Terms of Surrender” letters signed by Confederate Gen. Robert E. Lee, April 9-10, 1865. Sold: December 2007



2. \$358,500
Navigator Theodore “Dutch” Van Kirk’s *Enola Gay* Log, from flight to Hiroshima, Japan, for dropping of world’s first atomic bomb, Aug. 6, 1945. Sold: October 2007



3. \$191,200
Historically Important William Barret Travis Manuscript Document Signed “W. Barret Travis/Lt. Col. Comdt.” Sold: November 2007



4. \$179,250
Buzz Aldrin’s handwritten notes and scriptures flown to the surface of the moon. Sold: September 2007



5. \$167,300
William Henry Harrison letter signed “your Obt Servt/W.H. Harrison.” One page, 8 x 10 in., Washington, March 5, 1841; one of two manuscript letters as president known to exist. Sold: April 2007

HERITAGE’S TOP-SELLING MODERN BOOKS, 2007

1. \$33,460
J.K. Rowling: True first edition of the first Harry Potter book, *Harry Potter and the Philosopher’s Stone*. ([London]: Bloomsbury, [1997]). Sold: October 2007


2. \$22,705
Harper Lee: Inscribed first edition of *To Kill a Mockingbird*. (New York: J. B. Lippincott Company, 1960). Sold: April 2007


3. \$15,535
Ray Bradbury: Signed first edition of *Fahrenheit 451* with asbestos boards. (New York: Ballantine Books, 1953). Plus author biography. Sold: April 2007


4. \$13,145
F. Scott Fitzgerald: Inscribed *Tender is the Night* (New York: Charles Scribner’s Sons, 1934). Second printing. Sold: October 2007


5. \$13,145
M. Scott Carpenter, et. al.: First printing of *We Seven by the Astronauts Themselves*, signed by the Mercury Seven. (New York: Simon and Schuster, 1962). Sold: September 2007



Source: Heritage Auction Galleries



Illustrations from Thomas L. McKenney and James Hall's *History of the Indian Tribes of North America*.

TOP-SELLING HISTORICAL BOOKS, 2007

- 1. \$274,850**
Francis Moore Jr.: *Map and Description of Texas, containing Sketches of its History, Geology, Geography and Statistics: With concise statements, relative to the soil, climate, productions, facilities of transportation, population of the country; and some brief remarks Upon the Character and Customs of its Inhabitants.* By Francis Moore Jr. (Philadelphia: H. Tanner, Junr.; New York: Tanner & Distunell, 1840). First edition. Accompanied by Josiah Gregg's manuscript notebook. Sold: December 2007
- 2. \$155,350**
Stephen Austin: *Translations of the Laws, Orders, and Contracts, on Colonization, from January, 1821, up to this time, in virtue of which Col. Stephen F. Austin, has introduced and settled foreign emigrants in Texas, with an explanatory introduction.* (San Filipe [sic] de Austin, Texas: printed by Godwin P. Cotton, November 1829). First edition of first book printed in Texas. Sold: December 2007
- 3. \$89,625**
Thomas L. McKenney & James Hall (Folio): *History of the Indian Tribes of North America with Biographical Sketches and Anecdotes of the Principal Chiefs Embellished with One Hundred and Twenty Portraits from the Indian Gallery in the Department of War, at Washington.* Three volumes: Volume I (Philadelphia: Frederick W. Greenough, 1838); Volume II (Philadelphia: Daniel Rice and James G. Clark, 1842); Volume III (Philadelphia: Daniel Rice and James G. Clark, 1844). Plus the *Genuineness of the Portrait of Pocahontas* (two pages), *Indian Tribe Map* (one page), facsimiles of original subscriber signatures (17 pages). Sold: April 2007
- 4. \$56,762**
Merriwether Lewis, William Clark and Thomas Jefferson: *Message from the President of the United States, Communicating Discoveries Made in Exploring the Missouri, Red River and Washita, by Captains Lewis and Clark, Doctor Sibley, and Mr. Dunbar; with a Statistical account of the Countries Adjacent.* Feb. 19, 1806. (City of Washington: A. & G. Way, Printers, 1806). First edition. Sold: December 2007
- 5. \$53,775**
M. Fiske (attributed): *A Visit to Texas: Being the Journal of a Traveller Through those Parts most Interesting to American Settlers with Descriptions of Scenery, Habits, &c. &c. Second Edition, With an Appendix, Containing a Sketch of the Late War.* (New York and Mobile: Van Nostrand and Dwight; Woodruff, Fiske, and M'Guire, 1836). Second edition. Sold: December 2007

Source: Heritage Auction Galleries

Fortunes of War

GRANT, CUSTER, MAHONE ITEMS DEMANDED TOP PRICES

CIVIL WAR LOTS DOMINATED HERITAGE'S list of top-selling historical items for 2007 – from Gen. Ulysses S. Grant's presentation sword to the Confederate battle flag captured in Macon, Ga., the official arsenal of the Confederacy, just days before Gen. Robert E. Lee surrendered to Grant in 1865.

"The American Civil War continues captivating collectors," says Gary Hendershott, Heritage's director of Civil War auctions. "I don't expect a lull in Civil War interest any time soon."

Overall, the market for historical Americana "remains strong and deep," says Heritage Americana department head Tom Slater. "Not surprisingly," Slater adds, "truly unique and important items set the tone in 2007. I see no weakening of demand in the coming year, especially for those items which collectors feel they may seldom or never get a chance to purchase again."



Ulysses S. Grant

HERITAGE'S TOP-SELLING HISTORICAL LOTS, 2007

- 1. \$1.673 million (left)**
Gen. Ulysses S. Grant's Civil War presentation sword as "General in Chief of the United States Army 1864." Sold: June 2007
- 2. \$896,250**
Gen. George Armstrong Custer's personal battle flag from Lee's surrender at Appomattox to the Little Bighorn. Sold: June 2007
- 3. \$388,375**
Major Gen. William Mahone's Confederate presentation sword from the citizenry of Petersburg, Va., 1864. Sold: June 2007
- 4. \$334,600**
Model 1883 Gatling Gun, "Manufactured by Colt's Pat. F.A. Mfg. Co. & U.S. Government Inspected." Sold: November 2007
- 5. \$179,250**
Confederate Battle Flag captured at Macon, Ga., Arsenal, April 2, 1865. Sold: November 2007

Source: Heritage Auction Galleries



In High Demand

COLLECTORS REMAIN PASSIONATE FOR ROCKWELL, ELVGREN

NORMAN ROCKWELL IS THE MASTER. But collectors of original illustration art continue showing appreciation for pinup artist Gil Elvgren (1914-1980).

Five years ago, collectors could easily pick up a great Elvgren for less than \$20,000. In 2007, Heritage's five top-selling Elvgren pieces averaged a hammer price of nearly \$75,000.

Still, the classic work of Rockwell (1894-1978) and Maxfield Parrish (1870-1966) remains in highest demand. "Illustrations that performed exceptionally well this past year had a classic link – either classic American artists like Norman Rockwell or a classic American art form, such as pinup art from the 1940s, '50s and '60s," says Heritage illustration specialist Ed Jaster.

HERITAGE'S TOP-SELLING ILLUSTRATION ART, 2007

1. **\$310,700** *(left)*
Maxfield Parrish's *Sugar Hill, Late Afternoon*, 1930.
Sold: May 2007


2. **\$203,150**
Norman Rockwell's *Little Girl Observing Lovers on a Train*, *Saturday Evening Post* cover study, 1944.
Sold: June 2007


3. **\$143,400**
Norman Rockwell's *Time to Retire: Old Man with Shopping Basket*. Fisk Tire Company, automobile tire advertisement, 1925.
Sold: December 2007


4. **\$131,450**
Gil Elvgren's *Sitting Pretty (Lola)*, 1955.
Sold: June 2007


5. **\$89,625**
Haddon Sundblom's original pin-up illustration for the Shaw-Barton Calendar Company, Coshocton, Ohio, circa 1950s.
Sold: December 2007



Source: Heritage Auction Galleries

Following the Leaders

THE WORLD'S MOST ACCOMPLISHED COLLECTORS SET EXAMPLES FOR ACHIEVING YOUR COLLECTING GOALS

By Max Donner

WHEN YOU HAVE A PASSION, says collector extraordinaire Cecilia DeMille Presley, nothing gets in your way. Presley started with more than 16,000 works from the estate of her grandfather, legendary Hollywood filmmaker Cecil B. DeMille, and has continued making acquisitions to make the DeMille collection one of the best of its kind.

Following the best practices favored by owners of important collections provides a good foundation for achieving your own goals as a collector. Experts agree that setting goals is vital to long-term success.

Philip Hoffman, chief executive of the London-based Fine Art Fund, advises fledgling collectors to “develop a long-term plan and to set your goal first by prioritizing passion, prestige, profit or decoration.” Well-planned goals, Hoffman points out, help the acquisition process with clear priorities of what works to buy and what works to exclude. John Murdoch, director of art collections at California’s Huntington Library concurs. “You can only buy what is on the market. So you have to be as market-savvy as you can and learn as much as you can about the art market.”

Hoffman’s best advice for staying market savvy is to subscribe to all online art data services to access the most comprehensive and up-to-date market intelligence. He recommends outsourcing to independent experts if you do not have the time to do this for your own collection. Murdoch says it’s also advantageous to learn the language of art collecting with reference works such as Getty Trust Publications’ *Art & Architecture Thesaurus* and the *Union List of Artist Names*. This kind of preparation, the experts say, helps you recognize a good price.

Collectors should “resist overpriced art and respect market trends so that you don’t acquire art that is difficult to resell,” Hoffman advises clients. On average, the Fine Art Fund buys and sells more than \$500 million worth of art each year. Maintain discipline to acquire artwork that is affordable and



Costume designs by Natacha Rambova, wife of silent film legend Rudolph Valentino, are part of the DeMille Collection.

get a step ahead by securing financing before you are ready to buy, adds Murdoch.

LEARNING FROM THE BEST

Cecilia DeMille Presley has her own strategy. Collectors should “find out what you can afford and acquire it,” she advises. “If I see anything that I like, I will just swap it up if it is an acceptable price. A good painting that is \$300,000 now will be worth \$1 million later.”

One of Presley’s favorite approaches to building her collection is to observe other collectors and learn from them.

“I have a very good friend who collects fine art,” she says. “I learned from him to enjoy it, to pick it up and to touch it.” This active appreciation of a collection illustrates the multitude of benefits that serious collectors can appreciate. Presley cites the example of her grandfather, who sparked creative inspiration by displaying in his office artwork related to each film he was working on. Presley herself displays many of her favorites in her homes, often with custom-built walls to enhance the displays. Adding important acquisitions to the collection over time keeps the spirit of the collection vibrant and makes it more complete, she says.

The De Mille estate’s decision to donate the bulk of the 16,000 works in the original collection to Brigham Young University – including production files, correspondence, scrapbooks, production-related art and photographs – helped achieve the important goal of keeping the collection intact. This generous approach helps the estate accomplish other goals to make the collection available for scholarship and for loans to special exhibitions. Presley has also immortalized her collection with multimedia tributes, first in the documentary *Hidden Art of Hollywood* in 2004, and now for a new film currently in production. (CONTINUED ON PAGE 65)

William Morris
Mary Magdalene, ca. 1862
Wash, graphite and ink on paper
48 x 17.25 in.
From the Huntington Library, Art
Collections, and Botanical Gardens





Passengers aboard Holland America Line's fleet are surrounded by the cruise line's multi-million dollar art collection. Fine works of art and antiques are integral to the design of all Holland America Line ships.



TRAVEL

CRUISE LINES MAKE JOURNEYS AN ARTISTIC EXPERIENCE

THE HUNTINGTON MUSEUM PROMOTES BEST practices by showing collectors how to construct the context that is the foundation of its collections. One of the best ways to see this – certainly one of the most fun ways – is on the seven seas, as leading cruise companies present museum-quality works of art and give passengers an enriching way to live with art each day.

NCL Corporation displays many of the legendary works in the private collection of Star Cruises chairman and CEO Tan Sri KT Lim. The new ship the Norwegian Gem currently features an atrium sculpture by Dale Chihuly and works by Claude Monet and Henri Matisse. Other ships feature works by Van Gough and Renoir.

"It is unusual to be in an environment outside of a museum and really be able to look at and analyze great works of art, and that's just the opportunity NCL provides for its guests and crew," says company spokesperson Lisa Hadesman.

If you can't board a ship, Holland America Line shares the context of its collection in a new 176-page, full-color book, *The Art of Cruising* by travel journalists Paul Lasley and Elizabeth Harryman. Holland America's depiction of its 3,200-work collection presents an impressive exam-

ple of how to transform the concept of collection context into reality. Ancient artifacts, antique clocks, ceramic tiles, ivory carvings, marble inlay landscapes, posters, porcelain, pottery, and watercolors complement classic masterpieces of ports of call and maritime history. *The Art of Cruising* is available on the "shop" area of Holland America Line's Web site (www.hollandamerica.com).

Reading the book or setting sail will impress you with the richness of a maritime collection. Ship models, sundials, cannons, steamer trunks and carefully preserved ornaments from great ocean liners of the early 20th century pay tribute to a proud tradition. Both the book and the collections highlight traditional oil paintings by Dutch masters, which recreate the adventure of discovering new worlds.

Seeing the Holland America Line Collection together in one volume will also show you how to combine works of art from many ages. The collection ranges from prehistoric clay figures to leading-edge contemporary art. You will also see more ways to live with art and to share the experience with others.

—Max Donner

(CONTINUED FROM PAGE 62)

Most collectors can replicate one of the good practices of the DeMille collections and make scrapbooks. These simple leather-bound, three-ring binders hold plastic photo cases with images and mementos related to most objects in the collection. They are easy to browse, easy to add to and rearrange, and reflect your collection and your passion with an object you can hold in your hands.

VISUALIZING YOUR COLLECTION

Professionals at the Huntington Library have adopted the scrapbook approach in three dimensions. They construct scale models and experiment with different combinations of art displays. This helps visualize the collection uniformly and helps keep it harmonious – like a symphony orchestra rehearsal. Having this kind of overview of the works in a collection and the image they present together also matches the Huntington's strategy for growth. "Establish a beachhead and strengthen it," Murdoch says.

A good example is the Huntington's success with its collection of works by designer, artist, craftsman and decorator William Morris (1834-1896) and his collaborators, such as Edward Burne-Jones. The original collection of artwork has grown to include antique books, drawings and photo sets which illuminate the strengths of the initial collection. Murdoch cautions that this is not easy. "Art that is interesting to you is likely to interest other collectors," he says. "That makes it a challenge to devise ways to collect over a longer period."

Murdoch is quick to point out that it is important not only to acquire the right works of art, but also the right condition and quality. The team at the Fine Art Fund actually does a 20-point due-diligence check, both for its own acquisitions and for bank investment trusts. This disciplined approach builds on condition

reports, inventory lists and recent photographs, and seeks an independent opinion from outside conservationists.

Maintaining these records diligently usually adds to the value of each asset if you or your estate decides to sell or exchange a piece of art. Having a complete overview of your art assets can help you do your best at managing all of your assets. The Fine Art Fund recommends that serious investors allocate at least 5 percent of their total assets to works of art to benefit from the excellent track record of art increasing in value and keeping ahead of inflation.

ENCOURAGING INTEREST

Even if you do not have thousands of works in your collection or spend millions of dollars a year adding to it, you can follow the philanthropic examples of several of the world's great global collectors on a local scale.

The Aga Kahn and the Pritzker foundations fund prestigious global priz-

es for applied art, bankrolled by large family fortunes. Awarding grants may be beyond your budget, but many local art schools and junior colleges can use your support to encourage greater interest in the kind of art that interests you. The annual prize awarded by the Center for Fine Art Photography in Fort Collins, Colo., is \$400 – less than you might spend to travel to an art show, but enough to inspire talented artists to do even better.

Doing better, the practice of continuous improvement, works for museums, investment trusts and private collectors. As you continue reading about the success of other collectors and see the results at exhibitions, you can see what works best for them and what can work best for you.



Max Donner is a business journalist and appraiser in San Diego. Contact him at www.maxdonner.com.



"We collect cowboy-and-Indian paraphernalia. How much would you take for your pickup?"

© The New Yorker Collection 1991 Edward Koren from cartoonbank.com. All Rights Reserved.



An Internet bidder in December 2007 purchased this original Ben Denison cartoon (11 x 8.5 in.) from the first issue of Playboy (December 1953) for \$22,705.

Auction Acquisitions

FROM VIEWING SESSIONS TO INSURANCE, HERE'S WHAT TO EXPECT WHEN BUYING ART FROM AUCTION HOUSES

By Lisa Hunter

AUCTIONS ARE ONE OF THE easiest ways to buy art. No hard sell. No haggling over prices. So why is the thought of bidding at auction so terrifying to many new buyers? Blame Hollywood. We've all seen movies where, for comic effect, the hero stumbles into an auction house, scratches his ear, and suddenly finds that his gesture has obligated him to buy a million-dollar painting.

Real auctions don't work like that. You can scratch as much as you like (or as much as the person sitting next to you will tolerate) without the auctioneer ever looking your way and barking, "Sold!" The real danger in buying at auction is being unprepared. Fortunately, this problem — unlike a sudden itch — is something you can control.

Don't feel that you have to be a serious buyer before you can set foot in an auction house. Most auctions are free and open to the public. So are the viewing sessions, when the art for sale is displayed in the galleries for you to examine. If you live in a major city, try to go to viewings as often as you can. The more you look at high-quality art — whether you can afford it or not — the better your "eye" becomes.

All auction houses offer a viewing period when you can inspect the art in person. Don't shortchange yourself by skipping it. A viewing is more than just a hands-on shopping spree; it's also your only chance to examine the art closely before you buy it. When you see art in person, you'll notice condition problems that aren't apparent in photographs.

You should always take along a pen to write your notes in the sales catalog. Then, when you've identified which pieces you're interested in, study the sale catalog to make sure you know exactly what you're bidding on, what the additional buyers fees (commissions, sales tax, etc.) are, and what guarantees the auction house provides.

If anything seems unclear, don't be shy about asking questions — that's what the experts and the customer service staff are there for.

After an auction, most houses will expect you to pay for your purchase immediately (the catalog will tell you which payment methods are accepted). Be aware that you may now be responsible for insurance. Even if an auction house recommends a moving company, the auctioneers are not responsible if something happens between their front door and yours.

When you get your art home, make a file for all your notes and sales slips. You'll need them later, if you ever want to resell or make an insurance claim. While you're at it, you might want to start keeping files on "the ones that got away." Chances are, you'll be attracted to the same kinds of art in the future. If you keep notes on items that you liked but didn't buy at auction, you have ready-made research for next time.

Excerpted from The Intrepid Art Collector: The Beginner's Guide to Finding, Buying, and Appreciating Art on a Budget by Lisa Hunter (Three Rivers Press, \$13.95).

Author Q&A

INTERNET HAS BROADENED THE ART AND COLLECTIBLES MARKET – FOR THE BETTER



LISA HUNTER, AUTHOR OF *The Intrepid Art Collector: The Beginner's Guide to Finding, Buying, and Appreciating Art on a Budget*, is a former editor and publicist for major New York museums. We talked to her about buying collectibles and art on-line.

What are advantages to buyers of big auction houses selling online?

The biggest advantage is access. Collectors don't have to fly to New York every time they want to buy something. The Internet has broadened the art market enormously, and for the better.

What about using the Internet to learn about the artist and help verify authenticity?

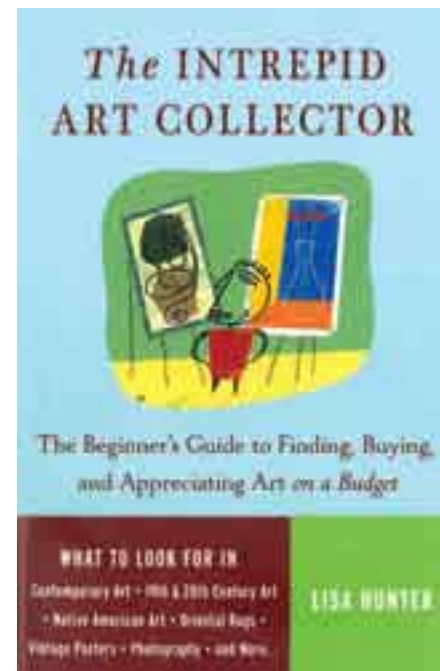
The Internet may have created new opportunities for art scams, but it's also a great tool for unmasking them. You can find lots of information about artists from museums, universities and dealer associations. Just be sure the source is reputable. Anyone can create a Web page!

Can you find out on-line if the price is fair?

I subscribe to Artnet, one of several subscription services that let you see past auction records for an artist. What sold, and for how much? What didn't sell? This kind of information used to be available only to professionals, and it's a huge advantage.

How can you be sure you're not breaking the law when you buy on-line?

If you're buying certain types of art – such as antiquities or early Native American art – you have to do due diligence to make sure you're not breaking the law. The Internet is a critical resource because the laws change all the time. Also, the FBI has a Web site devoted to art thefts and forgeries.



Checking the Web site only takes a few minutes and can save you headaches later.

What are the pros and cons of eBay?

I love eBay, but buying art isn't like ordering a toaster or a set of earmuffs. Most sellers on eBay are amateurs, and even a scrupulously honest one may list a fake because he himself was fooled when he bought it. I only buy art on eBay when I know I'm dealing with a knowledgeable, reputable seller – such as an established auction house.

Some eBay sellers aren't exactly liars, but they deliberately try to mislead you. Recently I saw a listing for a "Signed William Morris design carpet." You'd think that meant the carpet was made in William Morris's own workshop, right? Nope. It was a new carpet, made in an Indian factory, from a design that William Morris presumably signed 100 years ago. When I asked the seller for clarification, he admitted what the rug was. But most buyers don't ask, they just assume. And they pay way too much.

I'm also wary of wording like "condition as pictured" and "no refunds." That often means something is wrong with the art. But the biggest red flag is a deal that sounds too good to be true. The key to successful collecting is to buy from reputable sellers, whether on-line or in person.

Cultural Imagery

ARTISTS, GOVERNMENTS INCREASINGLY STAKING CLAIM TO THEIR IMAGES

By Matthew S. Wilcox

IN HAWAII THERE IS A stained-glass picture of a hula dancer that can never be publicly displayed or sold.

Showing a female dancer in the "ike" position, kneeling with one hand outstretched and the other at her ear, the panel's creator was forced to agree to these terms and pay \$60,000 in legal fees to photographer Kim Taylor Reese, who claimed the picture was based on a hula dancer photograph she took in 1988.

Reese says the case was only about the photograph, while critics argue she is trying to do no less than lay claim to a traditional hula pose. Native Hawaiians see the case as part of a larger pattern of outsiders trying to trademark island culture for their own purposes and profit.

Such legal actions have elicited a backlash response from many artists, who now consider their ability to draw from cultural imagery compromised and threatened. The term "copyright civil disobedience" has been coined to describe artworks created deliberately to infringe.

Turning the tables, one cheeky artist even trademarked the phrase "freedom of expression," and then sent a major U.S. company a cease-and-desist letter when it used the phrase in an advertisement.

The most recent copyright news has raised eyebrows around the world. The nation of Egypt plans to pass a law that would copyright the country's famous pyramids, sphinx and all native museum objects. Royalty payments would be due from anyone reproducing precise copies for commercial use. Complaining that the Luxor Hotel in Las Vegas, shaped like a pyramid, generates more tourist revenue than the real ones in Giza, Egyptian newspapers believe they need such royalties to maintain the real monuments.

The Luxor has never hidden the fact that Egyptian culture is a big selling point of the resort. It has its own King Tut museum, which includes "authentic reproductions from what has been called the greatest archaeological find in the history of the



Complaining that the Luxor Hotel in Las Vegas generates more tourist revenue than the real things, Egypt wants to copyright its pyramids.

world." You'll find reproductions of King Tutankhamen's sarcophagus, statues, vases and pottery.

Zahi Hawass, head of Egypt's Supreme Council of Antiquities, did not explain how Cairo would tackle copyright infringements – though he has said he does not consider the Luxor a copy of an Egyptian pyramid. He says the law would apply to precise copies of any museum objects or "commercial use" of ancient monuments. "Even if it is for private use, they must have permission from the Egyptian government," he tells the BBC.

While the "precise copy" requirement would seem to be fairly easy to get around, museum stores, which regularly sell Egyptian reproductions, still might have difficulties if the Egyptians enforce their prospective new law abroad.

As one British commentator said, "Quick! Hide your pyramids."



Matthew S. Wilcox is the Philadelphia-based consignment director of Fine Arts for Heritage. Formerly the vice president of Trusts & Estates for Freeman's Auctions, he is an active member of the Appraisers Association of America. He began his auction career at Butterfield & Butterfield in San Francisco.

Maybe You Should Be a Dealer

YOU MIGHT MAKE BETTER
COLLECTING DECISIONS
IF YOU THINK OF YOUR
COLLECTING AS A BUSINESS

By Jim Halperin

THE DOWNFALL OF FORMER TYCO CEO Dennis Kozlowski began when the Manhattan District Attorney's Office indicted him for evading over \$1 million in sales tax from art purchases.

Kozlowski allegedly conspired with various New York-based art dealers to ship empty boxes to Tyco's offices in New Hampshire, thus avoiding an 8.25 percent city and state tax, while the \$13 million or so worth of paintings by Renoir, Monet, etc. that those boxes were declared to contain were in fact delivered to his New York apartment.

He was later fired, purportedly for concealing that investigation from Tyco's board, though his former employer now claims that he concealed far more than that. Kozlowski's attempt to avoid about \$1 million in sales tax may have thus cascaded into the loss of his job, multiple criminal indictments, convictions and civil lawsuits, and the possible loss of a fortune once pegged at hundreds of millions of dollars. It's amazing what some of us will do to save a few bucks.

If saving money was really that important to Kozlowski, he should have seriously considered becoming a part-time dealer instead. Starting a business is not difficult for someone with resources. Kozlowski could have easily appointed one of his assistants to:

- ♦ Get a legal opinion,
- ♦ Register his new business as a sole proprietorship,
- ♦ Obtain a resale certificate which exempts him from paying sales tax on anything he truly buys for resale,
- ♦ File the quarterly sales tax reports,
- ♦ Keep up with market trends for similar pieces so that items can be re-priced when necessary, and
- ♦ Run ads offering for sale any paintings that had been purchased (sales/use tax-free) as inventory.

Maybe Kozlowski would prune his inventory from time to time, selling at auction the occasional piece he no longer

cared for. The others would be priced at full retail, though he would still have to show the taxing authorities that the inventory was turning over fast enough to demonstrate real business intent. Of course he would have to pay income tax on the profits, but any losses would be deductible from similar business income. And this method does not remove the legal obligation to pay tax when purchasing any items for personal use rather than resale.

Still, as long as his resale efforts were demonstrably sincere, Kozlowski could have arguably kept some of his paintings on display at his Manhattan apartment, where they would be seen by numerous qualified prospects (by invitation only), pending the eventual opening of the Madison Avenue gallery he intended to someday launch to keep himself busy after his celebrated and distinguished retirement from Tyco.

While admittedly whimsical, my suggestion is not entirely tongue-in-cheek. Almost every collector – whether collecting fine art or natural history – should consider becoming a dealer, and not just to save sales tax. For one thing, the line between being a dealer and being a collector is blurring: Practically anyone can run auctions on eBay these days, as millions do, or run ads in trade publications and on art and collectibles Web sites. Furthermore, most collectors should sell pieces, at least occasionally, for reasons totally unrelated to tax minimization. Obviously, you can buy more if you have money coming in from selling off material you don't want as much. Plus, it will help you make better collecting decisions if you think of your collecting as a business.

Just in case you don't have a crew of assistants (as Kozlowski once had) to do all the work for you, a phone call to a tax attorney should be your first step. Once you have legal advice and decide to go for it, a resale permit can be obtained by writing to your state's Department of Revenue. Many states even allow the application and/or reports to be filed online.

Having to fill out the forms yourself can be annoying, but a lot less annoying than a tax-fraud indictment.



Jim Halperin is co-chairman of Heritage Auction Galleries and a best-selling science-fiction novelist. Send e-mail to IntelligentCollector@HeritageMagazine.com.

Whistler's Proof

SLEUTHING UNCOVERS
EVIDENCE THAT PRINT FAR
MORE IMPORTANT THAN
ORIGINALLY BELIEVED

JAMES ABBOTT MCNEILL WHISTLER (1834-1903) is best known for *Arrangement in Gray and Black: Portrait of the Artist's Mother*, usually referred to as *Whistler's Mother*.

But the influential American-born, British-based painter was also a gifted printmaker. His etchings and lithographs included portraits of family and friends. He also produced images of the Faubourg Saint-Germain in Paris, dockworkers along the Thames, and Georgian churches in Soho and Bloomsbury in London.

A Whistler etching titled *Bridge, Amsterdam* was one in a set of 12 etchings he produced while in Holland with his wife Beatrice for two months in autumn of 1889. No drawings for any of these etchings survive. Since they show the motifs in reverse and are drawn with great immediacy, scholars suspect that Whistler drew them *alla prima*, directly on pre-prepared copper plates.

Last year, Dallas collector Jeffrey Weiss began talking with Heritage Auction Galleries' Senior Fine Art Associate Nancy Strauss Halbreich about his impression of *Bridge, Amsterdam*. "He had acquired the print from Colnaghi's in London in 1981, where it had been beautifully matted and framed, and had remained in the same housing ever since," says Dr. Marianne Berardi, a senior fine arts expert at Heritage Auction Galleries. The initial estimate was \$15,000 to \$25,000.

Some diligent sleuthing would uncover evidence that the print was far more important than originally believed.

In researching the print, Berardi visited the Ingalls Library at the Cleveland Museum of Art to determine the state of the impression and to search for any pertinent publication records. She concluded that the print in Dallas was an undescribed



James Abbott McNeill Whistler (1834-1903)
Bridge, Amsterdam, 1889
Etching
6.5 x 9.5 in.
Sold: December 2007
\$125,475



state or proof, preceding the first of three states of the print: It had little plate tone and had less work in the water in the central part of the composition than in the first state. Additionally, she turned up a Colnaghi catalog from 1976 which listed an early proof impression of *Bridge, Amsterdam* that seemed to match the work in Dallas quite closely. The Colnaghi catalog entry gave a provocative piece of potential provenance as well, stating that the proof print described in the catalog had once belonged to the prominent George Vanderbilt collection and bore the pencil inscription "Wunderlich" on the back.

"I had to find out whether the print in Dallas had that inscription," Berardi says. She telephoned an associate at the Heritage offices and asked that the print be removed from its frame. "The news was initially disappointing," Berardi says. The inscription wasn't there. The associate, however, noticed an illegible handwritten scribble, and Berardi requested a photo be taken of it and e-mailed to her. "When I opened the attachment, my heart literally skipped a beat. The scribble was Whistler's personal monogram, a little butterfly, and next to it in the artist's handwriting were the words '1st proof pulled.' Our print was the very first proof Whistler pulled from his plate, and it had never before been published or recorded."

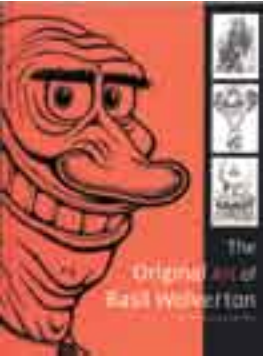
With the newly discovered information, the print went from being merely one of the most prized images in Whistler's Amsterdam set to a work of historical importance. It quickly became an acquisitions target of Whistler collectors, selling for \$125,475 in December 2007 – a world record for that image by Whistler.



Dr. Marianne Berardi

Twisted Cartoons

GLENN BRAY LOOKS AT THE HUMOROUSLY GROTESQUE ART OF BASIL WOLVERTON by David Tosh



The Original Art of Basil Wolverton
by Glenn Bray, Doug Harvey and Basil Wolverton
Last Gasp & Grand Central Press, \$35.

AS TELEVISION’S *UGLY BETTY* HAS reminded us, beauty can come in some unconventional packages. That’s a good thought to keep in mind while looking through *The Original Art of Basil Wolverton*, a 274-page collection of artwork from one of the most unconventional cartoonists of all time. Never before has such grotesque line art appeared so attractive and so innovative as in the work of this 20th century master. His intricate crosshatching technique and bizarrely twisted characterizations laid the groundwork for later artists such as Robert Crumb and S. Clay Wilson, making Wolverton (1909-1978) the true father of the Underground Comix movement.

The Oregon native made his mark across many generations. Depending on your age, he’s best remembered for (a) his winning contribution to Al Capp’s “Lena the Hyena” contest, which ran in *Li'l Abner* strips in the late 1940s, (b) the shocking *Life* magazine parody cover from *Mad* #11 in 1954, (c) the wonderfully monstrous creatures depicted in a series of bubblegum cards produced by Topps in the mid-1960s, or (d) his 1970s covers for DC’s late *Plop!* comic book.

Going back further to the Golden Age of comic books in the early 1940s, Wolverton was responsible for some of the wildest science-fiction comic stories of the era, starring such sturdy heroes as Rockman and Spacehawk. When comics steered away from superhero tales and not-for-the-faint-at-heart horror stories were all the rage, Wolverton was there, too. His floating eyeball creatures can still give readers nightmares.

All these aspects are examined in fine-line detail in this book. Page after page of incredible illustrations – all part of super-collector Glen Bray’s fantastic horde of finished art, pencil roughs, scripts, rejected newspaper strips and more – are collected in this handsome hardcover. The inclusion of Wolverton’s pencil roughs printed side-by-side with a finished “Powerhouse Pepper” story adds a nice “behind-the-scenes” touch.

Production values are first-rate. Pages are well-designed and informative. This might not be the best place to start for casual fans, but for those with a serious interest in Wolverton’s art, this book is essential.

David Tosh has written for The Comics Journal.



ON THE CIVIL WAR TRAILS

Civil War Sites: The Official Guide to the Civil War Discovery Trail
(2nd edition, paperback) by Civil War Preservation Trust, Globe Pequot, \$17.95

THE LATEST EDITION OF *Civil War Sites* from the Washington, D.C.-based Civil War Preservation Trust showcases more than 600 battlefields, antebellum mansions, state parks, cemeteries, memorials, museums, and other Civil War-related destinations that are part of the Civil War Discovery Trail. For Civil War buffs and families planning a trip to explore the nation’s past, this updated, easy-to-use guide shows readers where heroes were born and history was made.



IN THE NEXT ISSUE OF HERITAGE MAGAZINE for the Intelligent Collector

HIGHLIGHTS



Enchanted by the magic of Hollywood

PREVIEWS



Distinct faces of America’s Civil War



Stan Lee, Jack Kirby storm summer’s vintage comics auction

Events Calendar

COINS, COMICS, SPORTS, AMERICANA, ENTERTAINMENT, ART, ANTIQUES

MARCH 28-30
Chicago Paper Money Expo
Crowne Plaza Chicago-O’Hare
5440 N. River Rd.
Rosemont, IL
414-421-3484

MARCH 28-30
Chicago Sun-Times Sports Collectibles Show
Donald E. Stephens
Convention Center
5555 N. River Rd.
Rosemont, IL
630-627-1975
www.sportsnewsshow.com

APRIL 11-13
Michigan State Numismatic Society’s Spring Coin Show & Convention
Hyatt Regency Hotel
1 Fairlane Drive
Dearborn, MI
734-453-0504
www.michigancoinclub.org

APRIL 12-15
Philadelphia Antiques Show
The Navy Yard
5100 S. Broad St.
Philadelphia, PA
610-902-2109
www.philaantiques.com

APRIL 11-13
Albuquerque Coin Club Spring Show
MCM Elegante Hotel
2020 Menaul Blvd. NE
Albuquerque, NM
505-217-2053
www.albuquerquecoinclub.org

APRIL 16-19
Central States Numismatic Society Convention
Donald E. Stephens
Convention Center
5555 N. River Road
Rosemont, IL
www.centralstates.info

APRIL 17-20
Premier Collectible Conference & Exhibition
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Convention Center
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Rosemont, IL
www.pcce2008.com

APRIL 18-20
Georgia Numismatic Association Coin Show
Northwest Georgia Trade & Convention Center
2211 Dug Gap Battle Road
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423-842-5527
www.gamoney.org

APRIL 18-20
New York Comic Con
Jacob K. Javits Convention Center
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888-605-6059
www.nycomiccon.com

MAY 2-4
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www.sportcardexpo.com

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MAY 15-17
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Ukrainian Cultural Center
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Somerset, NJ
www.gsna.org

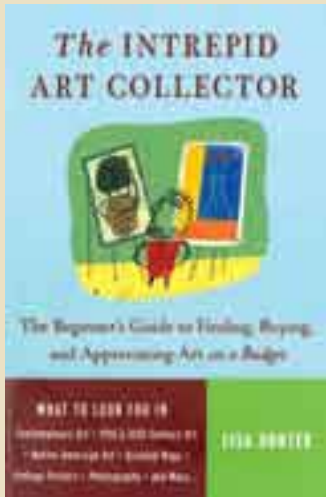
MAY 16-18
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FOCUS ON...

Jill Burgum

Director of Jewelry & Timepieces
Heritage Auction Galleries

BURGUM IS A GRADUATE OF THE UNIVERSITY OF HAWAII AT MANOA, RECEIVING HER B.A. IN ART HISTORY. SHE RECEIVED DEGREES IN BENCH JEWELRY MANUFACTURING FROM BOWMAN TECH AND STEWART'S INTERNATIONAL, AND HAS DEGREES IN GRADUATE GEMOLOGY AND JEWELRY DESIGN FROM THE GEMOLOGICAL INSTITUTE OF AMERICA. SHE PREVIOUSLY WORKED AT BUTTERFIELD & BUTTERFIELD, HAS BEEN A GUEST LECTURER AT THE LOS ANGELES NATURAL HISTORY MUSEUM AND THE GEM & MINERAL COUNCIL, AND HAS APPEARED AS A SPECIALIST ON HGTV AND CNN.

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Peter Mayhew

Interview & Illustration by Mark Walters

When you were a kid, what were you passionate about?

Eating, trains and cars.

What hobbies did you have? Did you collect anything?

Honestly, those kind of things were rare in post-war England, but dad was a motorcycle copper, so that's where my love of cars and motorcycles was born. To add to that, my first vehicle was a motorcycle, which I rode and worked on for years until I could afford a vehicle big enough for me to fit in. Necessity.

The day you got the role of Chewbacca in Star Wars, did you have any idea then that he would become such an iconic character?

Only huge, I suppose, but not iconic. I saw a storyboard the day I got the part and I already knew that Chewie would be 8 foot tall. I knew I couldn't be Vader because he was only listed on the board at 6 feet 7 inches. I probably didn't even know the word "iconic" at the time, but I certainly do now.

These days, the Star Wars franchise has become internationally beloved. What makes people so passionate about the films?

The stories truly do cross all of our cultural boundaries and, yeah, Chewie speaks everyone's language, doesn't he? Everybody knows what he's saying. There's also an adrenalin rush associated with walking in in the middle of a story and getting swept away immediately into an epic battle of good and evil in space.

You have a personal collection of Star Wars memorabilia. This may be hard to nail down, but what's the most special item you own?

I suppose that would have to be my original *Star Wars* script, complete with well-worn coffee stains. ... Also, I have a thank you letter from Jim Henson after I did *The Muppet Show* for him.

It's another one of my favorites. I have a room just for Chewbacca memorabilia because after many years of receiving gifts from fans, I decided that the cool hand-made stuff needed a place of honor to be displayed. I want the fans to know that the gifts have an honored place.



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As proud sponsors of **Legendary Coins & Currency** at the Smithsonian Institution, NGC and NCS would like to individually recognize many of the rare legends from our nation's collection.



This pictured coin, from the National Numismatic Collection, was the personal coin of President Theodore Roosevelt.

THIS MONTH'S FEATURE

1907 Ultra-High Relief Saint-Gaudens Double Eagle

U.S. President Theodore Roosevelt's ardent pursuit of excellence encompassed the nation's coinage. He personally selected Augustus Saint-Gaudens, the most famous American sculptor at the turn of the 20th century, to create a series of U.S. coin designs based on the high-relief coinage of Ancient Greece.

The first coin redesigned was the Double Eagle, or \$20 gold piece. Prior to the start of regular production in 1907, the Mint made about two dozen breathtaking proof specimens with "ultra-high" relief, acting under direct orders from President Roosevelt. The edges are roughly twice as thick as those on the standard specimens eventually produced for circulation, and the fields are deeply concave, connecting directly with the edges without a border.

The coins possess astonishing detail — the consequence of receiving nine blows apiece from the dies at a pressure of 172 tons. The late Walter Breen, a renowned numismatic scholar, observed that, "only these faithfully represent Saint-Gaudens' conception, cherished as the stunning climax of American coin design."

Learn more today about these treasures online in the Legendary Coins Gallery at www.NGCcoin.com/legends



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