

STEPHEN GEPPI DIXIE CARTER SANDY KOUFAX

HERITAGE

MAGAZINE FOR THE INTELLIGENT COLLECTOR

SPRING 2009 \$9.95

JUDGE OF BEAUTY

Estate of the Honorable Paul H. Buchanan Jr.
includes works by landmark figures in the
canon of American Art



JOSEPH M. SCH
• PRESENTS

C O N T E N T S

WALT DIS

MICKEY M

"THE MAD
DOCTOR"



UNITED
ARTISTS PICTURE

HIGHLIGHTS

- 30** **JUDGE OF BEAUTY**
Estate of the Honorable Paul H. Buchanan Jr. includes works by landmark figures in the canon of American art
- 42** **SUPER COLLECTOR**
A relentless passion for classic American pop culture has turned Stephen Geppi into one of the world's top collectors
- 50** **IT'S A MAD, MAD, MAD, MAD (MAGAZINE) WORLD**
Demand for original cover art reflects iconic status of humor magazine
- 56** **SIX THINGS I LEARNED FROM WARREN BUFFETT**
Using the legendary investor's secrets of success in today's rare-coins market

IN EVERY ISSUE

- 4 Staff & Contributors
- 6 Auction Calendar
- 8 Looking Back ... 1934
- 10 News
- 62 Receptions
- 63 Events Calendar
- 64 Experts
- 65 Consignment Deadlines

On the cover: McGregor Paxton's *Rose and Blue* from the Paul H. Buchanan Jr. Collection (page 30)

Movie poster for the Mickey Mouse short *The Mad Doctor*, considered one of the rarest of all Disney posters, from the Stephen Geppi collection (page 42)

TREASURES



Batman #1
DC, 1940
CGC FN/VF 7.0, off-white to white pages
Estimate: \$50,000+
From the Chicorel Collection
Vintage Comics & Comic Art Signature®
Auction #7007 (page 35)

- 12 **MOVIE POSTER:** One sheet for 1933's *Flying Down to Rio*, which introduced Fred Astaire and Ginger Rogers to the world
- 14 **COINS:** New Orleans issued 1854-O Double Eagle among rarest in Liberty series
- 16 **FINE ART:** Julian Onderdonk considered the father of Texas painting



Sandy Koufax Game-Worn
Fielder's Glove, 1966
Estimate: \$60,000+
Sports Memorabilia Signature®
Auction #714 (page 26)

AUCTION PREVIEWS

- 18 **ENTERTAINMENT:** Ernie Kovacs and Edie Adams left their mark on the entertainment industry
- 23 **CURRENCY:** Legendary Deadwood sheriff Seth Bullock signed note as bank officer
- 24 **MILITARIA:** Franklin Pierce went from battlefields of war to the U.S. presidency
- 25 **JEWELRY:** Dazzling diamond rings highlight jewelry auction
- 26 **SPORTS:** Umpire received baseball glove from Sandy Koufax in his final year of play
- 28 **RARE BOOKS:** First edition of Joseph Smith Jr.'s *Book of Mormon* consigned by prominent Texas family
- 29 **CIVIL WAR:** Union officer received sword for tracking down notorious bushwhacker "Bloody Bill" Anderson
- 35 **VINTAGE COMICS:** Ralph Chicorel's 40-year-old oversight turning golden for collector
- 38 **FINE ART PHOTOGRAPHY:** Selection from Man Ray's portfolio captures vision of artist's most important work
- 40 **TEXAS ART:** First edition of Scott and Stuart Gentling's *Of Birds and Texas* among Lone Star state's most important books



Ernie Kovacs Poker Table
Entertainment & Music Memorabilia
Signature® Auction #7006, featuring
the Ernie Kovacs/Edie Adams
Estate Archive, Part 2 (page 18)



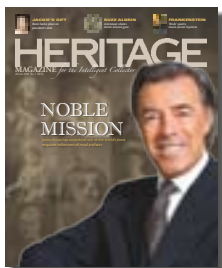
Dixie Carter (page 66)

DEPARTMENTS

- 60 **INTELLIGENT COLLECTOR:** Former FBI agent says never underestimate the guile of a would-be thief
- 61 **BOOKS:** Ernst Gerber's collection of comic book cover images an invaluable tool for collectors
- 66 **PASSIONS WITH ...** *Designing Women's* Dixie Carter

NOW ONLINE HERITAGE MAGAZINE ARCHIVES

- World-class coin collector Jim O'Neal
- Top 10 Beatles collectibles



- James Russo's exquisite collection of royal artifacts
- Five things to know about cigar label art

- Charlie Duke Jr. and fellow astronauts open their vaults to collectors
- Living legend Muhammad Ali



- Leonard Maltin's focus on Hollywood memorabilia
- D.B. Cooper's Cash

- Stan Lee recalls his marvelous career creating comic collectibles
- Sebastiano Ricci's Vision of St. Bruno rediscovered in Texas



- The greatest treasures of the year
- Sara Karloff and her legendary father

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HERITAGE

MAGAZINE FOR THE INTELLIGENT COLLECTOR

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Boris Anisfeld (1879-1973)
Early Spring - Petrograd, circa 1917
 Oil on canvas
 35.5 x 28 in.
 Estimate: \$500,000-\$600,000
European and Russian Fine & Decorative Art Signature® Auction #5017

COINS

APRIL 29-MAY 3, 2009
U.S. Coins CSNS Signature® Auction #1124
 Cincinnati, OH
 Viewing dates: April 28-May 2, 2009
HA.com/Coins

MAY 27-31, 2009
U.S. Coins Signature® Auction #1125
 Long Beach, CA
 Viewing dates: May 26-30, 2009
HA.com/Coins

MAY 27-31, 2009
World Coins Signature® Auction #3005
 Long Beach, CA
 Viewing dates: May 26-30, 2009
HA.com/WorldCoins

JULY 8-12, 2009
U.S. Coins Summer FUN Signature® Auction #1127
 West Palm Beach, FL
 Viewing dates: July 7-11, 2009
HA.com/Coins

JULY 31-AUG. 2, 2009
U.S. Coins Signature® Auction #1128
 Los Angeles, CA
 Viewing dates: July 30-Aug. 1, 2009
HA.com/Coins

SEPT. 9-13, 2009
World Coins Signature® Auction #3006
 Long Beach, CA
 Viewing dates: Sept. 8-12, 2009
HA.com/WorldCoins

COMICS & COMIC ART

MAY 21-23, 2009
Vintage Comic Books & Comic Art Signature® Auction #7007
 Dallas, TX
 Viewing dates: May 20-22, 2009
HA.com/Comics

AUG. 13-15, 2009
Vintage Comic Books & Comic Art Signature® Auction #7009
 Dallas, TX
 Viewing dates: Aug. 12-14, 2009
HA.com/Comics

CURRENCY

APRIL 29-MAY 3, 2009
Currency CSNS Signature® Auction #3505
 Cincinnati, OH
 Viewing dates: April 28-May 2, 2009
HA.com/Currency

SEPT. 9-13, 2009
Currency CAA Signature® Auction #3506
 Long Beach, CA
 Viewing dates: Sept. 8-12, 2009
HA.com/Currency

ENTERTAINMENT & MUSIC

JUNE 5-7, 2009
Entertainment & Music Memorabilia Signature® Auction #7006
 Dallas, TX
 Viewing dates: June 4-7, 2009
HA.com/Entertainment

CATALOGS



For a complimentary illustrated Heritage auction catalog, call 1-800-872-6467, ext. 150, and mention code HM16312, or register online at www.HA.com/HM16312.

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

FINE & DECORATIVE ARTS

APRIL 18, 2009
Vintage Photography Signature® Auction #5020
 Dallas, TX
 Viewing dates: April 13-18, 2009
HA.com/FineArt

MAY 7, 2009
European and Russian Fine & Decorative Art Signature® Auction #5017
 Dallas, TX
 Viewing dates: May 2, 4-7, 2009
HA.com/FineArt

JUNE 3, 2009
McKaughan Collection of South American Art Signature® Auction #5018
 Dallas, TX
 Viewing dates: May 29-June 3, 2009
HA.com/FineArt

JUNE 4, 2009
20th Century Design Signature® Auction #5021
 Dallas, TX
 Viewing dates: May 30, June 1-4, 2009
HA.com/FineArt

JUNE 10-13, 2009
Art of the American West & Texas Signature® Auction #5019
 Dallas, TX
 Viewing dates: June 6, 8-10, 2009
HA.com/FineArt

JUNE 10-13, 2009
American Art Signature® Auction #5024
 Dallas, TX
 Viewing dates: June 6, 8-10, 2009
HA.com/FineArt

SEPT. 17-18, 2009
Fine Silver & Vertu Signature® Auction #5025
 Dallas, TX
 Viewing dates: Sept. 14-17, 2009
HA.com/Silver

FALL 2009
Decorative Art Signature® Auction #5011
 Dallas, TX
 Viewing dates: Fall 2009
HA.com/FineArt

FALL 2009
Modern & Contemporary Art Signature® Auction #5031
 Dallas, TX
 Viewing dates: Fall 2009
HA.com/FineArt

FALL 2009
Fine Art Photography Signature® Auction #5013
 Dallas, TX
 Viewing dates: Fall 2009
HA.com/ArtPhotography

HISTORICAL

MAY 13-14, 2009

Political & Americana Grand Format Auction #6013

Dallas, TX
Viewing dates: May 12-13, 2009
HA.com/Americana

JUNE 18-20, 2009

Rare Books Grand Format Auction #6025

Dallas, TX
Viewing dates: June 16-18, 2009
HA.com/Books

JUNE 19-20, 2009

Historical Manuscripts Grand Format Auction #6026

Dallas, TX
Viewing dates: June 16-19, 2009
HA.com/Manuscripts

JUNE 25-27, 2009

Civil War Signature® Auction #6024

Dallas, TX
Viewing dates: June 24-26, 2009
HA.com/CivilWar

JULY 25-26, 2009

Arms & Militaria Signature® Auction #6023

Dallas, TX
Viewing dates: July 24-25, 2009
HA.com/Historical

SEPT. 16-17, 2009

Texana Signature® Auction #6028

Dallas, TX
Viewing dates: Sept. 14-17, 2009
HA.com/Texana

NOV. 17-18, 2009

Americana & Political Signature® Auction #6032

Dallas, TX
Viewing date: Sept. 25, 2009
HA.com/Americana

SEPT. 26, 2009

American Indian Art Signature® Auction #6011

Dallas, TX
Viewing dates: Sept. 23-26, 2009
HA.com/AmericanIndian

ILLUSTRATION ART

JULY 15, 2009

Illustration Art Signature® Auction #7010

Dallas, TX
Viewing dates: July 11-15
HA.com/IllustrationArt

INTERNET AUCTIONS

These auctions at HA.com:

WEEKLY INTERNET GOLD

Online only, no floor auction, lots close every Wednesday afternoon.

SUNDAY INTERNET COMICS

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

SUNDAY INTERNET MOVIE POSTERS

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

SUNDAY INTERNET SPORTS

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

TUESDAY INTERNET CURRENCY

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

SUNDAY, TUESDAY & THURSDAY INTERNET COIN

Online only, no floor auction, lots close every Sunday, Tuesday and Thursday evenings.

JEWELRY & TIMEPIECES

MAY 11-13, 2009

Fine Jewelry Signature® Auction #5022

Dallas, TX
Viewing dates: May 6-11, 2009
HA.com/Jewelry

MAY 12-13, 2009

Fine Timepieces Signature® Auction #5023

Dallas, TX
Viewing dates: May 6-12, 2009
HA.com/Timepieces

MOVIE POSTERS

JULY 23-25, 2009

Vintage Movie Posters Signature® Auction #7008

Dallas, TX
Viewing dates: July 22-24, 2009
HA.com/MoviePosters

NATURAL HISTORY

MAY 17, 2009

Natural History Signature® Auction #6016

Dallas, TX
Viewing dates: May 14-17, 2009
HA.com/NaturalHistory

RARE STAMPS

AUG. 6-8, 2009

Philatelic Signature® Auction #1107

Pittsburgh, PA
Viewing dates: Aug. 5-7, 2009
HA.com/Stamps

SPORTS

APRIL 23-24, 2009

Sports Memorabilia Signature® Auction #714

Dallas, TX
Viewing dates: April 22-23, 2009
HA.com/Sports

JULY 30-31, 2009

Sports Memorabilia Signature® Auction #715

Cleveland, OH
Viewing dates: July 29-31, 2009
HA.com/Sports



Rolex Steel Daytona
Cosmograph
Ref. 6263/6262, circa 1970
Estimate: \$25,000-\$35,000
Fine Timepieces Signature®
Auction #5023

Looking Back... 1934

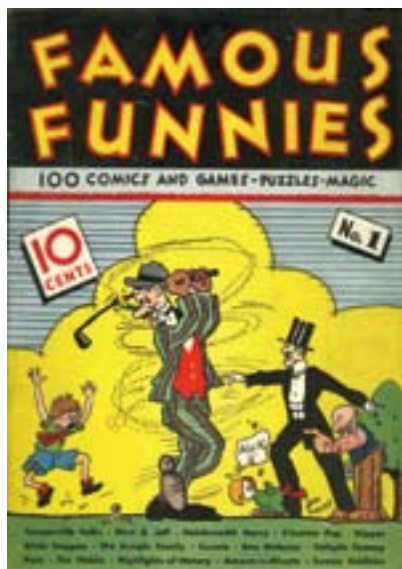
Donald Duck debuted in the Disney cartoon *The Wise Little Hen*. Flash Gordon and Li'l Abner made their first appearances on newspaper comics pages. In sports, Max Baer defeated champion Primo Carnera for the world heavyweight boxing title, and Babe Ruth played his final game as a New York Yankee. President Franklin Delano Roosevelt completed his first year in office as federal lawmen chased notorious gangsters like John Dillinger, Baby Face Nelson, Pretty Boy Floyd, and Clyde Barrow and Bonnie Parker. On the big screen, everyone was talking about *The Gay Divorcee*, *Imitation of Life*, and *It Happened One Night*.



MOVIES

'IT HAPPENED ONE NIGHT'

Director Frank Capra's tale about a spoiled heiress who runs away from her father and new husband was a smash hit. Starring Clark Gable and Claudette Colbert, *It Happened One Night* became the first of Capra's great screen classics and the first film to win all five major Academy Awards: best actor, best actress, best screenplay, best director and best picture. A three sheet (41 x 81 in.), style B stone litho poster for the movie realized \$35,850 at a March 2008 auction.



COMICS

FAMOUS FUNNIES #1

Eastern Color's *Famous Funnies* #1 is considered the first issue of the first monthly newsstand comic book series. It contained comic strip reprints featuring Mutt and Jeff, Tailspin Tommy, and Joe Palooka. At the time, naysayers wondered why anyone would pay 10 cents for strips they had already read in newspapers. But *Famous Funnies* would run for more than 20 years and spawn a publishing industry. A copy in fine condition – with only two copies having higher grades – sold for \$9,200 in October 2005.



SPORTS

RUSS BLINCO JERSEY

The 1934-35 season was filled with mixed emotions for the Montreal Maroons. Despite taking home the club's second Stanley Cup, the hockey team was in a financial crisis caused by the Great Depression. The franchise would close down within three seasons. Russ Blinco (1908-1982) was among the team's stars, named the 1933-34 Rookie of the Year. His game-worn wool jersey, once owned by Blinco's widow, realized \$35,850 at an October 2008 auction.

COINS

COMMEMORATIVE BOONE

To celebrate the 200th birthday of American pioneer Daniel Boone (1734-1820), the U.S. Mint in 1934 issued the Boone half-dollar. Boone was one of the first American folk heroes, and the popularity of the coin caught the Mint by surprise. The Philadelphia Mint's first issue – 10,007 pieces – quickly disappeared. Fifteen more issues followed. A specimen from the first issue, graded MS68 by PCGS, realized \$19,550 in May 2007.



Auction NEWS

FUN REPORT

AUCTIONS POINT TO STRONG DEMAND FOR RARE COINS AND CURRENCY

Heritage Auction Galleries realized \$52 million in rare coins and \$6 million in currency at the 2009 Florida United Numismatists convention in January. Another \$7 million in ancient and world coins was realized at the New York International Numismatic Convention Signature® Auction.

When all sales are completed, 2009 FUN will represent Heritage's – and the coin industry's – third most valuable auction. "It ranks against our world record 2007 FUN event – at \$78 million – and our previous \$62 million world record, at FUN 2005, for the most valuable numismatic auction," says Heritage President Greg Rohan. "We are pleased that 2009 is off to such a strong start. We continued to see strong demand for rare coins and currency despite the economic afflictions seen in the rest of the economy."

Among the highlights of the auction were

the Lemus Collection–Queller Family Collection Part Two, containing 465 different Patterns. It realized more than \$8.3 million. The Scott Rudolph Collection realized \$5.3 million, while the Jim O'Neal Collection of Saint-Gaudens \$10 Indians realized \$3.2 million.

Lot highlights included Queller's 1877 \$50, Judd-1549, Pollock-1722, R.7, graded PR67 Brown by NGC. The Small Liberty Head design is one of the rarest and most cherished in American numismatics.

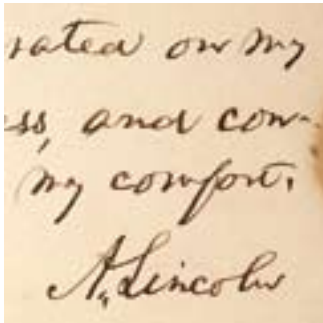
An 1889-CC \$1 from the Estate of Jack Lee Collection, graded MS68 by PCGS, realized \$531,875. The Mint at Carson City struck its first silver dollars in 1870, and continued into 1885, when operations were suspended. Carson City re-opened in 1889, but the 1889-CC Morgan dollar was one of the lower mintage issues of the entire series, with just 350,000 coins produced.



Queller's 1877 \$50, Judd-1549, Pollock-1722, R.7, graded PR67 Brown by NGC

The Jack Lee Collection's 1889-CC \$1, graded MS68 by PCGS.

UPDATE PRICES REALIZED



LINCOLN NOTE

A signed note in which President Abraham Lincoln endorses his chiropodist realized \$131,450 at Heritage's John Lattimer Collection of Lincolniana Grand Format Auction in November 2008. In the Sept. 22, 1862, statement, Lincoln writes that Dr. Isachar Zacharie "has operated on my feet with great success, and considerable addition to my comfort."



HEISMAN TROPHY CAST

The original plaster cast maquette used for the Heisman Trophy, and the last bronze trophy produced from the maquette, realized \$89,625 at Heritage's October 2008 Sports Collectibles Signature® Auction. Roman Bronze Works, which went out of business during the 1990s, used the maquette to cast each of the approximately first 40 Heisman Trophies.



BRUNDAGE ART

The original art for Margaret Brundage's first *Weird Tales* cover realized \$50,787 at Heritage's October 2008 illustration art auction. Brundage (1900-1976) created many of the most famous covers for the pulp magazine between 1932 and 1938. Her *Altar of Melek*, a 20 x 17.5 in. pastel on paper, appears in the book *The Frank Collection: A Showcase of the World's Finest Fantastic Art* by Jane and Howard Frank.



ROMAN COIN

A silver coin/medallion of Hadrian Augustus, minted A.D. 135-137, realized \$109,250 at Heritage's January 2009 ancient and world coins auction in New York City. Considered a masterpiece of ancient portraiture at 33.5 mm in width, the obverse has been judged one of the finest among Roman coinage.



Lt. Gen. George S. Patton Jr. signed photograph realized nearly \$10,200 in April 2007.



WEEKLY GOLD AUCTION LAUNCHED

Heritage Auction Galleries' newly launched "Weekly Special Gold Auction" gives the company's bidder-members a chance, for the first time, to opt in to the generic certified and uncertified U.S. gold coins market at dealer prices.

The inaugural auction in January realized \$503,141.

The generic gold coin market has been a staple of Heritage's wholesale business and company officials say the new auction is an important development. "I was happy to see that some of the lots sold to private individuals instead of dealers," said Doug Baliko, director of gold at Heritage. "Our aim is to make generics easily accessible to our client base, and that's just what this first auction did."

There is no buyer's premium for successful bids. "If a bidder wins one of the lots in the auction for, say, \$5,000," says Baliko, "that's exactly what they pay. This is the only public auction venue for people to buy these types of coins at these prices."

HERITAGE EXPANDING TO MILITARIA

A new Heritage Auction Galleries' venue is focusing on arms and militaria. The inaugural Militaria Signature Auction #6023 is scheduled for July 2009.

"The focus will be items from the 17th century to World War II, with the exception of the Civil War, which will remain a separate auction," says Dennis Lowe, director of Heritage's Civil War department.

Items to be offered in July include guns, swords, equipment, uniforms, headgear, documents, photographs and paintings from 1700 to World War II. "The collector interest is as strong in these other areas as it is in Civil War," Lowe says. "Certainly, World War II is currently one of the hottest areas of militaria collecting, although we will not be emphasizing that over other periods."



WEB SITE GETS 'BEST' RANKING

About.com says Heritage Auction Galleries has one of the Web's 10 best coin-related Web sites.

Heritage Auction Galleries' Coin Web site, at www.HA.com/Coins, contains "an immense archive of auction results and more than a million coin photos," says About.com's coin guide Susan Headley. "The site also features coin auctions and coin-related information. You don't want to miss this site! It's amazing!"

In her year-end posting on About.com, Headley wrote her list "is a mix of the best on the Web when it comes to coins and coin collecting. I tried to select the best site from each of several categories, such as coin forum discussion sites, coin news, coin blogs, price guides, etc., plus I tell you why I think these coin-related sites are worth your time to check them out."

About.com, part of The New York Times Company, is one of the largest producers of original content on the Web.

NEW FACES

20th CENTURY DESIGN

Christina Japp is Heritage Auction Galleries' new director of 20th Century Design. Ms. Japp previously was a vice president in the 20th Century Design department at Sotheby's, where she had worked for 12 years and where she was actively involved in and supervised many important sales, such as the record-breaking, single-owner sale of the Karl Lagerfeld Collection, the Collection of Barry Friedman, Deutscher Werkbund to Bauhaus: An Important Collection of German Design, to name a few. From her base in New York City, Ms. Japp will develop and maintain Heritage client relationships throughout the major 20th design areas and will do so in the United States and also in key cities throughout Europe.



VINTAGE COMIC BOOKS

Steve Borock has joined Heritage Auction Galleries' staff of comic experts. Borock was Comics Guaranty Corporation's primary grader when the company launched in 1999. He most recently was president of CGC. Borock and colleague Mark Haspel are credited with establishing the grading standards used by CGC and most of the collecting community today. He sits on the board of the Hero Initiative, a not-for-profit corporation dedicated to helping comic book creators in need.



Onderdonk's Hills

IMPRESSIONIST CONSIDERED FATHER OF TEXAS PAINTING

The name Julian Onderdonk (1882-1922) is synonymous with Texas landscape painting. "Onderdonk's works command pride of place among collectors of Texas art," the Dallas Museum of Art notes on its Web site. "His scenes spawned a host of imitators who to this day have never equaled the artist's style."

The museum last year hosted *Bluebonnets and Beyond: Julian Onderdonk, American Impressionist*. The exhibit celebrated the Impressionist painter who in his short life "transformed the Texas landscape, creating indelible images of the Lone Star State."

Onderdonk's *In the Hills - Southwest Texas*, an oil on canvas completed in 1912, realized \$131,450 at Heritage Auction Galleries' inaugural Art of the American West auction in January 2009. The sale broke the prior Heritage record for an Onderdonk, his *Late Afternoon in the Bluebonnets, S.W. Texas*, which realized \$101,575 in December 2007.

"Many consider Onderdonk the father of Texas painting," says Atlee Phillips, Heritage's consignment director for Texas Art. "Because of his early death, at the age of 40, he has left behind a small body of work, which grows more important and coveted every year."

Julian Onderdonk (1882-1922)
In the Hills - Southwest Texas, 1912 (detail)
Oil on canvas
16 x 24 in.
Sold: January 2009
\$131,450





1854-O Double Eagle

NEW ORLEANS ISSUE AMONG THE
RAREST IN LIBERTY SERIES



When gold was discovered in California in 1848, New Orleans was home to the nearest federal Mint. Once the San Francisco Mint became operational in 1854, however, the supply of gold coins produced in New Orleans – with an “O” mintmark – was substantially reduced.

The new San Francisco facility is clearly the reason that the 1854-O double eagle is a major rarity, from a mintage of only 3,250 coins, says Heritage Vice President Leo Frese. “Only about 30 to 35 of these coins still survive today, including a single example in the Smithsonian.”

Most known 1854-O \$20 gold coins grade in the VF to XF range. An 1854-O graded AU55 by PCGS realized \$603,750 at Heritage’s October 2008 U.S. Coin Signature® Auction. No more than three examples grade higher.

The 1854-O double eagle is included in Jeff Garrett and Ron Guth’s *100 Greatest U.S. Coins*. In their *Encyclopedia of U.S. Gold Coins 1795-1933*, Garrett and Guth say the 1854-O double eagle “has always been in great demand, but with the recent interest in the field of double eagles, the 1854-O issue has become nearly priceless.”

“This issue and the 1856-O,” notes Frese, “are two of the rarest and most highly desirable double eagles in the Liberty series.”

1854-O \$20 graded AU55 by PCGS
Sold: \$603,750
October 2008



Flying Down to Rio
RKO, 1933
One Sheet (27 x 41 in.)
Sold: November 2008
\$239,000



Flying Down to Rio

POSTER FOR MOVIE THAT INTRODUCED
ASTAIRE AND ROGERS TO THE WORLD

It's the movie that launched the world-famous dance team of Fred Astaire and Ginger Rogers.

A one sheet for RKO's 1933 movie *Flying Down to Rio* realized nearly \$240,000 at Heritage's November 2008 movie poster auction. It's the auction house's third-highest price realized for a vintage movie poster - behind only a style D one sheet for Universal's 1935 *The Bride of Frankenstein* (which realized \$334,600 in November 2007) and a one sheet for Universal's 1934 *The Black Cat* (\$286,800 in March 2007).

Flying Down to Rio stars Dolores del Rio and Gene Raymond, but is most remembered for the teaming of Astaire and Rogers. "They burst onto the musical screen in this early sound

film doing their version of the 'Carioca,' and the rest is history," says Grey Smith, Heritage's director of vintage movie poster auctions.

A highlight of this Merian C. Cooper produced musical is an incredible sequence - depicted on the movie poster - with dozens of scantily clad showgirls swinging and swaying while strapped onto the wings of biplanes as they fly over the South American city of Rio de Janeiro. "It's one of the most outrageously brilliant numbers in movie musical history," Smith says.

The poster is one of the rarest and most sought-after in the collecting hobby. Just a handful of copies of this U.S. domestic style of the sheet are known to exist.

AUCTION PREVIEW

By Hector Cantu

Today's entertainment reporters would call Ernie Kovacs and Edie Adams a Hollywood power-couple.

Kovacs (1919-1962), a pioneer of comedy sketch shows, would influence and inspire such shows as *Laugh-In*, *Saturday Night Live*, *Monty Python's Flying Circus*, *The Today Show*, and television hosts like Johnny Carson and David Letterman. Adams (1927-2008) was an actress, comedian and singer who often spoofed her fetching image as a sexpot blonde.

The pair met when American television was in its infancy.

"She had won a Miss U.S. Television beauty pageant 1950, which got her a gig on a local television show Ernie was doing in Philadelphia. And that's how she met Ernie," says her son Josh Mills. "She sang a song on the show. She had gone to Julliard, she was classically trained. Pop culture was not her thing. Her family was a very staid Presbyterian family, Pennsylvania Dutch. So when she met Ernie, she kind of saw a totally different side of show business."

Kovacs married Adams in September 1954 in Mexico City. Items once belonging to the couple are featured in Heritage's Entertainment & Music Memorabilia Signature® Auction #7006, scheduled for June 6-7, 2009.

In a series of television shows that aired throughout the 1950s, particularly *The Ernie Kovacs Show*, the New Jersey native explored the potential of TV as a medium with an improvisational and visually experimental and wacky comic style that would influence comedy programs decades later.

"Breaking the fourth wall was Ernie's specialty," Mills says. "Watching his show, you were in on the joke. He was almost talking to you as a viewer, as opposed to 'Let me put on a sketch or put on a show.' He did things that people had never done before. There was no precedent. In that sense, he was a lot like Buster Keaton or Charlie Chaplin. He was a genius."

Adams, for her part, built a strong career of her own. In addition to making appearance on her husband's shows, she appeared in Leonard Bernstein's Broadway musical *Wonderful Town*. She starred in the musical version of the comic strip *Li'l Abner* in 1956, winning a Tony for her portrayal of Daisy Mae.

By the late 1950s, Ernie and Edie were spending more time in Hollywood. Kovacs was appearing in films such as *Bell, Book and Candle* (1958) with Jimmy Stewart, *Our Man in Havana* (1959) with Alec Guinness, and *It Happened to Jane* (1959) with Doris Day and Jack Lemmon. Adams appeared in films like *The*



Edie Adams was part of the cast on *The Ernie Kovacs Show*, first known as *Kovacs Unlimited*.

Apartment (1960) with Lemmon and Shirley MacLaine, *The Spiral Staircase* (1961) with Eddie Albert and Elizabeth Montgomery, and *Lover Come Back* (1961) with Day and Rock Hudson.

The partnership ended abruptly in 1962 when Kovacs died in a Hollywood car accident. Not long afterward, Mills says, the Internal Revenue Service called. "The government came to my mom's house and said, 'Your husband owed us half-a-million dollars in back taxes. Well, my mom asked for a payment schedule to pay it back. Consequently, she had to get to work. She did shows in Las Vegas. She did some singing, some dancing, anything that paid money.'"

In 1963, she began a TV variety show, *Here's Edie*, in which she performed with stars like Count Basie and Sammy Davis



Groundbreaking Players

ERNIE KOVACS AND **EDIE ADAMS** COMBINED
CUTTING-EDGE HUMOR AND FETCHING BEAUTY TO BECOME
ONE OF HOLLYWOOD'S MOST INFLUENTIAL COUPLES

Eddie Adams' Blue Lace Gown Used on the Cover of Her Autobiography *Sing a Pretty Song*
From the Ernie Kovacs/Eddie Adams Estate Archive, Part 2



Eddie Adams' Costume Worn in Her Famous "Adams Sisters" Muriel Cigar Commercial
From the Ernie Kovacs/Eddie Adams Estate Archive, Part 2



Eddie Adams' Screen-Worn Beaded Black Dress, 1955
From the Ernie Kovacs/Eddie Adams Estate Archive, Part 2

Jr. In the 1970s and '80s, she guest starred on hits like *Fantasy Island*, *The Love Boat*, and *Murder, She Wrote*. She also was featured in a long-running series of TV commercials for Muriel Cigars, intoning in a Mae West style, "Why don't you pick one up and smoke it sometime?" The *New York Times* called her "an actress, comedian and singer who both embodied and winked at the stereotypes of fetching chanteuse and sexpot blonde."

"My mom really was obsessive," says Mills, whose father was Adams' second husband, the photographer Marty Mills. "She kept everything she wore on stage or in a film. So whether it was stuff from early TV shows or nightclub acts, she kept it. She has fur coats and costumes by designers like James Galanos and Bob Mackie."

Among the items being offered at June's auction are several of Adams' gowns and film-worn costumes.

Among the Kovacs items are props and costumes from his television shows, personal clothing, accessories from his personal desk, and his poker table and chairs. "Ernie loved to gamble," Mills says. "By his own admission, he was a bad gambler, but he couldn't stop. He liked to play and he played poker with lots of his friends, and network executives and with people like Tony Curtis."

All the items, Mills says, "are literally a part of television history. They are one-of-kind. Nothing else like them."

The same could be said of Kovacs.

"There's a story of when Ernie first met Jack Warner, the head of Warner Bros.," says Mills. "Jack said something like, 'You're that comic from New York' and Ernie said, 'Yeah, and you're that fat guy who runs the studio.' That's the kind of thing Ernie could do with people. He had that way of saying, 'I don't care who you are. You could be paying me money, but if I don't like you, I don't like you, and if I like you, I like you. And he didn't care if it was Jack Warner or anybody else.'"

By the way, Mills adds, after that first meeting, Jack and Ernie were the best of friends.

EVENT

Entertainment & Music Memorabilia Signature® Auction #7006, featuring the Ernie Kovacs/Edie Adams Estate Archive, Part 2 is scheduled for June 5-7, 2009. For information, contact Doug Norwine at 214-409-1452 or DougN@HA.com. For a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM16312, or register online at www.HA.com/HM16312.

FOR MORE INFORMATION ON THESE AND SIMILAR ITEMS, VISIT www.HA.com/Entertainment



Edie Adams' Fur Coat Collection, Including Event and Screen-Worn Pieces From the Ernie Kovacs/Edie Adams Estate Archive, Part 2



Ernie Kovacs and Edie Adams' Barbecue Pit From the Ernie Kovacs/Edie Adams Estate Archive, Part 2



Ernie Kovacs' Gambling Table From the Ernie Kovacs/Edie Adams Estate Archive, Part 2

Deadwood History

LEGENDARY FRONTIER SHERIFF SETH BULLOCK
SIGNED NOTE AS BANK OFFICER

In 1874, the discovery of gold in the Black Hills of Dakota attracted prospectors from across the country. Deadwood Gulch was the site of one of the largest gold deposits, and it was here that a town was born with a reputation that matched that of Dodge City and even Tombstone. The infamous Wild West personalities that converged on this rough and rowdy camp inspired the cable series *Deadwood*.

Wyatt and Virgil Earp were among the many Wild West celebrities with ties to Deadwood. The brothers lived there for a short time before moving to Arizona. In 1876, the gunfighter Wild Bill Hickok was shot and killed while playing poker in a Deadwood saloon. Hickok's purported lover, Calamity Jane, asked to be buried at his side at the local cemetery.

Hickok's death triggered a demand for law and order and resulted in the appointment of Seth Bullock as Deadwood sheriff. Bullock had arrived from Montana, where he was a businessman and territorial senator. His first venture was a hardware store. After it was destroyed by fire, he built one of the finest hotels in the west. As sheriff, he wasted little time in cleaning up Deadwood's lawless reputation. Actor Timothy Olyphant portrayed Bullock on the critically acclaimed TV series *Deadwood*, which aired for three seasons on HBO.

Bullock was also vice president of Merchants National Bank, which opened in 1880 and issued \$5, \$10 and \$20 notes. When issued, National Bank notes were most often signed by the cashier and president. In rare cases, they were signed by the assistant cashier or vice president. Heritage's Currency CSNS Signature® Auction #3505, scheduled for April 29-May 3, 2009, features one of three known notes from this bank, an example hand-signed by Bullock as vice president.



Seth Bullock

— Dustin Johnston

Deadwood, Dakota Territory
1875 \$5 Merchants National
Bank Ch. #2461, Fr. 404, graded
Very Fine 20 by PMG



FOR MORE INFORMATION ON
THIS AND SIMILAR ITEMS, VISIT
www.HA.com/Currency

EVENT

Currency CSNS Signature® Auction #3505 is scheduled for April 29-May 3, 2009. For information, contact Dustin Johnston at 214-409-1302 or Dustin@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM16312, or register online at HA.com/HM16312.

Franklin Pierce's Coat

BRIGADIER GENERAL WENT FROM BATTLEFIELDS OF
U.S.-MEXICO WAR TO THE U.S. PRESIDENCY



Franklin Pierce's Uniform Coat
Worn During U.S.-Mexico War,
1846-48
Estimate: \$50,000-\$60,000

Historians see Franklin Pierce's service in the U.S.-Mexico War as a series of unlucky breaks. Still, with the war behind him, the New Hampshire native was able to use his military service as a springboard to the U.S. presidency, where he guided crucial developments in U.S. foreign policy, including the opening of Japan, expansion of trade and influence abroad, and a fixation on Central America.

Before arriving in Washington, D.C., Pierce, as a brigadier general, led a column of 2,500 men from Vera Cruz to Mexico City, a trek through hostile territory where his men warded off six attacks. "Nevertheless," historian Larry Gara writes in his book *The Presidency of Franklin Pierce* (University Press of Kansas, 1991), "military glory eluded him."

"While Pierce led an attack on a camp near Mexico City his horse, frightened by artillery fire, jumped suddenly and threw him. Pierce fainted from the pain of a pelvic injury and a severely wrenched knee, but after medical treatment he found another horse and resumed fighting until late at night." When Pierce was ordered out of action, he refused. "But his injuries made him worthless," Gara writes. "The next day, while wading through a swampy thicket, he twisted his injured knee and again fainted from the pain."

But Pierce had a strong family history in politics. In 1828, he had been elected to the New Hampshire House of Representatives. He served in the State House from 1829 to 1833, as Speaker from 1832 to 1833. His father was governor. At the Democratic National Convention of 1852, Pierce emerged as a compromise candidate and defeated Whig Party candidate Gen. Winfield Scott, under whom Pierce had served in the war.

The uniform coat worn by Pierce during his campaign in Mexico is featured in Heritage's Arms & Militaria Signature® Auction, scheduled for July 25-26, 2009. "Regulation Mexican War-period general staff officer uniforms are generically rare," notes Dennis Lowe, director of Heritage's arms and militaria department. "As the uniform worn by an American president, this piece is not only rare, but historically important."

FOR MORE INFORMATION ON
THIS AND SIMILAR ITEMS, VISIT
www.HA.com/Historical



EVENT

Arms & Militaria Signature® Auction #6023 is scheduled for July 25-26, 2009. For information, contact Dennis Lowe at 214-409-1182 or DennisL@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM16312, or register online at www.HA.com/HM16312.

Sparkling Gems

DAZZLING DIAMOND RINGS HIGHLIGHT MAY JEWELRY AUCTION



Diamond, Gold Ring
Estimate: \$14,000-\$18,000



Diamond, Platinum Ring
Estimate: \$15,000-\$20,000

Two brilliant diamond rings are featured in Heritage's Fine Jewelry Signature® Auction scheduled for May 11, 2009.

A diamond, gold ring features a round brilliant-cut diamond weighing approximately 4.00 carats. It's enhanced by baguette-cut diamonds weighing a total of approximately 2.00 carats, set in 18k yellow gold.

The second is a diamond, platinum ring with a round brilliant-cut diamond weighing approximately 5.00 carats. It's flanked by baguette-cut diamonds weighing a total of approximately 0.80 carat, set in platinum, completed by an expandable shank.

"We anticipate a strong showing in our May auction," says Jill Burgum, Heritage's director of jewelry auctions. "We have wonderful designer-name merchandise, gorgeous colored gemstone set jewels and glittering diamonds. There is something for everyone."

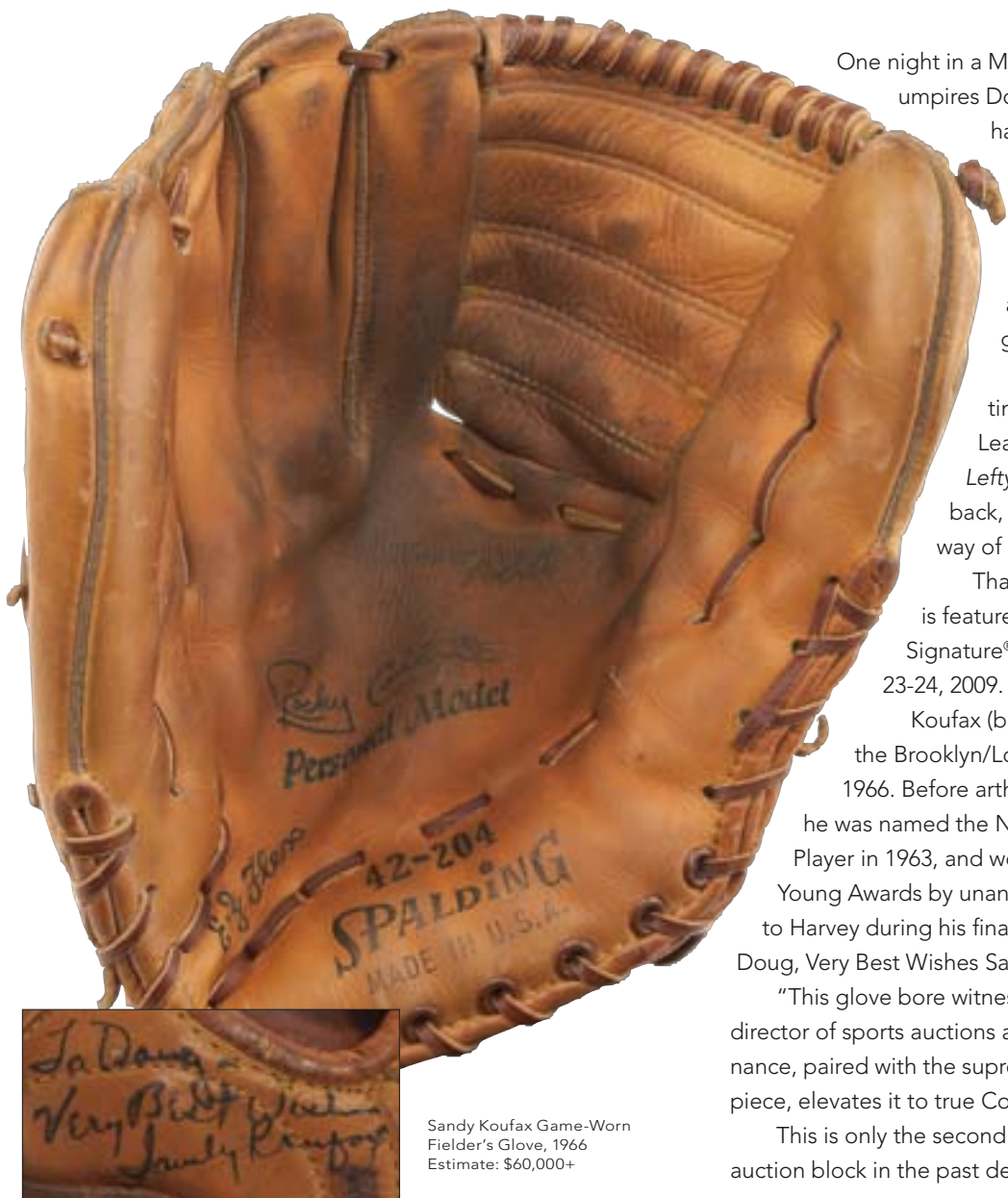
FOR MORE INFORMATION ON THESE AND SIMILAR ITEMS, VISIT www.HA.com/Jewelry

EVENT

Fine Jewelry Signature® Auction #5022 is scheduled for May 11-13, 2009. For information, contact Jill Burgum at 214-409-1697 or JillB@HA.com. To receive a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM16312, or register online at HA.com/HM16312.

Koufax's Glove

UMPIRE RECEIVED GIFT FROM LEGEND IN HIS FINAL YEAR OF PLAY



Sandy Koufax Game-Worn Fielder's Glove, 1966
Estimate: \$60,000+

One night in a Milwaukee bar, Major League Baseball umpires Doug Harvey and Jocko Conlan were having a drink when Sandy Koufax walked in.

After some small talk, Koufax departed – and left behind his World Series lighter with his name and an image of Dodger Stadium engraved on it. Harvey picked it up.

"I carried it around until the next time I saw him," Harvey recalls in Jane Leavy's biography *Sandy Koufax, A Lefty's Legacy* (Harper Perennial paperback, \$13.95). "He gave me his glove as a way of saying thanks."

That glove, consigned by Harvey's son, is featured in Heritage's Sports Memorabilia Signature® Auction #714, scheduled for April 23-24, 2009.

Koufax (b. 1935) played his entire career for the Brooklyn/Los Angeles Dodgers, from 1955 to 1966. Before arthritis forced him to retire at age 30, he was named the National League's Most Valuable Player in 1963, and won the 1963, 1965, and 1966 Cy Young Awards by unanimous votes. Koufax gave his glove to Harvey during his final season in 1966. It's inscribed "To Doug, Very Best Wishes Sandy Koufax."

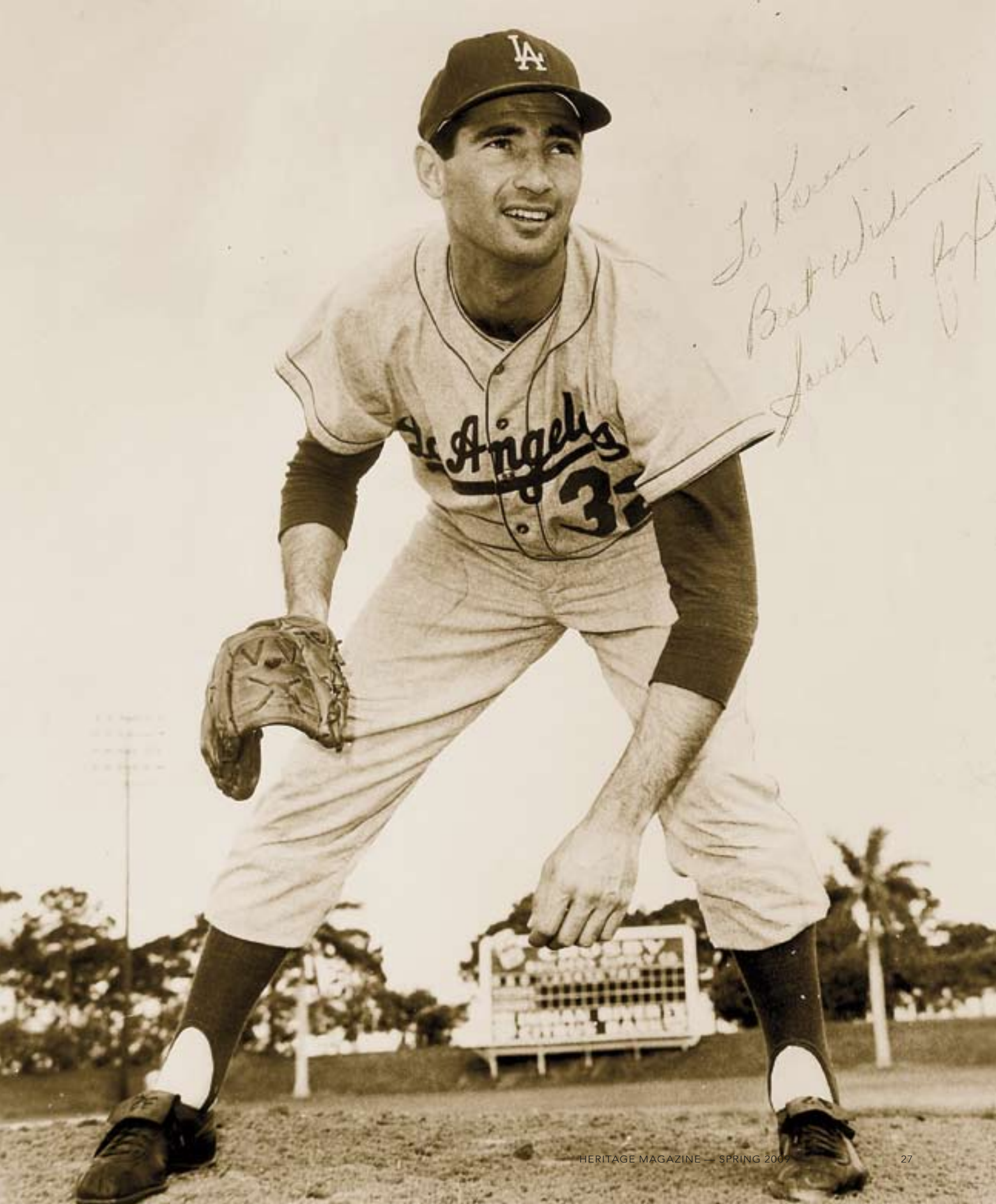
"This glove bore witness to true greatness," says Chris Ivy, director of sports auctions at Heritage. "Its rock-solid provenance, paired with the supreme historical relevance of this rare piece, elevates it to true Cooperstown quality."

This is only the second Koufax fielder's glove to reach the auction block in the past decade, notes Ivy.

EVENT

Sports Memorabilia Signature® Auction #714 is scheduled for April 23-24, 2009. For information, contact Chris Ivy at 214-409-1319 or CIvy@HA.com. To receive a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM16312, or register online at HA.com/HM16312.

FOR MORE INFORMATION ON THIS AND SIMILAR ITEMS, VISIT www.HA.com/Sports



To Karon
Best wishes
Janey's Pop

Book of Mormon

FIRST EDITION CONSIGNED BY PROMINENT TEXAS FAMILY



The Book of Mormon is the founding scripture of the Latter-day Saints movement, first published in March 1830 by Joseph Smith Jr.

According to the Church of Jesus Christ of Latter-day Saints, ancient prophets wrote the book and their words were quoted and abridged by a prophet-historian named Mormon. When Mormon completed his writings, he delivered the account to his son Moroni.

The Church of Jesus Christ of Latter-day Saints on its Web site says that in or about the year A.D. 421, Moroni "sealed the sacred record and hid it up unto the Lord, to be brought forth in the latter days, as predicted by the voice of God through his ancient prophets. In A.D. 1823, this same Moroni, then a resurrected personage, visited the Prophet Joseph Smith and subsequently delivered the engraved plates to him."

Smith began translating the plates and the first English edition was published in 1830. It is the only early edition to contain Smith's preface and the only one to identify Smith as the author. In subsequent editions, Smith is acknowledged as the translator. Today, the Church of Jesus Christ of Latter-day Saints has congregations and temples worldwide, with more than 13 million members. It is the fourth-largest Christian denomination in the United States.

A first edition of *The Book of Mormon* is part of Heritage's Rare Books Grand Format Auction, scheduled for June 18-20, 2009. The book, featured on PBS's *Antiques Roadshow*, for generations has remained in the family of its earliest known owner, Texas lawyer and Presbyterian minister, the Rev. Dempsey W. Broughton (1824-1890). He was instrumental in the founding of Trinity University in 1869.

"This sacred text of the Church of Latter-day Saints has had a remarkable impact on both religious thought and 19th century American history," says James Gannon, Heritage's director of rare books, "and, as such, it has become highly desired by collectors around the world."

Joseph Smith Jr. (1805-1844)
The Book of Mormon: An Account Written by the Hand of Mormon, Upon Plates Taken From the Plates of Nephi, 1830
 First edition, first issue (Palmyra, [New York]: Printed by E.B. Grandin for the Author)
 Estimate: \$75,000-\$100,000



Joseph Smith Jr.

EVENT

Rare Books Grand Format Auction #6025 is scheduled for June 18-20, 2009. For information, contact James Gannon at 214-409-1609 or JamesG@HA.com. For a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM16312, or register online at HA.com/HM16312.

FOR MORE INFORMATION ON THIS AND SIMILAR ITEMS, VISIT www.HA.com/Books



Presentation Sword

UNION OFFICER HONORED FOR TRACKING DOWN
NOTORIOUS BUSHWHACKER 'BLOODY BILL' ANDERSON

During the Civil War, William Anderson tormented Union soldiers.

He was a pro-Confederate bushwhacker – men who pillaged for profit, who fed and grew strong on the nourishment of revenge. Among these men, Anderson became one of the most despised of them all, notes the book *Bloody Bill Anderson: The Short, Savage Life of a Civil War Guerrilla* (University Press of Kansas), by Albert E. Castel and Tom Goodrich. "Fear trembled on the lips of all who mentioned 'Bloody Bill' and recounted his terrifying acts."

Anderson and his men were known for their savagery against Union soldiers and civilian sympathizers alike. They usually shot prisoners and often mutilated and scalped their victims. It's been reported that Anderson once said he had killed so many Federals that he "grew sick of killing them." Anderson is the subject of numerous books and a character based on him appears in the 1976 Clint Eastwood movie *The Outlaw Josey Wales*.

Anderson's spree came to an end in October 1864, when Union militia Lt. Col. Samuel P. Cox caught up

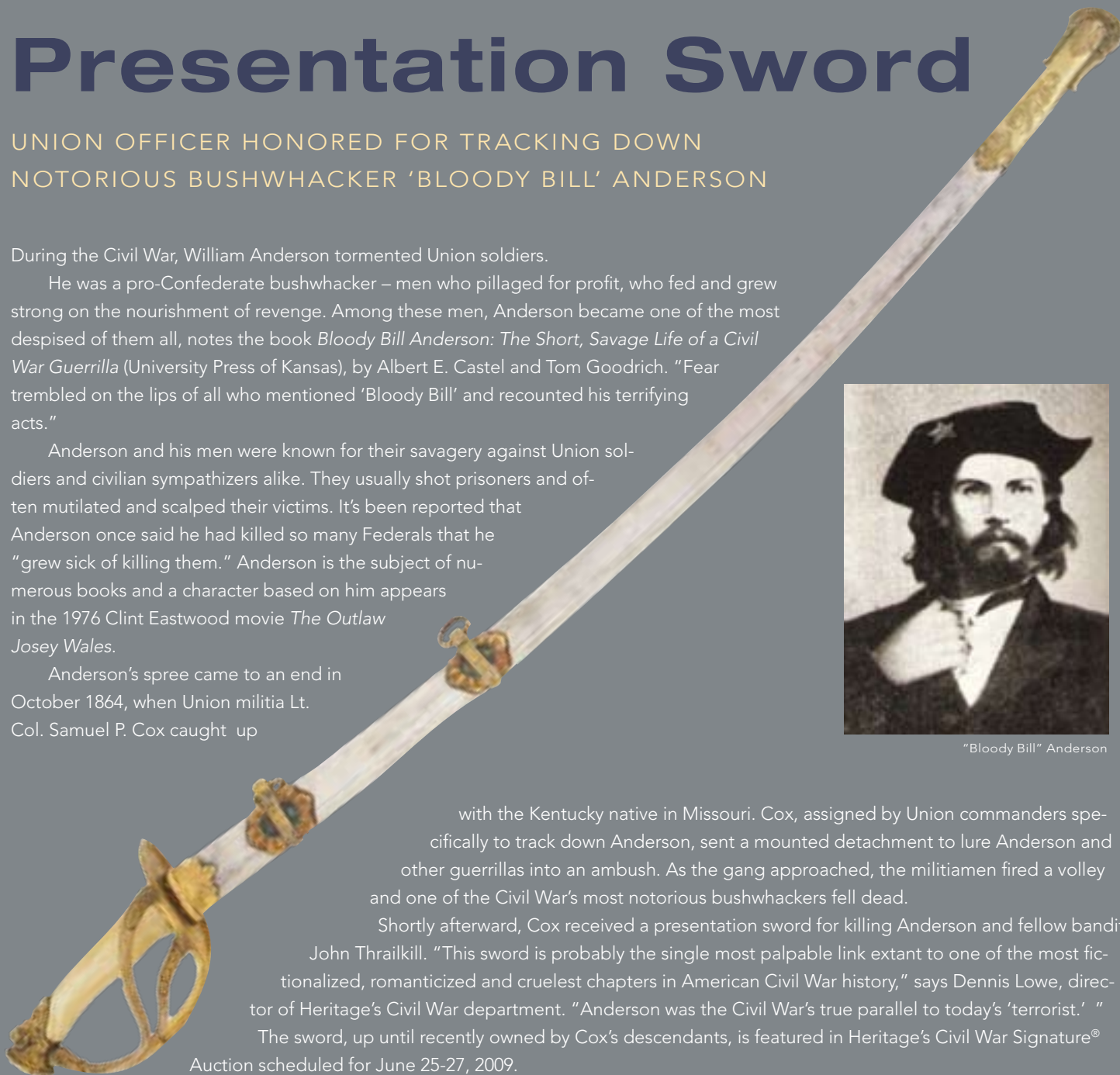
with the Kentucky native in Missouri. Cox, assigned by Union commanders specifically to track down Anderson, sent a mounted detachment to lure Anderson and other guerrillas into an ambush. As the gang approached, the militiamen fired a volley and one of the Civil War's most notorious bushwhackers fell dead.

Shortly afterward, Cox received a presentation sword for killing Anderson and fellow bandit John Thraikill. "This sword is probably the single most palpable link extant to one of the most fictionalized, romanticized and cruelest chapters in American Civil War history," says Dennis Lowe, director of Heritage's Civil War department. "Anderson was the Civil War's true parallel to today's 'terrorist.' "

The sword, up until recently owned by Cox's descendants, is featured in Heritage's Civil War Signature® Auction scheduled for June 25-27, 2009.



"Bloody Bill" Anderson



Lt. Col. Samuel P. Cox
Presentation Sword for killing
"Bloody Bill" Anderson
Estimate: \$55,000-\$65,000

EVENT

Civil War Signature® Auction #6024 is scheduled for June 25-27, 2009. For information, contact Dennis Lowe at 214-409-1182 or DennisL@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM16312, or register online at www.HA.com/HM16312.

FOR MORE INFORMATION ON
THIS AND SIMILAR ITEMS, VISIT
www.HA.com/CivilWar

Judge of Beauty

COLLECTION OF THE HONORABLE PAUL H. BUCHANAN JR. INCLUDES WORKS BY LANDMARK FIGURES IN THE CANON OF AMERICAN ART

By Marianne Berardi

During the last 30 years of his life, one of the most public and distinguished figures in the Indianapolis legal community, the Honorable Paul H. Buchanan Jr. (1918-2008), quietly assembled an outstanding private collection of 19th- and early 20th-century American painting.

With the same thoughtful deliberation he devoted to writing more than 2,000 opinions during his tenure on the Indiana Court of Appeals from 1971 to 1993, Judge Buchanan selected fine examples of still-life, landscape and genre painting for a collection he enjoyed every day in his Indianapolis residence. Works by landmark figures in the canon of American art – including Martin Johnson Heade, George Inness, William Bradford, Severin Roesen, Louis Comfort Tiffany, William McGregor Paxton, William Trost Richards, and John Frederick Peto – shared company on the wall with peerless efforts by lesser-known masters such as George Hitchcock, Edward Chalmers Leavitt and Edward Lamson Henry. Buchanan displayed many of his favorites salon-style, in the airy front hall of his home, alongside a two-story wall of windows. The judge once confessed: “I have a low resistance to beauty. I do my morning calisthenics on the balcony overlooking all that beauty.

My paintings are better than bonds stuck in a safety deposit box somewhere!”

Although he worked with nearly all the major dealers in American painting from the time he began his collection in 1978, purchasing both privately and occasion-

ally at auction when opportunity knocked, Buchanan relied largely upon his own judgment rather than upon art advisors in forming his collection. The fruits of Judge Buchanan’s keen eye and passion for quality are featured in Heritage Auction Galleries’ American Art Signature® Auction #5019, scheduled for June 10-13, 2009.

AFFIRMING IMAGERY

Buchanan’s taste in art ran to the beautiful aspects of nature — and human nature — rather than to the grotesque or haunting or emotionally unsettling. This focus can be seen in his fully realized middle-period Catskill landscape by George Inness, entitled *Near Leeds*, depicting a view looking east towards the Hudson River, which is just discernable in the distance (see pullout poster). The verdant scene is calm and the space is beautifully constructed. A woman and her child sit on a log in the right foreground, watching a horse-drawn cart descend along a road, which carves through the heart of the composition and takes the viewer’s imagination along the same path. The greatest force in the painting is the light streaming through the gate on the right, and filtering through

the delicate screen of trees.

Buchanan sought to surround himself and his family with imagery that was an affirmation of the best in the human character, in which as a lawyer and as a judge he held a steadfast belief despite seeing humanity’s darker side almost



Henry Farny (1847-1916)
Saddling Up, signed and dated 1895
Gouache on paper
7 5/8 x 16 3/8 in.
Estimate: \$300,000-\$500,000
From the Paul H. Buchanan Jr. Collection

William McGregor Paxton (1869-1941)
Rose and Blue, signed and dated 1913
Oil on canvas, 30.5 x 25.5 in.
Estimate: \$250,000-\$450,000
From the Paul H. Buchanan Jr. Collection

FAXTLIN
1913



daily from the bench.

While he allowed scholars access to his collection for study, and generously lent selected works to exhibitions, Buchanan never exhibited his collection as a whole. To provide a historical record of the Buchanan Collection, Heritage Auction Galleries will mount two preview exhibitions — one in Dallas and one in Indianapolis — prior to its sale, and produce a single-owner catalog with full entries on each work and an extended essay on the collector.

GROUNDBREAKING CAREER

Born in 1918 into a family that arrived in Indiana in the 1820s, Paul Buchanan went into law rather than the family funeral business (Flanner and Buchanan, one of the oldest family businesses in continuous operation in Indiana). In 1955, he became a founding partner of what is today Bose McKinney & Evans, one of the largest law firms based in Indianapolis. He was in private practice for 23 years before being elected appellate judge in 1971, the only Republican to have been elected to a statewide office that year. Of the 22 years he sat on the Indiana Court of Appeals, Buchanan was its chief judge for nine. On the bench, Buchanan railed against graft in the courts, although his most famous case involved Ryan White, a Kokomo boy stricken with AIDS as the result of a blood transfusion. In 1986, Buchanan tossed out a case filed by several Kokomo parents attempting to keep White out of public school. From 1993 to 1995, he served as Senior Judge of the Indiana Trial Courts. He left the bench when he reached the mandatory age of 75, the first appellate judge in Indiana to retire by statute.

Deeply admired for the brevity, clarity and forcefulness of his writing, Judge Buchanan was the first appellate judge in the United States to write opinions in a standard format, with opinions that were divided into Case Summary, Statement of Facts, Legal Issues, and Decision. His concept was adopted across the nation and was one of the reasons he was credited with being elected chief judge of the court.

His reflections on the law, usually tinged with a liberal dose of wry humor, appeared in the popular columns he wrote for over 25 years for *Res Gestae*, an Indiana Bar Association publication. In February 1967, he evoked the words of the painter Honoré Daumier, whose caricatures of lawyers are legendary: "There is nothing more fascinating than the mouths of lawyers in operation." In February 1984, Buchanan's pen quipped: "Nothing much happens until the status quo becomes more painful than change." On yet another occasion he advised: "As a gentle reminder, when speaking of other lawyers, wear lace on your tongue."



George Henry Durrie (1820-1863)
Winter in the Country: A Cold Morning, oil on canvas, 26 x 36 in.
 Estimate: \$300,000-\$500,000
 From the Paul H. Buchanan Jr. Collection

ART'S WARM EMBRACE

In a rare interview about his collection, Buchanan in 1983 revealed to a writer for *Indianapolis Monthly* magazine that the seed for his collection was planted when he was just out of college. "I had declined to go into the family funeral business, so I was on my own. It was 1940 and the job I had in New York City was shot out from under me like an old horse; I was broke. When I wasn't in the bread line, I went into museums to get warm. I began to develop there an appreciation of the finer pieces so that I'd have a good measure of comparison when I began buying my own."

As the Buchanan Collection amply demonstrates, Paul Buchanan became an astute judge in more ways than one.

Marianne Berardi, Ph.D., is senior fine arts expert at Heritage Auction Galleries.



Judge Paul H. Buchanan Jr. surrounded himself and his family with imagery that reflected the best in the human character.

EVENT

American Art Signature® Auction #5024, including Art of the American West and Texas, is scheduled for June 10-13, 2009. For information, contact Marianne Berardi at 214-409-1506 or MarianneB@HA.com. For a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM16312, or register online at www.HA.com/HM16312.

HERITAGE

THE PAUL H. BUCHANAN JR. COLLECTION

AMERICAN ART SIGNATURE® AUCTION #5024

JUNE 10-13, 2009 DALLAS, TEXAS



George Inness (1825-1894)
Near Leeds (detail), signed and dated 1869
Oil on canvas
20 x 30 in
Estimate: \$200,000-\$300,000



Daring Mystery Comics #1-7, Timely Comics, 1940-1941

www.HeritageMagazine.com

HERITAGE

THE CHICOREL COLLECTION

VINTAGE COMICS & COMIC ART SIGNATURE® AUCTION #7007
MAY 21-23, 2009 DALLAS, TEXAS



Heritage Vice President Ed Jaster and Ralph Chicorel with highlights from the Chicorel Collection.

The Chicorel Collection

40-YEAR-OLD OVERSIGHT TURNS GOLDEN FOR COMIC BOOK COLLECTOR

By Barry Sandoval

In 1968, a new job was taking Ralph Chicorel to another state. Married with three children and having to finance his move, he held a mini-auction at his home to sell his Golden Age comic book collection. Three dealers participated, and the final winning bid was \$3,500. For 1968, it was a staggering sum. But looking back, those same comics would probably have fetched hundreds of thousands of dollars today.

One of the Detroit-area collectors who saw the comics was Al Milgrom, who would become a well-known artist and editor at Marvel Comics. At the time, Milgrom was 18 years old and unable to top the \$3,500 bid. Even today, Milgrom remembers inspecting Chicorel's books.

"I drove over to his house and, lo and behold, there were all these well-preserved Golden Age comics, runs of all the great superhero stuff from issue #1 on," Milgrom recalls. "I really wanted to get them but I had no money. There were early issues of *everything*. *Whiz* #2, *All-Flash* #1, *Flash* #1. It was all the very best, very earliest Golden Age books in the mintiest condition I've ever seen."

For Chicorel, it might have been the end of the story, except for one fact: He sold only half of his collection that day – because he wasn't able to find the other half in time for his sale. "God was watching over me, I think," Chicorel says now. "Go figure."



Ralph Chicorel began collecting comics in the late 1930s.

The second half of Chicorel's collection includes the likes of *Batman* #1 as well as the earliest Timely superhero comics, such as *Marvel Comics* #1, *Marvel Mystery Comics* #2, *Daring Mystery Comics* #1, and more.

The Chicorel Collection is anchoring Heritage's Vintage Comics & Comic Art Signature® Auction #7007, scheduled for May 21-23, 2009. It's among the very best the company has auctioned. Chicorel is looking forward to a six-figure payday.

None of this would be happening if not for that oversight four decades ago.

"Ralph had an uncanny knack for buying comics that would be considered key issues later," says Heritage Vice President Ed Jaster, who picked up Chicorel's consignment and also reviewed a list of the issues sold in 1968. "He also preserved them better than almost anyone."

Jaster is particularly excited about Chicorel's *Marvel Mystery Comics* #9, a scarce issue with a classic cover. "It's the best copy I've ever seen by far, and as far as I know it's the best one that exists."

Born in 1930 in Detroit, Chicorel bought comics off the shelf from 1939 to 1947. He learned an early lesson after filching a comic from a local drugstore. "I was 10 years old and I was caught and kept in the store until my parents picked me up and I never stole anything again!" he recalls. "In spite of that incident, I'm thankful my parents understood my love of comics."

His favorite characters? "The obvious ones: Superman, Batman, Captain Marvel – I was no different than any other kid."

By age 16, like so many young people, Chicorel moved on to other pursuits. "I switched to collecting movie magazines and other things," he says.

As time passed, he saw the values of old comics increasing, but his successful career operating a Weight Watchers franchise meant there was no need to sell off his remaining comics. In the early 1990s, he re-connected with comic book collecting by taking his son to comic stores.

As a successful businessman, husband, father of six, and a songwriter for more than 40 years, Chicorel is enjoying life and retirement. "Thank God," he says, "I've lived to this age and I've got my health."

Barry Sandoval is director of comic operations at Heritage Auction Galleries.





Probably the best-existing copy of *Marvel Mystery #9*, featuring the legendary showdown between the Human Torch and the Sub-Mariner, is featured in May's auction.

EVENT

Vintage Comic Books & Comic Art Signature® Auction #7007, featuring the Chicorel Collection, is scheduled for May 21-23, 2009. For information, contact Ed Jaster at 214-409-1288 or EdJ@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM16312, or register online at www.HA.com/HM16312.

FOR MORE INFORMATION ON THESE AND SIMILAR ITEMS, VISIT www.HA.com/Comics



Batman #1
DC, 1940
CGC FN/VF 7.0, off-white to white pages
From the Chicorel Collection



Marvel Comics #1
Timely, 1939
CGC FN/VF 7.0, off-white pages
From the Chicorel Collection

Man Ray Rayograph

SELECTION FROM PORTFOLIO CAPTURES VISION OF ARTIST'S MOST IMPORTANT WORK

At the dawn of Surrealist photography, Man Ray was working with a process he called "rayography," a photographic technique in which three-dimensional objects are placed on top of a piece of photographic paper and exposed to light.

It was one element of an oeuvre that would establish Man Ray (1890-1976) as one of the most influential artists of the 20th century. Today, he is known as a master of experimental and fashion photography, a filmmaker, sculptor, poet, painter, essayist, and philosopher. "He restlessly moved between media, constantly experimenting with the technological and scientific processes of constructing the image," notes the book *Man Ray: 1890-1976* by Katherine Ware and Emmanuelle De L'Ecotais. "In Ray's compositions, bodies and objects are made strange and unfamiliar – erotic, playful and sometimes sinister."

An untitled Man Ray rayograph is featured in Heritage's Vintage Photography Signature® Auction scheduled for April 18, 2009. It is consigned by the estate of American photographer Arnold Newman (1918-2006), best known for developing the concept of "environmental portraiture" and whose work appeared in *Harper's Bazaar*, *Time*, *Life*, *Look* and *Fortune* magazines.

Born Emanuel Rabinovitch in Philadelphia, Man Ray began working as a commercial artist in New York. He learned the rudiments of photography and began to experiment on his own, influenced by the growing Dadaist movement. In 1921, he moved to Paris, where he photographed celebrities of Parisian cultural life and began making his rayographs.

"Man Ray was one of the most versatile and inventive artists of his century," says Lorraine Anne Davis, M.A., M.F.A., director of vintage and contemporary photography at Heritage Auction Galleries. "His photography was groundbreaking and brought modernism to the medium, paving the way for contemporary art photography."

EVENT

Vintage Photography Signature® Auction #5020 is scheduled for April 18, 2009. For information, contact Lorraine Anne Davis at 214-409-1714 or LorraineD@HA.com. To receive a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM16312, or register online at HA.com/HM16312.

FOR MORE INFORMATION ON THIS AND SIMILAR ITEMS, VISIT www.HA.com/ArtPhotography

Man Ray (1890-1976)
 Untitled, 1926
 Gelatin silver, 1963
 11.5 x 8.25 in.

From the portfolio *12 Rayographs, 1921-28*. Only extant copy of this portfolio signed by the artist
 Estimate: \$12,000-\$15,000
 From the Estate of Arnold Newman





Gentlings' Milestone

'OF BIRDS AND TEXAS' AMONG LONE STAR
STATE'S MOST IMPORTANT BOOKS

Scott and Stuart Gentling's *Of Birds and Texas* has been called the most magnificent book ever produced in Texas.

A limited edition of their 40 exquisitely detailed bird portraits and 10 Texas landscapes was originally published in 1986, receiving immediate praise and comparisons to John James Audubon's *Birds of America*. Texas historian A.C. Greene praised it as "the most stunning and prodigious book in Texas history."

A copy from that initial limited run, numbered 500/500, is featured in Heritage's Art of the American West & Texas Art Signature® Auction #5019, scheduled for May 31, 2009.

The Gentlings, twin brothers who early in their lives were inspired by the paintings of Audubon, spent more than eight years creating the life-size illustrations for their book. The birds are set against landscape backgrounds that show most of the major geographical regions of Texas. The publication includes the Gentlings' own commentaries and an essay by Texas author John Graves.

"This book, like much of the Gentlings' best work, is the product of their devotion to a detailed study of many subjects and mastery of various types of creative expression," says Atlee Phillips, Heritage's consignment director for Texas Art. "Their research on Audubon's work and their knowledge of the flora and fauna of Texas, as well as Stuart's talent for taxidermy, were crucial to the creation of this ambitious undertaking. When a few of their diverse interests and vast knowledge are combined with their incredible artistic skill, the finished products are masterpieces of true modern Renaissance men."



EVENT

Art of the American West & Texas Art Signature® Auction #5019 is scheduled for June 10-13, 2009. For information, contact Atlee Phillips at 214-409-1786 or AtleeP@HA.com. For a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM16312, or register online at www.HA.com/HM16312.

FOR MORE INFORMATION ON
THIS AND SIMILAR ITEMS, VISIT
www.HA.com/TexasArt



Scott and Stuart Gentling with John Graves
Of Birds and Texas (Austin: Wind River Press, 1986)
First edition, elephant folio in linen slipcase, signed
and numbered 500/500
Estimate: \$3,000-\$5,000



A RELENTLESS PASSION
FOR CLASSIC AMERICAN
POP CULTURE HAS TURNED

STEPHEN GEPPI

INTO A

Stephen A. Geppi, president and CEO of Geppi's Entertainment Museum at Camden Yards, with a Richie Rich "Teeny Weeny Mini-Maquette," produced by Electric Tiki Design in 2002 as the first in a series of licensed Harvey Comics sculptures.



Photo by Algerna Perma

SUPER COLLECTOR

Interview by Hector Cantu

Stephen Geppi doesn't hesitate when asked to talk about his childhood.

"When I was 5, the first thing I learned to read from was a comic book," Geppi says as he recalls his boyhood in Baltimore in the 1950s. "I remember my mother bringing home comics. They were all over the place. Subsequently, I became an avid comic fan. I can't say I was a collector in the sense that I understood condition. I just loved them."

Over the next 50 years, that love would create one of the world's most important collections of American pop culture. "You'd be hard-pressed to find another CEO who could tell you off the top of his head what the cover of *Colossus Comics* #1 looks like," says Barry Sandoval, director of Heritage Auction Galleries' comics operations. "His passion

for American pop culture is unparalleled and his collection is one of the finest ever put together."

Geppi's love for pop culture became a full-time pursuit in the 1970s when he opened a comic book store in the basement of a TV repair shop. That quickly grew to four shops and, subsequently, ownership of a company that would become Diamond Comic Distributors, the world's largest distributor of English-language comic books that today represents top publishing powerhouses like DC Comics, Marvel Comics and Dark Horse Comics.

Along the way, Geppi founded Gemstone Publishing Inc., which publishes titles such as *The Overstreet Comic Book Price Guide*, *The Official Price Guide to Pop Culture: 150 Years of Character Toys & Collectibles*, *Hake's Price Guide To Character Toys*, and North American editions of Disney comics. Other Geppi companies include hobby games distributor Alliance Game Distributors; and Diamond Select Toys and Collectibles. Most recently, he opened Geppi's Entertainment Museum at Baltimore's Camden Yards, which bills itself as America's premier pop-culture museum.

When he was 9, Geppi recalls finding comic book back issues in a neighborhood liquor store.

"There were these little boxes in the back room," says Geppi, 59. "They were a nickel each. Then the owner introduced the quarter box and the 50-cent box. He finally gave me a job at the store to support my fix, my habit. He would say, 'How do you want to be paid, kid, with comics or with money? It makes no difference to me.'"

"I always took the comics."



The May 9, 1754 edition of *Pennsylvania Gazette* featuring the famous Ben Franklin "Join or Die" cartoon is on display in the Pioneer Spirit Room at Geppi's Entertainment Museum. It's the only known copy of the newspaper.

©Geppi's Entertainment Museum at Camden Yards

You were born in the Little Italy section of Baltimore, and you were forced to quit school early to work, correct?

When I graduated from St. Leo's School, which is now closed, I took the entrance exam to Calvert Hall High School, which was the quintessential high school that all of us guys wanted to go to. I aced the [entrance] test ... but unfortunately that's the day I found out I was poor. We found out it cost \$400 a year to go there and I was devastated that we couldn't afford that. I eventually went to Mergenthaler. It was a very good vocational school. I took up printing. In January of my ninth-grade year my mother and father officially split, and she was getting ready to go on welfare. It was terrible. So I had to quit school and go to work to support my mom and I've been working ever since. When I was 19, I landed a job at the United States Post Office. I was a letter carrier.

Were you still a collector at this time?

When I started working, somewhere along the line I stopped buying comics. You never really stop enjoying them. They just kind of get away from you. School. Girls. Other hobbies. Parents. That was my case. I worked for the post office from 1969 to 1974. In 1971 or 1972, I went on vacation and my nephew, who at the time was 7 or 8, was reading a comic book. I was looking over his shoulder. It was a *Batman*. I started getting this tremendous nostalgic flashback and I decided when I got back home I would try to find some old comics again. I made a point, every time I was on a mail route, to ask people if they had comics.

And people actually gave you comics?

One lady had a son about my age who was in college, and she let me see this collection of about 2,500 comics. It took her three months to get his permission to let me buy them. I think I paid \$125. I was thrilled. Around that time, I discovered *The Overstreet Comic Book Price Guide*, which was in its third edition. Armed with comics I didn't want and as I continued to advertise and find comics, I had to have an outlet for the excess. So I started going to these little comic book conventions, always on the weekends, and lo and behold, before I knew it, I was making more money on the weekends than I was on my job. I loved my job but this was a dilemma for me. If you wanted to go to conventions every weekend, you had to have about 200 years seniority at the post office to have Saturdays off. So there I was with a good, steady job and I'm quitting to open a comic book store in the basement of a TV repair shop.



A dream is realized for Stephen Geppi (right) on Sept. 8, 2006, as the doors are officially opened to Geppi's Entertainment Museum at Camden Yards. Among the guests attending were Martin Luther King III (left) and legendary artist Frank Frazetta (middle).

©Catherine Saunders-Watson

This was 1974. Did you consider yourself mostly a retailer at this time or a collector?

All during this period I was still a Golden Age dealer and collector. As my business grew, I had a voracious appetite for buying quality comics in high grade. But I was also wheeling and dealing because I had to survive. I wasn't going to make it all with a little store.

“PEOPLE ARE RECOGNIZING THAT THIS STUFF IS REALLY, TRULY SOMETHING THAT CAN'T BE REPLACED. YOU DON'T WAKE UP LOOKING AT SOME NEWSPAPER THAT TELLS YOU YOUR *SUPERMAN #1* IS WORTH HALF OF WHAT IT WAS YESTERDAY.”

When did you start including more pop-culture memorabilia in your personal collection?

I focused on Golden Age comics, even Silver Age comics, but I really hadn't at that point branched into too much of the stuff you see in the museum now. I was appreciative of it, but I was focusing on Golden Age books. Little by little, I started to get into that stuff, whether it was original art, Big Little Books, posters. Being a voracious collector, once you get everything on one side, you go into another category and you have that same attitude.

What were some early acquisitions that got you excited?

In the early 1980s, I bought the Pennsylvania Collection, as it's known in the pedigree world. I paid \$20,000 for it. That was a big number to spend at the time. I bought a collection from a guy in Jamaica Estates in New York for \$55,000. I came home with 21 shopping bags of Golden Age. It was quite a collection.

What were some of the lessons you learned from those acquisitions?

I learned early that condition was critical from an investment standpoint. The higher the grade, you couldn't get stuck. No matter what you paid for a high-grade book, even if it was over market, if you sat on it long enough it would eventually turn into a good investment because they're not making them anymore. Today, with the stock market and real estate market in the tank, I've been waving the flag. I even wrote an editorial for the local business newspaper. All these years we've been the Rodney Dangerfields of investments.

I couldn't help myself but to say, "Hey, you're all finally realizing what I told you, that the real, true supply-and-demand market, if that's what escalating value is about, is over here in collectibles." While all this [economic news] was going on, Heritage was having record auctions, prices were going through the roof. And why? Because people are recognizing that this stuff is really, truly something that can't be replaced. You don't wake up looking at some newspaper that tells you your Superman #1 is worth half of what it was yesterday.

Is that when you realized that you could invest in more than just comics, things like toys, movie posters, animated-cartoon art, TV memorabilia?

The same principles applied. I didn't have the same knowledge initially, but I knew if I bought high grade ... not to say that you can't make money in lower grade, but in blue chip investing, it's clear. When you buy a Walt Disney poster and there's only one known, and it's in high grade, you have to pay the price or you don't get it.

©Geppi's Entertainment Museum at Camden Yards



Made in the 1930s by the German manufacturer Tipp Co., this extremely rare tinplate windup toy motorcycle is driven by Mickey Mouse. His girlfriend, Minnie, rides on the back.

What do you do, as far as research, before you make a purchase? Or is it all gut feeling now?

There are cases where you have to do a little more homework. Every once in a while, no matter how much you know, you can get fooled on something. Even the most incredible expert in whatever hobby can still get fooled if they're not doing all of their due diligence.

Do you have any horror stories, things you wish you hadn't done?

When I was wet behind the ears, of course. I'll give you an example. It wasn't me, but a good friend, an astute collector, very knowledgeable about everything. I'll never forget the day he called me and said he'd bought a *Whiz* #1, the

“BEING A VORACIOUS COLLECTOR, ONCE YOU GET EVERYTHING ON ONE SIDE, YOU GO INTO ANOTHER CATEGORY AND YOU HAVE THAT SAME ATTITUDE.”

first issue of Captain Marvel. As he started to describe it, I said, “You better bring that over here” and lo and behold he had bought the reprint. He had never seen a *Whiz* #1. He knew *Master Comics* #1 published by Fawcett was large and oversized and he kind of rationalized that maybe that's what his *Whiz* #1 was. But the original is smaller and has cover text that's not on the reprint. Even when I did dumb deals, because I was a packrat, many of the times if I sat on it long enough, eventually it was profitable because those were the early years and things have been going up in value exponentially. You have time on your side.

In 2003, you purchased a comic-book collection from an antiques dealer for nearly \$500,000. Was that your biggest acquisition at the time?

Oh no. I bought Bob Overstreet's collection in 1995. That was \$2 million. But the [antiques dealer] collection is an interesting story. He had this collection in fabulous condition, in some cases arguably better than the Mile High. I was at my Maryland beach house negotiating with him on the phone one night. In a weak moment, I offered him \$500,000. He turned me down. One month later I bought the collection for \$375,000, proving my point that people usually turn the best offer down first.



This Buster Brown paper doll with accessories, from the early 1900s, is an example of how a comic character became part of mainstream culture.

©Geppi's Entertainment Museum at Camden Yards

Also in 2003 you purchased the very first G.I. Joe doll for \$200,000. It was the carved-wood prototype handcrafted in 1963 by Don Levine while he was at Hassenfeld Brothers, later re-named Hasbro Toys. Why was that important to you?

I don't know if prior to that I had a desire for it. I remember the great job Heritage Auction Galleries did in hyping it and even though I bought it post auction, I liked owning something that was unique. Not only was it the first G.I. Joe, but it was the first action figure. As you branch out as a collector, you start to recognize what is unique. While I wouldn't brag about being an expert, I can probably go into almost any category of collectibles and if you show me four items, I'll know the best one. You get your eye refined to what's special about it.



©Geppi's Entertainment Museum at Camden Yards

The grand opening for Geppi's Entertainment Museum drew a packed house of celebrities, media, collectors and cartoonists.

In 2006, you opened Geppi's Entertainment Museum at Camden Yards to spotlight the role of entertainment in mainstream culture over the past 250 years. Describe the transition from a personal collection to one put up for public display.

In the back of my mind, it always bugged me that as these comics were going up in value, they didn't get the respect they deserved. Typically, you'd go to a comic convention and, no disrespect, there was a guy trying to sell you a \$10,000 comic book and he's in an undershirt with mustard stains on it. How are you supposed to gain confidence that this is a good investment? So I always thought that if this stuff truly is rare, is desirable and part of Americana, if it was displayed and put in the atmosphere it deserves, it would get much more respect and would attract more investors and collectors.

Some of the earliest items in the museum are based on Palmer Cox's Brownies, from the late 1800s. They were the first recurring characters used in toy manufacturing and advertising.

Probably the oldest thing is a one-of-a-kind, probably the only known copy in the world, of Benjamin Franklin's newspaper

WISH LIST

We asked Stephen Geppi about the five collectibles he'd most like to have.

1913 Liberty Nickel: "Only five are known to exist. It's always, since I was a little kid, been a magical coin."

Gutenberg Bible (1454-1455): "Let's face it, that's pretty special. There are only 49 of them."

Superman #1 (DC, 1939): "A high grade, even a very fine to near mint unrestored copy. The back cover is a cutout with a poster. Kids cut it out."

Neil Armstrong's spacesuit (1969): "It would be neat to have something from the moon, something more unique than a moon rock."

Amazing Fantasy #15 original art (Marvel, 1962): "It just got donated to the Smithsonian. Wanting the comic is one thing. If you have the original art, that's pretty special."





©Geppi's Entertainment Museum at Camden Yards

This original 1930s Walt Disney poster for the Mickey Mouse short *The Mad Doctor* is considered one of the rarest of all Disney posters. Geppi acquired it from Heritage in 2006 for \$138,000.

“AS YOU BRANCH OUT AS A COLLECTOR, YOU START TO RECOGNIZE WHAT IS UNIQUE. ... I CAN PROBABLY GO INTO ALMOST ANY CATEGORY OF COLLECTIBLES AND IF YOU SHOW ME FOUR ITEMS, I'LL KNOW THE BEST ONE.”

from 1754 with the first comic art in a newspaper ... the “Join or Die” snake that you might remember from your school days. I paid \$185,000 for that newspaper.

You bought that before the museum opened?

Before the museum opened, I was buying things, not even knowing for sure I was going to have a museum. It seemed like all these other categories started coming to life for me, to the point where when I walk through the museum now, I say, “I remember when I bought that but I have no idea why I did.” But now it’s like it was meant to be.

Now you own space toys from the 1950s, the Howdy Doody marionette, rare mechanical banks, Elvis Presley memorabilia ...

What’s great about the museum is I knew it would be well received, but I had no idea I would hit a nerve called “everyone’s childhood.” No matter how old people are, they are mesmerized. It opens up their past, their memories and they’re just dazzled with the idea that they can see all this stuff assembled so beautifully and colorfully.

So would you call yourself a pop-culture collector now?

That’s the point. Comics were my wheelhouse, and maybe art was somebody else’s and maybe posters somebody else’s. But they all have a common denominator called the characters. The reason I’ve amassed so much so quickly outside of comics is because I started to buy out collectors who had spent 25, 35 years getting the finest collection of Popeye or whatever. It’s really in many ways not only my collection, but an amalgamation of some of the greatest collections ever assembled.

In 2007, you decided to auction original cover art for several editions of The Overstreet Comic Book Price Guide, as well as Carl Barks’ Disney paintings and original art by Hal Foster, Chester Gould and Jim Steranko. When do you decide to sell?

The museum in many ways is like a giant retail store disguised as a museum, and that doesn’t mean there are “for sale” prices on anything. In most cases, nothing will ever be for sale. But you have to facilitate change from time to time and in some cases it’s just upgrading. For example, if I have a very fine copy of *Donald Duck Four Color* #9 and I get a near mint to mint copy, I can put one in there and take the other one out and sell it. It keeps revenue rolling.



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What do you look for when you work with an auction house?

I'm looking for large audiences and good advertising networks. Quite frankly, because I'm only one human being, I look for someone who can do all the work. That's valuable. Heritage Auctions is a really important part of the industry. With Heritage and the fact that there's third-party grading, it's starting to establish a more predictable marketplace. I started out getting the Heritage catalog for comics and then I checked off to get all the catalogs. I flip through them and find myself sometimes buying coins or something other than comics.

Has your collecting strategy changed with the economy taking a downturn like it did at the end of last year?

Personally, the problem we've always had is availability. I don't mean the money, I mean the collectibles. One of the good things that comes out of a down market is the collector who would never otherwise sell. It forces things to come out. When it comes out, because there is such a limited availability, there's usually, in supply-and-demand words, more money available than there are collectibles. In a recent Heritage auction, I put in my *Walt Disney's Comics and Stories* #1, which is a 9.4, the best copy in the world. It's \$33,000 in the Overstreet Guide. It sold for \$97,500 plus the juice [buyer's premium].

So this market makes it a good time to buy?

Are you kidding? This is cash is king. This is a great time to buy, not because you're going to get the collectibles cheap but because they are going to be available. It isn't a matter of, like in real estate, you might get a great deal because the guy has to sell and he's got to give you a break because he has interest payments. In the collectible world, you're still going to have to pay the freight, but at least you get to buy it.

What remains your greatest passion? When you wake up everyday, what do you strive for?

Comics. I love the experience that Chuck Rozanski had of walking in to find the Mile High Collection. The thing that trips my trigger the most, even if I already have these comics, is a fresh find of white-page, beautiful-condition comics. Every time you see them in high grade, they just turn you on. People look at us like we're nuts. We're smelling 'em. We know the smell. It's that sense of remembering when you were a kid, when your dream was to find a warehouse of old comics. I joke now that I always dreamed of that, but I didn't know I'd have to supply it to get it! I have a warehouse of comics!

It's a
**MAD, MAD,
MAD, MAD**
(Magazine) World

DEMAND FOR ORIGINAL COVER ART REFLECTS
ICONIC STATUS OF HUMOR MAGAZINE

By Noah Fleisher

Is it possible for *Mad* magazine and its myriad readers over the course of the past 60 years to ever really grow up? Probably not, but recent years have seen the venerable comedy rag come as close to legitimacy as it's ever likely going to get. Imagine this: On Nov. 15, 2008, the original Norman Mingo cover art for *Mad* magazine #30, featuring the first full appearance of Alfred E. Neuman, realized \$203,150. If that's not a fine art price, then what is?

Mingo's work was sold as part of the final collection of *Mad* cover art ("The heart and soul of *Mad* magazine," said original *Mad* editor Bill Gaines), which capped a series of sales that proved that *Mad* aficionados have grown older – if not grown up – and were willing to pay five- and six-figure prices for the final 36 pieces, all of which had been saved from the three previous *Mad* auctions at the three largest auction houses: Christie's, Sotheby's, and Heritage.

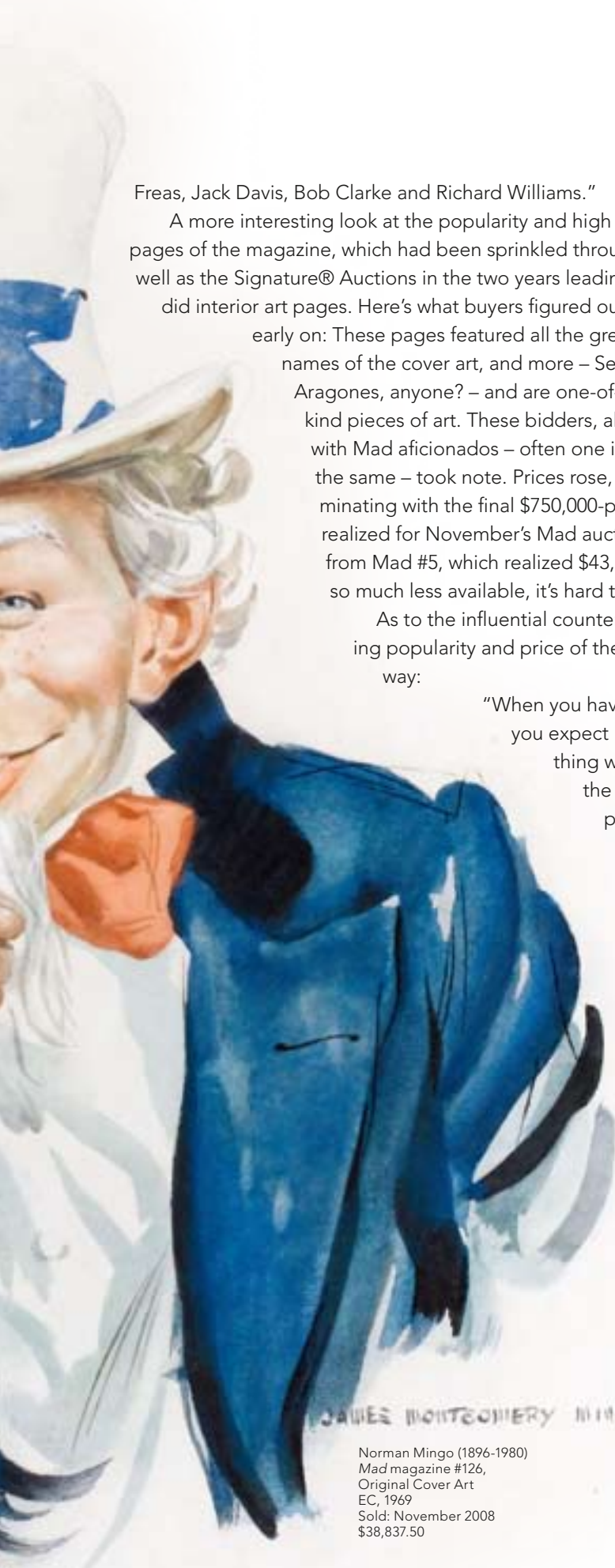
"We wanted to hold onto them for as long as possible," current *Mad* editor John Ficarra said before the auction. "Not as much as a tribute to the early history of *Mad* and to Bill [Gaines], but because these paintings were covering up quite a few holes in the walls. This auction leaves us no choice. Now we have to patch and paint."

By the time Heritage sold the crème de la crème of the original covers, the collectibles world was well aware of the quality of the artwork, as well as the relationship between the auction house and the humor mag. Pieces of original *Mad* art had been bringing successively higher prices with each Signature® Auction at Heritage, and the final covers were to be the ultimate expression. This was due as much to the subject matter of the November artwork – namely one Alfred E. Neuman, the mascot of *Mad* and an icon of both comedy and pop culture – as it was to the enduring legacy of *Mad*'s original insurgent intention: sewing chaos and comedy in the general population until it defined the height of sarcasm and the very essence of American humor.

SURGING PRICES

"This was a trove of the most iconic *Mad* covers and specialty art from some of the magazine's greatest illustrators," says Heritage Vice President of Business Development Jared Green, who facilitated the *Mad* auctions. "These covers made Alfred E. Neuman a celebrity. His notoriety is owed in large part to these artworks by Norman Mingo, Kelly





Freas, Jack Davis, Bob Clarke and Richard Williams.”

A more interesting look at the popularity and high prices of the *Mad* art can be seen in the ongoing auctions of the interior pages of the magazine, which had been sprinkled throughout Heritage’s Sunday Internet Comics and Comics Art Auctions as well as the Signature® Auctions in the two years leading up to the November event. While original cover art climbed, so too did interior art pages. Here’s what buyers figured out

early on: These pages featured all the great names of the cover art, and more – Sergio Aragones, anyone? – and are one-of-a-kind pieces of art. These bidders, along with *Mad* aficionados – often one in the same – took note. Prices rose, culminating with the final \$750,000-plus realized for November’s *Mad* auction, along with the original Wally Wood artwork from *Superduperman*, from *Mad* #5, which realized \$43,318.75 in Heritage’s February 2009 comics auction. Going forward, with so much less available, it’s hard to see prices falling backward.

As to the influential counter-culture objective of the original *Mad*, and its influence on the increasing popularity and price of the original work, Heritage’s director of comics, Barry Sandoval, puts it this way:

“When you have a lot of similar items, as we had with so much of the *Mad* interior art, you expect it to weaken as it continues showing up at auction,” he says. “The odd thing with *Mad* was that it was actually going for more at the end than it was at the beginning. The more of it we had, the more people bought it. The more people bought it, the more people saw it and the more they wanted it, and they were willing to pay for it. I’m sure a good part of that for some was, now as adults with money, they were able to hang something as art that was seen as trash by their parents – and a good part of society – in the 1950s and 1960s. You know, ‘I can stick it to my folks, and stick it on my wall.’ ”

CULTURAL CACHET

For the man who paid more than \$200,000 for Mingo’s original *Mad* #30 cover art, one Mike Gidwitz, an original comic and comic art collector famous for his *Mad* passion, that’s a pricey piece of rebellion. Time will tell, however, if it is a great and enduring piece of art. There is little evidence that anyone decades ago thought the original pin-up art of Gil Elvgren, Haddon Sundblom or Alberto Vargas would bring six figure prices, but that’s just what has happened. Original *Mad* art, in many instances, is already bringing as much, or more, than the beauties from the brushes of those famous illustrators.

Perhaps when artwork from *Mad* ends up at MoMA, or The Met, then society-at-large – and the editorial staff of the magazine, with gritted teeth – will finally admit that *Mad* does double as art, and brings with it the cultural cachet of commonly recognized greatness, something the comic book crowd and buyers of original comic book art have known for quite a while.

Norman Mingo (1896-1980)
Mad magazine #126,
Original Cover Art
EC, 1969
Sold: November 2008
\$38,837.50



GETTING SERIOUS (KIND OF) WITH MAD EDITOR JOHN FICARRA

It seemed like a good idea at the time. I figured I would send a few questions about the auctions of *Mad* art at Heritage, and the cultural significance of it, to the Usual Gang of Idiots at the magazine. They would, I figured, respond in a candid and forthright manner – maybe even sentimentally – and I would have all the color I needed to round out the picture of *Mad* magazine that I needed to get this article written.

It was a Monday afternoon. I got the go-ahead to submit the questions, so I quickly scribbled down a few random queries. I clicked the “send” button and shipped the questions off to editor John Ficarra, who has held the seat since 1984 when Bill Gaines retired, and I thought – for just a split second – that I might actually get a serious response.

Within an hour, I had received my answers. Needless to say, even the auction of the very greatest *Mad* artwork failed to stir the minutest sentimentality in Maestro Ficarra. — Noah Fleisher



John Ficarra

After having *Mad* auctions at all the major houses, including Heritage, what made you decide to use Heritage for the final *Mad* cover art auction?

John Ficarra: It was a combination of things. First, no one at Sotheby’s returned our calls. (You don’t have any contacts over there, do you?) As for Christie’s, they expressed a tremendous interest and enthusiasm in a *Mad* auction, before referring us to Sotheby’s. So, in reviewing all the facts, Heritage seemed like the right fit for us.

The first Alfred cover is a classic, no doubt, and was sure to bring in some intense bidding. That said, did the prices on the original *Mad* art – more than \$750,000 total – surprise you?

Ficarra: No, what surprised us was Obama’s pick for Surgeon General. Sanjay Gupta! Two words: Wow!

Can you talk about the exhibition of the covers at the Museum of Comic and Cartoon Art in New York City in October 2008 [see opposite page]? What was it like to have all that great art, several original members of the Usual Gang of Idiots, the current members and a select group of *Mad* aficionados all together for one last send-off to the best of the best?

Ficarra: It was a magical night, although inasmuch as all the artwork came down from the *Mad* office walls, it was sort of like being back in our own offices, minus the rodent infesta-

tion. The food was really great – especially those little asparagus and cheese things! (*Mad* senior editor Charlie Kadau left that night with about three dozen of them stuffed in the pocket of the suit jacket he borrowed from the maître d’!) In all honesty, it was a bit bittersweet to bid farewell to all the great *Mad* artwork, but we got over it pretty quickly when we got the check from Heritage.

Our February Comics Signature® Auction had the original Superduperman art (which sold for \$43,318.75). This is a major moment in *Mad* magazine and in American comedy. Can you comment on the importance of this art, and the fact that it will have been sold by the time this article appears?

Ficarra: *Superduperman* is classic *Mad* and one of artist Wally Wood’s very best. The density of the panels and the running gag features were ahead of their time and became a real staple of *Mad* in the years that followed. But wait, you guys are auctioning off *Superduperman*?! We heard it was Sotheby’s! Hmm, go know!

You said the art was being used to cover holes in the walls at DC. Have those holes been fixed?

Ficarra: Actually, the walls were so badly damaged that they had to be torn down. In fact, we’re now in discussion with (Heritage VP) Jared Green about auctioning off some chunks of plaster that once held classic original *Mad* artwork. He said Heritage is very interested, but then again, so is Sotheby’s.

ARTWORK GOES HOME ONE FINAL TIME

Before finally hitting the auction block, and subsequently being shipped to their new homes, the final 36 pieces of *Mad* cover art made a final pilgrimage to the city of their birth, New York, for an October 2008 reception and a viewing at the Museum of Comic and Cartoon Art.

The night was notable not only for having all 36 covers on display in one place – for one day only – but also for having several members of the original *Mad* crew in attendance. For die-hard *Mad* aficionados, it would have been good enough just to see the classic artwork, but to have such legendary names as Dick DeBartolo, Nick Meglin and Paul Levitz in the room at the same time? It was enough to make any comic book geek *plotz* ...



Harry N. Abrams editor Charles Kochman and former *Mad* magazine editor Nick Meglin



DC Comics President Paul Levitz and Heritage Auctions Co-Founder Jim Halperin



Heritage President Greg Rohan, Jim Henson Legacy President Bonnie Erickson, Henson Legacy Director Arthur Novell and Heritage Vice President Jared Green



Longtime *Mad* magazine writer Dick DeBartolo



Heritage comics specialist Todd Hignite and Wizard Comics CEO Gareb Shamus

TOP MAD ORIGINAL COVER ART

So just what, exactly, are collectors willing to shell out for an original likeness of Alfred E.? Quite a bit, actually.

You've already read about the highest-selling *Mad* lot ever offered by Heritage Auction Galleries – the Norman Mingo original art for *Mad* #30 – so we thought it might be nice to round out the top of the top, with a nod to the comic purists in the form of the highest-selling individual *Mad* magazine and the highest-selling piece of original interior art.

All of the top-selling original covers, minus #2 by Kelly Freas, came from the paintbrush of Norman Mingo. When it comes to original cover art, collectors voted with a nearly unanimous voice that Mingo was far and away the winner. This is to say nothing of the quality of the cover art done by numerous artists out of the *Mad* stable; it simply shows that Mingo's rendition of Alfred in all of his various states was, and is, the gold standard.



1. NORMAN MINGO
***Mad* #30, Front and Back Cover Alfred E. Neuman Painting Original Art Group (EC, 1956):** Norman Mingo illustrates the Write-In Candidate for President, Alfred E. Neuman, in this set of cover paintings from 1956. This is Alfred's first full cover appearance, and Mingo sets the bar high for all Alfred E. renditions to come. By the way, the view of Alfred from behind, which was used for the back cover, did not include the additional crowd scene artwork, which was added by Jack Davis for the magazine. The Davis art was not included in the lot.
 \$203,150
 November 2008



2. KELLY FREAS
***Mad* #43, Cover Original Art (EC, 1958):** Alfred E. Neuman portrays a "reverse scarecrow" in this Kelly Freas cover, the only one from this notable artist to crack the *Mad* Top 10.
 \$47,800
 November 2008



3. NORMAN MINGO
***Mad* #94, Painted Cover Original Art (EC, 1965):** Talk about turning the tables! It's monkey vs. man on this classic Mingo cover, which puts a *Mad*-like spin on *King Kong*. This truly is Alfred E. Neuman at his finest.
 \$38,837.50
 November 2008

4. NORMAN MINGO
***Mad* #126, Cover Painting Original Art (EC, 1969):** Alfred E. Neuman asks the question "Who Needs You?" in this hilarious send-up of James Montgomery Flagg's famous Uncle Sam image. Norman Mingo signed it "James Montgomery Mingo" at the lower right. The image takes on a little extra poignancy when you consider it was originally published in 1969 during the height of public protest surrounding American involvement in Vietnam.
 \$38,837.50
 November 2008





5. NORMAN MINGO
Mad #96, Cover Painting Original Art (EC, 1965): Alfred E. Neuman figures it's easier to highway the stripe than to stripe the highway in this Norman Mingo gem. It presents one of the essential paradoxes of *Mad* humor, taking a mundane task or image and completely turning it on its head.
 \$35,850
 November 2008



6. NORMAN MINGO
Mad #32, Cover Original Art (EC, 1957): Alfred E. Neuman – he's everywhere ... and apparently has been for a long time, as these Egyptian hieroglyphics attest. Mingo does it again with this incredibly detailed cover painting, the second earliest to crack the Top 10.
 \$35,850
 November 2008



7. NORMAN MINGO
Mad #36, Cover Original Art (EC, 1957): Mingo substitutes three Alfred E. Neumans for the three famous monkeys in this "see no evil, hear no evil and speak no evil" illustration, a great insult to our simian forebears. Don't miss the "disappearing apple" gag, too!
 \$31,070
 November 2008



8. NORMAN MINGO
Mad #154, Cover Painting Original Art (EC, 1972): Nobody could possibly eat corn on the cob with as much verve as Alfred E. Neuman. This memorable cover illustration by Mingo is classic Alfred all the way.
 \$31,070
 November 2008



9. NORMAN MINGO
Son of Mad #7, Cover Painting Original Art Cover (EC, 1979): Even the imposing King Kong is sickened by the sight of Alfred E. Neuman ... or at least that side of him. Mingo turns in another impressive painted cover that is classic *Mad*, this one being for the sixth edition of the *Son of Mad* paperback, and revisits the popular King Kong/Alfred E. Neuman relationship right around the time of the Jeff Bridges/Jessica Lang remake of *Kong*.
 \$26,680
 November 2008



10. NORMAN MINGO
Mad #106, Cover Painting Original Art (EC, 1966): A free-falling Alfred E. Neuman is the subject of this cover illustration by Mingo. If ever a *Mad* image begged Alfred to say "What, Me Worry?", it is this one.
 \$28,680
 November 2008

TOP MAD INTERIOR ART

Wally Wood, Mad #4, "Superduperman" Title page 1, Original Art (EC, 1953): *Shazoom!* This mind-blowing title page from the superhero lampoon secured the future of *Mad* and EC. It's a *bona fide* "Mad-sterpiece" by two of the greatest talents in the history of comics: Wally Wood and Harvey Kurtzman. The cultural significance of this parody is hard to understate. This was the first issue of *Mad* to sell well, and it was also the first time *Mad* satirized something other than an EC comic. As Maria Reidelbach noted in *Completely Mad*, "*Mad* was developing a following, and it wasn't entirely made of the usual comic book fans." Wood packs in the hilarious side-jokes and background gags, filling the panels with what he dubbed "clutter," and what Kurtzman called "chicken fat." Legend has it that DC threatened to sue EC for this savage *Superman* parody, but the usual gang of idiots at *Mad* simply ignored the threat – What, them worry?
 Realized:
 \$43,318.75
 February 2009



TOP MAD COMIC

Mad #1 Gaines File pedigree 4/12 (EC, 1952)
CGC NM/MT 9.8 Off-white to white pages:
 Few titles have managed to last as long as Harvey Kurtzman's brain-child, *Mad*. Kurtzman drew the cover to this seminal issue, Jack Davis satirized the horror genre, Wally Wood lampooned the sci-fi, John Severin skewed the westerns, and Bill Elder poked fun at the crime stories that EC published. What more could you want? Why, perhaps the most stunning specimen of this important comic. The fact that it came from the personal files of legendary *Mad* editor Bill Gaines certainly didn't hurt the epic price.
 \$32,200
 February 2005



SIX THINGS I LEARNED FROM WARREN BUFFETT

HOW YOU CAN USE THE LEGENDARY INVESTOR'S
SECRETS OF SUCCESS IN TODAY'S RARE-COINS MARKET

By Scott Tilson

When it comes to figuring out how to be successful at any pursuit, I firmly believe there's absolutely no reason to re-invent the wheel. Many wise men have discovered it's far easier to learn the hard-fought lessons from legendary visionaries who have already graduated from "the School of Hard Knocks."

So over the past two decades I decided to learn everything I possibly could from the most successful and ethical investor in the world, Warren Buffett. I realized I was no financial genius, but I was highly confident that most of Buffett's rules for success in the stock market could be readily applied to my area of interest: the buying and selling of rare collectibles. So I read every book and magazine article I could possibly find on Buffett. I read his company's annual reports and I've faithfully attended each Berkshire Hathaway annual meeting in Omaha, Neb., for the past 11 years.

In 2001 and 2002, my friend and co-chairman of Heritage Auction Galleries Jim Halperin joined me in paying \$20,000 to have lunch with Buffett so he could personally answer all of our questions about his rules for success. Of course, people thought we were crazy at the time ("You paid \$20,000 for lunch?"), but this was unquestionably the smartest money either of us has ever spent. Now that lunch with Buffett goes for more than \$2 million (no, that is not a typo) – an appreciation of more than 100 times our cost – we can also argue that this was the best investment we've ever made!

Here's what Buffett has repeatedly said publicly, and to me personally, about what it takes to succeed in any market and how I've applied it to today's rare-coin market:

1 SPECIALIZE. DEFINE YOUR CIRCLE OF COMPETENCE AND COLLECT INSIDE OF IT. Don't try to be a jack-of-all-trades. Specialize on one or two specific areas and find out everything you can about them. Buy the book before you buy the coin.

Decades of experience and thousands of collectors have proven this to be an incontrovertible law for success. In fact, I have yet to hear or read about a single collector who has successfully neglected this rule.

The bottom line is the more educated you are, the more successful you will be – no exceptions.



2 BUY THE BEST QUALITY COINS. It's better to buy a great coin at a fair price than a fair coin at a great price. It's critical to understand that sophisticated collectors always want the very best and remain ready, willing and able to act quickly when opportunity presents itself. These collectors understand that the opportunity to acquire a rarity is often rarer than the collectible itself! For these savvy folks, price is secondary. Quality comes first.

"If you're not prepared to stretch for the very best, you won't be the person who ends up with a world-class collection. The spoils will simply go to someone else."

Successful collectors understand that "museum quality" will always be highly sought after and become increasingly desirable while "run-of-the-mill quality" will never rise above boring and unexciting. Successful collectors understand that years from now it will be an insignificant fact that they "stretched" an extra 20 percent to 30 percent to add something special to their collection. Successful collectors aspire to locate rarities today that will be impossible to locate at virtually any price tomorrow. In fact, if you're not prepared to stretch for the very best, you won't be the person who ends up with a world-class collection. The spoils will simply go to someone else.

David Queller, one of the most successful coin collectors of this era, recently said in an online interview that "the best, most expensive coins always wind up being the cheapest in the long run."

3 BUY FOR THE LONG TERM, WITH THE IDEA OF HOLDING FOREVER. The best rare coins are just that ... really rare and extremely difficult to find. It also takes a tremendous amount of time and energy to track down top-tier material.

You must realize that what you sell today could very well be impossible to replace at any price tomorrow. When you buy the best it just keeps getting better. So think long term. Every successful collector I have ever heard about has religiously embraced this strategy.

4 PATIENCE IS CRITICAL. Wait for the perfect pitch, right down the middle of the plate. This one's going to be tough for you to follow because it involves fighting human nature. I urge you to resist the temptation to rush out and acquire items that are inferior in quality and desirability. It's easy to place funds in second-tier material because these items are always readily available. Don't do it. You'd be shooting yourself in the foot.

5 WHEN THE OPPORTUNITY PRESENTS ITSELF, ACT QUICKLY AND SEIZE THE DAY. It's not enough to simply identify an opportunity. It's more important – far more important – to decisively act on rare opportunities and exploit them to their fullest potential.

Every long-time collector can quickly rattle off the "coins that got away" – coins that they were offered and passed on, usually because of price. After you have done your homework, have confidence in your judgment and do everything in your power to seal the deal.

6 WORK ONLY WITH DEALERS YOU LIKE AND TRUST. Coin collecting is a wonderful hobby and pursuit that should bring you pleasure and respite from the world's pressures and hassles. Make sure that the dealer you choose to work with is adding enjoyment to your life, not a barrage of annoying phone calls and hype.

The dealers you choose to do business with will be the single most important decision you make. Find someone you trust who has an excellent reputation. I like dealers who are interested in educating me, not just selling me stuff. Make sure

"Make sure that the dealer you choose to work with is adding enjoyment to your life, not a barrage of annoying phone calls and hype."

your dealer offers full transparency and offers you the latest tools and technology available in the marketplace.

Don't be afraid to ask for references, and then be fastidious in following them up. Find a dealer who stands behind the coins he or she sells before, during and after the sale. In return, show loyalty to your dealer and do your part to build a strong relationship. Savvy collectors know that the most loyal customers are the ones who get called first when the most coveted material surfaces. Do everything you can to be that person.



Scott Tilson has been involved in the rare-coin market for 30 years. His main collecting interest and focus is early U.S. Type. For the past several years, Tilson has been busy establishing the Psychedelic Art Exchange, which allows collectors to participate in a new ground-floor collectibles opportunity: 1960s psychedelic rock concert posters. Tilson can be reached c/o Jim@HA.com.

Securing Your Collection

FORMER FBI AGENT SAYS NEVER UNDERESTIMATE THE GUILF OF A WOULD-BE THIEF

By Noah Fleisher

When you have reached a certain level as a collector – no matter what you collect, as long as it carries real value (not things along the lines of, say, Beanie Babies) – you’ll have to start thinking seriously about security. The real question, then, is exactly what is that level? Is it qualifiable or quantifiable? Where can you turn to get the answers you need if you suspect you’ve reached that level?

“In my opinion,” says former FBI Art Theft Recovery expert Robert K. Wittman, “you need to think seriously about security once you’ve spent \$5,000 and up on a piece.”

Whittman should know. As an FBI investigator for more than three decades he’s dealt with more than his share of stolen art, and helped recover more than \$35 million worth. Wittman lived the kind of life glorified in globetrotting spy movies and glamorous art heist dramas. He’s posed as a Russian mobster, museum curator, and an unscrupulous collector – all in the name of busting thieves and recovering art for distraught owners. Few were better than Wittman.

When Wittman came to Heritage Auction Galleries for a talk at the auction house’s Tuesdays@Slocum lecture series in Dallas, I couldn’t resist asking him about some of his adventures, of which there are plenty. What Wittman is most passionate about these days, however, is passing on the lessons gleaned from a career well served with the FBI. Above all, he stresses, collectors above a certain level need to protect their valuable assets. As he learned in his storied career, owners can never be too cautious about security, and should never underestimate the guile of a would-be thief.

“Let’s say that you have a painting of substantial value, and it’s hanging on the second floor of your house,” Wittman says. “You need to make sure that it’s not too near an easily accessible window, that your security covers all areas of your house – not



If there’s a painting of substantial value hanging on your wall, such as Norman Rockwell’s *Song of Bernadette*, a security system should cover all areas of your home – not just entranceways.

just the entranceways and the first floor – and that your entire house is well-lit. Do everything you can to dissuade a thief, who can be anyone from a relative to a close friend or employee to the delivery guy, the person who cuts your yard or someone ‘just walking by.’ ”

Wittman also stresses the need to buy your art, or high-end antiques and collectibles, from a reputable source.

“Anyone who buys from an auction house like Heritage is already a step ahead, because a business like Heritage fully and completely documents a piece for you, and it stands behind everything it auctions,” Wittman says. “This is vital.”

The main thing, Wittman stresses, is that you need to be as considerate and thoughtful about protecting your assets as you are in acquiring them. While professionals like Wittman – now in private business for himself – and those who have followed him at the FBI are good at what they do, we’d all be better off never having to call them in.

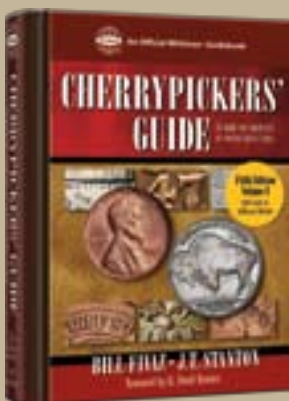
If you’ve spent \$5,000 or \$5 million on a piece of art, a rare coin or a dream collectible, cover security from every angle – from where and when you purchase, through its delivery and installation and continuing throughout the years you own and enjoy it. You’ll be happier and you (and your purchases) will be more secure in the long run.

If you want to get in touch with Wittman to discuss security issues, he can be contacted at robertwittmaninc@live.com.

Noah Fleisher is author of the *Warman’s Price Guide to Modern Furniture and Accessories*, due out later this summer. He has written for *New England Antiques Journal*, *Northeast Journal of Antiques and Art*, *Antique Trader*, *Style Century Magazine* and *Disney’s Wondertime magazine*, among others.



ESSENTIAL GUIDE FOR NUMISMATISTS



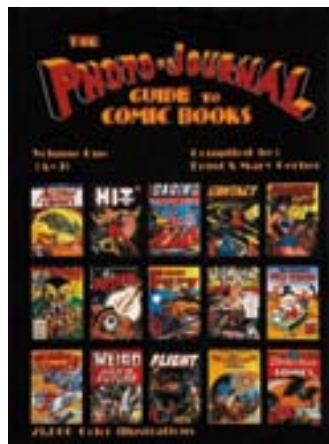
Cherrypickers' Guide to Rare Die Varieties of United States Coins
(5th edition, volume 1, spiral-bound hardcover) by Bill Fivaz and J.T. Stanton, Whitman Publishing, \$39.95

Bill Fivaz and J.T. Stanton's *Cherrypickers' Guide* is the ultimate reference for variety collectors. The title suggests that it's all about money, but that conclusion misses the point. Variety collecting has become increasingly popular over the last several years, with new discoveries constantly turning up. Without the latest information, such as that presented by Fivaz and Stanton, the collector cannot possibly know if a new variety has been found. As a cataloger, I keep a copy of the *Cherrypickers' Guide* on my desk, and refer to it constantly. When I travel to conventions, I never leave home without it.

—Mark Borckardt

Getting Covered

ERNST GERBER'S COLLECTION OF COVER IMAGES AN INVALUABLE TOOL FOR COLLECTORS by Barry Sandoval



The Photo-Journal Guide to Comic Books
by Ernst and Mary Gerber
Gerber Publishing Co., \$75

If you haven't seen Ernst Gerber's *Photo-Journal Guide to Comic Books*, you're missing out on one of the best resources ever produced in any collectibles field.

The two-volume set shows full-color covers from a staggering 21,000 comics from 1935-1965. Collectors can spend countless hours paging through it, but not in one sitting. It's like visiting the Louvre Museum: There is so much sensory overload that you have to keep going back.

The book was first published in 1989, and despite the passage of time and the advance of technology, there is no other resource that comes close to matching its usefulness. Not many people have seen Golden Age comic books in excellent condition, period, and every page of this book is packed with rarities that would be impossible for any single collector to find. Many of the classic covers that are so hotly sought after today were all but unknown to the hobby until the *Photo-Journal* was published. An example is *Suspense Comics* #3, which in 1989 had the same book value as #2, and now is worth at least seven times as much as #2 simply because #3 has a much better cover.

Gerber, now deceased, was a comic auctioneer who also developed and sold archival comic bags, boards and boxes. He first began taking photographs of comic covers for a price guide he was planning to publish. He soon progressed from simply photographing the comics that passed through his hands to visiting collectors across the country. Upon publication of the book, Gerber commented, "Had I known how many years and how much investment it would take back in 1984, I never would have begun the project. ... During the first two years, I was worried that someone else might beat me to completion of a detailed color reference book. I soon realized that not too many are anxious to travel 200,000 miles and spend five years to beat me."

Financially, the *Photo-Journal* was not a success. The book *Comics: Between The Panels* quotes Gerber as saying: "It wiped me out. I had to raise almost \$900,000 in advance. Naturally, I mortgaged my house, my family, my pets, and it wasn't enough."

Still, a second two-volume set followed, covering Marvel comics from the early 1960s through the late 1980s.

Various Web retailers, including Amazon.com, offer the original set for about \$100 and the Marvel set for about \$50, but in actuality, these books have cost me thousands of dollars.

That's because the more hours you spend paging through the book, the longer your "want list" gets. Seeing a comic with an amazing cover quickly leads to wanting to own it, which leads to needing to own it. But this hasn't stopped me from browsing the book again and again, looking for gems I might have missed.



Barry Sandoval is director of comics operations at Heritage Auction Galleries.

OPENING EVENT FOR HERITAGE GALLERIES OF FLORIDA, BOCA RATON, FLORIDA



Diedre Buchmoyer leads guests on a tour of the new facility.



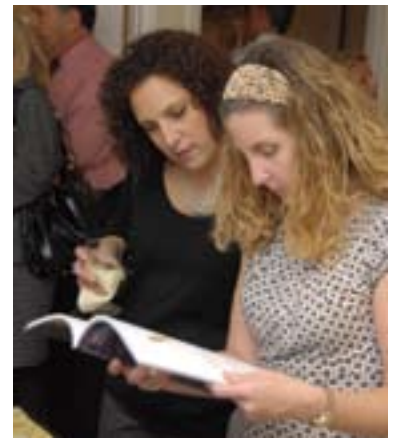
Dot and Jay Ahuja; Diedre Buchmoyer, Managing Director of Heritage Galleries of Florida; Anna O'Higgins; and Norma DiGiuseppe



Richard Carlton, David Carlton, Jennifer Ekstrand and Derek Buchmoyer



Robert Finch



Lorraine Carrie and Stephanie Pereira



Guests received gift bags with a copy of Heritage Magazine, a free subscription offer, auction catalogs and Heritage Galleries of Florida keepsakes.



Howard and Kiki Kelrick review Heritage's jewelry capabilities brochure

Photographs by Deane Palliser except Robert Finch by Derek Buchmoyer

Events Calendar

ANTIQUES, COINS, CURRENCY, STAMPS, SPORTS, COMICS

APRIL 18-19, 2009

Sci-Fi Expo and Toy Show

Richardson Civic Center
411 W. Arapaho Road
Richardson, TX
972-966-0680
scifiexpo.com

APRIL 18-21, 2009

Philadelphia Antiques Show

The Navy Yard
Philadelphia Cruise Terminal
at Pier One
5100 S. Broad St.
Philadelphia, PA.
215-387-3500
philaantiques.com

APRIL 23-25, 2009

**Michigan State Numismatic Society's
Spring Convention &
Coin Show**

Hyatt Regency Hotel
1 Fairlane Drive
Dearborn, MI
734-453-0504
michigancoinclub.org

APRIL 29-MAY 2, 2009

**Central States Numismatic
Society Convention**

Duke Energy Center
525 Elm St.
Cincinnati, OH
414-421-3484
centralstates.info

MAY 1-3, 2009

Sport Card & Memorabilia Expo

Toronto International Centre
6900 Airport Road
Mississauga, Ontario
705-722-7593
sportcardexpo.com

MAY 2-3, 2009

Philly Non-Sports Card Show

Merchants Square Mall
1901 S. 12th St.
Allentown, PA
267-523-5166
reightershow.com

MAY 14-17, 2009

**Texas Numismatic Association
Texas State Coin &
Currency Show**

Amon Carter Center
Will Rogers Complex
3401 W. Lancaster
Fort Worth, TX
214-794-5499
tna.org

MAY 15-17, 2009

Motor City Comic Con

Rock Financial Showplace
46100 Grand River Ave.
Novi, MI
248-426-8059
motorcityconventions.com

JUNE 12-14, 2009

National Topical Stamp Show

Dayton Convention Center
22 E. Fifth St.
Dayton, OH
817-274-1181
americantopicalassn.org

JUNE 19-21, 2009

Heroes Convention

Charlotte Convention Center
501 S. College St.
Charlotte, NC
704-375-7462
heroesonline.com

JUNE 19-21, 2009

Wizard World Philadelphia

Pennsylvania Convention Center
1101 Arch St.
Pennsylvania, PA
wizardworld.com

JULY 9-11, 2009

**Summer Florida United
Numismatists (FUN) Show**

Palm Beach County Convention
Center
650 Okeechobee
West Palm Beach, FL
407-321-8747
funtopics.com

JULY 23-26, 2009

Comic-Con International

San Diego Convention Center
111 W. Harbor Drive
San Diego, CA
619-491-2475
comic-con.org

JULY 23-25, 2009

**Missouri Numismatic Society Coin
Festival**

Saint Charles Convention Center
One Convention Center Plaza
St. Charles, MO
missourinumismaticssociety.org

JULY 24-26, 2009

Great American Antiqufest

Onondaga Lake Park
Longbranch Road
Liverpool, NY
315-686-5789
allmanpromotions.com

JULY 26, 2009

**Central Illinois Numismatic
Association's Annual Summer Coin
Show**

Northfield Center I
3210 Northfield Drive
Springfield, IL
315-686-5789
ilnaclub.org

AUGUST 5-9, 2009

World's Fair of Money®

Los Angeles Convention Center
1201 S. Figueroa St.
Los Angeles, CA
800-367-9723
money.org

AUGUST 21-23, 2009

**Blue Ridge Numismatic Association
50th Anniversary Convention**

Northwest Georgia Trade &
Convention Center
2211 Dug Gap Battle Road
Dalton, GA
321-383-1742
brna.org

NOVEMBER 6-8, 2009

**Tennessee State Numismatic
Society Spring Coin and Currency
Show**

Camp Jordan Arena
323 Camp Jordan Parkway
East Ridge, TN
(Chattanooga area)
901-327-1703
tsns.org

Every effort is made to ensure the accuracy of information. However, details may change after magazine goes to press. Send calendar items to Calendar@HeritageMagazine.com or mail to Heritage Magazine, Events Calendar, 3500 Maple Ave., 17th Floor, Dallas TX, 75219-3941.

COLLECTOR SERVICES

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For advertising rates and inquiries, call 214-409-1359.

Consignment Deadlines

UPCOMING AUCTIONS

Prospective consignors and sellers of collectible memorabilia can visit www.HA.com/Sell. For all inquiries, call 800-872-6467.

COINS

U.S. COINS SIGNATURE® AUCTION #1125

Auction dates: May 27-31, 2009

Consignment deadline: April 16, 2009

Contact: Leo Frese, ext. 1294
Leo@HA.com

WORLD COINS SIGNATURE® AUCTION #3005

Auction dates: May 27-31, 2009

Consignment deadline: April 9, 2009

Contact: Warren Tucker, ext. 1287
Warren@HA.com

U.S. COINS SUMMER FUN SIGNATURE® AUCTION #1127

Auction dates: July 8-12, 2009

Consignment deadline: May 28, 2009

Contact: Leo Frese, ext. 1294
Leo@HA.com

U.S. COINS SIGNATURE® AUCTION #1128

Auction dates: July 31-Aug. 2, 2009

Consignment deadline: June 19, 2009

Contact: Leo Frese, ext. 1294
Leo@HA.com

WORLD COINS SIGNATURE® AUCTION #3006

Auction dates: Sept. 9-13, 2009

Consignment deadline: July 17, 2009

Contact: Warren Tucker, ext. 1287
Warren@HA.com

CURRENCY

CURRENCY CAA SIGNATURE® AUCTION #3506

Auction dates: Sept. 9-13, 2009

Consignment deadline: July 23, 2009

Contact: Jim Fitzgerald, ext. 1348
JimF@HA.com

ENTERTAINMENT & MUSIC

ENTERTAINMENT & MUSIC MEMORABILIA SIGNATURE® AUCTION #7006

Auction dates: June 5-7, 2009

Consignment deadline: April 13, 2009

Contact: Doug Norwine, ext. 1452
DougN@HA.com

FINE & DECORATIVE ARTS

20th CENTURY DESIGN SIGNATURE® AUCTION #5021

Auction date: June 4, 2009

Consignment deadline: April 9, 2009

Contact: Christina Japp, ext. 1247
CJapp@HA.com

ART OF THE AMERICAN WEST & TEXAS SIGNATURE® AUCTION #5019

Auction dates: June 10-13, 2009

Consignment deadline: April 16, 2009

Contacts: Michael Duty, ext. 1712
MichaelD@HA.com
Atlee Phillips, ext. 1786
AtleeP@HA.com

AMERICAN ART SIGNATURE® AUCTION #5024

Auction dates: June 10-13, 2009

Consignment deadline: April 16, 2009

Contact: Michael Duty, ext. 1712
MichaelD@HA.com

FINE SILVER & VERTU SIGNATURE® AUCTION #5025

Auction dates: Sept. 17-18, 2009

Consignment deadline: July 16, 2009

Contact: Tim Rigdon, ext. 1119
TimR@HA.com

FASHION SIGNATURE® AUCTION #5029

Auction dates: Oct. 1-2, 2009

Consignment deadline: July 30, 2009

Contact: Lorraine Anne Davis, ext. 1714
LorraineD@HA.com

HISTORICAL

RARE BOOKS GRAND FORMAT AUCTION #6025

Auction dates: June 18-20, 2009

Consignment deadline: April 26, 2009

Contact: James Gannon, ext. 1609
JamesG@HA.com

HISTORICAL MANUSCRIPTS GRAND FORMAT AUCTION #6026

Auction dates: June 19-20, 2009

Consignment deadline: April 26, 2009

Contact: Sandra Palomino, ext. 1107
SandraP@HA.com

CIVIL WAR SIGNATURE® AUCTION #6024

Auction dates: June 25-27, 2009

Consignment deadline: May 3, 2009

Contact: Dennis Lowe, ext. 1441
DennisL@HA.com

ARMS & MILITARIA SIGNATURE® AUCTION #6023

Auction dates: July 25-26, 2009

Consignment deadline: June 2, 2009

Contact: Dennis Lowe, ext. 1441
DennisL@HA.com

TEXANA SIGNATURE® AUCTION #6028

Auction dates: Sept. 16-17, 2009

Consignment deadline: July 25, 2009

Contact: Sandra Palomino, ext. 1107
SandraP@HA.com

SPACE EXPLORATION SIGNATURE® AUCTION

Auction date: Fall 2009

Consignment deadline: Sept. 1, 2009

Contact: Tom Slater, ext. 1441
TomS@HA.com

AMERICANA & POLITICAL SIGNATURE® AUCTION #6032

Auction dates: Nov. 17-18, 2009

Consignment deadline: Sept. 25, 2009

Contact: Tom Slater, ext. 1441
TomS@HA.com

SPORTS

SPORTS MEMORABILIA SIGNATURE® AUCTION #715

Auction dates: July 30-31, 2009

Consignment deadline: June 7, 2009

Contact: Chris Ivy, ext. 1319
Clvy@HA.com

MOVIE POSTERS

VINTAGE MOVIE POSTERS SIGNATURE® AUCTION #7008

Auction dates: July 23-25, 2009

Consignment deadline: May 31, 2009

Contact: Grey Smith, ext. 1367
Grey@HA.com

COMICS & COMIC ART

VINTAGE COMIC BOOKS & COMIC ART SIGNATURE® AUCTION #7007

Auction dates: May 21-23, 2009

Consignment deadline: April 6, 2009

Contact: Lon Allen, ext. 1261
LonA@HA.com

ILLUSTRATION ART

ILLUSTRATION ART SIGNATURE® AUCTION #7010

Auction date: July 15, 2009

Consignment deadline: May 22, 2009

Contact: Ed Jaster, ext. 1288
EdJ@HA.com

JEWELRY & TIMEPIECES

FINE JEWELRY SIGNATURE® AUCTION

Auction date: Fall 2009

Consignment deadline: Sept. 1, 2009

Contact: Jill Burgum, ext. 1697
JillB@HA.com

FINE TIMEPIECES SIGNATURE® AUCTION

Auction date: Fall 2009

Consignment deadline: Sept. 1, 2009

Contact: Jim Wolf, ext. 1659
JWolf@HA.com

NATURAL HISTORY

NATURAL HISTORY SIGNATURE® AUCTION

Auction date: Fall 2009

Consignment deadline: Sept. 2009

Contact: David Herskowitz, ext. 1610
DavidH@HA.com

STAMPS

PHILATELIC SIGNATURE® AUCTION #1107

Auction dates: Aug. 6-8, 2009

Consignment deadline: June 14, 2009

Contact: Steven Crippe, ext. 1777
StevenC@HA.com

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

Dixie Carter



What aspect of your career are you most proud of?

I had the privilege of starring on Broadway in the great play by Terrence McNally, *Master Class*, in 1997. Its subject was the “prima donna assoluta” Maria Callas. That experience and the production of *A Streetcar Named Desire* by Tennessee Williams in 1993 are the two pieces of work I’m most proud of. The fact is that *Designing Women* was a joy and delight, and I owe almost all other professional opportunities of any size to that television show, so there is great pride on my part in having created the character of Julia Sugarbaker.

Compare stage acting to television acting. Which do you prefer?

Well, I do enjoy working, acting and performing in almost any form. So I love the work that I have gotten to do in television. Acting on the stage is a greater thrill than acting on television. For me, there are three ingredients in the theater: the words, the actors and the audience. The third, the audience, doesn’t participate in a TV studio in the way it does in the theater. There is the element missing, and it’s a very exciting and necessary element to a heightened performance.

What has been the most rewarding aspect of your marriage and partnership with Hal Holbrook?

I sometimes, well, pretty often, stand amazed that I have turned out to be part of this divine marriage. I think the most rewarding aspect of our marriage, now that we don’t go out sailing on the ocean anymore, is that we are each truly devoted to one another, and we know it, and we know that we can count on each other any time and all the time.

You will be auctioning items at Heritage’s upcoming entertainment auction in June. What will fans have access to?

There’s a large oil painting, a nude portrait, of Julia Sugarbaker, circa 1993. There’s the costume I wore in the Broadway production of *Master Class*, in which I starred as Maria Callas. There’s a Carolyne Roehm teal silk/satin long bias cut evening gown with train, worn on a *Desperate Housewives* segment recalling Kyle’s first wedding. And lots more!

What is your passion and why?

My passion is my husband’s happiness. And that entails, I believe, making the effort, the attempt, to live life to the fullest. I have been reading or rereading some great books in recent years, perhaps taking a little more time than ever before to absorb the beautiful ideas contained in them. Everyone I would wish to emulate wants more than anything to fulfill the dream of being on the dearest terms of understanding and love with their family, their children, their parents, siblings, cousins and with their intimate friends.

EVENT

Entertainment & Music Memorabilia Signature® Auction #7006, featuring the Dixie Carter Collection, is scheduled for June 5-7, 2009. For information, contact Doug Norwine at 214-409-1452 or DougN@HA.com. For a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM16312, or register online at www.HA.com/HM16312.
