



D.B. COOPER
*Ransom bills unique
pieces of history*



EDWARD S. CURTIS
*Legendary photographer
captured American West*

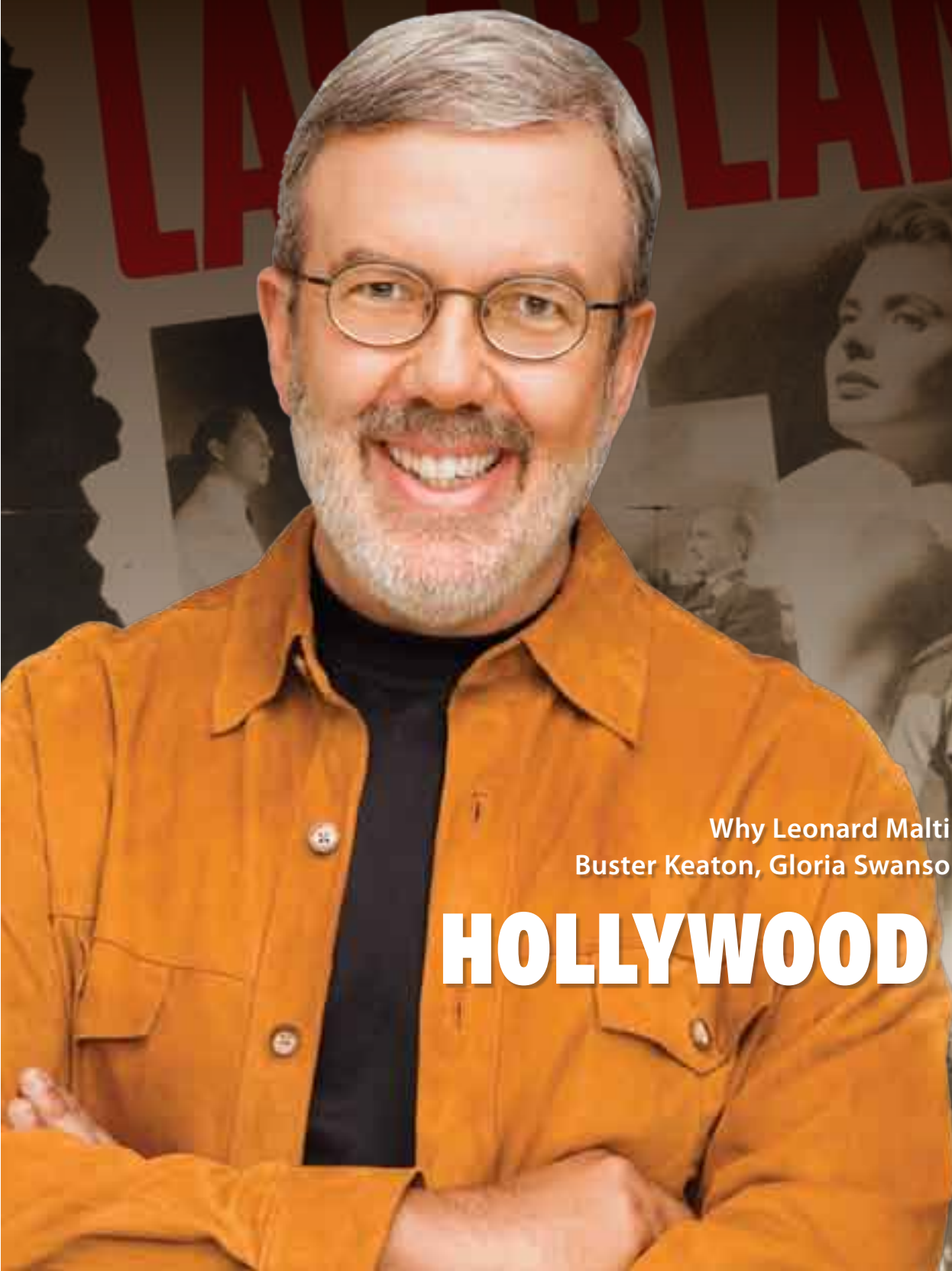


MIKHAIL KLODT
*Master of Russian
Realist movement*

HERITAGE

MAGAZINE FOR THE INTELLIGENT COLLECTOR

Summer 2008 No. 4 \$9.95



Why Leonard Maltin can't get enough of
Buster Keaton, Gloria Swanson and Charlie Chaplin

HOLLYWOOD MAGIC

Yips for a "Yip" Major E. Nati stings in Cavalcade. It's out in the exciting class Humphrey Bogart.



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Medal Presented to Abner Doubleday for Action at Fort Sumter, April 12, 1861
Estimate: \$10,000-\$12,000
Civil War Grand Format
Auction #6002 (page 32)



Gen. Abner Doubleday

HIGHLIGHTS

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After nearly three decades, Brian Ingram is finally sharing his pieces of outlaw history.

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Nikolai Timkov
Rostov in Winter, 1970-74
Oil on canvas
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Estimate: \$200,000 – \$300,000
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D.B. Cooper 1971 Ransom Money, Serial #C13871652A, Series 1963A \$20 Federal Reserve Note, Found by Brian Ingram
Estimate: \$1,500+
Political & General Americana Memorabilia
Grand Format Auction #685 (page 19)



Confederate Enlisted Man's Shell Jacket
Captured at Cumberland Gap
Estimate: \$55,000-\$65,000
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JOHN PETTY, director of special projects-movie posters at Heritage, collects comics, comic art, movie posters, lobby cards, first edition books and antique pocket watches. An Overstreet advisor, he is a contributor to *The Comics Buyers Guide*, *Classic Images*, and *Big Reel Magazine*. An excerpt from his upcoming book *Capes, Crooks, and Cliffhangers: A History of Serials through Vintage Movie Posters* appears on page 52.



GREY SMITH's interest in classic movies led him to the University of Texas at Austin, where he studied film. He went on to work on more than 35 feature films with celebrated directors such as Oliver Stone, David Mamet and Norman Jewison. He currently is director of vintage movie poster auctions at Heritage Auction Galleries and is co-author of *Capes, Crooks, and Cliffhangers*.



GLEN HANSON is an internationally acclaimed designer and illustrator who has done work for MTV, Disney TV and a variety of publications, including *Entertainment Weekly*, *Variety* and *The New York Times*. He's completed ads for Sunsilk Shampoo, and did the poster for the off-Broadway hit *Altar Boyz*. His illustration of Carol Channing appears on page 76.

HERITAGE

MAGAZINE FOR THE INTELLIGENT COLLECTOR

JIM HALPERIN, STEVE IVY
FOUNDERS
GREG ROHAN
PRESIDENT

EDITORIAL DIRECTOR
Hector D. Cantu

CONTRIBUTORS
Max Donner, Monica Half, Glen Hanson,
Bob Korver, John Petty, Grey Smith,
Andrea Voss, Matthew S. Wilcox

ART DIRECTOR
Michael Puttonen

GRAPHIC DESIGN & PRODUCTION
Carlos Cardoza, Marsha Taylor,
Carl Watson

PHOTOGRAPHY

MANAGER
Sarah Miller

COINS
Jody Garver, Joel Gonzalez, Colleen
McInerney, Deign Rook, Jason Young

JEWELRY
Darnell McCown

GENERAL
Daniel Driensky, James Elliott, Donald
Fuller, Kevin Gaddis, Brittany Kaluhikaua,
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AD SALES
Gretchen Allen

EDITORIAL & PRODUCTION OFFICES
3500 Maple Ave., 17th Floor
Dallas, TX 75219-3941
214-409-1359
1-800-872-6467
Fax: 214-443-8425
E-mail: info@HeritageMagazine.com

SUBSCRIPTIONS

For customer service in the U.S. and
Canada call toll-free 1-800-872-6467.

www.HeritageMagazine.com

Heritage Magazine for the Intelligent Collector, Vol. 1, Issue 4, is published quarterly by Heritage Auction Galleries Inc., 3500 Maple Avenue, 17th Floor, Dallas, TX 75219-3941. ISSN 1941-1790. Subscriptions (4 issues) are available for \$39.80. Please add \$12 for Canadian and \$24 for foreign postage. Send subscription orders to Heritage Magazine, 3500 Maple Ave., 17th Floor, Dallas, TX 75219-3941. If you have questions about your subscription, please call 1-800-872-6467. Back issues are available for \$15 each. Call 1-800-872-6467 to order. Postage paid at Dallas, TX, and additional mailing offices. POSTMASTER: Send address changes to: Heritage Magazine, 3500 Maple Ave., 17th Floor, Dallas, TX 75219-3941. Copyright ©2008 by Heritage Auction Galleries Inc. All photographs by Heritage unless otherwise noted. All rights reserved. Reproduction in whole or part is prohibited without written permission. Printed in the U.S.A.

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COINS

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

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

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

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

CURRENCY

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

ENTERTAINMENT/MUSIC

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

CATALOGS



For a free illustrated Heritage auction catalog, call 1-800-872-6467, ext. 150 (mention code HM14814), or register online at www.HA.com/HM14814.

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.

FINE & DECORATIVE ARTS

JUNE 4, 2008
Russian Fine Art Signature Auction #5008
Dallas, TX
Viewing dates: May 30-June 4, 2008
HA.com/Art

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

HISTORICAL

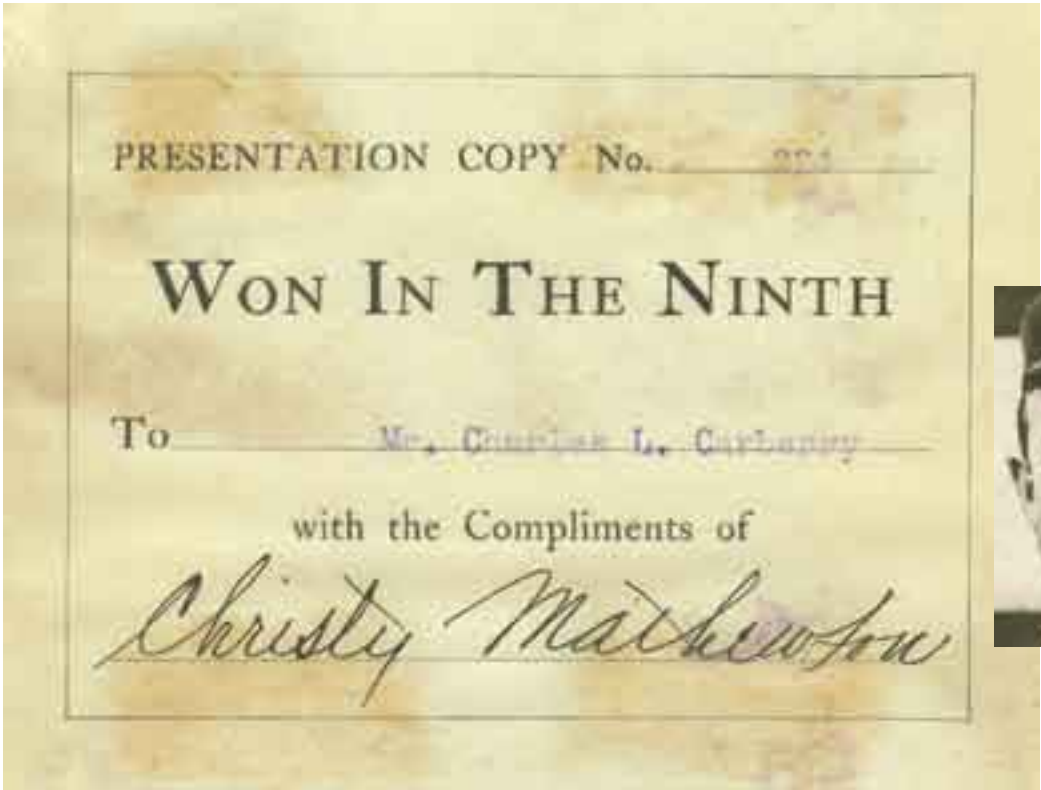
JUNE 3-4, 2008
Rare Books and Manuscripts Grand Format Auction #683
Dallas, TX
Viewing dates: June 2-4, 2008
HA.com/Historical

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
Political & General Americana Memorabilia Grand Format Auction #685
Dallas, TX
Viewing dates: June 12-14, 2008
HA.com/Historical

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

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



Book Plate Signed by Baseball Hall of Famer Christy Mathewson, from the book *Won in the Ninth*, 1910
Estimate: \$10,000-\$15,000
Sports Signature Auction #710



Christy Mathewson

SPORTS

OCT. 11, 2008
Sports Signature Auction #710
Dallas, TX
Viewing dates: Oct. 8-11, 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

AUG. 6-8, 2008
Vintage Comics & Comic Art Signature Auction #829
Dallas, TX
Viewing dates: Aug. 5-8, 2008
HA.com/Comics

ILLUSTRATION ART

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

NATURAL HISTORY

JUNE 8, 2008
Natural History Signature Auction #5009
Dallas, TX
Viewing dates: June 5-8, 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

AUG. 5, 2008
Early Political Campaign Items Grand Format Auction #6009
Dallas, TX
Viewing dates: Aug. 4-5, 2008
HA.com/Historical

SEPT. 23, 2008
Air & Space Exploration Grand Format Auction #6007
Dallas, TX
Viewing dates: Sept. 22-23, 2008
HA.com/Historical



Dr. Buzz Aldrin



Air Force Patch Space Flown with Dr. Buzz Aldrin on Apollo 11 Flight to the Moon
Estimate: \$7,500-\$10,000
From the Dr. Buzz Aldrin Collection
Air & Space Exploration Grand Format Auction #6007

HERITAGE INTERNET AUCTIONS

These auctions at HA.com:

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

Remember When...

1964

A year after the assassination of President John F. Kennedy, Lyndon B. Johnson took office after one of the most lopsided presidential elections in U.S. history. That year, plans to build the World Trade Center towers were announced in New York and the first Mustang rolled off the assembly line at Ford Motor Company.

In sports, the Toronto Maple Leafs defeated the Detroit Red Wings to win the Stanley Cup, and UCLA beat Duke in the NCAA basketball championship game. In entertainment, the musical *Hello, Dolly!* opened in New York City, the James Bond thriller *Goldfinger* opened in movie theaters, and the Beatles released *Meet the Beatles*.

ILLUSTRATIONS: FRAZETTA'S FANTASIES

After drawing comics in the 1950s, most notably helping Al Capp with the strip *Li'l Abner*, Frank Frazetta (b. 1928) entered his painting and illustration stage, working on various science-fiction and fantasy paperback covers. His interpretation of Robert E. Howard's Conan in the mid-1960s would redefine the sword-and-sorcery genre and propel Frazetta to illustration stardom. A watercolor painting completed for the 1964 publication of *The Secret People* by John Wyndham (writing as John Beynon Harris) sold for \$48,300 in October 2002.



TOYS: JOE UNLEASHED

Following the success of Barbie at Mattel, executives at rival toy company Hasbro began working on a military-themed doll for boys. Hitting stores in early 1964, G.I. Joe is considered the first "action figure." A handcrafted, 12-inch prototype created by Hasbro for internal visualization and presentations to potential buyers sold for \$200,000 in July 2003.



COINS: KENNEDY'S 'ACCENTED HAIR'

Early issues of the first President Kennedy (1917-1963) half-dollar showed a tuft of wavy hair below Kennedy's part. It was rumored that Jacqueline Kennedy (1929-1994) disliked the strong detail and subsequent strikes were altered. A 1964 50-cent Accented Hair graded PR68 Deep Cameo by PCGS sold for \$12,650 in January 2008. The same coin had sold for \$4,600 less than two years earlier.



POP MUSIC: PROMOTING THE BEATLES

In April 1964, the Beatles held 12 positions on the Billboard Hot 100 singles chart, including the top five songs. A promotional poster (42.75 x 58 in.) for *The Beatles' Second Album*, sent out by Capitol Records for in-store display, touted the group's "electrifying big-beat performances" of hits such as *She Loves You* and *Roll Over Beethoven*. The poster, only the fifth-known copy, sold for \$20,315 in October 2007.

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Photo by Bob Freeman

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Couse Portrait

EANGER IRVING COUSE'S PAINTING OF HIS NEW WIFE

By the time he was 20, Eanger Irving Couse (1866-1936) was well on his way to prominence. The native of Saginaw, Mich., had studied at the Art Institute of Chicago and at the National Academy of Design in New York City. By 1886, he was in Paris at the prestigious Académie Julian studying under Bouguereau.

The following year, Couse met Virginia Walker, a ranch girl from Washington state who had gone to Paris to study illustration. A romance developed and they were married there in 1889. Soon afterward, Couse completed the present *Portrait of Virginia Couse*.

"SHE HAD WONDERFUL COLORING, PARTICULARLY THE LIGHT RED HAIR, AND MANY OF THEIR ARTIST FRIENDS ADMIRERD IT."

"My best guess is that this was painted at Cernay-la-Ville, an art colony southwest of Paris where my grandparents spent the first summer after their marriage," says Virginia Couse Leavitt. "My grandfather used my grandmother as a model a lot in the early days. She had wonderful coloring, particularly the light red hair, and many of their artist friends admired it."

While in Paris, Couse also met Joseph Henry Sharp, who enticed him with stories about the beauty of New Mexico. Couse visited Taos in 1902 and visited every summer until he made it his permanent residence in 1927. He



Eanger Irving Couse

helped establish the Taos Art Colony and would serve as the first president of the Taos Society of Artists. He devoted himself to depicting the life and habits of American Indians.

"Couse received his foundation in academic training while in Paris, a style that he would not abandon throughout his oeuvre," says Courtney Case, director of 20th century painting and sculpture at Heritage. "Couse paid extensive attention to the details of his subjects and it was these realistic portrayals that were highly influential in changing the public's perception of the American West."

His images were featured in advertisements for the Santa Fe Railway from 1914 to 1938. Today, Couse's paintings are highly collected and are represented in numerous museums, including the Detroit Institute of Art, the Metropolitan Museum of Art and the National Gallery of the Smithsonian Institution. In 2001, the Couse Foundation (www.cousefoundation.org) was established to preserve his studio and help promote research and training in the fields of Southwest art history.

Eanger Irving Couse (1866-1936)
Portrait of Virginia Couse, circa 1890
Oil on canvas
31.25 x 25.5 in.





Lombard Poster



Love Before Breakfast
Universal, 1936
One Sheet (27 x 41 in.)
Sold: March 2008
\$47,800

ONE SHEET FROM FILM BY LEGENDARY ACTRESS CAROLE LOMBARD

By 1937, Carole Lombard was at the top of her game. With comedies such as *Twentieth Century* (1934), *My Man Godfrey* (1936), and *Nothing Sacred* (1937), she was a leading lady of the screwball comedy genre.

Love Before Breakfast, in which Lombard is punched by a romantic interest, was not among her most memorable performances, but it features some of the most alluring images of Lombard ever captured on film. In March 2008, the movie's poster realized \$47,800, one of the highest prices paid for a piece of Lombard memorabilia. A movie fan purchased the poster in 1994 for \$4,600.

The Lombard image is prominently featured in the 1936 photograph *Houses and Billboards in Atlanta* by renowned photographer Walker Evans (1903-1975).

"This stone litho one sheet is exceptionally rare and offers one of the best-known images of this be-

LOVE BEFORE BREAKFAST FEATURES SOME OF THE MOST ALLURING IMAGES OF LOMBARD EVER CAPTURED ON FILM.

loved star ever released," says Grey Smith, director of vintage movie poster auctions at Heritage.

Lombard died in 1942 in a plane crash near Las Vegas while returning from a war bond rally in her native Indiana.



"TO MY AMAZEMENT,
AMON OFFERED ME THE
OPPORTUNITY TO OWN
SUCH A RARITY."

Today, only five examples of the note are listed in the Kelly and Gengerke censuses, along with a unique 1875 example which is in the ANA museum. Of those five Original Series notes, one is graded as "good" and has not been available since a 1998 auction. A second is graded "very good" in Kelly and "very fine" in Gengerke, but has not been seen since a 1965 auction. A third was last offered in 1975 and has not appeared since, while the fourth was a laminated specimen from the King Farouk holdings that was destroyed in an unfortunate laboratory accident.

In April – 35 years after that tabletop deal – Flynn's "very fine" note was offered by Heritage Auction Galleries at the Central States Numismatic Society convention, realizing \$373,750.

Gold Bank Note

**1870 RARITY ONCE OWNED
BY AMON CARTER JR.**

Sometimes, treasures are available for the asking.

In 1973, Tom Flynn approached the table of legendary collector Amon Carter Jr. at the American Numismatic Association show. Flynn, a noted collector himself, wanted to look at Carter's display of treasures, taking particular interest in a \$50 National Gold Bank Note.

"To my amazement, Amon offered me the opportunity to own such a rarity and quoted me a price," Flynn recalls.

Flynn asked for a few minutes to think over the deal and to consult some currency veterans. It didn't take long for him to realize it was a once-in-a-lifetime opportunity. He hurried back and completed the transaction with Carter.



1870 San Francisco \$50 National Gold Bank Note, Fr. 1160
Sold: April 2008
\$373,750



Action Comics #7
DC, 1938
CGC VF 8.0
off-white to white pages
Sold: February 2008
\$143,400

After *Action Comics* #7 was published in 1938, the editors at DC knew something in their new publication was getting the attention of comic book fans.

At the time, *Action Comics* was an anthology series with various characters (such as Zatara the Magician and Scoop Scanlon) sharing its 64 pages. After appearing on the cover of *Action Comics* #1, Jerry Siegel and Joe Shuster's Superman appeared only on inside pages between issues 2 and 6. His second cover appearance came with issue 7.

"According to comic book lore, DC manage-

ment was puzzled at the unexpectedly strong sales of *Action*," says Barry Sandoval, Heritage's director of operations, comics division. "After they talked to news dealers, they discovered kids weren't asking for *Action*

Comics, they were asking for 'the comic with Superman'."

Superman next appeared on the cover of issue 10, assuming the permanent cover

spot with issue 19. A copy of Superman's second cover appearance, the finest copy certified by Certified Guaranty Company, was sold by Heritage for \$143,400 in February 2008.

"KIDS WEREN'T ASKING FOR *ACTION COMICS*, THEY WERE ASKING FOR 'THE COMIC WITH SUPERMAN'."

Action Comics No. 7

SUPERMAN'S SECOND APPEARANCE
ON A COMIC BOOK COVER



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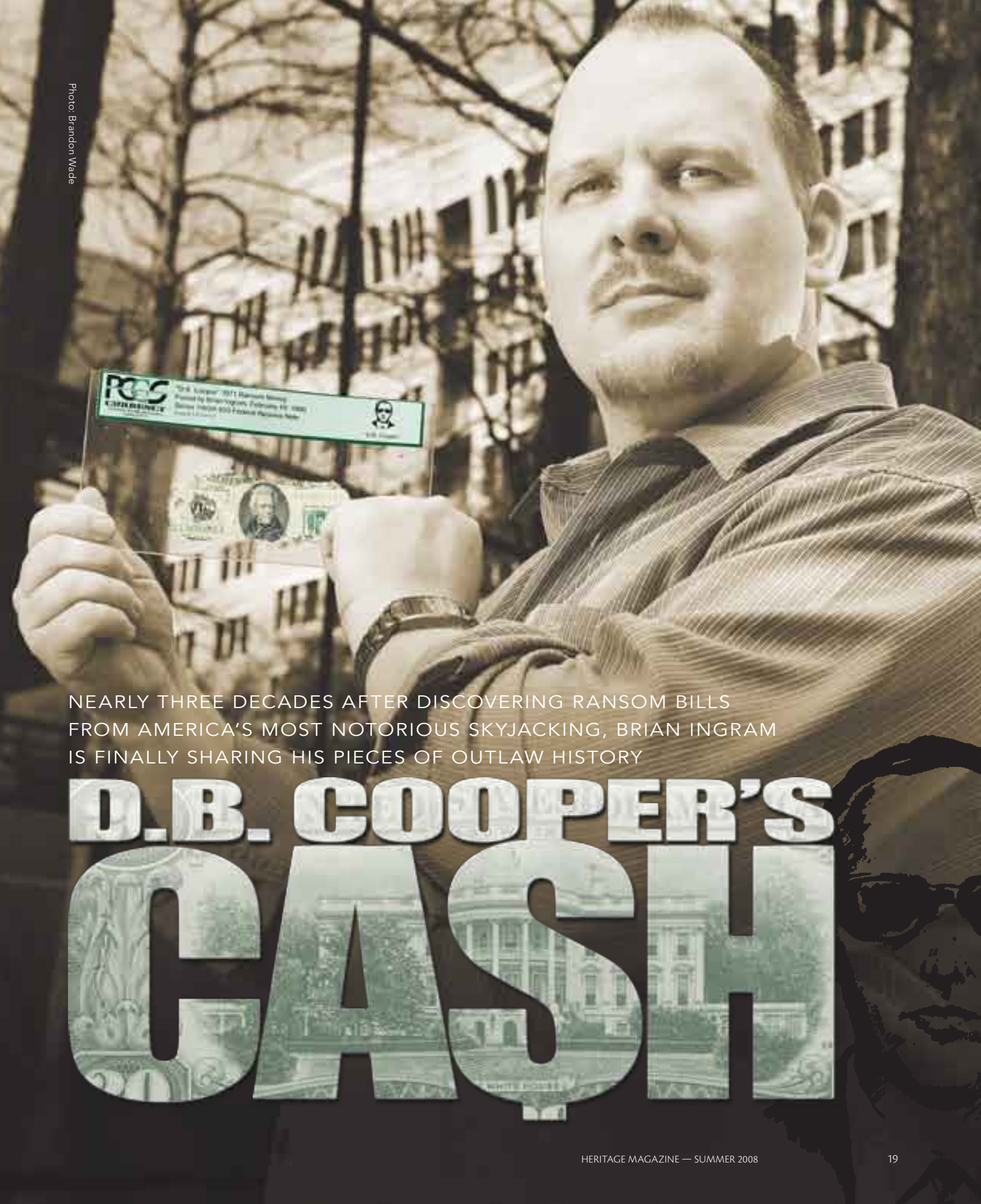
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Photo: Brandon Wade



NEARLY THREE DECADES AFTER DISCOVERING RANSOM BILLS
FROM AMERICA'S MOST NOTORIOUS SKYJACKING, BRIAN INGRAM
IS FINALLY SHARING HIS PIECES OF OUTLAW HISTORY

D.B. COOPER'S CASH

"D. B. Cooper" 1971 Ransom Money. Serial #C13871652A. Series 1963A \$20 Federal Reserve Note From the collection of Brian Ingram



By Hector Cantu

IT SHOULD HAVE BEEN AN ORDINARY PICNIC. Instead, the Ingram family found bundles of cash that would be the only ransom money ever recovered from the 1971 skyjacking by the infamous bandit known as D.B. Cooper.

Brian Ingram, his parents and an uncle were at the Columbia River in February 1980. The family had moved to Vancouver, Wash., from California 11 months earlier and had found a secluded spot along the river where they liked to spend time.

It was a great place for a self-de-

scribed "normal kid" who liked ball cards, sports and skateboarding. "Nobody was ever there," says Ingram, who was 8 years old at the time. "There

"WHAT YOU HAVE HERE IS RANSOM MONEY FROM THE 1971 HIJACKING," THE AGENT TOLD BRIAN'S FATHER.

was a sandy beach. We had a German shepherd and he loved the Frisbee."

The visit that day began like all the others. Picking a spot by the river, set-

ting out the food and drinks, enjoying the outdoors. "The only thing out of the ordinary was we usually did not make a campfire," recalls Ingram, now 37.

"It started getting chilly and that was the reasoning for the fire. I was like, 'Let's roast our hot dogs.' My parents thought maybe it wasn't a bad idea. We could sit around the campfire. So my dad said, 'If you can find the firewood, we'll do it.'

Maybe he was thinking I wouldn't find any firewood, but I rounded some up and came back."

Ingram and his father picked a spot about 35 feet from the water's edge.

Then Brian's Cub Scout skills came into play. "My dad was ready to put the wood down and I said, 'Hold on, the sand's a little ripply.' I took my arm and rubbed it across the sand. In an 8-year-old's mind, I'm thinking, 'Hey, we need a flat surface to build this fire.' "

As Ingram leveled the sand, he felt something.

"At first, I couldn't tell what it was," he says. "Maybe a piece of wood? We had no idea."

A LEGEND IS BORN

Eight years earlier, a man flying under the name of "Dan Cooper" committed one of the most infamous crimes in American history when he hijacked a Northwest Orient Airlines flight and dis-

appeared with a \$200,000 ransom. It is the world's only unsolved airplane hijacking case.



Police sketch of D.B. Cooper

It was Nov. 24, 1971, when a man wearing a dark raincoat, a dark suit with a skinny tie, and carrying a briefcase purchased a ticket for a 30-minute flight from Portland, Ore., to Seattle. After the plane was in the air, he handed a note to a flight attendant. "I have a bomb in my briefcase," it read. "You are being hijacked."

What followed was a remarkable series of events that created a criminal legend to some, a folk hero to others.

The note demanded that \$200,000 in \$20 bills be delivered to the plane when it landed at the Seattle-Tacoma airport. When the demand was met, the hijacker released the passengers and ordered the plane back into the air. He told the crew that the plane should fly



Brian Ingram's scrapbook includes newspaper clips, magazine stories, photos and books about the 1971 D.B. Cooper hijacking and Ingram's role in finding part of the ransom money in 1980.

under 10,000 feet, with its wing flaps in a position that would keep the plane's speed under 200 knots.

Then, somewhere over the Pacific Northwest, possibly over Woodland, Wash. — about 20 miles from where the Ingram family would picnic nine years later — the 727's rear airstair was opened and, using parachutes that had been

"WHERE'S THE REST OF THE MONEY?" REPORTERS ASKED BRIAN.

delivered as part of the deal, the hijacker jumped into the night air, never to be seen again.

The FBI has never stopped looking for the man who came to be known as

"D.B. Cooper."

"They might as well be looking for Sasquatch," *New York* magazine said in an October 2007 story about the notorious sky-jacker. For sure, Cooper is an American folk icon, inspiring books, poems, rock songs, television shows and even a 1981 movie, *The Pursuit of D.B. Cooper*, starring Treat Williams and Robert Duvall.



In this 1980 news photo, Dwayne Ingram (left) and wife Patricia talk to FBI agents in Portland, Ore., after Brian found D.B. Cooper ransom money while on a picnic on the north shore of the Columbia River. The bills can be seen on the table.

EVENT

Political & General Americana Memorabilia Grand Format Auction #685 is scheduled for June 13-14, 2008. For information, contact Marsha Dixey at 214-409-1455 or MarshaD@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM14814, or register online at www.HA.com/HM14814.



Brian Ingram watches as PCGS Currency Vice President Laura A. Kessler examines his "D.B. Cooper" note fragments.

TIME TO SHARE

Pulling three bundles of cash from the banks of the Columbia River forever linked Brian Ingram to D.B. Cooper.

Even now, Ingram recalls how the bills were stuck together. Some pieces were larger than others. Others had darkened in color. "They still had rubber bands on them," Ingram says. "I remember picking them up and the rubber band didn't really break, but it kind of turned to powder. You could tell they hadn't been touched. They had been in that position for some time. My uncle was like, 'This is no good. It's trash. Burn it.' But that

didn't happen."

Ingram says his father, Dwayne Ingram, knew of D.B. Cooper, but "still didn't put it together. We put the money in a plastic bag that the hot dog buns were in, set it to the side and went on with our picnic."

The following business day,

"MY UNCLE WAS LIKE, 'THIS IS NO GOOD. IT'S TRASH. BURN IT.'"

Ingram's parents called the police. They eventually spoke to an FBI agent, who asked the elder Ingram to read some of the serial numbers on the bills.

The agent listened intently, then asked: "You think you can come down here to our office and let us see them?"

Brian's father agreed.

"What you have here is ransom money from the 1971 hijacking," the agent told Brian's father after matching more bills against a list of FBI serial numbers.

That same day, when Brian Ingram got home from school, his front yard was covered with reporters. The next

morning, reporters were still there, ready to walk the young boy to school.

"Where's the rest of the money?" reporters asked Brian.

[continued page 72]

MINI MOVIE POSTERS

SMALLEST OF MOVIE WINDOW CARDS PRODUCED FOR ONLY 15 YEARS

Produced in limited quantities for some of Hollywood's greatest films, midget window cards – measuring about 8 by 14 inches – rarely come to market.

"Midget window cards, or as they are sometimes called 'mini window cards,' were distributed for a relatively brief period, from about 1932 to 1947," says Grey Smith, director of vintage movie poster auctions for Heritage Auction Galleries.

Printed in far smaller quantities than most other promotional materials, "midgets" were often placed inside glass counters of smaller retail outlets, like candy and cigar stores. "These were often near-exact reproductions of the larger one sheets," Smith says. "They're excellent examples of vintage movie poster art."

Among the items being offered at Heritage's Vintage Movie Posters Signature Auction are the minis for *Ex-Lady*, the 1933 movie starring Bette Davis, and *Flying Down to Rio*, starring Dolores del Rio.

EVENT

Vintage Movie Posters Signature Auction #694 is scheduled for July 11-12, 2008. For information, contact Grey Smith at 214-409-1367 or Grey@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM14814, or register online at www.HA.com/HM14814.



Flying Down to Rio
RKO, 1933
Mini window card (8 x 14 in.)
Estimate: \$8,000-\$12,000

Extremely Rare Tyrannosaurid Skull
Tyrannosaurus bataar
 Cretaceous, Maastrichtian stage
 Nemegt Formation, Central Asia
 Estimate: \$175,000-\$225,000



Tyrannosaurus bataar was among the largest tyrannosaurids, growing to about 40 feet in length.

©The Natural History Museum, London

TYRANNOSAURID AMONG THE LAST SURVIVING DINOSAURS

T. BATAAR SKULL

When it roamed Central Asia 65 million years ago, the *Tyrannosaurus bataar* – like its North American cousin the *Tyrannosaurus rex* – was an apex predator, at the top of the food chain.

“Like the *T. rex*, it was the king of the dinosaurs,” says David Herskowitz, director of Heritage’s natural history department. “They had mouths full of fearsomely curved teeth capable of slicing through meat, bone and muscle.”

A rare *Tyrannosaurus bataar* skull, measuring 31 x 14 x 21 inches and armed with a battery of over 50 teeth, is being offered at Heritage’s June Natural History Signature Auction. “This scientifically accurate example is over 55 percent complete and took over a year to prepare and restore, enabling us to view it in its original form,” Herskowitz says.

Another highlight of the auction is the skull of a *Machairodus*, the largest-

known Saber-Toothed cat that roamed Europe, Asia, Africa and North America 20 million to 5 million years ago. The specimen offered – with 4.5-inch sabers – was found by miners who make their living digging up fossil bones and teeth for traditional Chinese medicines.

Also offered is a Dire Wolf skull, pulled from the Rancho La Brea Formation in Kern County, Calif. “During the last Ice Age,” Herskowitz says, “tar seeps occurred in several locations in southern California, not just at the world-famous La Brea Tar Pits in Los Angeles.”

This particular specimen comes from the estate of world-famous fossil

collector George Lee of Costa Mesa, Calif. Lee, a prolific field collector, personally collected the specimen in the early 1970s. Today, there is virtually no legal way to collect in the tar seeps, so tar-pit specimens such as this are almost irreplaceable. “Dire Wolf fossils are highly prized by collectors, first because they are from a large carnivore and, second, because there are almost none in private hands,” Herskowitz says.

[continued on next page]

Uncommon Coins

ED PRICE OFFERING ONLY COMPLETE SETS OF DRAPED BUST DIMITES AND QUARTER EAGLES THAT SHARE DIES



Many early quarter eagles and draped bust dimes, such as 1804 \$2.50 BD-2 (top) and 1804 10C JR-2, share common reverse dies.

Ed Price purchased several dimes when the Allen F. Lovejoy collection of draped bust dimes was auctioned in 1990, including a unique 1802 JR-1 dime (still the only known example).

Owning this unique variety meant that only Price could assemble a complete variety collection of these early dimes from 1796-1807. When he became aware that several of these dimes shared their reverse die with similarly sized \$2.50 gold pieces, he began to collect those as well. Previously, only legendary collector Harry Bass Jr. had assembled a complete variety collection of early quarter eagles (1796-1807), on display at the American Numismatic Association museum in Colorado Springs.

TODAY, HIS COLLECTION HAS BEEN VALUED AT MORE THAN \$4 MILLION.

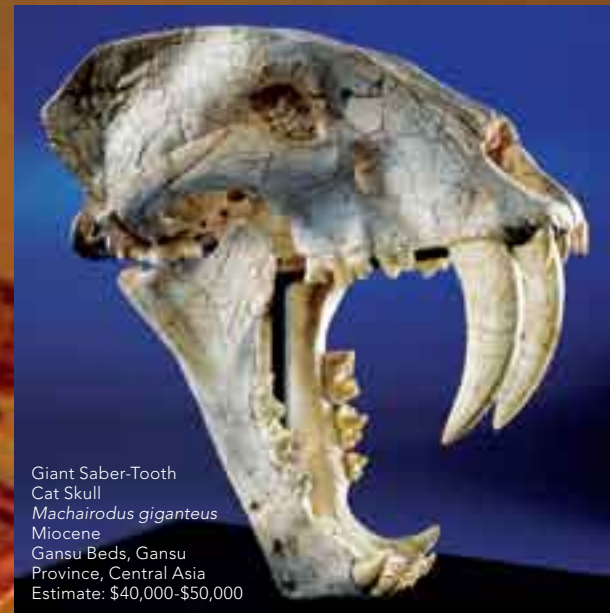
Price is the only collector to have ever assembled complete variety sets of both of these denominations, with seven of them having linked reverses.

Today, his collection has been valued at more than \$4 million. It will be auctioned by Heritage at the American Numismatic Association's World's Fair of Money, scheduled for July 30-Aug. 2, 2008, in Baltimore.

While working on his dime set, Price himself discovered new varieties, 1796 JR-7 and 1803 JR-5, unknown for nearly 200 years. "Ed Price accomplished what had never been done before, completing both sets by variety, including the dual-usage dies," notes Heritage Vice President Leo Frese. "Almost all of Price's dimes are in the Condition Census, and many are the finest known."

EVENT

U.S. Coins Signature Auction (ANA) #1114 is scheduled for July 30-Aug. 2, 2008, in Baltimore. 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 HM14814, or register online at www.HA.com/HM14814.



Giant Saber-Tooth Cat Skull
Machairodus giganteus
Miocene
Gansu Beds, Gansu Province, Central Asia
Estimate: \$40,000-\$50,000



Dire Wolf Skull
Canis dirus
Pleistocene
Rancho La Brea Formation, Kern County, Calif.
Estimate: \$25,000-\$30,000

- Gibeon iron meteorite recovered by Namibian tribesmen, measuring 12.25 x 13.25 x 6 inches and weighing 83 pounds.

EVENT

Natural History Signature Auction #5009 is scheduled for June 8, 2008. For information, contact David Herskowitz at 214-409-1610 or DavidH@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM14814, or register online at www.HA.com/HM14814.

PRECIOUS DISCOVERIES

Thirty to 90 million years ago, sap seeping from the trunks and branches of prehistoric flora would trap small insects. The tiny creatures would become entombed in the resin, and it would eventually fossilize.

"These specimens are highly prized, because they represent the incredible preservation of a life form physically unchanged over millions of years," says David Herskowitz, director of Heritage's natural history department. "Most often, sap trapped small creatures or floral fragments. Anything larger is extremely rare."

A scorpion measuring about half an inch trapped in an amber nugget

is being offered at Heritage's June Natural History Signature Auction. "Every detail of this scorpion's arthropod anatomy is visible," Herskowitz says. "Its tail is extended with the vicious barb curved around, its tiny jointed legs bent in towards its body, and one of its larger claw legs is extended to the side as though in a final despairing gesture as the sticky tree sap covered its helpless body."

Also offered in the auction:

- Natural gold nugget, weighing 15.95 Troy ounces (496g) and measuring 2.90 x 2.75 inches, discovered in Wedderburn, Central Victoria, Australia. Estimate: \$30,000-\$34,000.

Amber-entrapped Scorpion
Oligocene
Dominican Republic
Estimate: \$24,000-\$28,000

LETTER CAPTURES DESPAIR OF TEXIANS
IMMEDIATELY AFTER FALL OF THE ALAMO

Dispatch from Texas

When the Alamo fell on March 6, 1836, few survivors remained to tell the story of what happened. Gen. Antonio López de Santa Anna ordered that his Mexican troops take no prisoners. When the 13-day siege was over, nearly all the Texian and Tejano fighters were killed, with only slaves, women and children spared.

On March 13, Susanna Dickinson, the widow of an officer, and a slave named Joe arrived in Gonzales, about 70 miles east of San Antonio, with news of the slaughter. Sam Houston was there organizing the Texas Army, which would include volunteers from states such as Alabama, the Carolinas, Tennessee and Virginia, and fighters from England, Germany and Scotland.

Eight days after the battle and one day after Dickinson arrived in Gonzales, a man by the name of Nicholas Pickford penned a letter to an acquaintance in Bristol, R.I., relating the news. "I am sorry to inform you of the present situation of this country," he writes. "The Mexicans came in between 4 & 5000 strong & after an action of 3 Days our little band that remained alive say 7 out of 177 then begged for quarters, but the Rascals gave them no other quarters than their swords & murdered every soul on the spot.

Nicholas Pickford Autograph Letter Signed, to Bennet I. Monroe, Bristol, Rhode Island, March 14, 1836
Estimate: \$175,000-\$200,000

"Now sir retaliation will of course be the next thing to take place," he continues. "There was a number of my intimate friends fallen in this battle but I hope everyone will fall on the heads of them Murderers."

Pickford mentions plans to be joined by his sons, but he adds:

"Since ... this country has fallen so much into confusion, I shall advise no one coming out As for myself I have been in the army for 2½ months & think I had done my duty as for fighting but I find I must go again which I shall do. [Call] on my wife & tell her I have [written] you but tell her nothing of my going to the army a year. ... I leave my business at

Gonzales"

"This is likely the earliest account of the fall of the Alamo to exist," says Sandra Palomino, director of historical manuscripts at Heritage Galleries. "It's among the finest Texana manuscripts I've had the privilege of handling, capturing the immediacy and despair of the moment."

The fight for independence ended less than six weeks later at the Battle of San Jacinto, where Houston led the Texas Army to victory over Santa Anna.

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 HM14814, or register online at www.HA.com/HM14814.

Texana March 14 1836

Dr Sir

I am sorry to inform you of the present situation of this country we have heretofore been very successful in all our battles so far until the 6th Inst when there was an attack made on St Antonio or Donor what was then reported by 170 of Americans the Mexicans came in between 4 & 5000 strong & after an action of 3 Days our little band that remained alive say 7 out of 177 then begged for quarters but the Rascals gave them no other quarters than their swords & murdered every soul on the spot, now sir retaliation will of course be the next thing to take place then was a number of my intimate friends fallen in this battle but I hope everyone will fall on the heads of them Murderers.

I wrote my wife on the 12th to send my bag out say Benth John the first opportunity with Mr Pickford I am I think then the country has fallen so much into confusion I shall advise no one coming out unless they intend to fight as for myself I have been in the army for 2½ months I do think I had done my duty as for fighting but I find I must go again which I shall do in the even of a week from this when I leave this place I will write my wife I tell her I have wrote you N Pickford



"THE MAGNIFICENT
GOLD MOUNTS
REPRESENT THE
ULTIMATE EXPRESSION
OF THE AMERICAN
SWORDSMITH'S ART."



Historians have called Gen. Winfield Scott the most important military commander between the Revolution and the Civil War.

Scott's Sword

GENERAL WAS ONE OF NATION'S
GREATEST MILITARY FIGURES

Even before Gen. Winfield Scott captured Mexico City in 1847 to end the Mexican-American War, the native of Virginia was a military hero.

Scott (1786-1866) led troops in the War of 1812 and fought against the Seminoles and Creeks. At a time when the United States was expanding its borders, he was "a leading agent of America's Manifest Destiny," John S. D. Eisenhower writes in his book *Agent of Destiny: The Life and Times of General Winfield Scott* (University of Oklahoma Press).

His service in the War of 1812 first brought Scott to the public's attention. Under his command, U.S. regular units fighting at the Battle of Chippewa and several weeks later

out question, one of the most important pieces of American military history ever to be offered in a public venue."

The presentation sword is part of the Donald R. Tharpe Collection of American Military History, being offered by Heritage Auction Galleries on June 29-30, 2008, in Gettysburg, Pa. It's accompanied by Scott's original manuscript letter to the governor of Virginia, dated July 9, 1821, acknowledging the sword.

Additionally, Heritage's Civil War sessions include the presentation sword of Maj. Gen. John Fulton Reynolds (1820-1863), who was killed on the first day of the Battle of Gettysburg; the Fort Sumter medal presented to Abner



at the Battle of Niagara (also known as the Battle of Lundy's Lane) proved they could hold their own against British regulars with proper training and leadership.

At war's end, Scott was a national hero and the Virginia Legislature called on the governor to present the general with a sword "as a mark of the high opinion the assembly entertains of his gallantry and distinguished services in the battles of Chippewa and Niagara."

"The magnificent gold mounts and exquisite gilt-shaded blade etch on this piece represent the ultimate expression of the American swordsmith's art," says Dennis E. Lowe, Heritage's primary militaria consultant. "This sword is, with-

Doubleday (1819-1893), a Union general in the American Civil War and credited by many with developing the game of baseball; a Colt revolver, owned and carried by Samuel Clemens (1835-1910), better known by the pen name Mark Twain; and Civil War photographic images.

EVENT

Civil War Grand Format Auction #6002 is scheduled for June 29-30, 2008, in Gettysburg, Pa. For information, contact Tom Slater at 214-409-1441 or TomS@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM14814, or register online at www.HA.com/HM14814.

Gold Mounted Sword Presented to Maj. Gen. Winfield Scott by the Commonwealth of Virginia for Service in the War of 1812, accompanied by Original Manuscript Letter to Governor of Virginia
Estimate: \$2,500,000-\$3,000,000

AUCTION PREVIEW

D.F. Barry (1854-1934)
Cabinet card of James McLaughlin, clerks and interpreters
of the Standing Rock Agency, circa 1882, 5.25 x 8 in.
Estimate: \$600-\$800

In this photograph, Bird Maynard Robinson is
seated second from right; agent James McLaughlin
(holding hat) is on Robinson's right.

EVENT

American Indian Art Signature Auction #691
is scheduled for June 14, 2008. For information,
contact Delia E. Sullivan at 214-409-1343 or
DeliaS@HA.com. For a free Heritage catalog,
call 1-800-872-6467, ext. 1150, and mention
code HM14814, or register online at www.HA.com/HM14814.



Firsthand View



Sioux Quilled and Fringed
Hide Jacket, circa 1890, 32 in.
Estimate: \$6,000-\$8,000



D.F. Barry (1854-1934)
Portraits of Crow Foot and Standing Holy, children
of Sitting Bull, circa 1883, 7 x 12.25 in. each
Estimate: \$800-\$1,200



Sioux Horse Effigy Catlinite Pipe, circa 1900, 21.5 in.
Estimate: \$2,000-\$3,000



D.F. Barry (1854-1934)
Portraits of Rain in the Face, Old Wolf (misidentified as Charging
Thunder), Gall, Sitting Bull and Belly Fat, mid-1880s, 4 x 6.5 in.
Estimate: \$2,000-\$3,000

CHIEF CLERK FOR U.S. INDIAN SERVICE RUBBED ELBOWS WITH FAMOUS FRONTIER PERSONALITIES

Health issues forced Bird Maynard Robinson (1862-1933) to
mingle with some of the most prominent figures of America's
westward expansion.

After contracting tuberculosis at age 19, Robinson, from
a well-to-do Tennessee family, left for a drier climate in 1881.

His journey took him to the Standing Rock reservation in the
Dakota Territory, where he worked as chief clerk for the U.S.
Indian Service.

In those days, Standing Rock was a center of frontier ac-
tivity. Just five years earlier, Lt. Col. George Armstrong Custer
fell at the Battle of the Little Bighorn in nearby Montana
Territory. After that battle, Chief Sitting Bull fled the United
States for Canada.

The year Robinson arrived, Army Maj. James McLaughlin
was assigned to Standing Rock. He would later write *My*

Friend the Indian, which chronicled his tenure as agent at the
Devils Lake Sioux Agency and at Standing Rock.

In 1883, after ending his exile in Canada, Sitting Bull ar-
rived at Standing Rock as well. Not far away in Bismarck,
photographer D.F. Barry was establishing himself as one of
the 19th century's foremost recorders of American Indian and
Western portraiture. His images of Custer, Chief Gall, Sitting
Bull and others are some of the best-recognized photo-
graphs from the period.

"Bird Maynard Robinson crossed paths with some of the

most colorful characters of those days," says Delia E. Sullivan,
American Indian art specialist at Heritage. "He returned to
Tennessee in 1888 and joined his father's law practice, but
the photographs and items he acquired during his stay in the
Dakota Territory and in subsequent travels are firsthand pic-
es from an important era in this country's history."

Items from the Robinson collection, coming directly from
his descendants, are featured in Heritage's American Indian
Art Signature Auction #691, scheduled for June 14, 2008.



Franklin Delano Roosevelt Check Archive and Final Check Register, Including Last Check He Ever Signed, 1944-1945
Estimate: \$40,000-\$60,000

Roosevelt's Personal
Trademark Fedora Hat
Estimate: \$4,000-\$6,000

Roosevelt Collection

JOSEPH AND DEBORAH PLAUD OFFERING
A TROVE OF HISTORIC ARTIFACTS

April 12, 1945, was to be a day of accomplishment. Franklin Delano Roosevelt was sitting for a portrait by noted painter Elizabeth Shoumatoff. The president was being served lunch when he complained of a terrible headache.

Moments later, the president collapsed from a fatal cerebral hemorrhage. Shoumatoff (1888-1980) never finished her painting, which today hangs at Roosevelt's former retreat known as the Little White House in Warm Springs, Ga.



Franklin Roosevelt

"THESE POWERFUL IMAGES WOULD BE SOME OF THE LAST RENDERED OF FDR WHILE HE WAS ALIVE."

Shoumatoff's original watercolor proof studies for that portrait are part of the Drs. Joseph and Deborah Plaud Collection of Franklin and Eleanor Roosevelt Items, being offered at Heritage's Grand Format Auction scheduled for June 7, 2008. "These powerful images," says Tom Slater,

Heritage's director of Americana, "would be some of the last rendered of FDR while he was alive."

Joseph Plaud first heard about Roosevelt from his grandmother, who spoke of the president with great feeling and admiration, Slater says. As a teenager, Plaud began collecting books, documents and photographs relating to the 32nd president. Over the years, he obtained the last check ever signed by the president, his trademark fedora hat, and the Tiffany wristwatch he wore to the Yalta Conference in 1945.

"The items offered in this auction," Slater notes, "represent a lifetime of collecting passion."

EVENT

Franklin D. Roosevelt Museum Collection Grand Format Auction, Part 1 #6001 is scheduled for June 7, 2008. For information, contact Tom Slater at 214-409-1441 or TomS@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM14814, or register online at www.HA.com/HM14814.



Madame Elizabeth Shoumatoff's Original Watercolor Proof Studies for Unfinished Portrait of Roosevelt, April 1945
Estimate: \$80,000-\$120,000

Real Beauty

MIKHAIL KLODT AMONG MASTERS OF RUSSIAN REALIST MOVEMENT

As one of the founders of Russia's "Wanderers" movement, Mikhail Klodt (1832-1902) – like his fellow Russian Realist artists – aimed for naturalness in his work, often depicting subjects in relation to their surroundings.

Today, he's considered a master of Russian landscape painting.

"Mikhail Klodt was instrumental in changing the face of Russian art in the 19th century," says Dr. Douglass Brown, Russian fine art consignment director at Heritage Auction Galleries. "Through their works, Klodt and his fellow realists would create a movement whereby Russians came to celebrate the distinct characteristics of their natural environment."

Klodt was born into a prominent artistic family that included engravers, sculptors and painters. He studied at the Academy of Arts in the 1850s, and shortly afterward completed *Riverside Farmstead*. "After winning the gold medal at the Russian Academy at St. Petersburg, he completed this monumental work as an homage to his hometown of Sigulda, Latvia, replete with the 13th century castle ruin high above the farmstead view."



Mikhail Klodt

Klodt's *Riverside Farmstead* is part of Heritage Auction Galleries' inaugural Russian Fine Art Signature Auction, which also includes works by Russian masters Konstantin Makovsky (1839-1915) and David Burliuk (1882-1967). "Over 100 years of Russian art will be included in the auction, gathered from some of the world's most discerning collectors," Brown says.

EVENT

Russian Fine Art Signature Auction #5008 is scheduled for June 4, 2008. For information, contact Dr. Douglass Brown at 972-834-4056 or DouglassB@HA.com; or Lindsay Walton at 214-409-1177 or LWalton@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM14814, or register online at www.HA.com/HM14814.



NIKOLAI TIMKOV
НИКОЛАЙ ТИМКОВ
Rostov in Winter, 1970-74
Oil on canvas
56 x 56 in.
Estimate: \$200,000 – \$300,000



KONSTANTIN EGOROVICH MAKOVSKY
КОНСТАНТИН ЕГОРОВИЧ МАКОВСКИЙ
Tsar Nicholas II on Horseback
Oil on canvas
21 x 18 in.
Estimate: \$200,000 – \$300,000

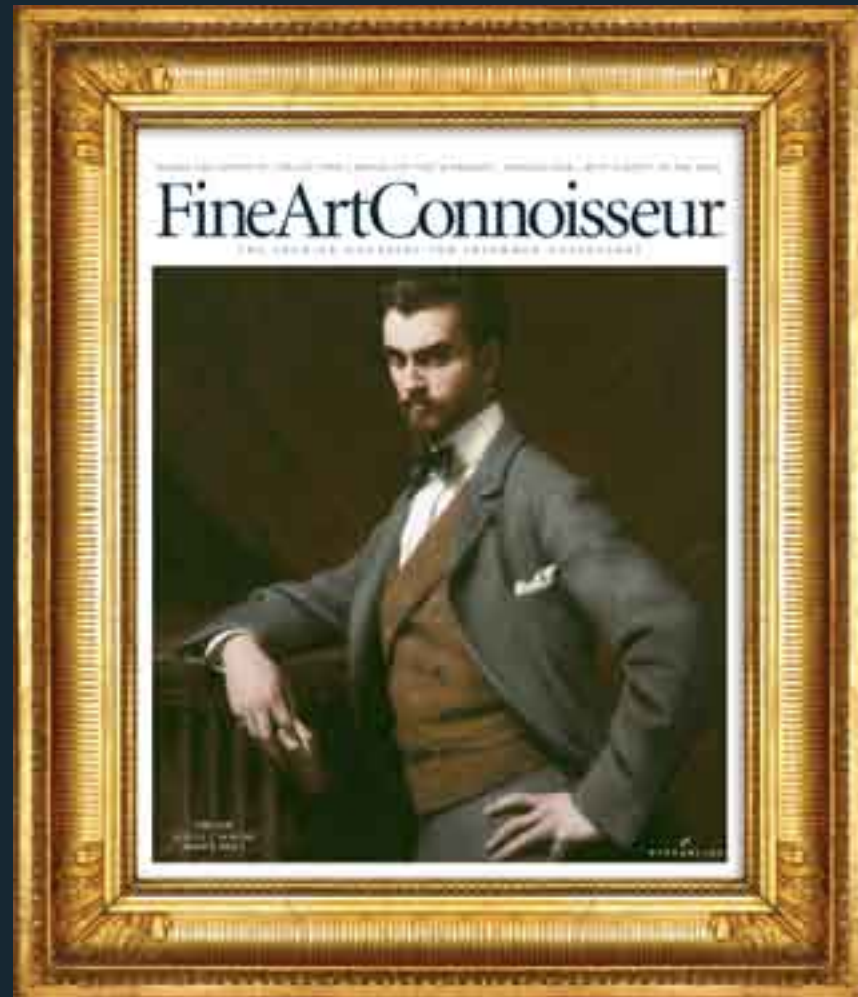


ALEXANDRE ALTMANN
АЛЕКСАНДР АЛТМАН
Untitled (landscape)
Oil on canvas
18 1/8 x 28 3/8 in.
Estimate: \$40,000 – \$60,000



DAVID DAVIDOVICH BURLIUK
ДАВИД ДАВИДОВИЧ БУРЛЮК
Stable Scene, 1946
Watercolor
11 1/2 x 15 1/2 in.
Estimate: \$6,000 – \$8,000

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IGOR EMMANUILOVICH GRABAR
ИГОРЬ ЭММАНУИЛОВИЧ ГРАБАРЬ
Summer Evening, 1923
Oil on canvas
28 x 33 3/4 in.
Estimate: \$80,000 – \$120,000



NIKOLAY NIKANOROVICH DUBOVSKOY
НИКОЛАЙ НИКАНОРОВИЧ ДУБОВСКОЙ
Village Scene, 1911
Oil on canvas laid on artist board
10 x 13 3/4 in.
Estimate: \$20,000 – \$30,000



IGOR TULIPANOV
ИГОРЬ ТЮЛЬПАНОВ
Green Lizard
Pastel on paper
40 x 30 in.
Estimate: \$20,000 – \$30,000



ALEXANDER ALEKSANDROVICH OSMERKIN
АЛЕКСАНДР АЛЕКСАНДРОВИЧ ОСЬМЁРКИН
Portrait of E.T. Barkova
Oil on canvas
26 x 21 in.
Estimate: \$40,000 – \$60,000

HERITAGE AUCTION GALLERIES – DALLAS, TEXAS, USA

RUSSIAN FINE ART AUCTION
АУКЦИОН РУССКОГО ИСКУССТВА

Mikhail Klodt (Russian, 1832-1902)
Riverside Farmstead, 1858
Oil on canvas
41.5 x 61 in.
Estimate: \$800,000-\$1.2 million
Russian Fine Art Signature Auction #5008



HERITAGE
RUSSIAN FINE ART AUCTION
АУКЦИОН РУССКОГО ИСКУССТВА

GEORGE HERRIMAN SUNDAY STRIP A STRIKING
EXAMPLE OF HIS INFLUENTIAL WORK

Krazy Kat



In most comics, love is symbolized with a heart. In George Herriman's groundbreaking comic strip *Krazy Kat*, it was often associated with a brick – thrown at the head.

Appearing in newspapers for 31 years beginning in 1913, *Krazy Kat*'s blend of slapstick humor, social criticism and poetic language has made it a favorite of comic aficionados. Original *Krazy Kat* strips easily fetch up to \$20,000, with a 1922 strip, one of only 10 full-page Saturday *Krazy Kat* originals ever completed, realizing \$53,775 in November 2006.

An original Sunday *Krazy Kat* strip is featured in Heritage's Vintage Comics & Comic Art Signature Auction, scheduled for August. In the strip, Krazy contemplates the beauty of baby grand pianos. "For every Grand Canyon, there should be a Baby Grand Canyon," Herriman writes. The strip concludes with Ignatz Mouse eyeing a "baby brick" to hurl at Krazy as a "grand tap."

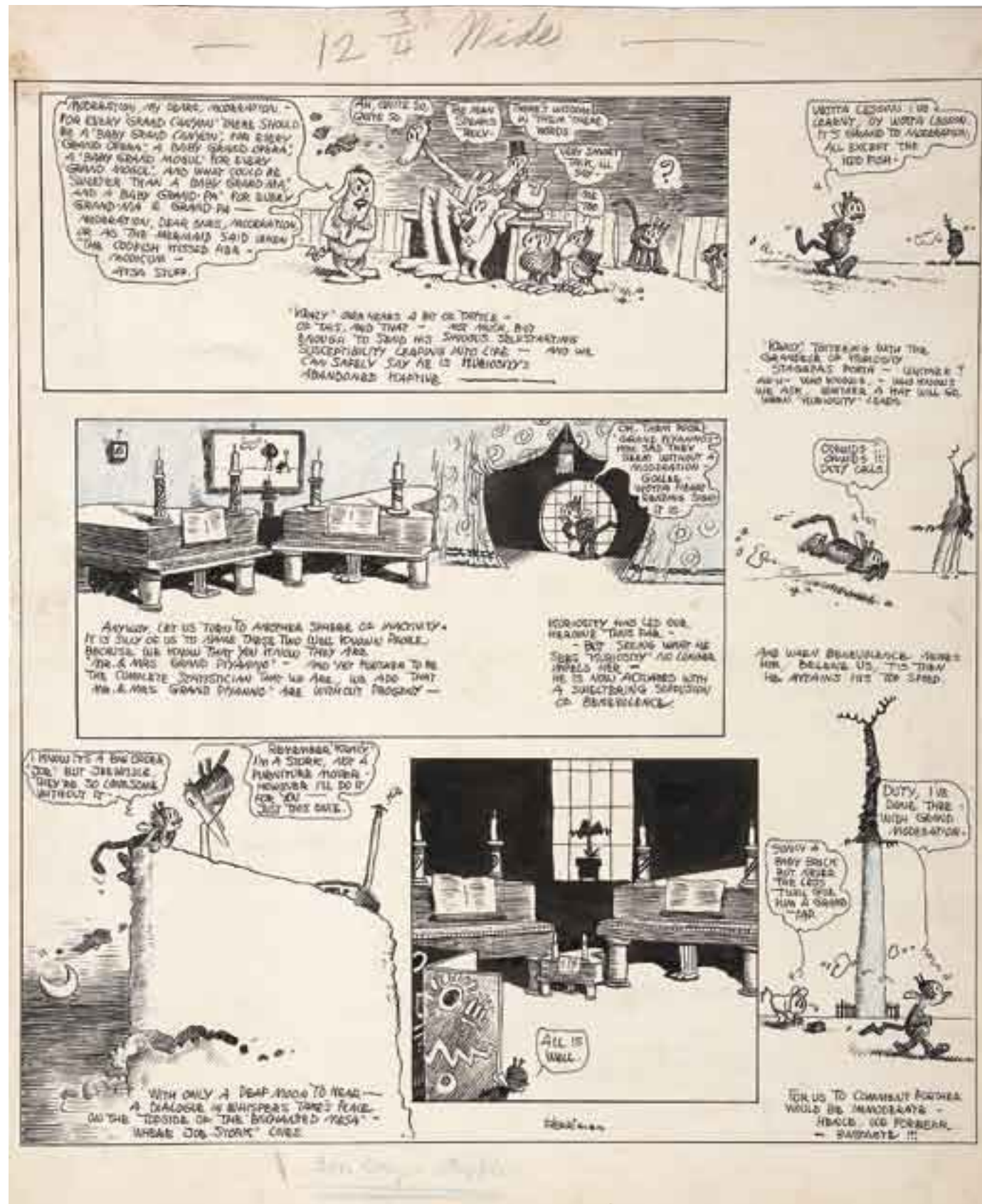
"Visually, this is one of the most attractive of all Herriman's pages, especially the next-to-last panel, a study of the two pianos with a silhouetted wall in the background," says Heritage comic art specialist David Tosh. "This kind of work places Herriman among the greatest cartoonists of the 20th century, influencing people like Bill Watterson, Charles Schulz and Will Eisner."



George Herriman

EVENT

Vintage Comics & Comic Art Signature Auction #829 is scheduled for Aug. 6-8, 2008. For information, contact Lon Allen at 214-409-1261 or LonA@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM14814, or register online at www.HA.com/HM14814.



George Herriman (1880-1944)
Krazy Kat Sunday comic strip original art, dated Feb. 20, 1921
Estimate: \$12,000-\$15,000

Masterful Visions

**CURTIS, FLY, HUFFMAN CONSIDERED FOUNDING FATHERS
OF AMERICAN WESTERN PHOTOGRAPHY**

L.A. Huffman (1854-1931)
Cattle Herding Panorama, 1880s
14 x 5 in. overall
Estimate: \$1,500-\$2,500



Edward Sheriff Curtis (1868-1952)
Large Format Photogravure
"A Corner of Zuni," 1903
21.75 x 18 in.
Estimate: \$1,000-\$1,500



C.S. Fly (circa 1849-1901)
Boudoir Cabinet of Geronimo and Natchez (wearing hat) on Horseback, 1886 (printed circa 1910-1920)
8.5 x 5.5 in. overall
Estimate: \$3,000-\$4,000



L.A. Huffman (1854-1931)
Test Image of Buffalo in Northern Montana, 1880
7 x 3.75 overall
Estimate: \$750-\$1,000



L.A. Huffman (1854-1931)
Photograph of the Old Piper Dan Ranch, Tongue River, Montana, 1880
Estimate: \$3,000-\$5,000



Edward Sheriff Curtis (1868-1952)
Sepia Photograph of a Mojave Indian Youth
7 x 6.5 in. overall
Estimate: \$400-\$600

The development of photography and the westward expansion of America converged to create some of the most captivating images in American history. Among the photographers who set out to chronicle the "Wild West," only a few would later be seen as pioneers in their field.

After initially setting up his studio in Seattle, Edward Sheriff Curtis (1868-1952) photographed dozens of tribes from the American Southwest to the Arctic. Curtis' portraits are among the most avidly collected emblems of Native American life.

"No other photographer has created a larger oeuvre on [the Native American] theme and it is Curtis, more than any other,



Edward Sheriff Curtis



L.A. Huffman

who has crucially molded our conception of North American Indians," Hans Christian Adam writes in his photo book *Edward Sheriff Curtis 1868-1952*.

Camillus Sidney Fly (circa 1849-1901) moved to Tombstone in Arizona Territory in 1879 and quickly opened a photo studio. He took portraits of Ike Clanton, Wyatt Earp and Doc Holliday, all players in the Gunfight at the O.K. Corral, the famous battle that came to symbolize the struggle between law-and-order and open-bandidry in frontier towns. In addition to intimate images of American Indians, he captured the only known photographs of Geronimo's surrender to the U.S.

Army in 1886. Among his notable photos is an 1886 image of Santiago McKinn, a young white boy who was captured and lived in Geronimo's camp.

Fly's work is seen as photojournalism "nearly a century before the term was invented," Mary Jo Churchwell writes in *Arizona: No Ordinary Journey*. "While the army was chasing Geronimo, [Fly] was chasing the army, boldly invading the mountain stronghold of the hostile Apache warriors for the purpose of photographing them at home with their families."

L.A. Huffman (1854-1931) arrived in Montana Territory in 1879 as post photographer at Fort Keogh. The great buffalo herds, already in their decline at that time, fascinated Huffman, and his photos of landscapes, animals, early ranches, American Indians and pioneers would document the transition from prairie land to farmland and cattle ranching.

"The lesson of Huffman's work is that photography used with intelligence, enthusiasm, knowledge and pas-

sion can help us to enlarge and enrich our understanding of and our affection for the West that has passed," writes Larry Len Peterson, author of *L.A. Huffman: Photographer of the American West*. "In my humble estimation, no one did it better than L.A. Huffman."

Photographs by these and other Western photographers are featured in Heritage's Western Photography & Early Artifacts Grand Format Auction #689, scheduled for June 13-14, 2008.

EVENT

Western Photography & Early Artifacts Grand Format Auction #689 is scheduled for June 13-14, 2008. For information, contact Marsha Dixey at 214-409-1455 or MarshaD@HA.com, or Russ Jorzig at 214-409-1633 or RussJ@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM14814, or register online at www.HA.com/HM14814.

EARLY DAYS OF SHOW BUSINESS
SPARKED **LEONARD MALTIN'S**
PASSION FOR COLLECTING

Interview by Hector Cantu

HOLLYWOOD CHARMS

Leonard Maltin was 8 years old, growing up just outside New York City in Teaneck, N.J., when his parents took him to see *The Golden Age of Comedy*. The film was a compilation of scenes featuring some of the best-known comics from the silent era: Stan Laurel, Oliver Hardy, Ben Turpin, Harry Langdon, Charley Chase.

"I'd seen some of the complete films on television," Maltin says, "but when I saw this movie, I was just tremendously attracted to it. It was a tremendous turn-on. I fell in love on the spot."

Fifty years later, Maltin is among the most recognized and respected film critics and Hollywood historians. His career began early. At the age of 13, he began writing for fanzines such as *The 8mm Collector* and *Film Fan Monthly*. Within two years, he was running *Film Fan Monthly*, and before turning 20, the first edition of *Leonard Maltin's Movie Guide* was published. He's continued producing books, including *Of Mice and Magic: A History of American Animated Cartoons*, and since 1982 has reviewed movies for the popular TV show *Entertainment Tonight*.

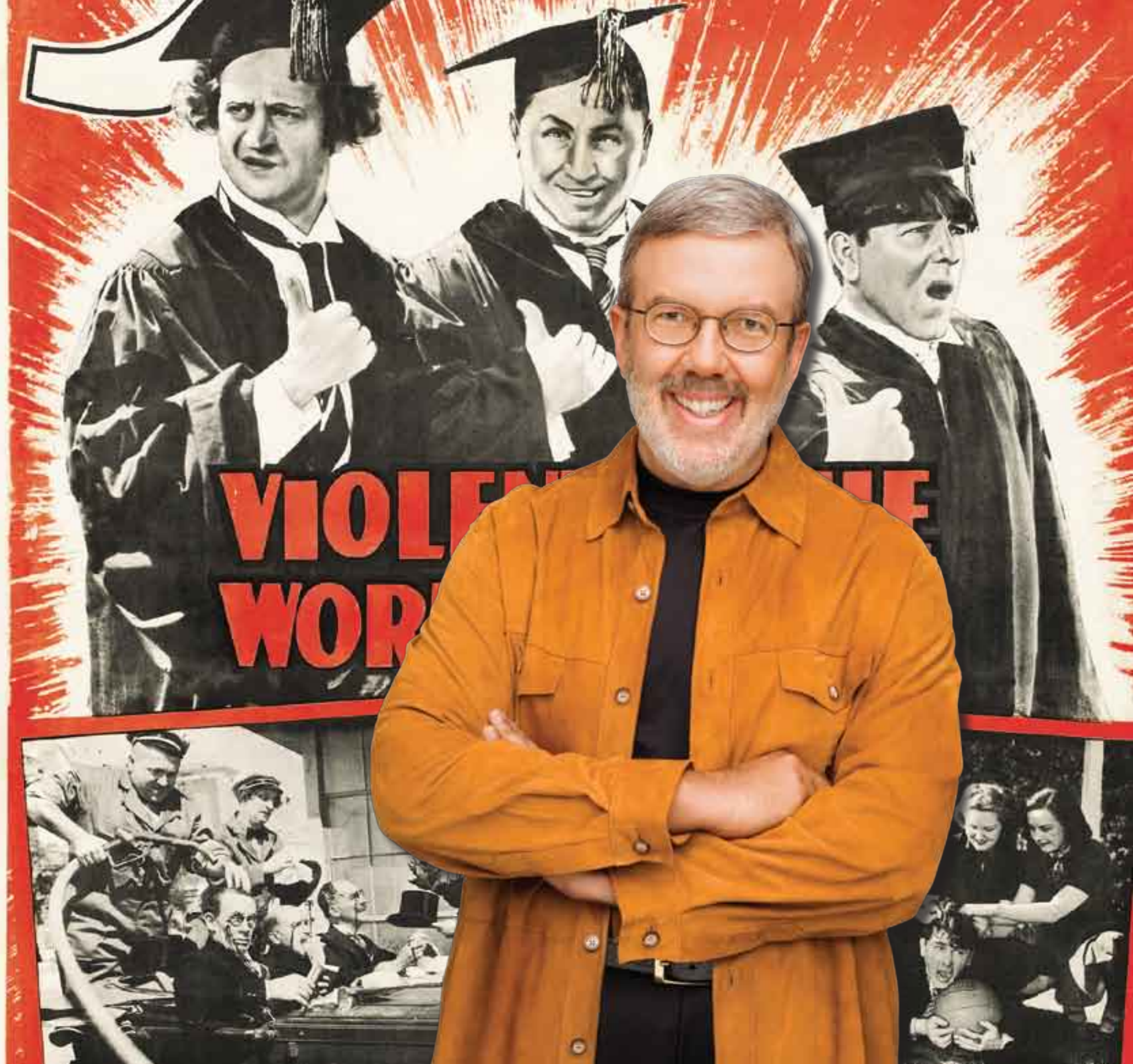
Looking back, Maltin says it all began with his love of silent movies.

"They were funny, they were clever, they were imaginative," says Maltin, who teaches at the University of Southern California School of Cinematic Arts. "It had nothing to do with that misused word 'nostalgia.' I was not old enough to be nostalgic for old movies. I just liked them and I was curious to know more about them, which is why I started reading every book I could lay my hands on. From there it was a short step to collecting."

You were born in 1950, so you grew up right in the middle of 1960s pop culture – 10 years old when the decade began, 20 when it ended. You must have a collection of the coolest '60s stuff ever, right?

Nope. Absolutely not true. In fact, looking back, I took my *Hard Day's Night* and *Goldfinger* posters for granted. I let my brother tape them to the wall, where they got curled and faded. I gave those no regard. My interest from the beginning has been in silent movies, and in the 1930s and 1940s. I had some baseball cards when I was young, but I didn't stay with it. I read comic books, but I

One of Maltin's early purchases was a one sheet for the 1938 Three Stooges movie *Violent Is the Word for Curly*. He paid less than \$2 for it. A similar, professionally restored copy sold for \$28,680 in July 2007.



wasn't into the Marvel heroes. I read Donald Duck and Uncle Scrooge and Little Lulu and Looney Tunes.

So what's the first thing you seriously collected?

The first things in movie terms were 8 x 10 movie stills, in part because they were affordable. When I was 12 or 13, I used to go to New York City on my

"PUBLISHING *FILM FAN MONTHLY* GAVE A PURPOSE TO MY COLLECTION, WHICH, AS I'VE LEARNED, IS THE MOST DANGEROUS THING A COLLECTOR CAN HAVE – AN OSTENSIBLE PURPOSE."

own – you could do that in those days, parents didn't have to quake in their boots – and my friends and I would take the bus over the George Washington Bridge and there were memorabilia shops where you could buy stills for 25 to 50 cents. That was something I could afford. I remember buying Charlie Chaplin, Buster Keaton, Laurel and Hardy.

So you were already visiting dealers and memorabilia shops when you were 12 years old?

It started early. At the time, when I was 13, I learned there was a network of fanzines, as we used to call them in the Cro-Magnon era before the Internet, and my parents, like every family at that time, had an 8mm home movie projector and camera and I discovered through these fanzines that you could buy Charlie Chaplin films and Laurel and Hardy films on 8mm, and that became my passion.

Is there an item you remember acquiring at that time, when you were 13 or 14, that you really cherished?

There was a musty old bookstore in Hackensack, New Jersey, a town adjacent to Teaneck where I grew up, and my friend and I found in the back a couple of boxes of old stills, which they were selling for 25 cents each. I found an interesting shot of Buster Keaton. Just two years later, my friends and I were going to Manhattan for the day, and in that morning's *New York Times*

was an article about Buster Keaton making a movie in New York "alongside" – I think this is a direct quote – "alongside a dilapidated warehouse in the shadow of the Brooklyn Bridge." I said to my friend, "We've got to go. This is our one shot." I took that still with me and we took the subway down to Canal Street, walked up to the surface, looked around and there, about three blocks away, we could see some lights. We walked over, and sitting in the back seat of a car, reading a newspaper with his famous pork pie hat on the seat next to him, was Buster Keaton. And that photo was my

ice-breaker. I said, "Excuse me, I just found this still and I don't know what movie it's from. Can you tell me?" And he looked at it and said, "Well, that's *Parlor, Bedroom and Bath*, but that's not the girl who was in the film with me. That must have been a rehearsal shot." I said, "Would you mind signing it?" and he signed it for me and it's still on my wall, of course.

About two years later, when you were 15, you took over the fanzine Film Fan Monthly?

The fellow who published it didn't have time to publish it anymore and said he hated for it to disappear. So he asked if I wanted to take it over, and I did. My newsletter was on a mimeograph machine and his was offset printed. So suddenly, I could print stills. This gave a purpose to my collection, which, as I've learned, is the most dangerous thing a collector can have – an ostensible purpose.

I published the magazine for the next nine years. Because I printed so many articles, I thought it would be really helpful to have a broad-based still collection to draw upon. Then, when I pub-

lished my first book, I had more reason to purchase stills. There was a wonderful place in Canton, Oklahoma, called Movie Poster Service, and they sold stills for 25 cents each. They also had a huge poster inventory, but I wasn't that interested in posters at the time. They sold posters for \$1.75, maybe \$2. One of my \$1.75 purchases was a Three Stooges one sheet, *Violent is the Word for Curly*, 1938. That's accrued in value considerably.

Had I attempted to buy for investment purposes, I would have been picking up *The Big Sleep* and *A Star is Born* and *Rebel Without a Cause*, but I wasn't. I can make this statement as a collector: Every time I've attempted to buy for investment, my attempts have failed miserably, like a bad stock market speculator. I've always collected for love and for purpose, like stills for my magazines and books.

So here we are 40 years later. What kind of items do you have in your collection?

I've always had the taste for the off-beat, and I love unusual collectibles and unusual paper collectibles in particular. Posters are great, stills are great, but there are other odds and



Before working for Walt Disney, artist and writer Joe Grant produced caricature postcards for Sardi's restaurant in Hollywood.



Among Maltin's favorite items: celebrity "coins" issued by movie studios. This quarter-size token was made to promote Gloria Swanson's 1924 movie *Madame Sans-Gêne*.

ends that I get a big kick out of. ... We all know about Sardi's restaurant in New York. It's famous for having caricatures on its walls. There was a Sardi's in Hollywood, too, and it emulated that. They hired a talented young caricaturist named Joe Grant to provide these caricatures and they must have sold or given away those postcards. Around this same time, in the 1930s, Joe Grant was hired by Walt Disney. He and his partner wrote *Dumbo*, he directed segments of *Fantasia*. He was a remarkable guy who left the studio in the early '50s and then came back in the '80s and stayed there until the day he died.

You've been called "a poster child for Disney fans." You wrote the book The Disney Films, which gives an overview of every Disney film, and you've been helping to produce the limited edition Walt Disney Treasures DVD series. Explain your fascination with Disney.

I'm a child of the first television generation. So I was one of those kids who couldn't wait for my daily dose of the Mickey Mouse Club, and I was just as

hooked on Walt Disney's weekly television show, especially when he took us behind the scenes to show us how cartoons were made. I guess I just grew up immersed in all things Disney. Walt Disney made you feel there was a very direct connection between you and his movies.

What other collectibles do you prize?

Back in the early days, someone in Hollywood had the bright idea of minting coins and tokens to promote different movies. I have an elaborate Gloria Swanson coin – a quality piece of work, very high relief, very detailed – for a movie she made in 1924 called *Madame Sans-Gêne*. How the studios distributed these, I don't know, whether they had somebody standing on a street corner, or whether they were distributed in a fish bowl at a movie theater the week before it was playing, I don't know.

"I'M A CHILD OF THE FIRST TELEVISION GENERATION. SO I WAS ONE OF THOSE KIDS WHO COULDN'T WAIT FOR MY DAILY DOSE OF THE MICKEY MOUSE CLUB."

You're a big fan of those early Hollywood stars?

I interviewed Ginger Rogers, who lived her final years in Oregon. She had just published her autobiography and *Entertainment Tonight* sent me out to interview her. We had a lovely day together. When we were done shooting, I was looking at the artwork on her walls, and I noticed on her bookshelf a book, *Ginger Rogers and the Riddle of the Scarlet Cloak*. It's what they used to call a juvenile novel, in the Nancy Drew vein. I said, "You have this book they did about you?" and she said, "Yes, my mother wrote it." I said, "You're kidding" and she said, "No, take a look." I opened the title page and sure enough her mother Lela Rogers wrote the book. I thought that was neat. So later, I looked out for a copy for some months and finally found one with its dust jacket in nice condition. I sent it to her with a return envelope and she signed it to me. I thought, "This is kind of cool." So I did the same with Gene Autry, who signed a similar book of his, and child star Jane Withers signed a similar book of hers.

Having interviewed so many celebrities, are you ever tempted to be a little more aggressive – asking for a movie prop, a personal item?

Way back when I first started this, and I started in my teens, there weren't autograph shows where people charged for their signatures, so it was common to ask a movie star for an autograph. So wherever I could, I'd bring a nice 8 x

10 photo and ask them to sign it. I used to write fans letters to get autographs, too. I still have those. A friend and I had a friendly competition. We set out to get all the autobiographies we owned signed, and we've done pretty well over the years. Bette Davis, Lauren Bacall, Doris Day, Frank Capra.

Do you think celebrities are just as open to doing that these days? Charles Schulz many times sent fans original comic strips if they asked for one.

He did that to me! When I was 13 years old, my first ambition was to be a cartoonist. I wrote letters to my favorite cartoonists and I sent them samples of my work. I not only got the warmest, most encouraging letter back from Charles Schulz, a really personal letter, but, unsolicited, I got a signed daily *Peanuts* strip, which I prize to this day. Thirty some years later, I was hired to interview him for a tape that would accompany a museum exhibit on *Peanuts* and I finally met him in his studio. I told him that story and he said, “Oh, we got to get you something newer than that.” He jumped out of his seat and found a Sunday page ... only this time he signed it “Sparky.” How lucky can you get?

You also have quite a puzzle collection.

I’ve accumulated a rather startling number of movie-related jigsaw puzzles from the silent era and ‘30s and ‘40s. The earliest I have is a Charlie Chaplin puzzle from about 1919. This is very small, the size of a note card, about 3 x 4 inches. Jigsaw puzzles came into vogue in the early 1930s. It was almost a fad. There was a line called Movie Cut-Ups. When I first stumbled onto one of these at an antique show, I was thrilled because I didn’t know about the series. This dealer had one of these in its original box. On the edge, it had puzzle

“I HAVE THE BENEFIT OF BEING AN ECLECTIC COLLECTOR, MEANING I DON’T SPECIALIZE, SO I FIND ODDBALL THINGS THAT HAPPEN TO STRIKE MY FANCY THAT OTHER PEOPLE MIGHT NOT CARE ABOUT.”

No. 13, *White Eagle* with Buck Jones, who was a big cowboy star. But it’s in such mint condition that the box is still sealed. It’s never been opened. And I couldn’t open it! The classic collector conundrum! Within a year, I found a second copy of the puzzle without the box, so I have one in its pristine form, and I have the puzzle itself.



A signed copy of the 1942 book *Ginger Rogers and the Riddle of the Scarlet Cloak* was added to Maltin’s collection after he interviewed the Academy Award-winning star.



You attend vintage movie festivals, like Cinefest in New York, and you browse dealer rooms for memorabilia. Is that where you buy most of your collectibles?

Like a lot of collectors, I’m an eBay addict. But my wife and I have been to shows. We’ve been to Brimfield, the huge outdoor antique show in Massachusetts. We’ve been to the big shows in Portland and the All

American Collector’s Show in Glendale, California, the Rose Bowl flea market, the Long Beach flea market.

How are you a wiser collector after shopping at these antique shows?

Well, I guess after all these years I have an educated eye. I know a reproduction when I see it – most of the time,

not all of the time. As you know, some of the reproductions are pretty startling nowadays. I know when something is common and when it’s rare. Of course, I have the benefit of being an eclectic collector, meaning I don’t specialize, so I find oddball things that happen to strike my fancy that other people might not care about.

Is there anything in particular you’re trying to track down right now?

Not to sound vague, but I’m always looking for something I don’t know about. I’m looking for the collectible I’ve never seen before. That, for me, is the fun part of collecting, even after all these years, that I can find something I never dreamt existed, the surprise.

Do you have a collecting budget? Do you have limits? You won’t spend more than \$1,000 on an item? More than \$10,000?

My wife and I debate this all the time. My philosophy has changed. It’s taken

me a long time to acclimate to the current range of prices one encounters, even for stills now. When you grew up paying 50 cents for a still and \$2 for a one sheet poster, it’s a little tough. On the other hand, you can’t walk around living in the past. It’s pretty unproductive. But I did that for a long time. I grumbled and groused and refused to pay current prices for some things. But now, I have a somewhat different philosophy, which is if I’ve been looking for this item for 30 years, and I’ve never seen it before and this is my first opportunity to buy it, I don’t want to miss that chance. So I’ve splurged more in recent years by using that simple logic.

Do you have a story about “the one that got away”?

All collectors talk about the ones that got away! I co-wrote a book about Our Gang, the Little Rascals, many years ago, and I hosted a video series on them and they’ve been a big part of my

life since I was a kid and I have a number of collectible items. One time, at the All American Collector’s Show, a dealer had some extremely rare dolls from the 1920s, when the series began. He had four of them, very colorfully clothed dolls, in their boxes and they were, I think, \$500 each. The main reason I didn’t buy them is I didn’t like them. They looked nothing like the characters. This is another collector conundrum: Do you buy them for the sake of rarity or to be a completist, or do you buy what you like? I decided to not buy what I didn’t like. Part of me regrets not having those rare pieces and part of me says “No, you would have been staring at them all these years saying ‘But that doesn’t look like those kids!’ ”

Finally, what’s the best advice you can give to collectors of entertainment memorabilia?

Educate yourself. It’s easy to be deceived by reproductions. It’s easy to fall into traps by buying items that are touted as scarce when they are not. The

“IT’S ANOTHER COLLECTOR CONUNDRUM: DO YOU BUY SOMETHING FOR THE SAKE OF RARITY OR TO BE A COMPLETIST, OR DO YOU BUY WHAT YOU LIKE?”

more you know, the more intelligent you can be as a buyer. And I’ll say the same thing I think every collector says: Buy what you love. That way you’ll always enjoy it.



Among Maltin’s “rather startling number” of movie-related jigsaw puzzles is this Charlie Chaplin puzzle from 1919.



BIG-SCREEN BATMAN

THIS SUMMER'S 'DARK KNIGHT' MOVIE MARKS 65 YEARS SINCE THE
CAPED CRUSADER FIRST BEGAN THRILLING AND CHILLING MOVIEGOERS

By John Petty and Grey Smith



*New Adventures of
Batman and Robin
Columbia, 1949
One Sheet (27 x 41 in.)*

Ask the average man on the street, “Who was Batman, really?” and you’ll get a variety of answers. The truly comics-aware will answer, “Why, Bruce Wayne, of course,” while others may opine such silver screen luminaries as Adam West, Michael Keaton, Val Kilmer, George Clooney or Christian Bale.

But how many people would you expect to answer with Lewis Wilson or Robert Lowery?

Who?

ORIGINALLY CREATED
TO CASH IN ON
THE POPULARITY
OF SUPERMAN,
BATMAN WAS EVERY
BIT AS BIG A HIT.

Before we get to Wilson and Lowery, perhaps a word is in order about the Caped Crusader himself. The brainchild of artist Bob Kane and writer Bill Finger, Batman made his debut in the pages of *Detective Comics* #27, cover dated May 1939, in an eight-page strip titled “The Case of the Chemical Syndicate.” It would take several more months, however, for faithful readers to learn from where this weird avenger of the night came. *Detective Comics* #33, cover dated November 1939, first told the story of young Bruce Wayne, whose parents were murdered by a robber before his very eyes. Vowing to spend the rest of his life waging war on crime and criminals, Bruce adopted the disguise of a bat to strike fear and ter-



Batman made his debut in the pages of *Detective Comics* #27.

FILMED WITH MORE ENTHUSIASM THAN BUDGET, 1943's *THE BATMAN* WAS A ROLICKING ACTION RIDE.

Detective appearing each month in the pages of *Batman* and *Detective Comics*, these 15-chapter serials, originally shown in theaters with feature films, were the first on-screen incarnations of Bob Kane and Bill Finger's nocturnal creation, and several "bat-firsts" can be linked to them.

The Batman (1943) told the story of Batman and Robin's (Lewis Wilson and Douglas Croft) battle against the evil Asian villain (this was wartime, remember) Dr. Daka, played with over-the-top relish by veteran character actor J. Carrol Naish. The nefarious crime-lord

develops a sinister mind-control device that enables him to make zombie slaves of whomever he chooses. In addition, he's perfecting a radium gun to aid the Axis powers in their war effort. Of course, the Dynamic Duo saves the day in the end but not until they've survived 15 episodes of spills, chills and hair-raising cliffhangers. Filmed with more enthusiasm than budget, this was a rollicking action ride, complete with car chases, shootouts and deathtraps, all staples of the serial genre. The film is a little difficult to watch today, with many instances of racial intolerance and

ror into the hearts of evildoers, a "superstitious and cowardly lot." In short, Bruce became Batman, and has carried out his one-man crusade for more than 65 years.

Originally created to cash in on the popularity of Superman, Batman was every bit as big a hit. Where Superman was light, however, Batman was dark. Where Superman fought to uphold the law, Batman often made his own law. Where Superman usually performed his amazing feats with a smile on his face, Batman rarely cracked anything happier than a frown. The two were perfectly matched, the yin and yang of comic book superheroes, and readers couldn't get enough. It was only a matter of time until Batman, like Superman, came to the big screen.

OK, back to Wilson and Lowery. Lewis Wilson and Robert Lowery played the Caped Crusader in 1943's *The Batman* and 1949's *New Adventures of Batman and Robin*, respectively, both released by Columbia Pictures (and now available on DVD). Based on the comic book adventures of the Darknight



The Batman
Columbia, 1943
Lobby Card (11 x 14 in.)

prejudice, but one can understand how this would have had kids cheering in the aisles during World War II.

Among the firsts in this exciting chapter play is the introduction of Batman's lair, the "Bat's Cave." Originally introduced in the daily *Batman* newspaper strip in 1942, it was merely an underground garage where Bruce stored some of his exotic "toys." The producers of the serial obviously thought it would be a lot more intriguing and exciting with actual bats flying around, so the "Bat's Cave" was born in Episode Two of the 1943 serial. It was re-christened "Bat Cave" later that year in the comic strip, but it didn't show up in the actual comic books until the beginning of 1944 (in *Detective Comics* #83). Also debuting in this serial adventure was the secret stairway behind the grandfather clock in the study, a concept that was used more famously in the 1966 TV show starring Adam West.

The Batman was a solid success, but it took six years before moviegoers were offered a sequel, titled *New Adventures of Batman and Robin* (1949). This time around, Robert Lowery donned the cowl, assisted by John Duncan as the Boy Wonder. By now, the war was over and Asian villains passé, so the Dynamic Duo squares off against the Wizard, who covets a machine that can take control of any vehicle. Unfortunately, the machine runs on diamonds, which makes it rather expensive to operate, but the Wizard wants it nevertheless. Fifteen chapters and scores of hair-raising escapes and last-minute rescues later, Batman and Robin triumph over the hooded evildoer.

There are several unintentionally funny moments in this serial. In one cliffhanger, Batman is sealed in a metal-walled room that rapidly fills with poisonous gas. How will our hero escape? Why, by pulling a fully functional acetylene torch, complete with tanks, out of



The Batman
Columbia, 1943
One Sheet (27 x 41 in.)

his utility belt and cutting a hole in the metal wall, of course! In another scene, Batman has treated a case of ransom money with a radioactive compound to allow him to trace it once the bad guys abscond with it. The criminals take the ill-gotten booty back to their hideout in an old warehouse and start counting it when Batman breaks in and a fight ensues. Knocking one of the evil malefactors into the table holding the money, a few stacks of bills fall onto a convenient pile of hay and spontaneously combust, starting a raging conflagration! Of course, as everyone knows, radioactive money is prone to spontaneous combustion, so the scene makes perfect sense, right? Maybe you had to be there.

It's not known exactly why Robert Lowery replaced Lewis Wilson, although Wilson's filmography is strangely silent in 1949. It could be that he was simply not available. However, rumor has

it that Bat-creator Bob Kane was extremely unhappy with Wilson, whom he considered a poor choice due to the actor's un-superhero-like flabby physique. Whether or not this had anything to do with the producer's decision to

CREATOR BOB KANE
ONCE LAMENTED THAT
"HIS" SERIALS WERE
BEING KNOCKED OUT IN
ABOUT 10 DAYS.

go with another actor is anyone's guess. Nevertheless, Lowery was, by 1949, a much more experienced actor, and an accomplished athlete to boot, as he had played baseball with the Kansas City Blues, and was an excellent boxer and football player.

Filed on a rather tight budget, as most serials were, *New Adventures of*

Batman and Robin is a solid effort, although most serial enthusiasts judge it to be somewhat weaker than its predecessor. By 1949, the heyday of the serial was coming to a close with the advent of television. Serials were being churned out cheaper and faster than ever before, and it was becoming evident on the screen (Bob Kane once lamented that "his" serials were knocked out in about 10 days). Nonetheless, there was still an active market for this type of entertainment, and *Batman and Robin* was another success for Columbia.

True media superstardom for the Gotham Guardian had to wait until 1966, though, with the coming of Adam West and Batmania. That, however, is another story.

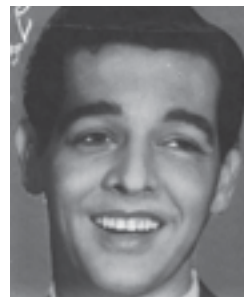
Excerpted from the book Capes, Crooks, and Cliffhangers: A History of Serials through Vintage Movie Posters by John Petty and Grey Smith, scheduled for release this fall.

PLAYING BATMAN



LEWIS WILSON (1920-2000) was an undistinguished actor in 1943. Indeed, his role as Batman/Bruce Wayne in 1943's *The Batman* seems to have been his first of any note. Born in New York City in 1920, he continued his acting career sporadically until the late 1970s, appear-

ing in such B films and TV shows as *Wild Women* (1951), *The Quartermass Experiment* (TV, 1953), and *Naked Alibi* (1954). After World War II, Wilson married actress and dancer Dana Natol. The couple had a son, Michael, and divorced some years later. Dana later married Albert "Cubby" Broccoli in 1959, and soon after, she and Cubby produced the legendary *James Bond* series of films. Michael G. Wilson, their son, is now the executive producer of the series.



ROBERT LOWERY (1913-1971) was born Robert Larkin Hanks in Kansas City, Mo. His first experience in motion pictures came in 1936 when he appeared in an uncredited role as "Young Man" in *Come and Get It*. From there, he went on to roles in such productions as

Alexander's Ragtime Band (1938), *Drums Along the Mohawk* (1939), *The Mark of Zorro* (1940), *The Mummy's Ghost* (1944), and *Death Valley* (1946). He would then star in 1949's *Batman and Robin*. He was married to actress Jean Parker. His last credit was for 1967's *The Undertaker and his Pals*.

BATMAN SERIAL PAPER



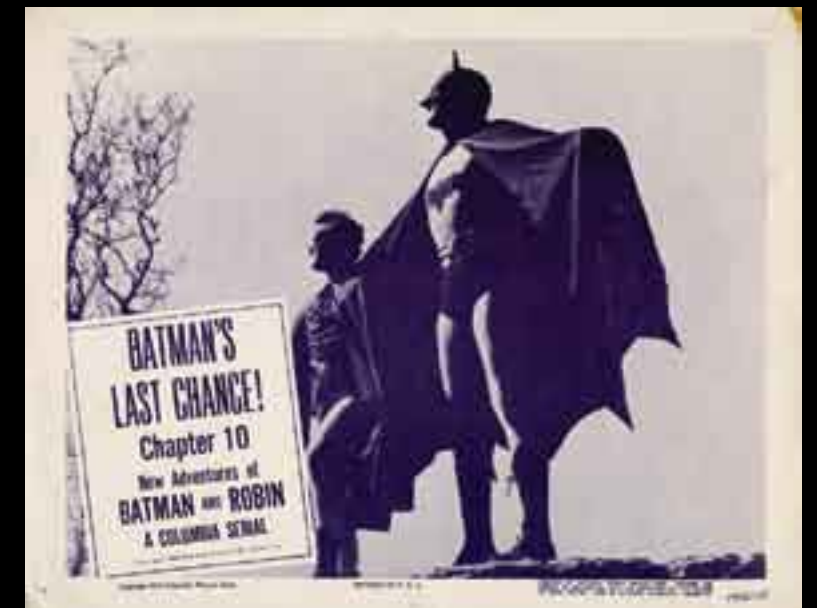
The Batman
Columbia, 1943
Lobby Cards (11 x 14 in.)

Not surprisingly, promotional paper from these two fondly remembered serials is extremely sought after by collectors. Although paper does surface from time to time, material from the first serial, *The Batman*, is and has been difficult to find.

Campaigns for both films were similar, as they followed Columbia's usual guidelines for serial promotion. Stock one sheets with duotone inset photos can be found for both *The Batman* (1943) and *New Adventures of Batman and Robin* (1949), although both three sheets and six sheets are exceedingly rare. No inserts or half sheets were produced, but lobby card sets of eight for each chapter certainly were. As was common for Columbia serials, all the lobbies are duotone, as opposed to some studios' practice of printing their Chapter One lobbies in full color. Paper from *The Batman* is typically harder to find, although the paper produced for *Batman and Robin* is generally considered more attractive.

The biggest problem facing collectors in this area is finding good scene cards for *Batman and Robin* – there just weren't that many produced. Many of the lobby cards from this fine serial are what are known as "dead" cards: cards that feature secondary or minor characters rather than the Caped Crusader or Boy Wonder. However, the good cards that are available are well worth searching out.

—John Petty and Grey Smith



New Adventures of Batman and Robin
Columbia, 1949
Lobby Card (11 x 14 in.)



Robert Mapplethorpe (1946-1989)
Jack In The Pulpits, 1988
 Dye transfer print
 Signed, numbered 5/7
 22.25 x 22 in. (image size)
 Sold: October 2004
 \$38,240

Collecting Photography

AS WITH ANY ARDENT PURSUIT, THE JOURNEY CAN LAST A LIFETIME AND BE CHARGED WITH PASSION

By Monika Half

Collecting art should be approached as a discipline that not only fosters a true appreciation of the artwork, but also weighs its merits as an asset. As with any commodity, you should feel compelled to consider its true worth against how much you are willing to pay. Strive for competency in evaluating what is good and what is inferior about a particular artwork, as well as judging it in the context of its maker's body of work.

In photography, your choice should be based on a basic understanding of the characteristics of print processes and their types of deterioration. As with any ardent pursuit, the journey can last a lifetime and can be one charged with passion and understanding. Connoisseurship – commensurate to your investment in time – is its just reward.

THE TOOLS: DEVELOPING CONNOISSEURSHIP

The universally accepted criteria with which professional experts analyze and judge the physical condition and technical virtuosity of the photograph is, for all intents and purposes, straightforward. With tools that are as fundamental as eyesight and as natural as daylight, the task at hand is fairly elemental.

Besides good eyesight or any ordinary corrective reading lens, a magnifying lupe of 10-22X is useful in the differentiation of photomechanical from true photographic print processes; 30X magnification reveals smaller details such as surface texture, paper fibers

and support layers to further narrow the probabilities.

There are two primary categories of traditional photographic print production: photomechanical, in which an image is printed on a press with inks or pigments that appear like a patterned image grain, or true photographic, whereby light-sensitized materials and chemistry render the print surface in a continuous tone. These surface characteristics, for the most part, are not readily discernable to the naked eye, but can be easily viewed under low-power magnification. Full-spectrum natural light is best for viewing a print surface in available light; in windowless or dark rooms, bright illumination by tungsten

or fluorescent light, although not color-correct, is fine.

The best way to view the print in order to see any surface anomalies is to hold it at an oblique angle in relation to the light source, i.e., in raking light. The use of a blacklight, a lamp that emits electromagnetic radiation almost exclusively in the ultraviolet (UV) light spectrum, is a helpful aid in fluorescing optical brighteners incorporated into the manufacture of photographic papers in the 1950s. These additives cause the paper to emit more visible light than shines on it, enhancing the whitening effect. If a pre-1950s-dated print fluoresces, further inquiry into the paper manufacture should be made.



Richard Avedon (1923-2004)
*Sunny Harnett, Evening Dress by Gres,
 Casino, Le Touquet, August 1954*
 Signed, numbered 31/75
 17.75 x 14 in. (sight size)
 Sold: October 2004
 \$13,145

JUDGING A PHOTOGRAPHIC PRINT

After establishing your collecting goals, it is easier to set specific parameters for qualitatively judging any potential acquisition. With that in mind, the determination of print value may include, but not be limited to, certain criteria that often vary by artist. It is critical to familiarize yourself with the standard working methods and eccentricities that typically appear in the work of the artists you collect.

Common denominators that can affect the value of a work in the broadest sense include:

- The importance of the subject matter in relation to the photographer's oeuvre
- Object quality
- Strength of composition
- Technical virtuosity in exposure and printmaking
- Historical importance based on exhibition, publication and price histories
- Uniqueness or rarity (one-of-a-kind or rare to the market)
- Provenance (previous ownership by celebrated authority, collector, institution)
- Established prominence of the artist and acceptance of the work in the marketplace
- Established ranking of institutional collections with holdings of the artists' work
- Market acceptance

When objectively looking at a photograph, it is fair to ask how it compares to the better examples in the photographer's body of work in terms of process,

imagery, size and presentation. If the physical condition of the work seems compromised, it is logical to ask how much is acceptable. But the answers to these questions are based on a myriad of factors, many of which become apparent only through ongoing study of the medium, focusing on the process, technique, intent and relevance of the condition to what is typical for the artist.

VIEW AND INSPECT

Prepare to carefully inspect all surfaces of the print and mount. First, examine the overall impact and presence of the image. If you intend to showcase the photograph, does it sustain its power at a distance or will it demand intimate viewing? Is your attention drawn to the intended focal point of the com-

position? Is the composition balanced? Is the exposure of optimal contrast and richness or does the print seem over or underexposed or faded compared to other works by the artist? Are there any flaws that grab your attention?

Keep in mind that properly processed black and white fiber-based prints, especially those treated with image-protective toners, can be displayed for hundreds of years under normal conditions without undergoing any significant change. Since the physical condition, in and of itself, can be a dealbreaker, it is in your best interest to examine the paper or other substrate up close with the naked eye in oblique light, and, if warranted, under magnification or black light refraction. Ascertain if there is evidence of any

type of damage that seems irreversible and can permanently devalue the work. Record all of your observations in detail during the inspection process to aid in any presale enquiries and for future reference for insurance or subsequent resale purposes.

BLACK & WHITE PRINTS VIEWED UP-CLOSE

Under specular illumination, with the print held at a low angle between your eye and the light source, tilt the print to catch the glare of the light upon its surface to reveal any irregularities. These might include convexities caused by air bubbles or grit trapped under the mounting tissue. Changes in the predominant finish – such as an opacity or dull spot on a glossy paper or vice-versa

EXPERTS CAN HELP YOU WITH CONDITION ANALYSIS

Print materials and their components demonstrate characteristic and varying forms of deterioration that include color shifts, changes to the binder layer, fading or mirroring. Some surface characteristics of the binder (emulsion) layer or the presence of a baryta layer that are only evident under various powers of magnification help to narrow the possibilities in accurate process identification and dating of the print.

For this reason, it is advisable to establish a dialogue with experts in the field, many of whom are willing to share their valuable insights. Qualified photography dealers, gallerists, appraisers, art consultants, auction specialists, or artists' or estate representatives should be willing to provide opinions or direct you toward sources of further enquiry.

Factors due to chemical or environmental damage, or poor stewardship:

- Critical damage to overall surface
- Light fading due to improper storage or display
- Oxidative-reductive deterioration of silver salts generally referred to as "oxidation" that is catalyzed by high and sustained combinations of temperature, relative humidity, and air pollutants; appears as a bluish metallic sheen or fogging in shadow areas
- Image transfer or direct staining by contact contamination
- Extensive fingerprinting that leads to oxidation or etching

- Pest or moisture-induced molds and fungus due to improper storage

Factors due to mishandling abuses:

- Emulsion debridement such as abraded scuffing, deep scratches, compression marks, shearing or chipping
- Paper loss such as puncture holes, missing corners, shearing of paper support
- Paper fiber breaks such as soft or hard-edged creases and folds, crescent-shaped (thumbnail) crimps, edge tears, abrasions, handling wear
- Waffling of the print due to relative humidity fluctuations or buckling of the mount due to improper frame fit (too tight)
- Stains from inorganic contaminants or bleed-through of colored ink stamps

Factors due to intentional alteration:

- Application of surface varnish or heavy wax
- Use of non-archival adhesives/tapes in contact with any surface of the print
- Trimming of image or original mount
- Detachment from or loss of original mount
- Abrasive cleaning

—Monika Half

IT IS CRITICAL TO FAMILIARIZE
 YOURSELF WITH THE STANDARD
 WORKING METHODS AND
 ECCENTRICITIES THAT TYPICALLY
 APPEAR IN THE WORK OF THE
 ARTISTS YOU COLLECT.

– may indicate retouching, mold, chemical stain, or abrasion.

Check for compression marks, indents, breaks or chips in the emulsion or surface. Take notes, describing which part of the print is affected – the edge, a quadrant, corner, etc. The condition of the mount is also integral to the con-

dition of the print. Whether it is signed in ink or in graphite or stamped is crucial, and could impede certain conservation solutions, if needed.

Non-archival mounts that are acidic and brittle can compromise the safety of the print, especially when accompanied by non-archival mounting adhe-

sives such as rubber cement, contact cement or pressure-sensitive mounting materials or adhesive tapes. Make note of any transfer staining, discoloration, or other damage to the mount. Armed with such observations, a meaningful dialogue about the print can ensue.

Not all photographic works are candidates for restorative treatment. Not all treatments are completely restorative, but are instead preventative against progressive deterioration. Prints with reversible types of damage offer an excellent prognosis and can actually be good investments, so it is important to consult with a professional conservator for a diagnostic evaluation. Humidifying and compressing prints may reduce waffling or waviness of the paper base and shallow indents in the emulsion. Removal of not only surface accretions but also pigment transfer stains, organic stains, adhesives, crayons, graphite, surface coatings such as waxes, color-changed or migrated retouching dyes, or reduction of heavy dichroid fogging (mirroring) is also part of the conservator's arsenal. Applications of paper fibers, emulsions, dyes and colored pencils are reversible treatments that can be safely used to fill in losses or renew restorative work that has altered over time.

COLOR: A BRIEF OVERVIEW

Color photography came of age in the 1970s, emerging on its own merit as an art form. But it wasn't until the 1970s and 1980s that our perception of how to judge color photography required a paradigm shift. Old-guard concerns of production methods and surface structure (differentiated by continuous tone) that were used to classify and identify traditional photography were not as applicable to color photography. More relevant to the color medium was its keeping properties, characterized by both visual image quality and

image permanence, profoundly affected by environmental conditions of temperature and relative humidity. Looking back to the stability of conventional color processes of printmaking, it became apparent that colored pigments were more permanent than organic dyes, which would gradually fade when exposed to light. Some of these color prints when held in dark storage over more protracted time periods, exhibited fading characterized by one or more of the following changes: color balance shifts; density and contrast changes that appear as loss of detail in low density image areas; and formation of an objectionable yellow staining in the low density or highlight areas.

Although both light-fading and dark-fading simultaneously occur during light display, the inherent light fading and dark fading stability of particular brands of print materials vary. Dark fading rates increase exponentially the warmer the temperature and are further exacerbated by increases in relative humidity levels. Light-fading rates accelerate with increasing levels of direct and persistent exposure to the primarily visible light rays. UV-resistant additives in color emulsion as well as UV refraction by window glass and UV incorporated filters in glass or plexi glazing, diminish the effect of the invisible ultraviolet light rays. Physical deterioration of chromogenic process prints can include cracking of the polyethylene and emulsion layers of the resin-coated (RC) paper support, while fiber-base prints can suffer cracking of the emulsion.

THE DIGITAL REVOLUTION

Over the past quarter century, computer image database systems have outpaced traditional methods of color print production for still photography in the general marketplace. Technological innovations have revolutionized every aspect of production: negative scanning

and corrective color imaging, printing, storage and transmission. The aspect of product quality and image permanence relevant to photographic materials has been addressed by the manufacture of high stability inks and papers.

ONCE YOU HAVE
DONE YOUR
HOMEWORK, LOOK
TO YOUR INTUITION
TO GUIDE YOU
IN THE RIGHT
DIRECTION.

OPPORTUNITIES TO SEE

While an awareness of the most important factors affecting print life is useful in choosing a print, it is essential to be able to handle the actual prints in order to see the identifying characteristics and subtleties of each individual process. Today, the opportunities are endless. There are print and photography fairs as well as regularly scheduled seasonal auctions that offer quality material vetted by experts in the field, where one can closely inspect the photographs exhibited. These venues also provide the opportunity to meet with a diverse group of knowledgeable and experienced people – gallery owners, dealers, museum curators, art critics, researchers, and other collectors with similar interests. Walk-about, special exhibitions, and lectures are concurrently scheduled.

Although it can be tempting to follow market trends when buying, it's best to cover all the bases: inspect and analyze the quality and condition of the work in comparison to other known works by the artist; assess not only the

artists' place within the pantheon of his peers, but also the long-term market for his work by checking public records or asking the experts. Ask yourself whether you still feel the passion to own the work. Your decision should not be based on a single factor to the exclusion of all others, but should be approached as a balancing act in which all variables are considered on their own merits, and then weighed in relation to their importance. Once you have done your homework, look to your intuition to guide you in the right direction. Changes do take place – in market trends, popularity, value, collecting criteria or personal taste – so acquisitions should never be viewed as mistakes, but rather as stepping-stones along your journey of discovery of the medium.

Monika Half has been an independent appraiser of fine art photographs since 1995. She previously was senior photo specialist at Christie's, New York and her writing has appeared in Christie's International Magazine and Antiques and Art Weekly. The essay from which this article is excerpted will be published in The Photograph Collector's Guide, expanded and revised edition, due out in 2009.



Ansel Adams (1902-1984)
Monolith, The Face of Half Dome, Yosemite National Park, California, 1927
Silver gelatin print
Signed on mat
19 x 14 in.
Sold: May 2006
\$21,510

Worthwhile Endeavor

FAMILIARIZING YOURSELF WITH THE APPRAISAL PROCESS
CAN ADD VALUE TO YOUR COLLECTION

By Max Donner

It's nice to have choices, and you have many choices when you want to estimate the value of your collectibles. But in many cases, the choices are fundamentally different and it is a good idea to weigh their differences before you proceed.

"An appraisal always needs to be done for a specific purpose," says attorney Jessica Darraby, author of *Art, Artifact & Architecture Law*. Estate and tax matters call for written appraisal reports of current market value conforming to the standards of the Uniform Standards of Professional Appraisal Practice (USPAP). This can also be used for "Section 1031 Exchanges" that let you buy more expensive artwork by using other artwork for partial payment. Scheduled insurance seeks a value based on a different standard called replacement cost. This is generally close to the price you would pay at a major gallery. Liquidation value is close to the minimum price you would net if you had to dispose of the object quickly, sometimes referred to as "net cash value."

Other common uses for an estimate of a collectible's value do not require a formal written estimate and can be approximated over the phone or via e-mail with object details and photographs. These include preparing a bud-

get for purchases, deciding whether to lease or to buy artwork or setting a reserve price to sell at an auction. This is also a helpful guide if you are deciding how to fairly divide your collection among several heirs.

"APPRAISERS
CHARGE BY THE
HOUR, SO ANYTHING
YOU CAN DO TO
PREPARE CAN SAVE
YOU MONEY"

Checking prices on the Internet is not a substitute for a professional appraisal, but it can be a good way to decide when to schedule the next one. The Heritage Auction Galleries web site (www.HA.com) has more than two million auction results to add to your research preparations. Paid-membership services offering similar information include Artnet.com and AskART.com.

If your online search indicates that there have been large price movements in the category you collect, you should

invest in a new appraisal before you make an important decision like changing your insurance coverage or borrowing against your collection.

Both the appraiser and the client need to do the same thing – intelligent research, according to Richard Holgate, a consultant at Fine Art Conservation Laboratories. Holgate often delves deep into historical archives to conduct a thorough study. When appraising a portrait attributed to Sir Joshua Reynolds (1723-1792), he authenticated the signature and checked a copy of the artist's diary to confirm the date and subject of the portrait. He advises that appraisal clients focus their research on the type of appraisal they need and finding a competent expert.

FINDING EXPERTS

Completing the appraisal process can take several months. Unlike a routine valuation such as a used car, which any qualified professional can complete with standardized information, specialized expertise is essential for art and collectibles. Experts who have published catalogs and articles on an artist or style are the most sought after. A referral from a third party with frequent experience, such as an insurance broker or museum curator, can help focus your search. Museum experts are frequently sought after to authenticate collectibles

What is USPAP?

The Uniform Standards of Professional Appraisal Practice (USPAP) are the generally accepted standards for professional appraisal services in the United States.

The USPAP program does not mandate specific formulas for valuation. Instead, it provides guidelines for data collection and documentation to achieve consistency and quality control. It also requires specific details about the methods used to determine the valuation ranges and reports on relevant conditions and recent transactions in the entire market. As a result, appraisers following USPAP standards can issue a certificate for their appraisal, which makes them responsible for the results.

USPAP contains standards for all types of appraisal services, including real estate and personal property. Visit the Appraisal Foundation's Web site (www.appraisalfoundation.org) for additional information.

—Max Donner

Sir Joshua Reynolds (1723-1792)
Portrait of Caroline Cox (Lady Champneys), 1764
Oil on canvas
29.3 x 25 in.
Sold: November 2006
\$95,600

and their history, but do not usually perform financial valuations.

The leading professional associations have member directories to start the process. These are the American Society of Appraisers, the Appraisers Association of America, and the International Society of Appraisers.

Additional preparation before the appraisal will help you and your budget.

“Appraisers charge by the hour, so anything you can do to prepare can save you money,” observes Matthew S. Wilcox, a consignment director for Heritage Auction Galleries. Compiling previous documentation in chronological order and including a copy of the most recent appraisal will organize much of the key information the appraiser will need. If condition is sub-standard, or extensive restoration work is evident, a condition report from a conservator will strengthen the integrity of your appraisal.

An appraisal conforming to USPAP (see accompanying story) is at your option, but it’s a good idea. This national standard for rigorous appraisals was first introduced in 1989 and requires competence demonstrated in an examination. Key elements of a USPAP valuation are current photographs and a detailed object description, plus an explanation of the valuation methods used. In addition, ownership history, a condition report or summary, the appraiser’s résumé and appraisal certificate are standard operating procedure.

Another standard worth your attention is the Getty Research Institute’s object identification system. This aims to

create unique identification for each work of art based on 10 criteria:

- Type of object
- Measurements
- Materials or techniques
- Inscriptions and markings
- Date or period
- Manufacture
- Subject
- Title
- Distinguishing features
- Short text description

The gold standard for appraisals is defined in the reference work *Artful Ownership: Art Law, Valuation and*

APPRAISAL CLINICS GIVE
YOU A GOOD IDEA OF
WHAT ACTUALLY TAKES
PLACE IN THE APPRAISAL
PROCESS – AND WHAT YOU
DO NOT SEE ON TV.

Commerce from the American Society of Appraisers (www.appraisers.org). Other works worth consulting are popular industry standards for pricing information, such as Hislop’s Art Sales Index for fine art, the Printworld Directory for limited editions, and Brookman Price Guide for stamps.

The very fact that a work was listed in a reference work adds to its value. Additional distinctions, such as publication in a book, catalog or magazine, as well as public exhibition at a museum or gallery, will often add even more to the value of a work of art.

MORE THAN A DOCUMENT

You can familiarize yourself with the appraisal process by visiting or organizing an appraisal clinic.

Many appraisal services will staff an appraisal event to benefit a worthy charity, such as a school or museum. Appraisal clinics give you a good idea of what actually takes place in the appraisal process – and what you do not see on TV. A typical appraisal clinic will organize appraisals by category, engage multiple experts and have a compendium of reference works and price

guides on site. Valuation experts provide consultations, not written appraisals. They also help you understand helpful comparisons. At a recent appraisal clinic organized by Oregon-based Robby’s Bookshelf, veteran appraiser Kyle Husfloen explained a tenfold difference in the price of antiques made of Bakelite and similar antiques made of brass by demonstrating how much more rare the brass items are.

Art appraisal is itself an art. As veteran appraiser Bob Banks of Dallas explains: “You’re getting decades of experience in the art business, not just a document.” Your appraisal documents can be valuable investments and also protect the value of your investment.



Max Donner is a business journalist in San Diego, Calif. His web site is www.maxdonner.com.

CASE STUDY

THE UNITED STATES VS. ONE OIL PAINTING BY PABLO PICASSO

Works of art can be more than just a pretty picture. They can also be a party in a civil or criminal case.

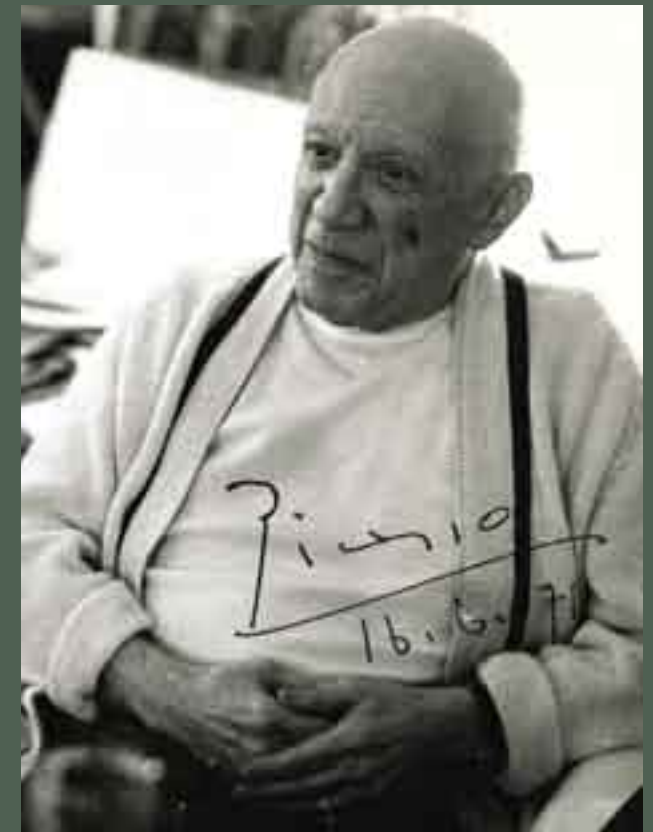
The now-legendary case of the United States of America vs. One Oil Painting by Pablo Picasso shows how this can happen and how you can protect the value of your collection by taking the right steps to ensure that it belongs to you.

The painting was *Femme en Blanc* (*Woman in White*). The painting had been listed with the Art Loss Register in London since the 1990s and became embroiled in a forfeiture case filed by the U.S. Attorney’s office in December 2002. It had originally been owned by Carlota Landsberg, who fled Berlin before the onset of World War II.

The case was filed after a Los Angeles art dealer shipped the painting from California to Illinois just hours before Los Angeles attorney E. Randol Schoenberg, representing Landsberg’s heirs, had obtained a restraining order to keep the painting in California.

The twists and turns in asserting the rights of the original owners resulted in federal marshals seizing the painting at the mansion of Chicago society matron Marilyn Alsdorf. Alsdorf had innocently acquired the painting in the 1970s for \$357,000 at an art gallery in New York. The dramatic action by federal officials led to a happy ending, of sorts. The next step was mediation, which generated about \$6 million each for the Landsberg heirs and Alsdorf after the painting was sold.

This is just one case highlighting the importance of provenance, the term experts use to describe the history of ownership and claims on ownership which determine who owns part or all of a painting or other collectible.



A painting by Pablo Picasso proved the importance of provenance.

“Provenance is a trail. The route you take might not be the right route or the only route,” cautions art law expert Jessica Darraby. Darraby and other art attorneys recommend purchase contracts that strengthen your ownership rights and minimize the risk of future disputes. As a rule of thumb you should:

- Determine who is responsible for establishing the authenticity and rightful ownership of the work of art
- Specify the form of the document that will define the provenance
- Obtain a warranty from the seller or agent
- Decide which state’s laws govern the contract

Enforcement can be expensive, so you should consider designating an international arbitration agency in a contract. The chance you will ever have to use it is small, but serious collectors leave nothing to chance.

—Max Donner

Staying Informed

DISCOVERY OF FAKE GAUGUIN POINTS TO IMPORTANCE OF RESEARCH AND WORKING WITH REPUTABLE SELLERS

By Matthew S. Wilcox

Late last year in England, an octogenarian couple and their 47-year-old son were tried for art fraud.

The family of forgers admitted to a near 20-year run of selling to museums and dealers "authentic" works of art, all of which had been, in truth, "knocked up in their garden shed." They had earned well over \$1 million, but by all accounts looked and lived like any other middle-class British family.

IN 2007, ART FORGERY ROSE RIGHT ALONG WITH HAMMER PRICES.

One of their unwitting victims was the prestigious Art Institute of Chicago, which had acquired a ceramic sculpture of a classical faun supposedly by the French master Paul Gauguin. In addition to conning the Art Institute, the fake statue fooled Sotheby's, where it had been sold in 1994.

Hamburg Germany's Museum of Anthropology also experienced a curatorial faux pas when their show, "Power in Death," featured eight of the famous Chinese life-size, terra-cotta warriors excavated from a 2,000-year-old imperial tomb. Caretakers of the real terra-cotta army in China, aware that they had not sent any figures out of the country, began an inquiry, which soon concluded the figures in Germany were fake. The show was closed.

Oenophiles lost their reserve in 2007 after ongoing investigations by

the FBI into rampant wine fraud. Eighteen magnums of a rare 1947 vintage recently sold, even though the French vintner had produced only five. In another case, four bottles allegedly owned by Thomas Jefferson and purchased for more than \$500,000 were discovered to be bogus. Re-used bottles and high-tech publishing software for labels have aided counterfeiters in their efforts.

China, India and Taiwan have been getting the attention of the Australian senate. The multibillion-dollar market in Australian aboriginal art is in crisis, due to knockoffs produced in these countries. Dealers in authentic objects are being forced out of business, say experts, as they cannot compete with the fakes.

Online auction sites are a venue for an incalculable number of likely fake Gucci, Rolex and similar items, but higher-end artworks appear there as well. In 2007, a Massachusetts woman was arrested on charges that she used eBay to sell a forged Milton Avery painting. She was also accused of trying to sell other forgeries as the works of Franz Kline, J.M.W. Turner and Juan Gris.

As fine art and collectibles continue to surge on the market – creating a successful alternate asset class for savvy estate planners – it is wise to stay informed about the darker side of the



Art Institute of Chicago

The Art Institute of Chicago bought *The Faun* for \$290,000 in 1997. Late last year, the institute learned the work, widely accepted by scholars as a work by Paul Gauguin, was a fake.

market. In 2007, art forgery rose right along with hammer prices. While this underworld trade may thrive in hush-hush private sales, such illicit activity is almost always discovered by honest auction houses, whose catalog research brings the crime to light.



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.

JAMES C. RUSSO RUSSIAN AND BRITISH ROYAL OBJECTS SIGNATURE AUCTION RECEPTION, LONDON



Robert Fratkin, James Russo and Christopher Hearn



Stephen Glass, Tony Cointreau and Barbara Cantelo



Dr. Douglass Brown, Angela Green and Eric Green



Jenny Levitan, Salim Khairuddin, Greg Rohan and Walid Abi Mershed



Dr. Maxim Bouev and Anna Ivanova



Kathleen Guzman, Eugene Edelman and Princesse Anne de La Tour d'Auvergne



Olivia Tiomkin and Greg Rohan

JAMES C. RUSSO RUSSIAN AND BRITISH ROYAL OBJECTS SIGNATURE AUCTION RECEPTION, NEW YORK



Prince Vladimir Galitzine, Princess Tatiana Galitzine and Warren Hutchins



James Russo and Mary Kavanaugh



Tony Cointreau and Carmen Dell'Orefice



Greg Rohan, Jane Gaillard and Andrew Joseph



Dasha Epstein and Joan Benny



Dr. Steven Miller and Olga Goulko



Isabelle Bernard, John Anthony and Lysa Rohan



Katerina Kryvinska and Sergey Brushtein

AIR & SPACE EXPLORATION GRAND FORMAT AUCTION RECEPTION, DALLAS



Richard Gordon (Gemini 11, Apollo 12), Joseph Kerwin (Skylab 2), Walter Cunningham (Apollo 7, Apollo 17), Eugene Cernan (Gemini 9A, Apollo 10, Apollo 17) and Jack Lousma (Skylab 3, STS-3)



Jack Lousma and Edgar Mitchell



Jack Lousma, Howard Weinberger and Tom Slater



Eugene Cernan greets a guest



Charlie Duke Jr. and Mike Sadler



Walter Cunningham



Linda and Steve Ivy

Photo: Kevin Gaddis

Photo: Matt Roppolo

Photo: Matt Roppolo

Photo: Matt Roppolo

Photo: Kevin Gaddis

Photo: Matt Roppolo

Photo: Matt Roppolo

[continued from page 24]

Brian remembers how he was an “instant celebrity” – appearing in newspaper articles and national magazines as the kid who found D.B. Cooper’s loot. “I went from having no girlfriends to having them all. It felt great. It was nice. I couldn’t imagine it being any better.”

But there was no more cash. The family had given everything to the FBI.

Shortly afterward, the Ingrams moved back to California, where they were contacted by attorney Richard Tosaw, who successfully argued that the money belonged to the family. In 1984, four years after Brian found it, the currency was returned – minus 13 bills kept by the FBI as evidence.

Earlier this year, Ingram took his currency to the PCGS Currency Division of Collectors Universe Inc., where experts – working off a list of FBI serial numbers – authenticated the bills as “D.B. Cooper 1971 Ransom Money.” Bills were encapsulated in protective, archival storage holders.

“This is the only identifiable group of United States currency that can be directly linked to such a historic and infamous event,” says PCGS Currency president Jason W. Bradford. “The only comparison of such significance would possibly be the Lindbergh ransom money, but none of those notes is known to have survived for collectors today.”

Fifteen \$20 bills from Ingram’s collection are being offered to the public for the first time at Heritage Auction Galleries’ Political & General Americana Memorabilia Grand Format Auction #685, scheduled for June 13-14. “As a collectible, these notes cross several lines of interest,” says Steve Ivy, co-

chairman of Heritage and a long-time paper money collector. “Of course, they

has received countless calls, letters and e-mails from people wanting to purchase these pieces of history. Until now, Ingram has always said no.

“There are people who’ve followed this story, who didn’t have anything to do with it, and they just love the mystery,” Ingram says. “Why shouldn’t they have the opportunity to have one

of these bills, to put it up in their house, say, ‘Hey, look what I got.’ They’re probably as much of a fan as I am, probably more so, because they do it voluntarily. It’s not something they just happened to stumble into. That’s why I’m sharing these.”

appeal to currency collectors, but they also have great appeal to people who enjoy general Americana and popular culture items as well as those who collect ‘outlaw’ items, an area that has a big following.”

Over the years, Ingram explains, he

“THE ONLY COMPARISON
OF SUCH SIGNIFICANCE
WOULD POSSIBLY BE THE
LINDBERGH RANSOM MONEY.”



“Just because you collect them doesn’t make them collectibles.”

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Events Calendar

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

JUNE 5-7
Baltimore Coin & Currency Convention
Baltimore Convention Center
One West Pratt Street
Baltimore, MD
www.whitmanexpo.com

JUNE 26-29
Wizard World Chicago
Donald E. Stephens Convention Center
5555 N. River Road
Rosemont, IL
www.wizardworld.com

JUNE 27-29
TRISTAR Sports Collectors Show
George R. Brown Convention Center
1001 Avenida de las Americas
Houston, TX
www.tristarproductions.com

JUNE 27-29
Memphis Coin Club’s International Paper Money Show
Cook Convention Center
255 N. Main St.
Memphis, TN
901-757-2515
www.memphiscoinclub.org

JUNE 26-28
Florida United Numismatists Summer FUN Convention
Palm Beach County Convention Center
650 Okeechobee Blvd.
West Palm Beach, FL
www.funtopics.com

JULY 18-20
Alabama Numismatic Society Show
Bessemer Civic Center
1130 Ninth Ave. SW
Bessemer, AL
205-616-9385

JULY 24-27
San Diego Comic-Con International
San Diego Convention Center
111 W. Harbor Drive
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Focus on...

LORRAINE ANNE DAVIS

Director of Vintage and Contemporary Photography – Heritage Auction Galleries



Davis graduated from the University of Wisconsin with a Master's Degree in Photography and a Master of Fine Arts Degree in Graphic Design. She is a fully accredited appraiser of photography with the Appraisers Association of America. She has ap-

praised photography for Christie's, Kunsthau Zürich, the San Francisco Museum of Art, the J. Paul Getty Museum and numerous other institutions. She writes a column for *Black & White Magazine for Collectors of Fine Photography* and gives lectures about the history of photography, appraising photographs and identification of photographic processes for collectors and appraisers.

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STAMPS

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Auction dates: Sept. 26-27, 2008
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Carol Channing

Interview by Max Donner
Illustration by Glen Hanson

What were your favorite pastimes when you began your career?

I started singing and dancing with a band my husband Harry Kullijian started at Aptos Junior High School in San Francisco, and was our school's vice president. That was during the Depression and people were always looking for ways to help each other.

How would you like to inspire young people today to develop a passion for the arts?

We just returned from New Hampshire where Gov. John Lynch has already put arts education back in the public schools. I am going to all 23 campuses of California State University to support more arts education, speaking at master classes at nearby high schools, and talking to high school dropouts, too. I spoke to hundreds of teens in the Jobs Corps in Anaheim, Calif., and half of them went back to school afterward. They gave me a standing ovation.

What are the highlights of your own collection and the items you recently donated to the Smithsonian Museum of American History?

I have hundreds of items from 10 Broadway shows, four Tony Awards and a lifetime achievement award, plus costumes, photographs with other celebrities, videotapes, original music scores, even the score of *Hello, Lyndon* from the 1964 Democratic Convention. Gov. Mike Huckabee gave me the Arkansas Traveler Good Will Ambassador Award. ... This year, I gave the Smithsonian the Bob Mackie dress I wore to sing *Diamonds are a Girl's Best Friend*, Dolly Levi's gown from *Hello Dolly!* and other costumes.

What goals do you have for the legacy of your collection?

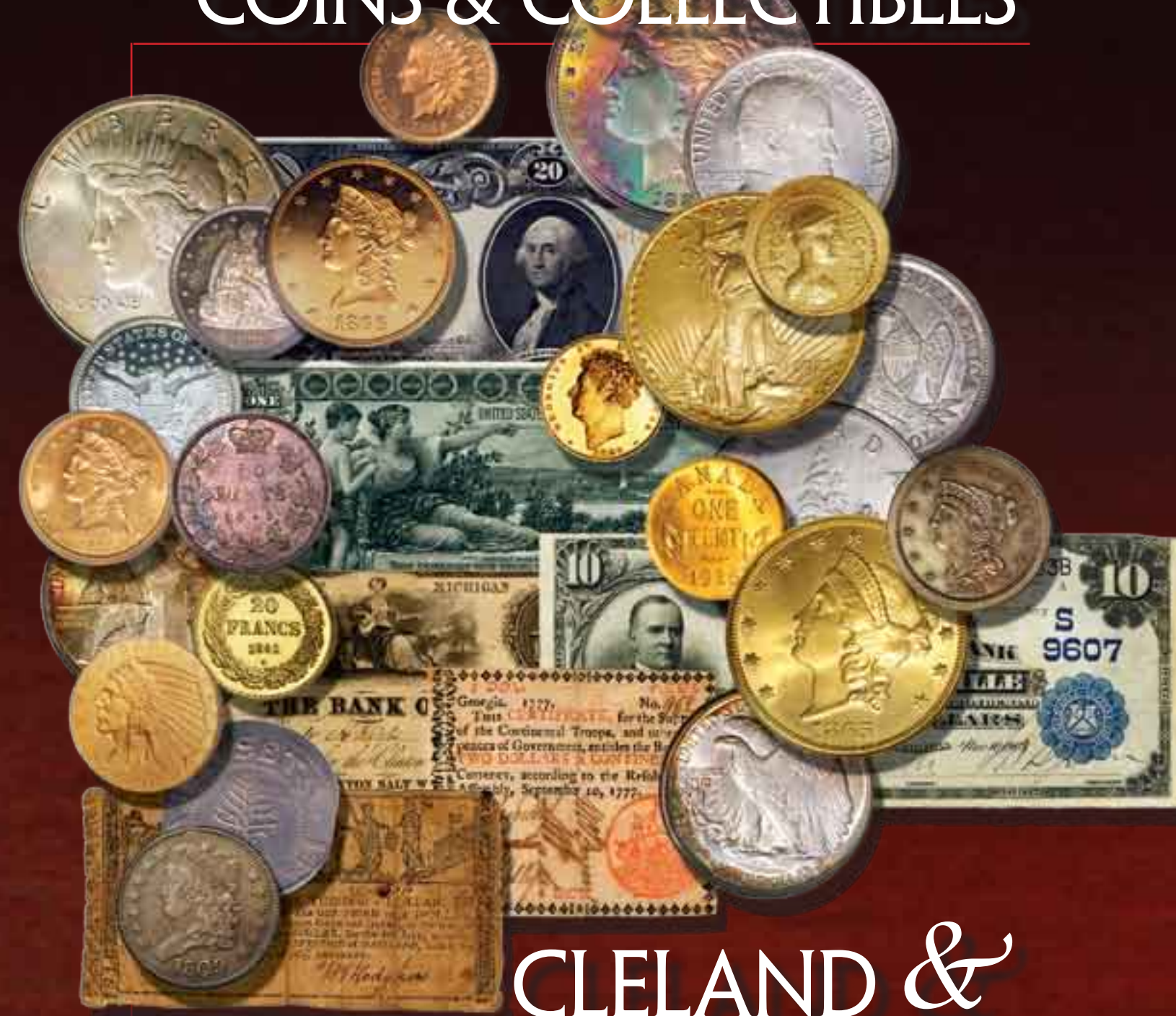
The musical theater is a truly American form of art. I want to pass this legacy on to the future and set a cornerstone in history. Four museum experts are taking inventory right now to help decide the best places for items in the collection. We are also planning gala benefit concerts for the Carol Channing Foundation to support arts education.

How does the Carol Channing Foundation serve your goals?

We are getting calls from across the country. A man in New York City donated \$1 million worth of musical instruments. A California school district saved four music teachers' jobs after they contacted us. Arts education makes students smarter in every other subject. We all have different gifts. They were meant to be exercised.



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