

FRANK FRAZETTA DAT-SO-LA-LEE JULIAN ONDERDONK

HERITAGE

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MAGAZINE FOR THE INTELLIGENT COLLECTOR



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Julie Kronick continues the legacy
of retail icon Stanley Marcus



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C O N T E N T S

HIGHLIGHTS

50 THE MARCUS TRADITION
60 years after Stanley Marcus launched the Neiman Marcus Collection, Julie Kronick remains focused on the company's artistic goals

56 CREATIVE FORCE: DAT-SO-LA-LEE
By the time of her death in 1925, weaver was already a legend among American Indian artisans

60 PIN-UP MASTERS
With a wink and a smile, these seven legendary artists are driving demand in the red-hot glamour art market

IN EVERY ISSUE

- 4 Staff & Contributors
- 6 Auction Calendar
- 8 Looking Back ...
- 10 Top Searches
- 12 Auction News
- 80 Experts
- 81 Consignment Deadlines

On the cover: *Neiman Marcus corporate curator Julie Kronick by Kevin Gaddis Jr. Stanley Marcus photograph courtesy Neiman Marcus.*

George Petty (1894-1975)
Original art for *True* magazine (detail), 1947
Watercolor on board, 22.5 x 15 in.
Sold: \$38,837
October 2009
Pin-up Masters (page 60)

C O N T E N T S

TREASURES

- 14 **WORLD COINS:** 1936 Canadian Dot Cent minted after King Edward VIII abdicated to marry American divorcée
- 16 **AMERICANA:** Newly discovered campaign banner found under home floorboards
- 18 **HOLLYWOOD MEMORABILIA:** *Black Cat* poster and Karloff costume are testaments to horror movie's enduring popularity

Edouard-Léon Cortès (1882-1969)
Porte St. Martin (detail)
Oil on canvas, 20.5 x 31.5 in.
Estimate: \$20,000-\$40,000
Impressionist, Modern & Contemporary
Art Signature® Auction #5043 (page 21)



Heiser-Keyston Ute Chieftain
Gold and Silver Decorated Parade Saddle
Estimate: \$50,000-\$75,000
Political & Americana Signature®
Auction #6035 (page 36)



AUCTION PREVIEWS

- 21 **FINE ART & JEWELRY:** Generosity a tradition for family of cosmetics legend Max Factor
- 24 **DECORATIVE ARTS:** Victorian Majolica created a sensation when unveiled at the Great Exhibition in 1851
- 27 **SPACE EXPLORATION:** For base teacher, getting Mercury 7 astronauts to sign her book was as easy as asking
- 28 **AMERICAN ART:** Alexander Pope Jr. was among America's most popular sporting artists
- 30 **TEXAS ART:** Julian Onderdonk's *Bluebonnets* at *Sunrise* among artist's most beautiful misty depictions
- 32 **CURRENCY:** "Walrus Skin" rouble issued when Russia controlled trade in Alaska, Aleutian Islands
- 33 **FINE TIMEPIECES:** Actor Steve McQueen popularized orange-handed Rolex Explorer II
- 34 **VINTAGE COMICS:** For longtime comic fan Gary Keller, family support a key element to success
- 36 **AMERICANA:** Ute Chieftain parade saddle manufactured at the height of cowboy popularity
- 38 **ILLUSTRATION ART:** Frazetta, Künstler, Bonestell influenced generations of artists
- 43 **AMERICAN INDIAN ART:** Hopi Kachina Dolls have been treasured for 100 years
- 44 **AMERICANA:** Platter originally owned by Marie Antoinette made its way to families of three U.S. presidents
- 46 **ART PHOTOGRAPHY:** Annie Leibovitz among the most celebrated of American photographers



Legendary American Indian weaver
Dat-so-la-lee (page 56)

DEPARTMENTS

- 72 **INTELLIGENT COLLECTOR:** Collections can evolve, usually into more complex and better forms
- 74 **TRUSTS & ESTATES:** Formal appraisals go hand-in-hand with high-dollar collections
- 76 **COINS:** Unscrupulous individuals took advantage of misstep by U.S. Mint
- 77 **SPORTS MEMORABILIA:** Detective work uncovered special Mickey Mantle jersey
- 78 **BOOKS:** *Collectible Movie Posters* a visual feast for fans of rapidly growing category
- 79 **RECEPTION & LECTURE:** Playboy Collection curator Aaron Baker
- 82 **PASSIONS WITH ...**
It's a Wonderful Life star
Karolyn Grimes



NOW ONLINE
IN THE HERITAGE MAGAZINE ARCHIVES

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



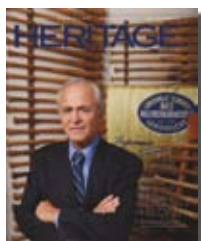
Sara Karloff and her
legendary father
The greatest treasures of
2008

Super collector Stephen Geppi
Mad magazine's treasure trove
of iconic cover art



The Charles Martignette
collection of illustration art
Storm Thorgerson's iconic
rock album covers

The Marshall Fogel Collection
The greatest treasures of 2009



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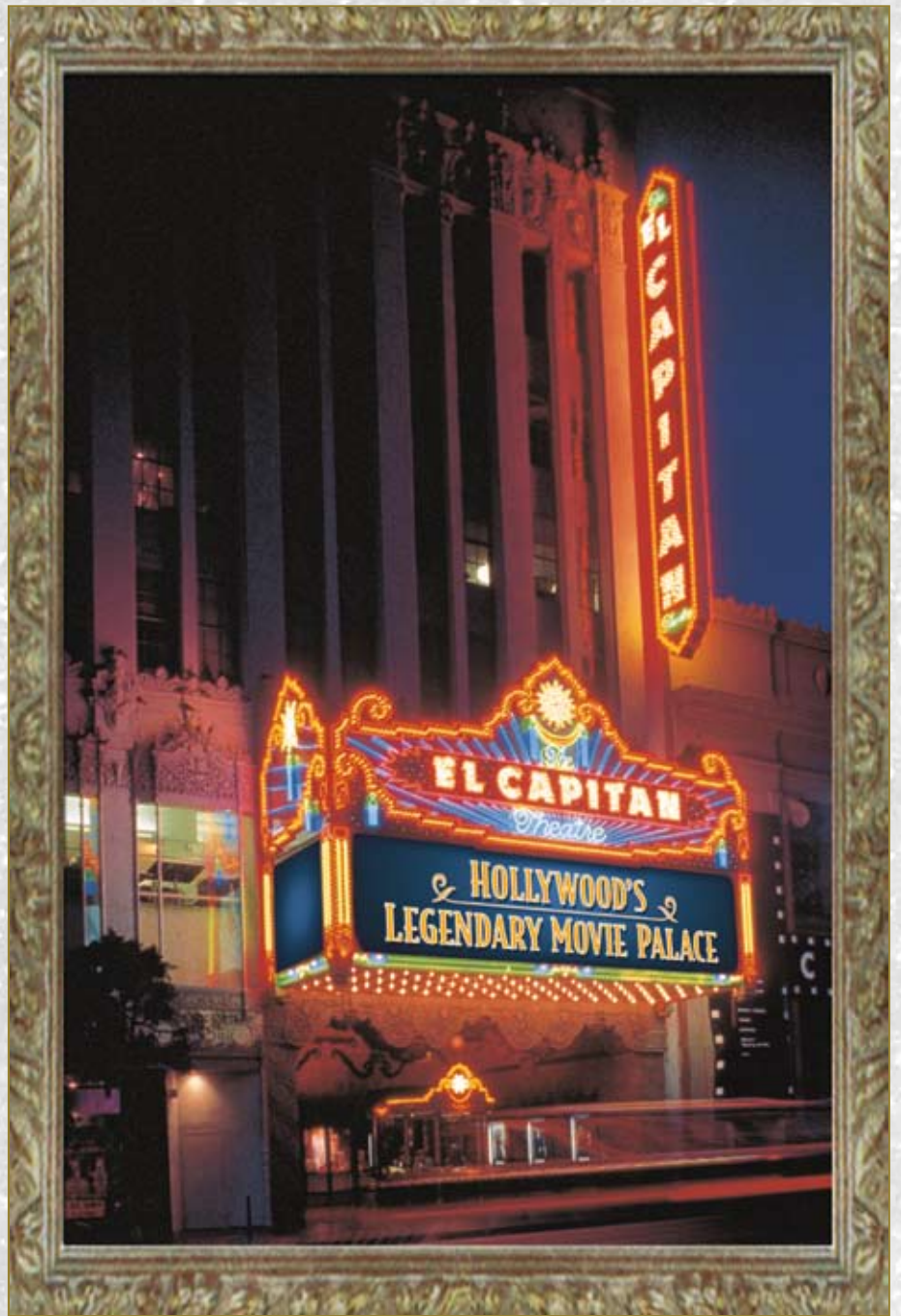
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Hollywood Chamber of Commerce invites you to explore Hollywood's historic landmarks by following the historic markers posted around the nationally registered Hollywood Boulevard Historic Commercial and Entertainment District.

Forty-six signs mark significant locations along a self-guided walking tour, one of the most elaborate of its kind in the western U.S. Erected at a cost of \$260,000, the durable signs include photographs of the buildings during Hollywood's glory years as well as interesting facts about each building.

Historic Marker #42 - El Capitan Theatre is located at 6834 Hollywood Boulevard. Built in 1925, this treasure is the most lavish of Hollywood's legitimate theatres and was first to screen *Citizen Kane*. Conveniently located in the heart of Hollywood, the El Capitan was restored to its former glory thanks to Disney and Pacific Theatres and is listed on the National Register of Historic Places. Inside the theater, visitors will experience a restored Wurlitzer Pipe Organ.



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COINS

APRIL 22-23 & 26, 2010

World Coins Signature® Auction #3009
Chicago, IL
Viewing dates: April 21-24, 2010
HA.com/Coins

April 28 – May 2, 2010

U.S. Coins CSNS Signature® Auction #1139
Milwaukee, WI
Viewing dates: April 27-May 1, 2010
HA.com/Coins

June 2-6, 2010

U.S. Coins Long Beach Signature® Auction #1140
Long Beach, CA
Viewing dates: June 1-5, 2010
HA.com/Coins



1921 Saint Gaudens \$20 Gold Piece,
PCGS MS63
Estimate: \$200,000+
U.S. Coins CSNS Signature® Auction #1139

JULY 7-11, 2010

U.S. Coins July Summer FUN Signature® Auction #1142
Orlando, FL
Viewing dates: July 7-10, 2010
HA.com/Coins

AUG. 8-15, 2010

U.S. Coins Signature® Auction #1143
Boston, MA
Viewing dates: Aug. 7-15, 2010
HA.com/Coins

AUG. 8-15, 2010

World Coins ANA Signature® Auction #3010
Boston, MA
Viewing dates: Aug. 7-15, 2010
HA.com/Coins

SEPT. 22-26, 2010

U.S. Coins Long Beach Signature® Auction #1144
Long Beach, CA
Viewing dates: Sept. 21-25, 2010
HA.com/Coins

CURRENCY

APRIL 28-MAY 2, 2010

Currency Milwaukee Signature® Auction #3509
Milwaukee, WI
Viewing dates: April 27-May 1, 2010
HA.com/Currency

JUNE 17-20, 2010

Currency Memphis Signature® Auction #3510
Memphis, TN
Viewing dates: June 16-20, 2010
HA.com/Currency

AUG. 8-15, 2010

Currency ANA Signature® Auction #3511
Boston, MA
Viewing dates: Aug. 7-15, 2010
HA.com/Currency

ENTERTAINMENT/ MUSIC

APRIL 8-11, 2010

Entertainment & Music Memorabilia Signature® Auction #7018
Beverly Hills, CA
Viewing dates: April 7-11, 2010
HA.com/Entertainment

JULY 17-19, 2010

Entertainment & Music Memorabilia Signature® Auction #7018
Dallas, TX
Viewing dates: July 16-18, 2010
HA.com/Entertainment

AUG. 14-15, 2010

Entertainment & Music Memorabilia Signature® Auction #7026
Memphis, TN
Viewing dates: Aug. 13-15, 2010
HA.com/Entertainment

FINE & DECORATIVE ARTS

APRIL 22, 2010

Impressionist, Modern & Contemporary Art Signature® Auction #5043
Dallas, TX
Viewing dates: April 20-22, 2010
HA.com/FineArt

APRIL 23, 2010

Vintage Photography Signature® Auction #5037
Dallas, TX
Viewing dates: April 20-23, 2010
HA.com/ArtPhotography

MAY 6, 2010

Illustration Art Signature® Auction #7015
Beverly Hills, CA
Viewing dates: May 4-6, 2010
HA.com/Illustration

MAY 15, 2010

Art of the American West & Texas Signature® Auction #5044
Dallas, TX
Viewing dates: May 10-15, 2010
HA.com/FineArt

MAY 26, 2010

Decorative Art Signature® Auction #5039
Dallas, TX
Viewing dates: May 24-26, 2010
HA.com/FineArt

MAY 27, 2010

European & American Art Signature® Auction #5035
Dallas, TX
Viewing dates: May 24-27, 2010
HA.com/FineArt

AUG. 4, 2010

Fine Silver & Vertu Signature® Auction #5045
Dallas, TX
Viewing dates: Aug. 2-4, 2010
HA.com/FineArt

SEPT. 9, 2010

Illustration Art Signature® Auction #5038
Dallas, TX
Viewing dates: Sept. 6-9, 2010
HA.com/Illustration

HISTORICAL

APRIL 21, 2010

Space Exploration Signature® Auction #6037
Dallas, TX
Viewing dates: April 19-21, 2010
HA.com/Historical

MAY 17-18, 2010

Political & Americana Signature® Auction #6035
Dallas, TX
Viewing dates: May 2010
HA.com/Historical

MAY 22, 2010

American Indian Art Signature® Auction #6040
Dallas, TX
Viewing dates: May 20-22, 2010
HA.com/AmericanIndian

JUNE 8-9, 2010

Rare Books Signature® Auction #6043
Dallas, TX
Viewing dates: June 6-8, 2010
HA.com/Books

JUNE 8-9, 2010

Rare Manuscripts Signature® Auction #6044
Dallas, TX
Viewing dates: June 6-8, 2010
HA.com/Manuscripts

JUNE 26, 2010

Arms & Militaria Signature® Auction #6034
Dallas, TX
Viewing dates: June 24-26, 2010
HA.com/Historical

SEPT. 14-15, 2010

Texana Signature® Auction #6046
Dallas, TX
Viewing dates: September 12-14, 2010
HA.com/Historical



Riding Coat Costume worn by Eric Bana, playing Henry VIII of England, from *The Other Boleyn Girl*, 2008
Estimate: \$51,000+
Entertainment & Music Memorabilia Signature® Auction #7018

SPORTS

APRIL 22-23, 2010

Sports Memorabilia Signature® Auction #717
Dallas, TX
Viewing dates: April 21-23, 2010
HA.com/Sports

AUG. 6, 2010

Sports Memorabilia Signature® Auction #7024
Baltimore, MD
Viewing dates: Aug. 4-6, 2010
HA.com/Sports

MOVIE POSTERS

JULY 15-17, 2010

Vintage Movie Posters Signature® Auction #7025
Dallas, TX
Viewing dates: July 14-16, 2010
HA.com/MoviePosters

COMICS & COMIC ART

MAY 20-22, 2010

Vintage Comic Books & Comic Art Signature® Auction #7021
Dallas, TX
Viewing dates: May 18-21, 2010
HA.com/Comics

AUG. 5-7, 2010

Vintage Comic Books & Comic Art Signature® Auction #7023
Dallas, TX
Viewing dates: Aug. 4-6, 2010
HA.com/Comics

JEWELRY & TIMEPIECES

MAY 3-5, 2010

Jewelry Signature® Auction #5041
Dallas, TX
Viewing dates: May 1-3, 2010
HA.com/Jewelry

MAY 4-6, 2010

Timepieces Signature® Auction #5042
Dallas, TX
Viewing dates: May 1-3, 2010
HA.com/Timepieces

NATURAL HISTORY

JUNE 6, 2010

Natural History Signature® Auction #6042
Dallas, TX
Viewing dates: June 4-6, 2010
HA.com/NaturalHistory

STAMPS

JUNE 3-5, 2010

Rare Stamp Signature® Auction #1112
New York, NY
Viewing dates: June 2-4, 2010
HA.com/Stamps



Paul Hornung Game-Worn Notre Dame Football Jersey, circa 1954-55
Estimate: \$30,000-\$50,000
Sports Memorabilia Signature® Auction #717

CATALOGS



For a complimentary illustrated Heritage auction catalog, call 800-872-6467, ext. 150, and mention code HM18746, or register online at HA.com/HM18746.

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

SUNDAY INTERNET MOVIE POSTERS

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SUNDAY INTERNET SPORTS

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

TUESDAY INTERNET CURRENCY

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

SUNDAY & TUESDAY INTERNET COINS

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

MONTHLY INTERNET WORLD COINS

Online only, no floor auction, lots close second Sunday of each month.

MONTHLY INTERNET RARE STAMPS

Online only, lots close the last Sunday evening of each month.

Looking Back... 1915

In May 1915, a German U-boat sank the British liner *Lusitania*, with more than 100 Americans aboard. Still, the U.S. did not enter World War I until two years later. In the meantime, the controversial film *The Birth of a Nation*, directed by D.W. Griffith, premiered in Los Angeles, astronomers examined the first photographs of Pluto, Babe Ruth hit his first career home run, and John Gruelle was given a patent for his Raggedy Ann doll.



SPORTS CARDS

JOE JACKSON

"Shoeless" Joe Jackson (1888-1951) was one of baseball's greatest hitters. In 1915, Cracker Jack issued a Jackson card that's been called one of the most aesthetically pleasing baseball cards of all time. Four years later, the Black Sox scandal would forever tarnish Jackson's career. In April 2009 a 1915 Cracker Jack card featuring Jackson, graded near mint/mint-plus, realized \$41,825.



ART OF THE AMERICAN WEST

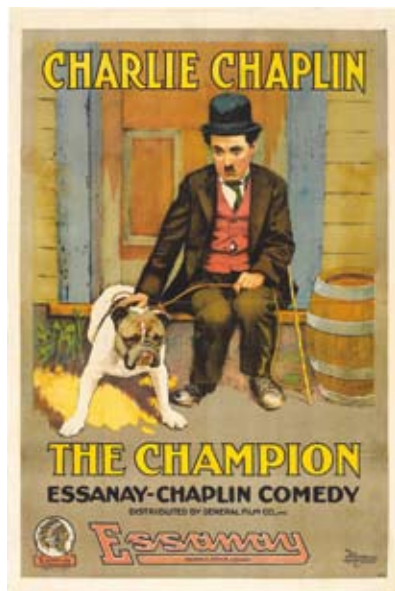
WILLIAM ROBINSON LEIGH

West Virginia native William Leigh (1866-1955) has been called "America's Sagebrush Rembrandt," with his vivid color paintings of Native Americans capturing the essence of the American West. His *Blind Hopi Girl Returning from a Desert Watering Hole*, completed the same year the Taos Society of Artists was founded, realized \$74,687 in May 2007.

MOVIE POSTERS

CHARLIE CHAPLIN

In 1915, Charlie Chaplin (1889-1977) was breaking out as one of Hollywood's most popular stars, with his "tramp" character tickling funnybones worldwide. A new contract with Essanay Studios resulted in movies that added new levels of depth to his Keystone-style slapstick. A one-sheet movie poster for one of those movies, 1915's *The Champion*, realized \$33,460 in March 2009.



COINS

PANAMA-PACIFIC SET

Eleven months after the Panama Canal officially opened, San Francisco hosted the 1915 Panama-Pacific Exposition. To commemorate the event, Congress authorized the minting of two \$50 gold coins, a \$2.50 gold coin, a \$1 gold coin and a 50 cent silver coin. The first set of these coins to be minted – presented to Exposition president Charles C. Moore – realized \$368,000 in July 2005.





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Top Searches on HA.com

WHAT COLLECTORS ARE RESEARCHING
ON THE WEB SITE OF THE WORLD'S
LARGEST COLLECTIBLES AUCTIONEER*



WALT DISNEY

It was a busy year for the Walt Disney Co., leading to substantial collector interest. Topping the headlines was the company's August merger announcement with Marvel Entertainment Inc., bringing the likes of Spider-Man and the Fantastic Four under the Disney banner. The news drummed up interest in Disney movie posters, comic books and related Disney memorabilia.



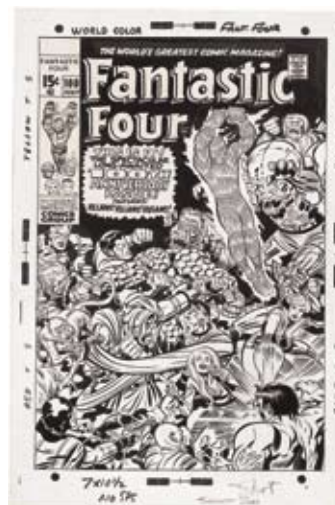
MICHAEL JACKSON

In the months after his June 2009 death, mass-produced Michael Jackson merchandise flooded the market. Collectors, however, were more interested in the King of Pop's handwritten lyrics, clothing, gold and platinum albums, autographs and signed posters. "Like Elvis and the Beatles before him," says Doug Norwine, director of Heritage's music and memorabilia department, "Jackson is destined for superstar status in music memorabilia."



1865

The year stands as one of the most significant 12 months in American history. Abraham Lincoln was inaugurated for a second term, only to be assassinated weeks later. Gen. Robert E. Lee surrendered to Ulysses S. Grant, leading to the end the Civil War. And Congress officially abolished slavery. "Few years compare in historical importance," says Tom Slater, director of Americana auctions at Heritage.



JACK KIRBY

The legendary status of comic creator Jack Kirby (1917-1994) continues growing. 2009 marked the 15th anniversary of his death, with single pages of his original comic art from titles like *Fantastic Four* and *X-Men* fetching more than \$50,000. "The number of people who recognize Kirby's role in the creation of the Marvel Universe continues to expand," says Barry Sandoval, Heritage's director of comics operations. "He is one of the major innovators and most influential creators in the comic-book medium."

*Searches conducted by visitors to HA.com between October and December 2009.

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Auction NEWS

TAKING LIBERTY

THREE COINS SURPASS \$1 MILLION MARK AT FUN AUCTION

The 1913 Liberty Head nickel once owned by King Farouk of Egypt and featured in a 1973 episode of *Hawaii Five-O* realized more than \$3.7 million, highlighting the official auction of the Florida United Numismatists (FUN) convention in Orlando, Fla.

The Olsen Specimen nickel, one of only five known of that specific date and design, was sold for \$3,737,500 to an East Coast coin collector, says Heritage Auctions President Greg Rohan. The price realized ties the third-largest sum ever paid at auction for a single U.S. coin.

"It is probably the most famous United States rare coin," Rohan says. Heritage Auctions is the official auctioneer of FUN. The buyer wished to remain anonymous.

The Liberty Head coin was one of three coins that sold for at least \$1 million at the January auction, only the third time the milestone has been reached at a single event. Overall, the Heritage auction realized more than \$36.5 million in U.S. coin sales.

"We're still continuing to see solid results in the U.S. coin market despite the fluctuations of the overall economy in the last year," Rohan says. "We expected a drop-off of some kind from the record prices of two years ago, but were still surprised to see just how well everything performed. In fact, the auction exceeded our estimates by 20 percent."

The other coins fetching more than \$1 million were a 1927-D Saint-Gaudens Double Eagle graded MS66 by PCGS (realizing \$1,495,000) and an 1874 Dana Bickford \$10 gold coin, Judd-1373, Pollock-1518, R.8, graded PR65 Deep Cameo by PCGS (\$1,265,000).



"The Olsen Specimen"
1913 Liberty Nickel,
graded PR 64 by NGC

UPDATE PRICES REALIZED



DILLINGER'S WOODEN GUN

A wooden gun that John Dillinger's relatives say was hand-carved by the one-time "Public Enemy No. 1" realized \$19,120 at Heritage's December 2009 arms, militaria and Civil War auction. Arms and militaria director Dennis Lowe says the notorious bank robber used the item to bluff his way out of an Indiana jail in March 1934.



LALIQUE GLASS MASCOT

A René Lalique (1860-1945) "Vic-toire" glass mascot, designed in 1928, realized \$26,290 at Heritage's December 2009 20th century design auction in New York City. It was discovered in a Midwestern collection, mounted on a 1935 Duesenberg. It is considered one Lalique's best pieces of Art Deco design and is the most famous of his 30 mascots.



INCREDIBLE HULK #1

A CGC near mint, 9.2-graded copy of *The Incredible Hulk* #1, 1962, brought \$125,475 at Heritage's November 2009 vintage comics and comic art auction. It's the highest price ever paid at auction for a copy of the comic, considered one of the most difficult Silver Age Marvel comics to find in high grade.



CARTIER MYSTERY CLOCK

A Cartier jade, coral, diamond and rock crystal mystery clock realized \$155,350 at Heritage's December 2009 timepiece auction. Mystery clocks, with hands seemingly floating in space without any connection to the movement, are "magical works of art," says Jim Wolf, Heritage's director of fine timepieces. "These are singular creations of museum quality."

RECORD PRICE SIGNALS STRENGTH OF VINTAGE COMIC BOOK MARKET



The comic is the highest-graded unrestored copy Heritage has auctioned.

In a head-to-head match-up, Batman beats Superman – at least for now.

A CGC-certified 8.0 copy of *Detective Comics* #27, the first appearance of Batman, sold at Heritage Auctions for \$1,075,500 in February. It's the highest price on record for a comic book.

The news of the sale flashed across the globe, with reports by *The New York Times*, *The Washington Post*, *USA Today*, *CNN*, *CNN en Español*, *CNBC*, and *Agence France Press*.

"It pretty much blew away all of our expectations," Heritage's Barry Sandoval told the BBC. Pre-auction estimates had been in the \$300,000 range. "We can really say that Batman has nosed out Superman, at least for now."

Just days earlier, a CGC-certified 8.0 copy of *Action Comics* #1, featuring the first appearance of Superman, sold for \$1 million in a private sale.

Robert M. Overstreet, author and publisher of *The Overstreet Comic Book Price Guide*, said the sales represent a "watershed moment" in the history of comic-book collecting. "To break the \$1 million threshold and to do so twice in a span of four days sends a definite signal," Overstreet told the *Scoop* industry e-newsletter. "The strength and liquidity of rare, vintage, collectible comic books is clearly accepted even in otherwise bleak economic times."

EXCELLENCE AWARD FOR HERITAGE MAGAZINE



Heritage magazine has won a FOLIO: Award, one of the most prestigious awards for magazine editorial excellence.

"It's certainly an honor to be considered among the best publications in the country," says editorial director Hector Cantu. "Our main goal is providing readers with useful information on the world's top collectors and the objects of value they collect, and we'll continue doing that with a passion."

Heritage magazine was named Bronze Winner in the category of best custom publication published less than six times a year. Gold went to *Proto*, published by Time Inc. Content

Solutions, and Silver went to *Destination Hyatt*. Winners in other categories included *Newsweek*, *Business Week*, *Travel + Leisure*, *PC World*, *Delta Sky*, and *Family Circle*.

Heritage magazine is published three times a year, with print and digital editions available free to all registered Heritage Auctions bidder-members.

PCGS WEB SITE RANKS TOP U.S. COINS

Professional Coin Grading Service has launched the PCGS Million Dollar Coin Club™, which lets collectors track all U.S. coins that have sold at auction for at least \$1 million or would sell for that much if offered. The database holds 210 coins.

"Our estimate for the total current value of these 210 United States coin rarities is \$475,515,000," says David Hall, PCGS co-founder and president of Collectors Universe Inc., who is among the pricing consultants who prepared the list. The other four experts in the group include Ron Guth, president of PCGS CoinFacts, and Heritage Auctions President Greg Rohan.

The top coins on the list include: an 1849 \$20 Liberty, estimated PCGS grade PR64, and valued at \$15 million; a 1907 Indian Head \$20 Saint-Gaudens gold pattern, estimated PR69 and also valued at \$15 million; and an 1877 \$50 (J-1546) pattern, estimated PR67 and valued at \$10 million.

Rankings on the PCGS Million Dollar Coin Club will be updated every three months online at PCGS.com/Million-Dollar-Coin-Club.

'HERITAGE MOBILE' EXPANDS BIDDING TOOLS

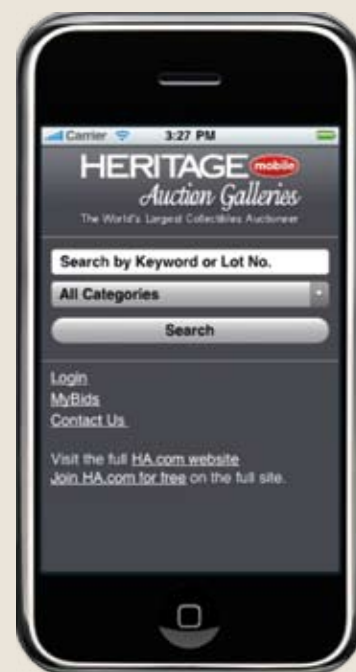
Collectors can now use most any mobile device to search, view and bid on lots in any Heritage Auctions event.

"This is an exciting development for Heritage Auctions' award-winning Web site," says Heritage Auctions Chief Operating Officer Paul Minshull. "We've developed an easy-to-navigate, user-friendly platform for mobile users, one that lets you manage your bids and consignments no matter where you are on the planet."

Bidders with a browser on their cell phones can simply go to HA.com and search lots by keyword. To limit results, bidders can choose from a category dropdown list. Click on any result to examine an item more closely or to place a bid.

Bids placed through Heritage Mobile are handled exactly the same as bids placed through the regular Heritage Web site, says Minshull. Users will immediately be notified if they are the high bidder or if they've been outbid.

Heritage Mobile also includes the popular Heritage MyBids page, which allows users to review their bids at any time and to place another bid.



1936 Canadian Dot Cent

COIN MINTED AFTER KING EDWARD VIII ABDICATED
TO MARRY AMERICAN DIVORCÉE

Britain's King George V died in January 1936 after suffering a series of debilitating attacks of bronchitis. Upon his death, his son Prince Edward became King Edward VIII.

At the time, the new king was already in love with American divorcée Wallis Simpson. The two were often seen together and the subject of intense speculation in the press. But business continued as usual, with the Royal Canadian Mint working to update its pennies to feature an image of the new king.

Then, in late 1936, forced by palace and government officials to either end his relationship with Wallis or give up the throne, the new king stepped down, freeing him to marry Wallis.

Faced with the news, the Royal Canadian Mint canceled its King Edward VIII penny, and in 1937 put its King George V cent back into production, with only a tiny dot below the 1936 date to distinguish it from coins struck earlier.

These "dot cents" were never circulated. Noted numismatist John Jay Pittman held the three known dot cent coins from 1961 until his death in 1996. The best sample from this group realized \$402,500 at Heritage Auctions' world coins auction in January.

"This is the rarest, the most valuable, the most charismatic and legendary Canadian coin that exists," says Cristiano Bierrenbach, director of international sales at Heritage Auctions. "In Canada, there is nothing that is worth more individually than the 1936 Dot Cent."

George V Cent 1936 Dot, KM28, Specimen 66 Red PCGS,
Ex: Belzberg
Sold: January 2010
\$402,500

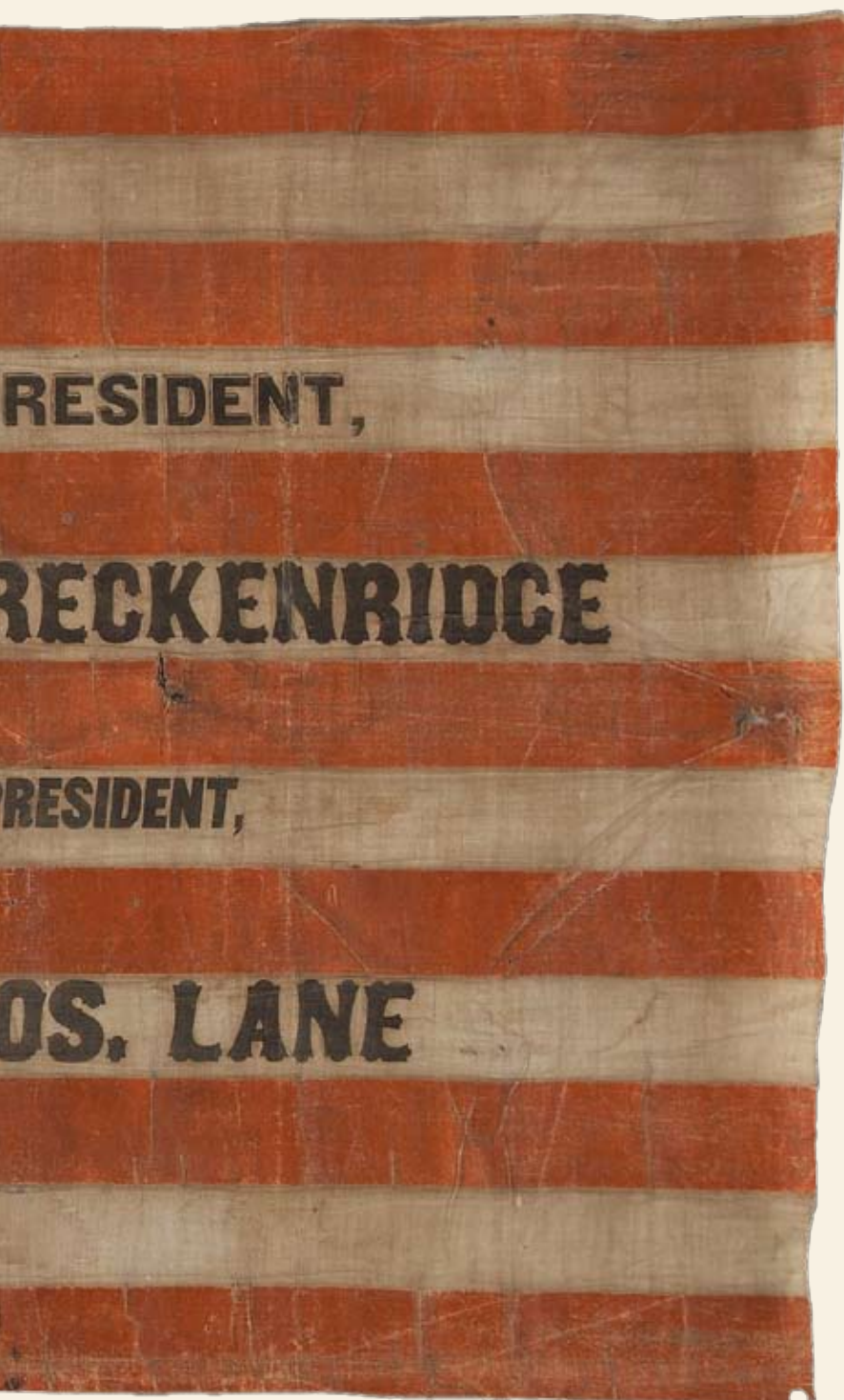




Breckenridge Campaign Flag

NEVER-SEEN BANNER DISCOVERED UNDER HOME FLOORBOARDS





In 1860, John C. Breckenridge (1821-1875) wanted to be president of the United States.

For four years, the Democrat from Kentucky had served as President James Buchanan's vice president at a time when talk of secession from the Union began to erupt across the South. Running on a platform sympathetic to Southern concerns, Breckenridge would lose the election to a Republican upstart named Abraham Lincoln.

More than 100 years later, a previously unknown remnant of Breckenridge's effort was discovered under the floorboards of an East Coast home. A campaign banner, resembling the U.S. flag, features a portrait of the candidate in the upper left corner. Over 13 red and white stripes are the words, "For President, John C. Breckenridge, Vice President, Gen. Jos. Lane."

In November, the banner was featured in Heritage's Grand Format Americana Auction, where it realized \$95,600. "The importance of a find like this cannot be overstated," says Tom Slater, director of Heritage's Americana department. "It is a milestone in the history of political-items collecting, and the sale of this Breckinridge flag easily erased the previous record for a political flag."

In February 2007, Heritage auctioned a campaign flag from the same 1860 campaign, featuring Abraham Lincoln and running mate Hannibal Hamlin, for \$83,650.

John C. Breckinridge 1860 Portrait Campaign Flag Banner
27 x 16.75 in.
Sold: November 2009
\$95,600

THINGS YOU NEVER SAW BEFORE
OR EVER DREAMED OF!

CARL LAEMMLE
PRESENTS

KARLOFF *and* **BELA LUGOSI**
EDGAR ALLAN POE'S

The **BLACK CAT**

with
DAVID MANNERS
JACQUELINE WELLS
LUCILLE LUND
EGON BRECHER
HARRY CORDING - ALBERT CONTI
HENRY ARMETTA - LOUIS ALBERNI
Directed by **EDGAR G. ULMER**
Produced by **CARL LAEMMLE JR.**

A UNIVERSAL PICTURE

'Black Cat' Poster

ONE SHEET AND KARLOFF COSTUME ARE TESTAMENTS
TO HORROR MOVIE'S ENDURING POPULARITY

It's hard to imagine a more disturbing movie than Boris Karloff and Bela Lugosi's 1934 film *The Black Cat*. Many film historians consider it the first American psychological thriller, with themes of sexual repression, devil worship, necrophilia, sadistic revenge, murder and incest.

Of course, anything out of the ordinary is treasured by movie memorabilia collectors, and *The Black Cat* fits the bill. As the first of six movies to pair Lugosi and Karloff, the movie is a milestone in horror cinema. In March 2007, a Style D version of the movie's poster realized \$286,800. That price was shattered in November 2009 when a Style B version of the original theatrical poster realized \$334,600 at Heritage Auctions.

"The graphically spectacular red, black and white stone lithograph is that rare collectible that transcends its genre," says Grey Smith, director of vintage movie posters at Heritage Auctions. "There's no other movie poster like it in the world, as far as we know."

In November 2009, the black silk coat and matching trousers Karloff wore in *The Black Cat* sold for \$89,625 at Heritage's November music and entertainment auction.

"These sales are solid testaments to the enduring popularity of the film, its stars and the desirability of any type of memorabilia associated with it," Smith says.



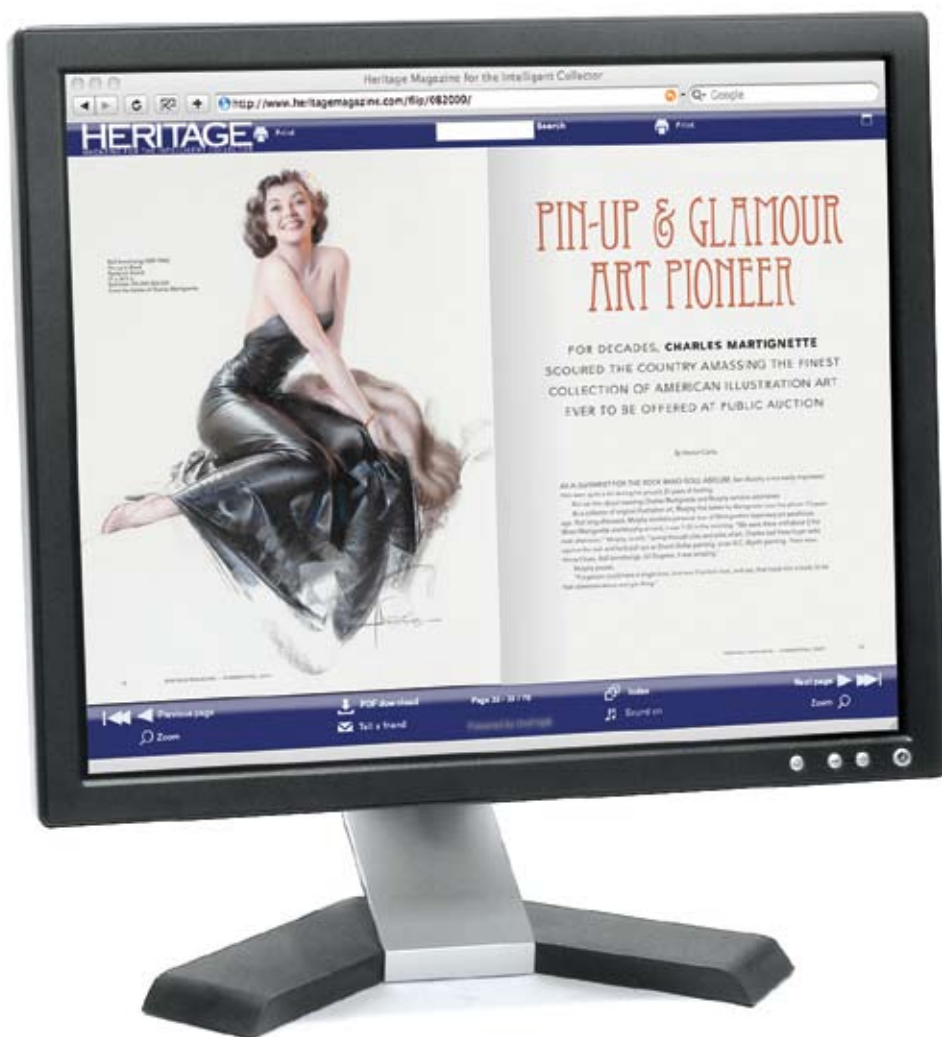
Boris Karloff's
The Black Cat Costume
Sold: November 2009
\$89,625

The Black Cat
Universal, 1934
One Sheet (27 x 41 in.), Style B
Sold: November 2009
\$334,600

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HERITAGE

MAGAZINE FOR THE INTELLIGENT COLLECTOR



Now you can enjoy all the benefits of Heritage Magazine with our new digital edition. This convenient new format benefits readers looking for the latest insights into the coins, currency, comics, fine art, Americana, entertainment, stamps and sports memorabilia that matter most to the world's most passionate collectors. Features include:

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GREEN - SEARCHABLE - EASILY ACCESSIBLE - FAST

Factor Philanthropy

GENEROSITY A TRADITION FOR LEGENDARY COSMETICS FAMILY



Edouard-Léon Cortès (1882-1969), *Porte St. Martin*, oil on canvas, 20.5 x 31.5 in. – Estimate: \$20,000-\$40,000
 Impressionist, Modern & Contemporary Art Signature® Auction #5043
 From the Collection of Dorothy & Sidney Factor

When it comes to glamour and beauty, few families have influenced Hollywood more than the Factors. Behind the makeup, however, is a tradition of philanthropy.

Max Factor founded Max Factor & Co. at the St. Louis World's Fair in 1904 before moving to Los Angeles, where he launched his theatrical makeup and wig shop, eventually working with stars like Joan Crawford, Jean Harlow, Claudette Colbert, and Bette Davis.

As Factor laid the groundwork for what eventually would become a global brand, his family took root in Hollywood society. Dorothy Levinson still recalls one particular wedding reception where the Factors and Levinsons were guests. She was only 7, but she remembers dancing with the youngest of Factor's four sons. Sidney pushed little Dorothy around the dance floor on a chair. "They talked about getting married," says son Max Factor III.

Ten years later, as young adults, Dorothy and Sidney recon-



Tom Wesselmann (1931-2004)
Nude with Bouquet and Stockings,
 Silkscreen, ed. 80/100, 44 x 80 in.
 Estimate: \$10,000-\$15,000
 Impressionist, Modern & Contemporary Art
 Signature® Auction #5043
 From the Collection of Max Factor III



Arman (1928-2005)
Accumulation Colombienne, 1979/1980
 Bronze, 17 x 27 x 25 in.
 Estimate: \$20,000-\$30,000
 Impressionist, Modern & Contemporary Art
 Signature® Auction #5043
 From the Collection of Max Factor III

nected. They fell in love and launched a romantic 65-year marriage. "They had a very loving and happy marriage," says their son, an attorney in Southern California. "They were lovers, best friends, best supporters. Some people have the resilience and wisdom to figure out solutions to the challenges we all face, and they found those solutions."

By 1938, Sidney's brother – Max Factor Jr. – was running the cosmetics company. Sidney, with an easy fluency in new languages, was in charge of international markets and led expansion into Canada, Australia, South America and Japan. He retired in 1962. The Factor family sold the business in 1973, and Proctor & Gamble subsequently acquired it.



Dorothy and Sidney Factor reconnected as young adults, fell in love and launched a 65-year marriage.

A tradition of sharing and “giving back” has always been important to the Factors.

Dorothy and Sidney quietly supported friends and colleagues through college and hospital stays. On a broader level, the Max Factor Family Foundation supports medical research, patient health care, scholarships, human rights, care of the elderly, and assistance to the disabled. Family members serve on the boards of several hospital and cancer research organizations, including the Cedars-Sinai Medical Center in Los Angeles.

“They helped us build a playground,” Jeanne Gerson, of the Julia Ann Singer Center for disabled and abused children in West Los Angeles, told *The Jewish Journal* when Sidney Factor died in 2005. “He was a very generous man and very interested in the children.”

That tradition continues four years after Sidney’s death at age 89.

An important collection of items from Dorothy & Sidney Factor and Max Factor III – including gifts from company founder Max Factor Sr. and wife Jennie – is featured in upcoming Heritage Auction events. All proceeds benefit charities such as the USC/Norris Comprehensive Cancer Center, the Julia Ann Singer Center/Baron School for Exceptional Children, the Beverly Hills Education Foundation, and the Jewish Community Foundation of Los Angeles.

“I’m doing this for my husband, for the charities and scholarships he loved, so that his name will continue on outside the family for generations,” says Dorothy Factor. “I want him to be remembered as a person – he was a very special man – and we’re going to give every bit of the proceeds to charity.”



René Lalique (1860-1945)
Bellecour, clear glass, Marclilhac No. 993, designed 1927
 Engraved R Lalique France No. 993, 11.25 high
 Estimate: \$15,000-\$20,000
 Decorative Arts & Design Signature® Auction #5039
 From the Collection of Dorothy & Sidney Factor

Opal, Diamond, Platinum Ring
 Estimate: \$3,000 - \$5,000



Diamond, Platinum Bracelet
 Estimate: \$25,000 - \$50,000



Diamond, Platinum Ring
 Estimate: \$125,000 - \$175,000



Jewelry Signature® Auction #5041
 From the Collection of Dorothy & Sidney Factor

EVENTS

- **Impressionist, Modern & Contemporary Art Signature® Auction #5043**, featuring the Collections of Dorothy & Sidney Factor and Max Factor III, is scheduled for June 9, 2010, in Dallas. For information, contact Frank Hettig at 214-409-1157 or FrankH@HA.com.
- **Jewelry Signature® Auction #5041**, featuring the Collections of Dorothy & Sidney Factor and Max Factor III, is scheduled for May 3, 2010, in Dallas. For information, contact Jill Burgum at 214-409-1697 or JillB@HA.com.
- **Decorative Arts & Design Signature® Auction #5039**, featuring the Collection of Dorothy & Sidney Factor, is scheduled for May 26, 2010, in Dallas. For information, contact Tim Rigdon at 214-409-1119 or TimR@HA.com.

For a complimentary Heritage Auctions catalog, call 800-872-6467, ext. 1150, and mention code HM18746 or register online at HA.com/HM18746.

Victorian Majolica

MINTON LINE CREATED A SENSATION WHEN UNVEILED
AT THE GREAT EXHIBITION IN 1851

By Nick Dawes

2009 was an “annus horribilis” for the English ceramics business. Wedgwood and Royal Worcester, veritable monarchs each founded 250 years earlier, both went “into administration,” a characteristically discreet British term for massive financial failure. Royal Doulton, fortified by swallowing up many historic potteries (including Minton, purchased in 1968), is almost the last company standing in a field once heavily populated with prestigious names, boasting distributors throughout the British empire and medals galore at every principal event since the Great Exhibition.

Wedgwood and Royal Worcester steered parallel but very different paths through the industry, but for a brief period in the mid-Victorian years they both manufactured highly comparable Majolica, in the shadow of Minton, which invented Majolica and led the field in production, profits and prestige. Today, collectors focus attention on Majolica bearing the marks of these three companies, and those of smaller and lesser-known makers George Jones, a former Minton employee and entrepreneur, and Joseph Holdcroft, a local potter with a great eye.

The Great Exhibition of the Arts and Industry of All Nations was opened in 1851 by Queen Victoria and displayed in the Crystal Palace, Joseph Paxton’s magnificent glass and iron structure erected over London’s Hyde Park (an architectural ancestor of the Dallas Infomart). It was the largest trade show the world had ever seen and was an ideal setting for Herbert Minton to unveil his new Majolica line to a rapidly expanding industrial world. The bold and colorful ware, ideal for the modern middle-class home, was invented by Frenchman Léon Arnoux, a genius known as the “man who made Mintons” by his death in 1902. Arnoux’s secret was his extraordinary understanding of glaze chemistry and kiln technology, which he combined at Minton to produce the rich and spectacular spectrum of glaze colors, lustrous finish and durability of his new ware. Rivals, notably

Wedgwood, who began making Majolica more than 10 years later, purchased Arnoux kilns from Minton in a gesture of submission.

The name Majolica (an early example of excellent branding) was chosen for its prestigious and historic associations, spe-



Mintons Majolica Jardiniere with Passion Flower decoration, 1882
Height: 15.5 in. – Estimate: \$4,000-\$6,000
Decorative Arts Signature® Auction #5039

cifically with the stately and colorful pottery produced in Italy and Spain during the Renaissance, which enjoyed collecting popularity and academic respect in Britain at the time. Unlike its ancestor, however, Victorian Majolica is not made in the tin glazed technique, and is rarely painted by hand.

FRENZY IN AMERICA

The commercial popularity and success of Arnoux’s inven-



Wedgwood Majolica plate of typically high quality in design and manufacture, 1871, Diameter: 15 in. *Wedgwood drew on its history and repertoire of earlier neoclassical designs for inspiration in Victorian Majolica production. This model depicts Thetis, a sea nymph and the mother of Achilles.*

tion spread across the globe, gaining a foothold in the United States after the Civil War. American interest increased with the enormous success of Minton's stand at the Centennial Exhibition in Philadelphia, modeled on the Hyde Park event a quarter century earlier. By 1876, a consumer could buy almost anything that could be conceivably made in the best Majolica, from dog bowls and cuspidors (or the less discreet "spit-pots," as Victorians knew them) to magnificent fountains. A host of smaller mak-

ers supplied vast quantities of inferior but charming ware at extremely low cost.

The frenzy died down by the mid-1880s as tastes changed away from lavish, revivalist interior decoration toward a simpler, more delicate style predicting Art Nouveau. Majolica production continued in Continental Europe, but was mainly over by the end of World War I. In Britain, little was made after the 1890s, making Majolica a uniquely Victorian ware in taste and period.



Minton Majolica "Tower" ale jug, 1872, Height: 13 in. A superb example of Renaissance revivalism and Minton's ability to produce a vivid spectrum of colored glazed using Leon Arnoux's kilns and glaze recipes.

Minton Majolica teapot inspired by a Chinese original, 1865, Height: 6.5 in. Minton has authentically reproduced this model in recent years, and inexpensive fakes of Asian manufacture are common.



Heritage Auctions will be offering an extraordinary selection of Victorian Majolica, and its collecting partner Palissy ware, named for the French Renaissance potter Bernard Palissy who inspired it, in its "Property of a Lady" auction scheduled for May 26, 2010, in Dallas.

Nick Dawes is a consignment director for Heritage Auctions based in New York City. He is the author of several books on decorative arts including *Majolica* (Crown, 1989). The illustrations used in this article are from this publication and reproduced courtesy of Dawes.



Dawes

EVENT

Decorative Arts Signature® Auction #5039, featuring more than 200 lots of Victorian Majolica, made mostly in England and France during the Victorian Years, is scheduled for May 26, 2010, in Dallas. For information, contact Nick Dawes at 212-473-5111 (New York), 214-409-1605 (Dallas), or NickD@HA.com; or Tim Rigdon at 214-409-1119 or TimR@HA.com. For a complimentary Heritage Auctions catalog, call 800-872-6467, ext. 1150, and mention code HM18746 or register online at HA.com/HM18746.

Mercury 7 Autographs

FOR AIR BASE TEACHER, GETTING ASTRONAUTS TO SIGN HER BOOK WAS AS EASY AS ASKING

Marian Monta fondly recalls her days as a teacher at Langley Air Force Base in Virginia. In the early 1960s, the base was home to the first U.S. astronauts and Monta was always running into the space pioneers and their children.

"One time," Monta says, "we were putting on a production at the base school. I asked Scott Carpenter if we could borrow some astronaut helmets and he said of course, but someone got upset and we couldn't do it. So the kids ended up using shower caps instead."

Carpenter was among the "Mercury Seven" – the original group of astronauts selected by NASA in 1959 to begin the nation's manned exploration of space. The astronauts' children attended the base school, and Monta recalls Carpenter was an active parent. "All the parents were involved in their kids' education," Monta recalls.

As a teacher, Monta often purchased books for her class. One book – *The Astronauts: The Story of Project Mercury* by Martin Caidin – was particularly relevant to the astronaut program

and the kids in her class. "I gave it to Scott Carpenter at a PTA meeting and said, 'Can you get the other guys to sign it?' and he said sure."

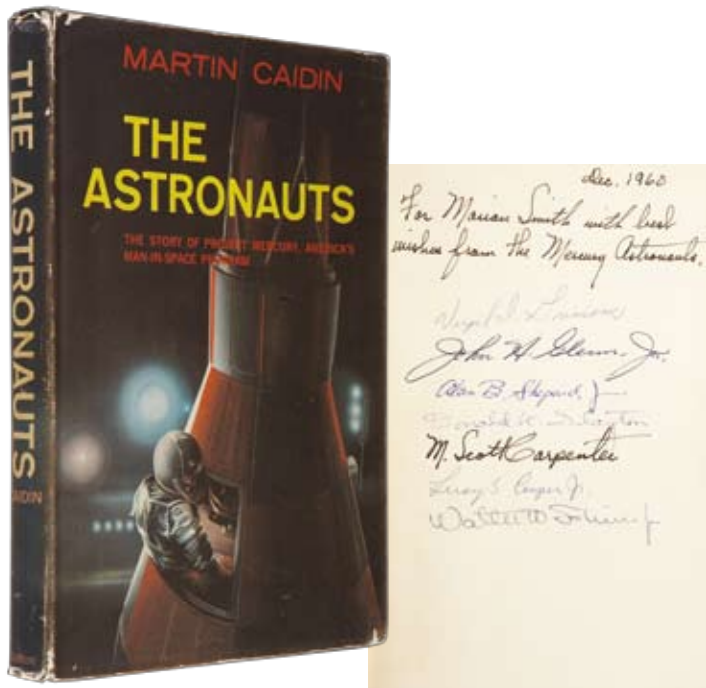
Several days later, Carpenter's son returned the book to Monta, signed by his dad and fellow astronauts Alan Shepard Jr., Virgil "Gus" Grissom, John Glenn Jr., Walter "Wally" Schirra Jr., Leroy Gordon Cooper Jr., and Donald "Deke" Slayton. "They were friendly men, always promoting space exploration," Monta says. "They were incredible ambassadors for the program."

Monta, now retired and living in South Texas, has kept the book in her personal library ever since. "I saved it for my daughter to read, and I've loaned it to family and to kids in my classes over the years."

The book is a highlight of Heritage's space exploration auction scheduled for April 21, 2010, in Dallas. "I just felt it was time to put it in the hands of someone to whom it would mean a great deal," Monta says about her decision to part with the book. "I want it to have a good home."



Scott Carpenter had the book signed by his fellow Mercury 7 astronauts.



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

EVENT

Space Exploration Signature® Auction #6037 is scheduled for April 21, 2010, in Dallas.

For information, contact John Hickey at 214-409-1264 or JohnH@HA.com, or Michael Riley at 214-409-1467 or MichaelR@HA.com. For a complimentary Heritage Auctions catalog, call 800-872-6467, ext. 1150, and mention code HM18746 or register online at HA.com/HM18746.

Martin Caidin's *The Astronauts*, signed by the Mercury Seven Astronauts (New York: E. P. Dutton & Co., Inc., 1960), First Edition
Estimate: \$6,000-\$8,000

‘Dogs in a Kennel’

ALEXANDER POPE JR. WAS AMONG AMERICA'S
MOST POPULAR SPORTING ARTISTS

Alexander Pope Jr. (1849-1924) was one of the leading sporting artists of his day, known for his exquisite paintings of hunting dogs and his realistically rendered still lifes. His *trompe l'oeil* technique became a visual calling card, and helped to popularize the style in the late 19th century. Having trained briefly with William Rimmer and William Copley, Pope was a celebrated member of the Copley Society of Boston, the oldest art association in America.

Pope's work was acquired by such high-profile collectors as Czar Alexander III of Russia and is found today in museums like the Boston Museum of Fine Art, the National Museum of Wildlife Art, and the Brooklyn Museum.

A favorite portrait artist among high-society circles, Pope completed *Dogs in a Kennel* around the turn of the 20th century, most likely on commission by high-profile horse breeder and New York hotelier David S. Hammond (1840-1900). "Hammond was part owner of the famed Murray Hill Hotel, where he lived among such noted residents as Mark Twain, Grover Cleveland, and J.P. Morgan," says Kirsty Buchanan, consignment director for fine art at Heritage Auctions. "The realistically painted shipping label on the wooden crate clearly identifies the two black spaniels and the bulldog as belonging to Hammond."

It's not known if Hammond received this work, as the painting remained in the artist's personal collection. "According to a *New York Times* obituary published on April 11, 1900, Hammond died of heart failure in his Murray Hill Hotel, possibly before this piece was finished," Buchanan says. "Mysteriously, the painting remained in the artist's possession."

Dogs in a Kennel was eventually gifted by Pope to his cousin, William Carroll Pope. The oil on canvas has been carefully passed down through five generations of that family. "The painting was so lifelike that we actually thought the big boxer was real and was waiting to jump out of that crate when we weren't looking and pounce on us," says Kimberly Pope Lampman, who recalls childhood visits to her grandfather's home where the painting hung.

The work is among the highlights of Heritage's American & European Art auction scheduled for May 27, 2010, in Dallas. "This is the first time this important and beautiful work by Alexander Pope Jr. has ever been presented at public auction," Buchanan says.

EVENT

American & European Art Signature® Auction #5035 is scheduled for May 27, 2010, in Dallas. For information, contact Courtney Case at 214-409-1293 or CourtneyC@HA.com. For a complimentary Heritage Auctions catalog, call 800-872-6467, ext. 1150, and mention code HM18746 or register online at HA.com/HM18746.

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





Alexander Pope Jr. (1849-1924)
Dogs in a Kennel, circa 1900
Oil on canvas, 36 x 47.5 in.
Estimate: \$80,000-\$120,000

Onderdonk's Masterwork

'BLUEBONNETS AT SUNRISE' IS AMONG ARTIST'S MOST BEAUTIFUL MISTY DEPICTIONS

The life of Julian Onderdonk (1882-1922) almost perfectly brackets the Impressionist movement in the United States. "The period from about 1885 to 1920 constitutes the years of [Impressionism's] ascendancy [in the United States] and the achievements and innovations of the principal American masters of the movement," writes William H. Gerds, author of more than 25 books on American art.

Onderdonk studied under one of the movement's principal masters, William Merritt Chase (1849-1916), who provided Onderdonk with the tools to paint the south-central Texas landscape in the Impressionist style. It was Onderdonk – along with Frank Reaugh (1860-1945) – who kept Texas in the national avant-garde mix until the former's untimely death.

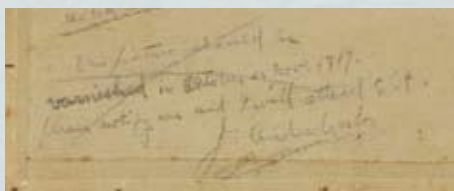
By 1917, Onderdonk was already recognized as a master interpreter of the Texas landscape. That year, he completed *Bluebonnets at Sunrise*. Two elements make the work particularly special, says Atlee Phillips, director of Texas Art at Heritage Auctions.

In addition to being titled, signed, and dated on the back, Onderdonk added a unique handwritten note (above) stating that because the original buyers took it home before the paint was dry, they needed to return it so he could "attend to" the varnishing. An addendum shows it was varnished later that year. "For major collectors and

scholars," Phillips points out, "this is a fascinating and invaluable glimpse into Onderdonk's process and clientele."

Equally compelling, Phillips adds, is the painting itself. "*Bluebonnets at Sunrise* has the quality of light and atmosphere found in Onderdonk's most beautiful depictions of bluebonnets blanketed in mist as dawn begins to glow on the horizon," Phillips says.

The work is featured in Heritage's Art of the American West & Texas Signature® Auction scheduled for May 15, 2010, in Dallas. "This is the type of Onderdonk that rarely comes up for sale," Phillips says. "It is among his finest pieces and represents the best of both early Texas art and American Impressionism."



EVENT

Art of the American West & Texas Signature® Auction #5044 is scheduled for May 15, 2010, in Dallas. For information, contact Atlee Phillips at 214-409-1786 or AtleeP@HA.com. For a complimentary Heritage Auctions catalog, call 800-872-6467, ext. 1150, and mention code HM18746 or register online at HA.com/HM18746.

The painting is a landscape scene. In the upper left, a large, dark tree with a thick trunk and dense foliage stands prominently. The foliage is rendered in various shades of blue, green, and purple, suggesting a cool, early morning atmosphere. The ground in the foreground is covered with a dense field of bluebonnets, depicted with small, textured brushstrokes in shades of blue and green. The background shows a hazy, distant landscape with rolling hills under a pale, yellowish sky. The overall style is impressionistic, with visible brushwork and a focus on color and light.

AUCTION PREVIEW

Julian Onderdonk (1882-1922)
Bluebonnets at Sunrise, 1917
Oil on artist's board, 9 x 12 in.
Estimate: \$80,000-\$120,000

'Walrus Skin' Note

ROUBLE ISSUED WHEN RUSSIA CONTROLLED
TRADE IN ALASKA, ALEUTIAN ISLANDS

Chartered by Czar Paul I in 1799, the Russian-American Company had a decades-long monopoly on trade in Russian America, which included the Aleutian Islands, Alaska, and extended as far south as present-day California.

As part of its settlement construction, the Russian-American Company (RAC) in 1812 built Fort Ross, just north of present-day San Francisco. The state-sponsored trading company also built Fort Elizabeth on the island of Kauai, Hawaii, in an attempt to gain influence there as well.

A number of banknotes were produced by the RAC and issued circa 1816 to 1832. Known as "Kozhanye," seven different denominations have been reported: 10, 25, and 50 kopeks along with 1, 5, 10, and 25 roubles. "It's been estimated that a mere 150 to 200 pieces survive today," says Dustin Johnston, Heritage Auctions' currency consignment director.

The fur trade was a primary focus of the Russian-American Company. As a result, RAC notes are often referred to as walrus or sealskin money, as some notes were actually printed on walrus skin. "Otter skins were shipped in waterproof walrus skin bags and the bags were then recycled to produce the notes," Johnston says.

A Russian "Walrus Skin" 1 Rouble Note printed on parchment is featured in Heritage's currency auction scheduled for June 17-19, 2010, in Memphis, Tenn. Other examples of these notes are held in the Moscow Historical Museum and the Peter the Great Museum of Anthropology and Ethnography in St. Petersburg.

In 1867, U.S. Secretary of State William H. Seward negotiated the sale of Alaska to the United States for \$7 million and the RAC ceased operations. The purchase was known as "Seward's Folly" until gold was discovered.

Kathy Lawrence



Russian "Walrus Skin" 1 Rouble
Note Printed on Parchment
Undated (1816-1832)
Pick UNL Kardakoff 53.4
Estimate: \$20,000-\$30,000

EVENT

Currency Signature® Auction #3510 is scheduled for June 17-20, 2010, in Memphis, Tenn. For information, contact Dustin Johnston at 214-409-1302 or Dustin@HA.com. For a complimentary Heritage Auctions catalog, call 800-872-6467, ext. 1150, and mention code HM18746 or register online at HA.com/HM18746.

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

'Steve McQueen Rolex'

LEGENDARY ACTOR POPULARIZED ORANGE-HANDED EXPLORER II



Left: Rolex, Ref. 1655, Oyster Perpetual Date, Explorer II "Steve McQueen" Wristwatch, First Generation, circa 1971
Estimate: \$15,000-\$18,000

Right: Rolex, Ref. 1019, Milgauss Oyster Perpetual Wristwatch, circa 1980
Estimate: \$18,000-\$24,000

Hollywood superstar Steve McQueen (1930-1980) was filmed or photographed wearing various watches, but only one bears his name.

The McQueen Rolex Explorer II, Ref. 1655, with an orange 24-hour hand, was first produced in 1971, at the height of the actor's popularity.

It's unclear why McQueen's name is attached to the Explorer II. Some say the avid racer of motorcycles and cars sometimes wore the sports watch. Other sources say Rolex – acknowledging McQueen's cool renegade style – named their Explorer II after the actor when the watch was first produced in 1971. In either case, the Explorer II is extremely rare, says Jim Wolf, Heritage Auctions' director of watches and fine timepieces. "Production of the Explorer II was discontinued in 1985, and the watch is now highly collectable."

A first generation Steve McQueen Rolex Explorer II is a highlight of Heritage's watches and fine timepieces auction scheduled for May 4, 2010, in Dallas.

Also featured is a vintage Rolex Milgauss, Ref. 1019, circa 1980. "The Milgauss model was designed to protect against high electromagnetic radiation for people working in research laboratories and electro-engineering environments," Wolf says. "The Milgauss 1019 was phased out of production in the 1980s. Due to relatively low sales and limited availability, it has become a key piece for serious Rolex collectors."

EVENT

Watches & Fine Timepieces Signature® Auction #5042 is scheduled for May 4, 2010, in Dallas. For information, contact Jim Wolf at 214-409-1659 or JWolf@HA.com. For a complimentary Heritage Auctions catalog, call 800-872-6467, ext. 1150, and mention code HM18746 or register online at HA.com/HM18746.

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

The Gary Keller Collection

FOR LONGTIME COMIC FAN, FAMILY SUPPORT A KEY ELEMENT TO SUCCESS

Putting together one of the best comic collections in America has always been a family affair for Gary Keller.

It began with visits to his grandparents' home when he was a boy in the 1960s. "They lived near Larry's Comic Book Store, which was on Devon Avenue in Chicago," Keller says. "I spent a lot of time there and that's what kind of got me going as a kid... just spending time in an old, damp, dusty, musty comic book shop and loving every second of it." It helped that Keller's father liked comics as well, and often joined him on trips to the comic store. "My father was absolutely a comic collector," Keller says.

Nearly five decades later, Keller's collection is one of the best in the hobby. "From doing business with Gary over the years, we know he has an eye for quality," says Heritage Auctions Vice President Ed Jaster. "But the other secret to his collecting success is support from the folks back home."



For Gary and Juli Keller, collecting is a family effort.

Growing up, Keller bought comics wherever he could find them. He picked them up at drugstores, but also sent away for the famous back-issue lists of vintage comic pioneers Robert Bell and Howard Rogofsky. In a stroke of collecting luck, the last book Keller bought off the stands before "discovering girls and other things" was 1974's *Incredible Hulk* No. 181, a favorite among collectors for its first full appearance of Wolverine.

Keller returned to collecting in the late 1980s and by the late 1990s, success in business allowed him to take his comic interest to the next level. He expanded his focus to Golden Age comics and began snatching up Mile High pedigrees. "Since 1999, I have 'collected hard,'" Keller explains. "I bought books



Adventure Comics #67
Mile High pedigree DC, 1941
CGC NM/MT 9.8 white pages
Estimate: \$40,000-\$45,000
From the Gary Keller Collection



Adventure Comics #60
Mile High pedigree DC, 1941
CGC NM+ 9.6 white pages
Estimate: \$35,000-\$40,000
From the Gary Keller Collection

that were previously holy grails and unattainable. You get your hands on one of those Ernst Gerber *Photo-Journals* and tell yourself it would be cool to have this and this and this."

Now married with four daughters, Keller's support on the home front remains strong.

"My wife in particular is very understanding," he says. "Most wives' toes would curl if they knew their husband was spending these amounts on comic books. All I needed was a little bit of a green light! I got it, and I was off." On top of that, "All my daughters are heavily into comic books. Spider-Man and Captain America are their favorites."

Selections from Keller's collection are featured in Heritage's vintage comics and comic art auction scheduled for May 20-21, 2010.

Although he's parting with some of his prized comics, including Golden Age *Adventure Comics* and *Flash Comics*, Keller says his collecting days are far from over. He's just focusing on his world-class toy and muscle-car collections ... with full support from the wife and kids, of course.

Barry Sandoval

EVENT

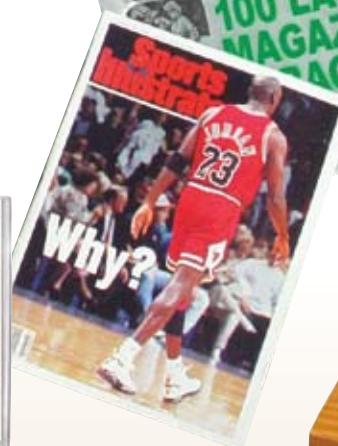
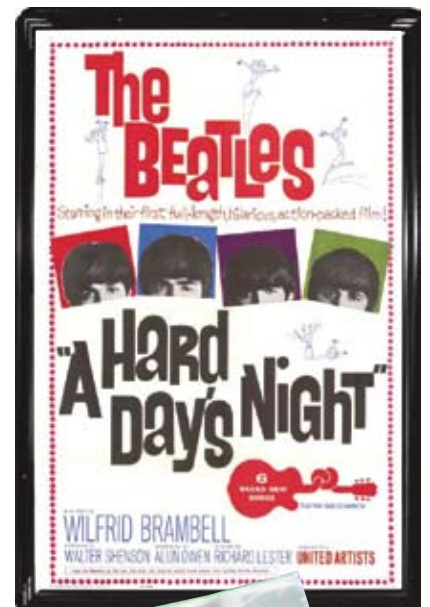
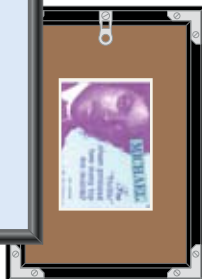
Vintage Comics & Comic Art Signature® Auction #7021 is scheduled for May 20-21, 2010, in Dallas. For information, contact Barry Sandoval at 214-409-1377 or BarryS@HA.com. For a complimentary Heritage Auctions catalog, call 800-872-6467, ext. 1150, and mention code HM18746 or register online at HA.com/HM18746.

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

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Heiser-Keyston Ute Chieftain
Gold and Silver Decorated Parade Saddle
Estimate: \$50,000-\$75,000

Ute Chieftain

PARADE SADDLE MANUFACTURED AT HEIGHT OF
HOLLYWOOD COWBOY POPULARITY



Celebrities like Roy Rogers (1911-1998), Gene Autry (1907-1998) and Tex Ritter (1905-1974) embellished the image of the American cowboy, donning colorful outfits and fancy boots in countless personal appearances and in Hollywood movies. Of course, extravagant saddles for their trusty steeds weren't far behind.

The origin of silver parade saddles can be traced to 19th century vaqueros in California. Wealthy landowners decorated their saddles with ornate silver trim, complex stitching, and elaborately carved leatherwork. "The saddle represents where horse and rider are connected," says Ross Middleton, director of the American Quarter Horse Hall of Fame and Museum in Amarillo, Texas. "It was the ideal piece of gear to personalize."

Cowboys and cowgirls on elaborate saddles have been popular in parades for decades.

Hollywood cowboys pushed the romance of Wild West culture to its height beginning in the 1930s and through the dawn of the television age in the 1950s, adds Tom Slater, director of Heritage's Americana department. "Horsemen were competing in shows and they were especially popular in parades, such as the Rose Bowl Parade in Pasadena, Calif.," Slater says. "They can still be seen in that parade today."

Among the top craftsmen-based shops was Heiser-Keyston, a company with roots as the largest manufacturer of saddlery on the West Coast. In the 1950s, it was crafting the Ute Chieftain, "the kind of saddle you think of when you think of silver saddles," says Middleton, whose museum

(AQHHallofFame.com) is hosting the "Art of the Western Saddle" exhibit through July 21, 2010.

The Ute Chieftain is hand-carved, with the cantle, horn and swells encased in heavy gauge, hand-engraved sterling silver. Massive 21-inch tapaderos are made with a solid silver front, Slater says. "Miniature 14-karat gold Indian heads are overlaid on every other sterling square that rims the saddle and taps." The matching breast collar features high relief detailed Indian heads on the breastplate and on each hanger. Small 14-karat gold Indian heads are overlaid on every other square, continuing the overall artistic theme.

A Ute Chieftain saddle, once used by former Utah Gov. Scott Matheson, is a highlight of Heritage's Political & Americana Grand Format Auction scheduled for May 17-18, 2010, in Dallas. "The Hollywood cowboy days are a bygone era and few silver parade saddle-makers remain," Slater says. "But those lucky enough to own parade saddles love to show off these truly unique

pieces of Americana."

EVENT

Political & Americana Grand Format Auction #6035 is scheduled for May 17-18, 2010, in Dallas. For information, contact Tom Slater at 214-409-1441 or TomS@HA.com. For a complimentary Heritage Auctions catalog, call 800-872-6467, ext. 1150, and mention code HM18746 or register online at HA.com/HM18746.

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HA.com/Historical

Illustration Art

FRAZETTA, KÜNSTLER, BONESTELL PIECES
HIGHLIGHT UPCOMING AUCTION

Few illustrators compare to Frank Frazetta. His paintings and illustrations have set the standard for fantasy artists over the past 50 years.

Today, Frazetta (b.1928) is considered a living legend, says Heritage illustration art specialist Todd Hignite. "Whether it's work for comic books, paperback covers, posters or record-album covers, Frazetta's warriors, sirens and monsters are the wonderfully detailed, fully realized works of a master. He redefined the genre of sword and sorcery."

Since launching his career in the early 1950s, Frazetta has gone from comic work on Buck Rogers, Li'l Abner, Flash Gordon, and Little Annie Fanny for *Playboy* magazine to exquisite paintings of Conan, Tarzan, and covers for *Creepy*, *Eerie* and *Vampirella* magazines.

Frazetta's art remains as vibrant and riveting as it was on the date it was created, whether that was 40 years ago or just last week, Arnie Fenner writes in *Testament: The Life and Art of Frank Frazetta* (Underwood Books). "Vitality and perpetual freshness are what make Frank's work resonate from one generation to the next. Decoration and fads and trends come and go. Art, with the all-important capital 'A', lasts forever."

An original painting Frazetta completed for *Flashing Swords #1*, an anthology series published by Dell in 1973, is

Frank Frazetta, shown in his Pennsylvania studio in 1994, has set the standard for fantasy artists over the past 50 years.

featured in Heritage's Illustration Art Signature® Auction scheduled for May 6, 2010, in Beverly Hills, Calif. Among other notable illustrators featured in the auction are Mort Künstler (b.1931), Gil Elvgren (1914-1980), Coles Phillips (1880-1927), Chesley Bonestell (1888-1986), and J. Allen St. John (1872-1957).

Phillips watercolor on paper for a Holeproof Hosiery ad illustration was seen in 1922 and 1923 in *Life*, *Redbook*, *Good Housekeeping*, and *Pictorial Review*. Bonestell's *Saturn Viewed from Titan*, completed circa 1952, shows one of the artist's favorite scenes, one he used for his book *The Conquest of Space*.

"These artists," Hignite says, "are among the most influential illustrators of the past 100 years."

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

EVENT

Illustration Art Signature® Auction #7015 is scheduled for May 6, 2010, in Beverly Hills, Calif. For information, contact Ed Jaster at 214-409-1288 or Ed@HA.com. For a complimentary Heritage Auctions catalog, call 800-872-6467, ext. 1150, and mention code HM18746 or register online at HA.com/HM18746.



Mort Künstler (b.1931)
Stag magazine cover painting, August 1965
Gouache on board, 25.75 x 19 in.
Estimate: \$3,000-\$5,000
From the Künstler Collection

AUCTION PREVIEW



Chesley Bonestell (1888-1986)
Saturn Viewed from Titan, circa 1952
 23 x 18.25 oil
 Estimate: \$30,000-\$50,000
 From the Frank Collection



Coles Phillips (1880-1927)
 Holeproof Hosiery Company ad illustration, 1922
 Watercolor on paper, 24 x 25 in.
 Estimate: \$20,000-\$30,000
 From the Estate of Charles Martignette

Hopi Kachina Dolls

AMERICAN INDIAN CARVINGS HAVE BEEN
TREASURED FOR MORE THAN 100 YEARS

For generations, Hopi artisans have carved kachina dolls, representations of figures from the spirit world. The primary purpose of the dolls was to teach Hopi children about the spirits, which, in addition to personalities, can represent ancestors, elements, and locations, among other concepts.

"Westerners have treasured these carved figures since the 1800s, when reports of ceremonial life started filtering back from anthropologists engaged in documenting the life of various Southwest groups," says Delia E. Sullivan, American Indian art specialist at Heritage Auctions. "The earliest kachina dolls, from the turn of the century and before, are the most desirable. These dolls remain in high demand and often bring tens of thousands of dollars at auction."

Superb examples are preserved in museums, including the Heard Museum in Phoenix and a number of European institutions.

"The tradition of carving kachina dolls continues today among the Hopi, with a small number of carvers producing them for a worldwide market," Sullivan explains. "Like the older dolls, each one is unique."

Hopi kachina dolls are featured in Heritage's American Indian Art Signature® Auction scheduled for May 22, 2010, in Dallas. They include an 11.25-inch Navan, who represents colors and accessories; an 11.50-inch Koyemsi, a mischievous clown or magician; and a 19.5-inch Hemis, who represents ripening corn and is decorated with fertility symbols.

EVENT

American Indian Art Signature® Auction #6040 is scheduled for May 22, 2010, in Dallas. For information, contact Delia E. Sullivan at 214-409-1343 or DeliaS@HA.com. For a complimentary Heritage Auctions catalog, call 800-872-6467, ext. 1150, and mention code HM18746 or register online at HA.com/HM18746.

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

Hopi Cottonwood
Kachina Doll,
representing Malo, circa 1950
Height: 9.5 in.
Estimate: \$1,000-\$2,000



Royal Service

PLATTER ORIGINALLY OWNED BY MARIE ANTOINETTE MADE ITS WAY TO FAMILIES OF THREE U.S. PRESIDENTS



Marie Antoinette as painted by Elisabeth-Louise Vigée-Le Brun (1755-1842) in 1783.

By 1793, the French Revolution had ended the reign of Louis XVI and his queen Marie Antoinette. Perhaps an early example of a "government surplus" sale, this piece of china owned by the French queen – a striking 15.5-inch Paris porcelain serving dish, in unusual diamond shape – was purchased in 1794 by then American Minister to France James Monroe for another president-to-be, James Madison.

It was used at Madison's Virginia home, Montpelier, until the White House, burned by the British during the War of 1812, was refurbished. Sometime during Madison's second term, the china service was brought to the capital for use in the restored presidential mansion.

"This is perhaps the most provenanced example of White House china ever to reach the auction block," says Tom Slater, director of Heritage's Americana department.

Although the history of the platter is well documented, nothing was known of the disposition of the china set following Madison's presidential years. "Presumably," says Slater, "it was returned to Montpelier. However, as the Victorian inscription added to the present specimen reveals, at least this particular piece came into the possession of Mrs. John Quincy Adams, whose husband had occupied the White House from 1825 through 1829."

According to the inscription, Mrs. Adams obtained the china upon the death of Dolly Madison in 1849. "This demonstrates how highly Mrs. Madison prized the porcelain service, as the family had gone through severe financial hardship in later years, when many household furnishings and personal property of value had been sold off," Slater says. "But Dolly seems to have held onto the china until the end."

White House china is among the most collectable categories of presidential memorabilia, with individual examples selling at five-figure price levels, Slater says. The 15.5-inch Paris porcelain serving dish is featured in Heritage's political and Americana auction scheduled for May 17-18, 2010. Because of its unique character, no pre-sale estimate has been set, but bidding will open at \$20,000.



EVENT

Political & Americana Signature® Auction #6035 is scheduled for May 17-18, 2010, in Dallas. For information, contact Tom Slater at 214-409-1441 or TomS@HA.com. For a complimentary Heritage Auctions catalog, call 800-872-6467, ext. 1150, and mention code HM18746 or register online at HA.com/HM18746.

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Paris Diamond-Shaped
 Porcelain Serving Dish,
 used in White House, 15.5 in.
 Estimate: \$20,000+



Robert Redford

Malibu, California 1980

5/40

Redford Cibachrome

LEIBOVITZ AMONG THE MOST CELEBRATED
OF AMERICAN PHOTOGRAPHERS

During her 10-year stint as chief photographer at *Rolling Stone* magazine and later at *Vogue* and *Vanity Fair*, Annie Leibovitz (b.1949) helped define the celebrity portrait. Her subjects have included icons of pop music, Hollywood, politics, sports and literature. Among her most famous is a photo of John Lennon and Yoko Ono for the Jan. 22, 1981, cover of *Rolling Stone*, shot the day of Lennon's death.

"Leibovitz's approach to both celebrity and non-celebrity musicians is remarkably consistent," *The New York Times* has said. "[Her] conception of glamour is anything but aloof. She situates her subjects right there in front of you."

In 1980, *Rolling Stone* sent Leibovitz to photograph Robert Redford in Malibu, Calif. The actor was riding high off the success of *The Electric Horseman* and *Brubaker*, and had completed *Ordinary People*, his directorial debut. A photograph of Redford by Leibovitz is featured in Heritage's vintage photography auction scheduled for June 10, 2010, in Dallas.

The auction includes works by other

noted celebrity and pop-music photographers, including Eve Arnold (b.1913), Bill Ray (b.1936), Alfred Eisenstaedt (1898-1995), and Jim Marshall.

"These photographers created some of the most iconic pop-culture images ever," says Ed Jaster, Heritage Auctions' vice president and director of art photography. "It's always a unique opportunity to own their work."

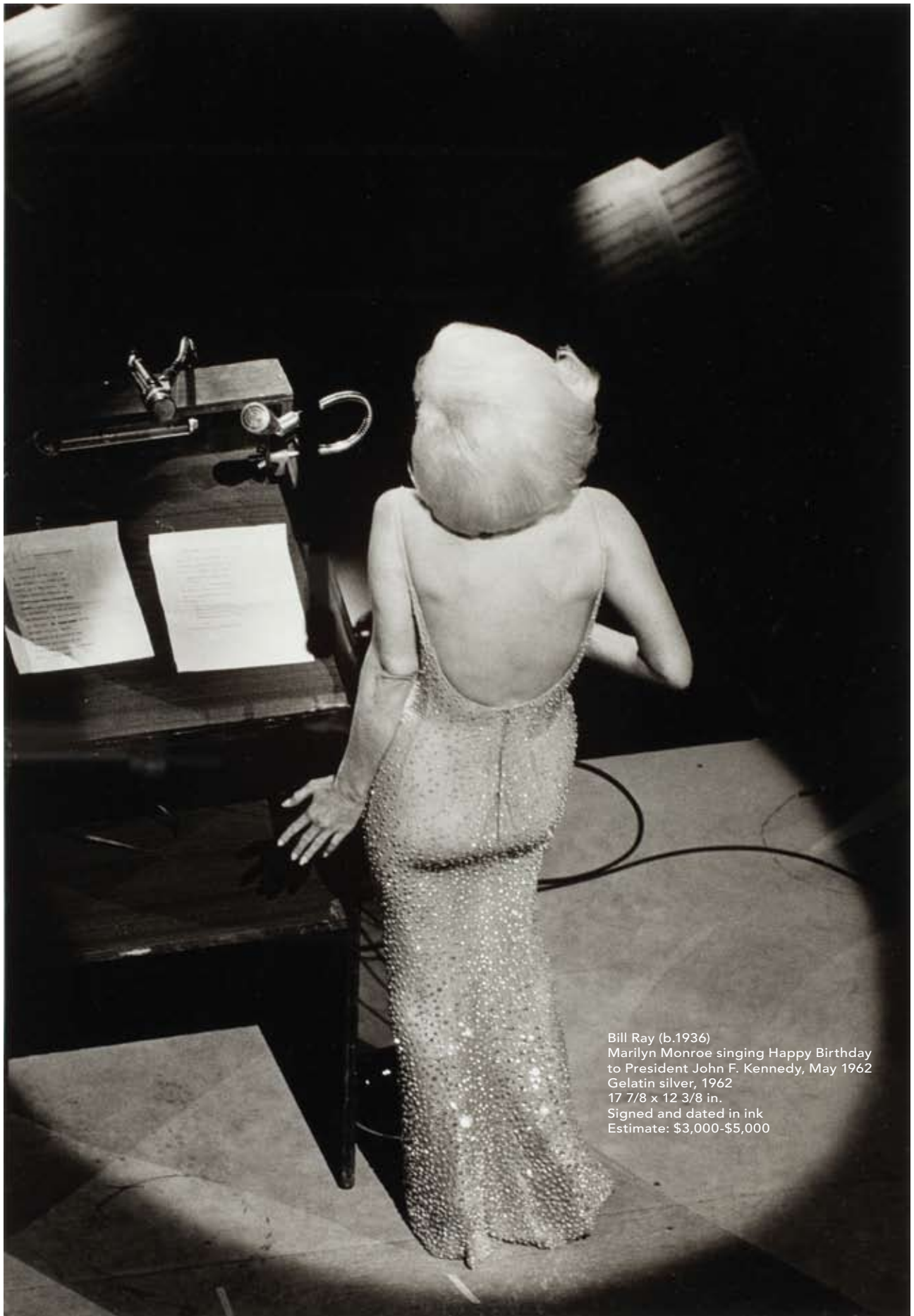
EVENT

Vintage Photography Signature® Auction #5037 is scheduled for June 10, 2010, in Dallas. For information, contact Ed Jaster at 214-409-1288 or EdJ@HA.com. For a complimentary Heritage Auctions catalog, call 800-872-6467, ext. 1150, and mention code HM18746 or register online at HA.com/HM18746.

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

Annie Leibovitz (b.1949)
Robert Redford, Malibu, Calif., 1980
Cibachrome, 1980
Paper: 19 7/8 x 15 7/8 in.
Image: 14 1/8 x 14 in.
Titled, editioned, signed in ink
Estimate: \$4,000-\$6,000

Annie Leibovitz



Bill Ray (b.1936)
Marilyn Monroe singing Happy Birthday
to President John F. Kennedy, May 1962
Gelatin silver, 1962
17 7/8 x 12 3/8 in.
Signed and dated in ink
Estimate: \$3,000-\$5,000



Hiro (b.1930)
*Barbara Carrera in Brigance, East
Hampton, New York, 1970*
Gelatin silver
Paper: 23.75 x 19.75 in.
Image: 18.75 x 13 in.
Signed, editioned 6/15 in graphite,
title, date and copyright stamps
Estimate: \$3,000-\$5,000

THE MARCUS TRADITION

60 YEARS AFTER STANLEY MARCUS
LAUNCHED THE NEIMAN MARCUS
COLLECTION, **JULIE KRONICK**
REMAINS FOCUSED ON THE
COMPANY'S ARTISTIC GOALS

Interview by Hector Cantú

In 1951, Alexander Calder (1898-1976) was bursting onto the art scene. Two years earlier, the Philadelphia native constructed his largest mobile, *International Mobile*, for the Philadelphia Museum of Art's Third International Exhibition of Sculpture. His works were featured in the best galleries and a retrospective was mounted at the Museum of Modern Art in New York. Shows in Paris followed.

But before he began focusing on large-scale commissioned works – such as .125 at John F. Kennedy Airport in New York and *El Sol Rojo* in Mexico City – Calder met Stanley Marcus (1905-2002). At the time, Marcus had just assumed the CEO post at the department store founded by his father and aunt.

Impressed with the artist's work, Marcus purchased a Calder mobile in 1951. "Today, it's the most prized piece in the Neiman Marcus Collection," says Julie Kronick, corporate art curator at the Dallas-based luxury retailer. "We like to say that's when the collection officially started."

"Stanley Marcus had impeccable taste," adds Heritage President Greg Rohan, "and that extended to his art collection."

The Neiman Marcus Collection today includes more than 2,500 pieces spanning all mediums, including paintings, draw-





Corporate art curator Julie Kronick continues Stanley Marcus's goal of showcasing art in each Neiman Marcus store.

Photo of Julie Kronick by Kevin Gaddis Jr.

Stanley Marcus photo courtesy Neiman Marcus.

ings, sculptures, mobiles and even ancient artifacts and textiles from across the world. Works range from Mexican artist Rufino Tamayo (1899-1991) to French artist and sculptor Jean Dubuffet (1901-1985). Unlike most corporate collections, pieces from the Neiman Marcus Collection are spread across the country, displayed at the company's 41 full-line Neiman Marcus stores. "Most of the pieces are not housed in a warehouse or in the executive offices," Kronick says. "The majority of the work is in our stores, on view for customers and associates to enjoy."

You first came to Neiman Marcus as a private consultant in 1990, correct?

I was initially hired on contract to work for four months. I had worked at the Whitney Museum of American Art in New York, and then at one of Leo Castelli's galleries. I came to Neiman's as a consultant to work on new store openings. They had a lot of projects in the works but no one solely in charge of the art. Mr. Marcus had already left the company by then.

How has the acquisitions process changed since Stanley Marcus left?

There are two big changes. First, while Mr. Marcus was at the helm, he made most of the decisions regarding art acquisitions. Mr. Marcus had an appreciation for all types of fine art, from textiles to sculptures to mixed media. He was at liberty to buy what moved him, and he made some significant purchases. I could never acquire a Jean Dubuffet today or an Alexander Calder. When I first came to Neiman's, I thought it would be more wise to acquire three to four important pieces a year and really highlight them within the company and for our customers. But I soon recognized that we have so many spaces and so many stores that it's better to buy more work and cover more ground. The second big change is that Mr. Marcus bought art without particular spaces in mind. That is why I found a lot of artwork in a warehouse, awaiting the appropriate space to be installed. On the other hand, I buy art for site-specific locations.

It seems a lot has changed with corporate collections over the past two decades. With corporate downfalls and takeovers, some people say corporate collecting is not a priority. Is the golden age of corporate collecting over?

My first thought is that it really depends on who's running the company. If the people at the top have a true interest in art and appreciate its intrinsic value, then they will integrate it into their company. When executives of the Neiman Marcus Group talk about the manner in which we bring a high level of taste and culture to the stores, they can't make that statement without following with a comment about our unique art collection. The fact that we as a retailer even have a curator shows our commitment. If you were to take away the art and replace it with more merchandise or mannequins, one would visibly sense the void.



The Neiman Marcus Collection includes works by Richard Beckman (top), Jean Dubuffet (middle), and Reese Inman.

With corporate collections, you tend to find statements that include lines like "Enhances employee morale" and "Reduces stress" and "Increases creativity and productivity." That's not really the goal with Neiman Marcus, is it?

I will say that it's very important for employees to recognize and value the artwork we have in our stores. When new employees go through the training program, they are given information about the collection and are encouraged to understand the story and philosophy behind it. It is very important for associates to recognize they are working in an environment that's very unique. We do not expect them to know the background of each piece, but they do know that the collection was started by a man who believed in fine art, culture and a high level of taste.

What is your annual acquisitions budget?

I am not at liberty to tell you. The budget does vary, and when we open a new store, the art budget generally is based on the square footage of the store.

What is the most you've spent on one piece of art?

It would probably be an outdoor piece, something that is much larger in scale. We do not always have the space to accommodate these monumental pieces, but when we do, they make quite a statement.

What's the least amount you've spent?

A few hundred dollars. We often work with younger, emerging artists. There have been several occasions where we have commissioned an artist to produce a large series of smaller works, to be installed in a particular area. Many artists are pleased to accommodate us, and these types of projects are advantageous for them as well.



The Alexander Calder mobile *Mariposa*, purchased by Stanley Marcus in 1951, remains the heart of the Neiman Marcus Collection. It's displayed at the company's Beverly Hills location.

How many pieces do you acquire each year?

It depends if we are opening a new store or working on a major remodel. An average per store is approximately 100 to 150 works. We may acquire several pieces by the same artist, so we may have 25 to 30 artists represented in a given store.

So explain how you go about looking for pieces to fill a particular store.

Generally, about a year before a store opens, I begin the process of networking in a particular region. I sometimes start with the gallery guide for a given city and call on galleries from those listings. I also approach art dealers who live in various parts of the country. The ones I work with understand our parameters, as far as taste level, style and price point. Sometimes I contact the curator at a local museum and inquire about some of the younger local artists who are doing exciting work. In addition to the above sources, I visit artist and gallery Web sites. All of this legwork is done before I make my first trip to the area.

Sounds pretty methodical.

It is, but then there are wonderful surprises that can occur along the way. Sometimes I visit a gallery and come upon an artist's work to which I had not been introduced, or I see some work that looked completely different in person than it did on the computer. These pleasant surprises always make the search exciting.

When a store is being planned, what message do you send to your colleagues? What do they definitely have to know about your goals?

It has been most advantageous to have a close relationship with our interior architects. We start meeting a year and a half before a particular store opens, discussing various spaces and art wall locations. It is important for them to consider wall sizes and adjacencies that are appropriate for the art. Once an area is labeled "artwork," that is my arena and I don't have to worry that a piece of furniture or visual display will end up in that location. It's nice when I can talk to artists about their given space. When they see how dedicated we are to creating spaces for art, most of these artists are pleasantly surprised.

So when do the artists start fitting into your store layout?

When I have artists in mind, I look at the scope of their work. I take that information and work hours upon hours on my floor plans, looking at wall elevations and different options. It is similar to fitting puzzle pieces together. Adjacencies are extremely important. For example, if designer shops create several walls which are seen in the same view, it is crucial that the art pieces are complementary. The works of art in any given store need to flow. Once I'm comfortable with the fit, I then approach the artist and commission him or her to produce a piece of a specific size. Approximately 85 percent of all the artwork purchased is commissioned.

Most artists must be happy to work with you to achieve your goals.

They are usually quite pleased. Neiman Marcus is honored to have their work included in the collection and they, likewise, feel fortunate to have their work featured.

What about artists who don't want to cooperate?

There have been times, yes. Several artists have declined, most likely because they would rather have their work purchased by a museum or private collector rather than a retailer. We respect their wishes and move onward. There are so many artists doing interesting, sophisticated work in abstraction who are pleased to be a part of who we are and what we do. As for the others, if it's not a right fit, it would not be a successful project.

You must receive unsolicited portfolios from artists all the time.

I get hundreds of portfolios. If an artist sends a package or directs us to his or her Web site and it is not what we are interested in, they are at least owed a response. I typically explain that we work with regional artists, local to where we are opening a new store. We also focus primarily on non-representational work. If someone insists on presenting images of their Western art pieces or traditional botanicals, we politely reply that the work is not in our scope or focus.

So you must get lots of artwork featuring pricey bags and shoes?

Occasionally we do. Generally, we don't mix fashion with art. The more recent acquisitions certainly reflect my taste. If someone else came on board as curator, his or her stamp would be left on this collection, too. But I am not interested in fashion as the subject matter for the art. It is important that the works in our collection stand on their own integrity. They should have the same strong presence and validity, whether they are installed in a retail environment or any other environment.

Are any other themes off limits when you look for art?

We focus on abstract, non-representational work. If someone brought you into our Hawaii store, and then 15 minutes later blindfolded you and took you to our San Antonio store, you would see a consistency. Nothing is cookie-cutter in our stores, especially the art. The high level of taste and sophistication are the consistent factors. While we want the work to be interesting and thought-provoking, we believe it can be beautiful and entertaining as well.

But that doesn't mean you don't push artists. There have been times you've asked artists to do things they don't normally do, right?

I think we sometimes stretch an artist in a way that he or she may not have been stretched before. About eight years ago we asked artist Richard Beckman to create a large sculpture for one of our focal spaces. He had never worked in this large scale before. After some hesitancy, he took on the task, conquering several engineering challenges. The finished piece is dynamic and quite breathtaking. Sometimes, as in this case, we believe that if we can stretch an artist and open them up to something they haven't considered, the



Texas artist Lance Letscher is among the younger generation of artists in the Neiman Marcus Collection. "We are always interested in local artists who are doing exciting work," Kronick says.

end result can be an exciting step into another phase of their work. If we can encourage an artist to reach beyond his or her potential, it's a win-win.

Who are some of the artists you've acquired whose pieces have now skyrocketed in value?

Of course the most noticed price escalations are seen with our larger sculptures, such as our Alexander Calder, Jean Dubuffet, Alexander Liberman and Harry Bertoia sculptures. Some of our limited edition prints have also increased in value over the years. A lot of our artists have certainly received national and international attention.

Then there's that Jean Dubuffet in your collection. It certainly now has a value of several hundred thousand dollars.

Stanley Marcus bought that piece back in 1970. The Dubuffet is a well-recognized, much-adored work. Every now and then,

someone will call because they want to buy it, even though they know it's not for sale. Truly, if we sold all the prominent pieces in this collection, we would have nothing to talk about. What makes the collection so wonderful is that although we are adding emerging artists to the collection, the foundation is comprised of blue-chip artists. If we were to sell these pieces that make up the foundation, our structure would fall. For example, if we sold the Calder and replaced it with 20 new works, yes, you have 20 new acquisitions, but you just lost your Calder. The difference between this collection and other company collections is that we have a strong foundation upon which our collection has been built. The Neiman Marcus Collection continues to flourish with the philosophy of Stanley Marcus top of mind. My goal is to maintain this collection by protecting its foundation and building upon it in the most meaningful way.



Dat-so-la-lee is often called the undisputed master of American Indian weaving.

Photo courtesy Nevada Historical Society

CREATIVE FORCES

DAT-SO-LA-LEE

BY THE TIME OF HER DEATH IN
1925, WEAVER WAS ALREADY
A LEGEND AMONG AMERICAN
INDIAN ARTISANS

By Suzanne Gannon

In the early 1900s, when Louisa Keyser sat on the front porch of an emporium in Carson City, Nev., coiling and stitching bundled willow fibers, one wonders whether she could have imagined that 100 years later, she would not only be regarded as the most prominent figure in American Indian basketry, but that her pieces would be exhibited in forums such as the Metropolitan Museum of Art, and that one of them would sell for more than \$1 million.

"She was an artist weaver far superior to her peers," says Bruce Bernstein, executive director of the center for the Southwestern Association for Indian Arts in Santa Fe who previously served as assistant director for cultural resources at the Smithsonian's National Museum of the American Indian. "The reason we know about her baskets, which are so wonderfully done, is that she was so well promoted at the time of her life."

Born into a Washoe Indian family in Nevada in the mid-1800s, and allegedly given the name Dabuda, she went to work some time before 1895 as a domestic servant in the home of Abe and Amy Cohn, merchants who sold men's clothing, household goods and other curiosities out of their store on the main drag in Carson City.

Quickly surmising that the domestic they had in their employ – and who made baskets in her spare time for sale in the store – was no ordinary weaver, the Cohns became Keyser's patrons in a relationship that spanned three decades in which they shrewdly promoted and sold her work under the name Dat-so-la-lee (pronounced daht-so-LAH-lee in a sing-song lilt and written both with and without hyphens and/or initial caps, depending on the source). In the process, they romanticized her Indian heritage – some believe the moniker was a playful reference to her wide girth – and attached intriguing stories to many of her designs to enhance their sale. In exchange, she lived in a cabin adjacent to their home

Dat-so-la-lee's "Let's Forget, Bury Our Troubles In This Basket" was offered in September by Heritage Auctions.



and traveled to Lake Tahoe in the summers to sell her designs to tourists.

CREATING AN ART FORM

Whether aspects of her past or the inspirations for her designs were fact or fable, it was her prodigious talent that the Cohns recognized and singled out.

"There's a temptation to think of American Indians as being followers of traditions," Bernstein says. "But it's very clear that she thought a lot about what she was doing and she was very aware and contemplative."

DAT-SO-LA-LEE

Birthplace: Near Carson City, Nev., circa 1830

Death: 1925

Best known: For her degikup baskets, which begin with a small, circular base, extend up and out to a maximum circumference, then become smaller until the top opening is roughly the same diameter as the base.

Her work: Can be found or seen at the Smithsonian, Nevada Historical Society, the Nevada State Museum, and Tulsa's Philbrook Museum of Art.

Using a finite selection of delicate plant materials – willow, redbud, bracken-fern root – which she took great care to gather from nearby riverbanks after determining their readiness for harvesting based on climatic conditions and seasonality, Dat-so-la-lee is believed to have made no more than 300 baskets, with periods in which she made as few as one or two per year. After harvesting the plants, she engaged in the time-consuming rituals of preparation: drying and aging to keep the fibers straight; storing them in coils; and then readying them for use by soaking them to achieve a softened effect.

Dat-so-la-lee practiced a technique known as three-rod coiling, in which the basket form rises from a base consisting of three sticks known as a warp. The bundled-fiber coils were then anchored to the warp by fine strands of plant matter (known as the weft), wound upwards in a spiraling configuration, and sewn together. She used an awl to punch holes, and created her patterns by weaving plant materials of contrasting colors (redbud for red and bracken-fern for brown or black) into the mix, rather than by changing the weave, a patterning technique more common in twined baskets. In the process, she elevated a utilitarian craft to a form of art.

Her most salient legacy by far is the degikup, a bowled shape that flares out from its base and then returns inward to a diameter roughly equivalent to that of the base. On rare occasions she fashioned matching lids.

A collection of 62 Dat-so-la-lee "miniature" baskets, some measuring just inches across, has been valued at roughly \$2 million. These three were displayed at the Gatekeeper's Museum in Tahoe City, Calif., in 2005.



the Cohns.

In the ledger, the Cohns documented the dates on which baskets were started and finished, item numbers designated with her initials LK, whimsical basket names such as the aforementioned "Mad Basket" (also known as LK #62, and which was purported by Abe Cohn to have been inspired by Dat-so-la-lee's despair over her husband's arrest for selling whiskey to Indians), and the dates on which they took possession.

Today, when they come to market, Dat-so-la-lee's baskets are routinely appraised in the tens and hundreds of thousands of dollars. Tulsa's Philbrook Museum of Art has a large degikup last appraised in 1996 for roughly \$375,000. In January 2007, a 1912 degikup about 17 inches in diameter was sold to an anonymous collector for \$1.2 million. Indeed, the legacy of the weaver with the wide hips seems to have proven as enduring as the willow wisps she wove.

"If you compare her designs to other degikups, that's where her precision shows up," says Delia E. Sullivan, director of American Indian Art at Heritage Auctions, which offered a circa 1918 Dat-so-la-lee design known as the "Mad Basket" and valued between \$400,00 and \$600,000 at a September 2009 auction. "She must have counted stitches, which must have been difficult without a ruler."

Dat-so-la-lee's designs, most of them measuring between 12 and 17 inches wide and as tall as 15 or 17 inches, possessed an "airiness," Bernstein says. "None of them had the appearance of clunkiness or a dark or brooding quality, but instead they seem to soar, to lift off the table."

UNDISCOVERED TREASURES

Only a handful of Dat-so-la-lee's baskets remain unaccounted for. In 1987, California collector Gene Quintana bought a 62-piece set of Dat-so-la-lee miniatures once owned by Amy Cohn and later sold by Abe's second wife to a family in Napa, Calif. Today, Quintana has valued the miniatures at roughly \$2 million collectively.

But even before her death, Dat-so-la-lee was recording extraordinary sales results. Quintana believes her most lucrative sale may have been one of \$1,500 in 1906. That transaction, along with others in the amounts of \$1,200 and \$1,000 – astounding sums in an era when land was priced at \$85 an acre – was recorded in a ledger meticulously maintained by



Suzanne Gannon has written for Town & Country, The New York Times, The Wall Street Journal, Art & Antiques, Interior Design, and the Financial Times. She has been a guest on NPR's "Talk of the Nation."

EVENT

American Indian Art Signature® Auction #6040 is scheduled for May, 22, 2010, in Dallas. For information, contact Delia E. Sullivan at 214-409-1343 or DeliaS@HA.com. For a complimentary Heritage Auctions catalog, call 800-872-6467, ext. 1150, and mention code HM18746 or register online at HA.com/HM18746.



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PIN-UP MASTERS

WITH A WINK AND A SMILE, THESE SEVEN
LEGENDARY ARTISTS ARE DRIVING DEMAND
IN THE RED-HOT GLAMOUR ART MARKET

By Hector Cantú

Collectors of pop-culture memorabilia have always admired pin-up master Gil Elvgren and his contemporaries, whose various takes on the “girl next door” teased Americans for decades.

“These paintings were recreated on tens of millions of calendars, magazine covers, blotters, notepads and dozens of other items,” writes Louis K. Meisel, author of *The Great American Pin-up* (Taschen). “During the period when these lovely images were being printed and distributed, they were omnipresent throughout the country and, in fact, the world.”

Only in recent years, however, have collectors begun actively pursuing original pin-up art from this Golden Age of pin-ups. In 2007, Heritage Auctions sold 10 Elvgrens at an average price of \$43,500, with the highest price reaching \$131,450. In 2009, the auction house sold 17 Elvgren’s at an average price of \$92,500, with the highest piece last year fetching \$215,100.

Elvgren’s coattails are long. In 2007, Heritage Auctions sold two original works by *Playboy* illustrator Alberto Vargas at an average of \$28,381. Last year, Heritage sold 18 Vargas works with an average price of \$36,300, with the highest piece in 2009 realizing \$77,675. Original pin-up art by Earl Moran, Enoch Bolles, and George Petty is also receiving increased attention from collectors.

“It’s not a matter of scarcity,” says Ed Jaster, Heritage Auctions’ vice president and director of illustration art. “It’s a matter of popularity. These illustrators are extremely popular, and that, in turn, is bringing more quality work to the market, and the more you offer quality work, the higher the prices go.”

Will the market cool anytime soon? Not likely, Jaster says. “We think this is just the beginning. I see a \$500,000 Elvgren and a \$200,000 Vargas in the next three years.”

Here, according to the staff at Heritage Auctions, are the hottest pin-up illustrators on the collectibles market today.



Gil Elvgren (1914-1980)
On the House, 1958
Oil on canvas, 24 x 30 in.
Sold: October 2009
\$191,200

GIL ELVGREN

Gil Elvgren (1914-1980) has been called the best pin-up artist in the history of American illustration. His popularity with collectors and auction prices realized for his work in recent years certainly back up the claim.

"From the mid-1930s through 1972, Elvgren produced over 500 paintings of beautiful girls and women," says Louis K. Meisel, co-author of *Gil Elvgren: All His Glamorous American Pin-Ups* (Taschen, \$14.99). "Almost all of these works are oil on canvas, and fully developed finished works of art. Elvgren continually surpassed himself, always improving in ideas, composition, color and technique."

Born in St. Paul, Minn., Elvgren attended University High School before studying at the Minneapolis Art Institute. He was soon working at a prominent Chicago advertising agency. In the 1940s, he began drawing pin-up girls for the Brown & Bigelow calendar company, committed to completing 20 paintings a year.

"Elvgren perfected pin-up art, with his images of average girls caught in revealing and embarrassing situations," says Heritage Auctions illustration expert Don Mangus. "On top of that, Elvgren was a supremely talented artist who, maybe rightly so, is often compared to Norman Rockwell. It's clear from his growing popularity with collectors that more people are recognizing the cultural status of pin-up art and the iconic work of Gil Elvgren."

Collector's note: Elvgren's paintings were rarely dated, with historians and collectors estimating approximate dates based on style, model, situation, copyright date, and dating on the products on which the images appeared.



Gil Elvgren's
self-portrait
realized \$3,107 in
October 2009.

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ORIGINAL ELVGREN PIN-UP ARTWORK

Sold at Heritage Auctions

2009: 17 • Average realized per lot: \$92,500
2008: 12 • Average realized per lot: \$78,300
2007: 10 • Average realized per lot: \$43,500

ALBERTO VARGAS

Cigar Aficionado magazine has called Alberto Vargas (1896-1982) one of America's most celebrated and distinctive illustrators. During World War II, his images were everywhere – gracing magazines and military aircrafts.

The son of a famous Peruvian photographer, Vargas began his career as the primary artist for the Ziegfeld Follies, painting portraits of the show's Broadway stars. Many of Vargas' works from his Ziegfeld period have been destroyed or damaged, with few existing today.

Vargas later moved to Hollywood, where he worked for various movie studios. In the 1940s, he was hired by *Esquire* magazine to replace pin-up artist George Petty and his "Petty Girls." By the 1960s, Hugh Hefner had hired Vargas to paint foldout nudes for *Playboy*.

His pin-ups for *Esquire* and *Playboy* are often cited as the most recognizable cultural icons of the 20th century. In October 2009, a 1928 Vargas nude realized \$77,675 at a Heritage auction.

Collector's note: The Spencer Museum of Art at the University of Kansas houses almost the entire body of graphic art Vargas produced for *Esquire* magazine.

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ORIGINAL VARGAS PIN-UP ARTWORK

Sold at Heritage Auctions

- 2009: 18 • Average realized per lot: \$36,300
- 2008: 7 • Average realized per lot: \$30,175
- 2007: 2 • Average realized per lot: \$28,381





vargas

Alberto Vargas (1896-1982)
Playing card illustration
Watercolor on board, 15 x 20 in.
Sold: October 2009
\$38,837





Enoch Bolles (1883-1976)
Original art for *Film Fun* magazine, 1937
Oil on board, 29.5 x 22 in.
Sold: October 2009
\$31,070

ENOCH BOLLES

An art student in New York, Enoch Bolles' first magazine assignments appeared in 1914 on the covers of joke books such as *Judge* and *Puck*.

The work would lead to more assignments, particularly cover paintings for spicy magazines such as *Film Fun*, *Stolen Sweets*, *Gay Book*, *Titter*, *Tattle Tales*, *Snappy Stories*, *Bedtime Stories*, *Breezy Stories*, *Pep*, and *New York Nights*. "Besides pin-up work, Bolles was also a versatile illustrator who created advertising for products including Sun-Maid Raisins, Vicks VapoRub, and Zippo

lighters," says David Saunders, of the Web site PulpArtists.com.

After a mental collapse in August 1938, Bolles (1883-1976) dramatically curtailed his projects, although he was able to finish several pin-up illustrations for magazine covers in the 1940s.

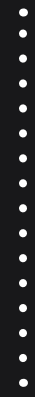
In July 2009, the original Bolles' artwork for the February 1935 cover of *Film Fun* Magazine realized \$65,725.

Collector's note: Magazines featuring Bolles artwork were collected by Alberto Vargas, who admired Bolles' work.

Courtesy Illustration Magazine



Enoch Bolles is best known for his ad work and *Film Fun* covers.



ORIGINAL BOLLES PIN-UP ARTWORK

Sold at Heritage Auctions

- 2009: 6 • Average realized per lot: \$31,750
- 2008: 1 • Average realized per lot: \$28,680
- 2007: 0 • Average realized per lot: 0



ROLF ARMSTRONG

A native of Michigan, Rolf Armstrong (1889-1960) studied at Chicago's Art Institute and, later, at the Académie Julian in Paris. By 1919, he produced his first pin-up art and was soon working for Brown & Bigelow.

The "Armstrong Girl" challenged and quickly surpassed the high-fashion Victorian purity of the "Gibson Girls," as depicted by Charles Dana Gibson, notes the book *Rolf Armstrong: The Dream Girls* (Collectors Press). "Armstrong used pastels to create a silky, satin-smooth skin tone on his women's faces that was photographically stunning."

During the 1920s and 1930s, Armstrong's work also appeared on sheet music, magazine covers, and in ads for products like Hires Root Beer, Pepsi, Palmolive, Nehi, and Betty Wales Dresses. "Many people consider Armstrong the 'Father of Pin-Up Artists,'" Mangus says. "He brought a 'fine art' quality to his work. His girl-next-door images helped define the American vision of feminine beauty."

An oversized Armstrong oil on canvas, titled *Song of India*, realized \$53,775 at a June 2008 Heritage auction.

Collector's note: Armstrong painted portraits of Hollywood stars such as Mary Pickford, Marlene Dietrich, Katharine Hepburn and Greta Garbo. He persuaded Boris Karloff to pose for him on the set of *Bride of Frankenstein* (1935).

ORIGINAL ARMSTRONG PIN-UP ARTWORK

Sold at Heritage Auctions

2009: 2 • Average realized per lot: \$28,082

2008: 3 • Average realized per lot: \$28,680

2007: 3 • Average realized per lot: \$7,010



Rolf Armstrong (1889-1960)
Song of India
Oil on canvas, 80 x 60 in.
Sold: July 2008
\$53,775

EARL MORAN

Born in Iowa, Moran (1893-1984) studied at the Chicago Art Institute and later at the Art Students League in Manhattan.

Shortly after moving back to Chicago in 1931, Moran began working for the Brown & Bigelow calendar company, and his career was officially launched. His work would catch the attention of *Life*, and in 1940, the magazine ran a feature article titled "Speaking of Pictures." The resulting publicity turned Moran into a national celebrity.

By the late 1940s, Moran had moved to Hollywood and was using models for his pin-up art. Among those sent to his studio was a young Marilyn Monroe, who posed for several paintings over a three-year period before getting work in the movies.

"Moran grew as a pin-up illustrator," Mangus says. "His early images were very traditional, but he experimented with a variety of poses. By the end of his career, he had moved on to fine art and sensual nudes."

A Moran pastel on board, titled *Golden Hours*, realized \$41,825 at an October 2009 Heritage auction.

Collector's note: Some of Moran's early works were signed "Steffa" or "Black Smith".

Marilyn Monroe poses for Earl Moran circa 1947.

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ORIGINAL MORAN PIN-UP ARTWORK

Sold at Heritage Auctions

2009: 9 • Average realized per lot: \$15,880
2008: 10 • Average realized per lot: \$9,087
2007: 8 • Average realized per lot: \$6,616



Earl Moran (1893-1984)
Original pin-up art, circa 1942
Pastel on board, 38.5 x 25.5 in
Sold: March 2009
\$13,145

GEORGE PETTY

"The Petty Girl" was among the most popular pin-up features in American pop culture – seen on tens of millions of calendars, magazine centerfolds, postcards, advertisements, posters and billboards. Petty (1894-1975) even inspired the 1950 biographical musical comedy film *The Petty Girl*.

Petty, a Louisiana native, moved to Chicago with his family when he was a boy. He worked in his father's photo shop and later studied at the Chicago Academy of Fine Arts and the Académie Julian art school in Paris.

By the 1920s, Petty was a full-time freelance illustrator, providing pretty girl images for calendar companies before debuting his Petty Girl in the pages of *Esquire* magazine in the early 1930s. A 1939 article in *Life* magazine looking at Petty's "feminine ideal" helped make him a national celebrity.

"Petty's women were exaggerated in a flattering and ideal way, with longer legs and smaller heads," Mangus says. "These images captured the attention and admiration of young men for more than 20 years."

A pin-up Petty did for *True* magazine in 1947 realized \$38,837.50 at an October 2009 Heritage auction.

Collector's note: Petty designed a shapely hood ornament for now-defunct Nash Motor Company's Metropolitan car in the late 1950s.



Kate Skeggs

ORIGINAL PETTY PIN-UP ARTWORK

Sold at Heritage Auctions

2009: 9 • Average realized per lot: \$14,937

2008: 3 • Average realized per lot: \$10,256

2007: 0 • Average realized per lot: 0



George Petty (1894-1975)
Original art for *True* magazine,
1947
Watercolor on board
22.5 x 15 in.
Sold: October 2009
\$38,837

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PETER DRIBEN

From the beginning of World War II well into the baby boom years of the 1950s, Peter Driben's pin-up art was a mainstay of magazine publishing.

The son of Jewish immigrants, Driben (1903-1968) quit school early and worked as a press feeder for a Boston Yiddish newspaper, which also published some of his cartoons. He studied at the Vesper George Art School.

Soon after his first-known pin-up cover art – for the October 1934 issue of *Tattle Tales* – Driben moved to New York City. Soon, he was producing covers for *Snappy*, *Pep*, *Silk Stocking Stories*, *Movie Merry-Go-Round*, and *Real Screen Fun*. By 1941, Driben began a fruitful relationship with pin-up magazine mogul Robert Harrison, who published Driben cover art for *Beauty Parade*, *Flirt*, *Whisper*, *Wink*, *Eyeful*, *Giggles*, and *Joker*, according to the Web site PulpArtists.com.

"Driben's voluptuous, leggy, and high-spirited lovelies," Mangus says, "made him one of the most well-known pin-up artists of his time."

A pin-up illustration he completed for *Wink* magazine in 1948 realized \$16,730 at a July 2009 Heritage auction.

Collector's note: Driben produced advertising and promotional images, including publicity and poster work for Warner Brothers' 1931 version of *The Maltese Falcon*.

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ORIGINAL DRIBEN PIN-UP ARTWORK

Sold at Heritage Auctions

2009: 8 • Average realized per lot: \$8,663
2008: 6 • Average realized per lot: \$7,219
2007: 0 • Average realized per lot: 0

Peter Driben (1903-1968)
Original art for *Wink* magazine
Oil on board, 31 x 23 in.
Sold: July 2003
\$5,175



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Change of Heart

COLLECTIONS CAN EVOLVE, USUALLY INTO MORE COMPLEX AND BETTER FORMS

By Noah Fleisher

Life is beautiful, simple even, when you first begin collecting. Whether you're 6 or 60, that initial explosion of awareness is a delicious thing, and the purity of your passion when that original bug bites can never be recaptured.

But, like many things, our collection evolves, usually into a more complex or better form. Whether you keep your purchases under \$100 or prefer your treasures in the five-figure range, I'm willing to bet that your understanding and buying are both a good deal more nuanced today than they were on the day you pushed that first \$20 across a table or counter.

So the question is not, "Has your collection changed?" Of course it has. How could it not? The real question is: Are you aware of how you have changed as you've collected? I'll share with you two examples that come to mind.

The first is a friend at Heritage Auctions and a longtime collector of comic books. By any standard he has a good collection, one that he lovingly compiled throughout the course of his youth. He's cared for it and kept it safe over 25 years. Now, he is starting to sell it. The reason? He's moved on. His tastes have evolved. Instead of comic books, he's now collecting the original art from those books. The excitement created by his new focus has more than erased the hesitation he had over parting with his cherished comics.

It's a clear progression, easy to understand. He's stayed within his original category, but has clearly migrated to a more specialized corner. He was smart with his original collection and now it's providing him with capital to open a new chapter and, hopefully, put a little extra change into his pocket.

The second example is a collector who lives in the Midwest. He has a wife, a family, a successful career and doesn't mind spending fairly significant sums of money to get the things he loves, mainly, for the past few years, good coins. He knows plenty about grades and different striking, but most of all he trusts his heart and buys the coins that have the most immediate eye appeal to him. They must be beautiful and unique. I've seen what he buys and I can vouch for his good taste.

In the last year or so, however, he's diversified, not out of any particular need, but because he spent some time looking

through digital catalogs for other upcoming auctions at Heritage. He has branched out into stamps and, recently – as my friend at Heritage did – into original comic illustrations. The nice part about the latter evolutionary step in his collecting is that I

was able to watch it happen. This collector recently visited Heritage Auctions, where he was able to personally inspect original comic book art scheduled for upcoming auctions. His comic knowledge was enough that he knows what is what, but he could tell that something unique was in front of him. In other words, he got it. His collector's heart, and his investor's gut, spoke and he placed a bid on his first illustration the very next day. I wouldn't be surprised if he has a burgeoning comic art expertise to compliment his coin and stamp knowledge next time we speak.

Two different stories of evolving collections and collecting acumen and one hypothesis: If you are a tried-and-true collector – and if you're reading this magazine, I have a feeling you are – your tastes and your collection will inevitably change. If done with awareness and mindfulness, a collection that matches your sense of beauty, history and taste will emerge, as well as a collection that matches your sense of smart realization in investment and return.

Noah Fleisher is author of *Warman's Price Guide to Modern Furniture and Accessories*. He has written for *New England Antiques Journal*, *Northeast Journal of Antiques and Art*, *Antique Trader*, *Style Century Magazine* and *Disney's Wondertime magazine*.



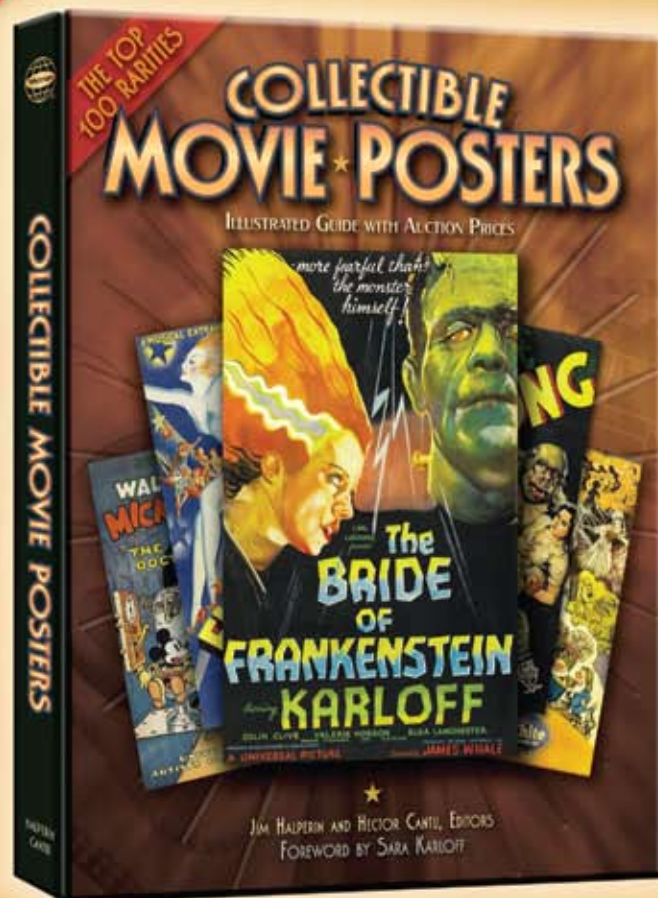
Whether starting with comics or coins, your collection will evolve over time – leading to acquisitions that more closely match your sense of beauty, history and taste.



THE 100
GREATEST POSTERS
IN FULL COLOR

COLLECTIBLE MOVIE POSTERS

ILLUSTRATED GUIDE WITH AUCTION PRICES



JIM HALPERIN AND HECTOR CANTU, EDITORS
FOREWORD BY SARA KARLOFF

“What makes a movie poster valuable?”

1978: a woman buys her husband a gift—an old horror-movie poster, one of many in a stack. The price: \$10. The poster hangs on their wall for 30 years. . . “I knew it was something special,” she says. In 2009, they sell it through Heritage Auction Galleries for \$107,550.

In *Collectible Movie Posters*, Jim Halperin and Hector Cantu—two experts from Heritage Auction Galleries, which handles 70 percent of the world’s movie poster auction sales—share with you the wonderful world of the rarest, the most valuable, and the most exciting movie posters known to exist.

Who knows—maybe a poster that you find in an antique store’s bargain bin will someday make this list.



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—Sara Karloff, daughter of screen legend Boris Karloff

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Full-Service Experience

FORMAL APPRAISALS GO HAND-IN-HAND WITH HIGH-DOLLAR COLLECTIONS

By Mark Prendergast

Major auction houses are in the unique position of having experts on staff in a variety of fields. Beyond their primary role of assembling material for auctions, these specialists can also act as appraisers for their clients. This creates the ability for larger houses, such as Heritage Auctions, to provide the broadest and most comprehensive appraisal services available.

Many appraisers use auction record databases as the key component to finding comparable sales results and establishing current values. Auction house specialists know their specific markets thoroughly – even beyond what can be found through auction record databases. Such an intimate and up-to-the-minute familiarity with current markets allows auction house experts to determine the most accurate valuations.

In most instances, fair market values can be considered the prices achieved at auction. Fair market value is the price that property would sell for on the open market, and there is no more open and transparent market than public auction. Fair market values are used for all tax related appraisals, such as estate tax, gift tax, charitable donation, or financial planning.

Insurance appraisals usually reflect retail replacement pricing since an insurance valuation is intended to determine the cost associated with replacing a damaged or lost item. Heritage Auctions appraisers can extend their knowledge to encom-

pass retail pricing – especially in areas where they deal extensively with the trade or do retail business themselves. Heritage regularly works with clients to determine whether a retail replacement or fair market value is most appropriate for their insurance needs.

FORMAL APPRAISALS NOW OFFERED

Heritage Auctions has now organized its appraisal services into a centralized department that will serve its clients by producing formal appraisals of the highest standards that meet all IRS or insurance company requirements. Heritage Appraisal Services is available to existing and new Heritage clients to assist with any and all appraisals. Staffers collaborate with clients to determine the exact type of appraisal required and an agreeable timeline for completion.

The Heritage Appraisal Services department does charge for formal written appraisals and will discuss anticipated costs before work begins. The appraisal fee structure is extremely competitive and is based on the appraisers' time to complete the

appraisal. More information on fees and a sample standard appraisal agreement can be found on the Appraisal Services Web site at HA.com/Appraisals.

If a client later chooses to sell property listed in a Heritage appraisal through a Heritage auction or private sale, all ap-



A formal appraisal of objects of value, such as Martin Johnson Heade's *Hummingbirds and Their Nest*, can be used for estate tax, gift tax, charitable donation, or financial planning purposes.

appraisal fees are fully refundable against the auction seller's fees at a prorated rate based on the quantity and value of property consigned for sale. For example, if you have a comic book collection appraised by Heritage for insurance purposes and you later decide to sell half of the items listed on the appraisal through a Heritage auction, Heritage will rebate you 50 percent of the appraisal fees as a reduction of the seller's fee normally charged.

VITAL TO YOUR COLLECTION

In some cases, a formal written appraisal is not required for a client's immediate needs. Heritage's experienced consignment director team is available to evaluate your collection or an individual item for potential consignment through a Heritage

auction. For a complimentary and confidential informal evaluation, you can submit an auction evaluation form at HA.com/Sell or call one of the many Heritage consignment directors.

Appraisals are a vital aspect of Heritage's business and an integral service for its clients. Whether you need an updated insurance appraisal of a painting you bought a few years ago or have an entire estate to be appraised for tax purposes, Heritage is poised to provide the widest array of appraisal services. Appraisals are a key component of high-dollar collections because they help maintain a comprehensive inventory with current realistic valuations. An appraisal is a recognized asset that not only instills credibility but also adds value to your collection.



Meredith Meuwly is director of Heritage Auctions Appraisal Services. Mark Prendergast is director of Heritage's Trusts & Estates Department. For appraisals and auction estimates, visit HA.com/Appraisals or HA.com/Sell.

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My collection is covered by my homeowners' insurance.

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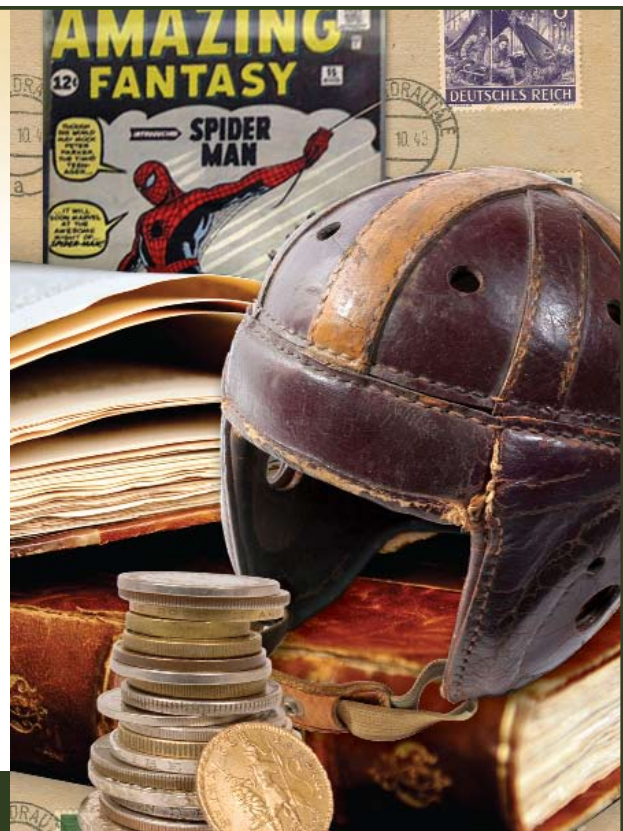
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‘Racketeer’ Nickel

UNSCRUPULOUS INDIVIDUALS TOOK ADVANTAGE OF MINT MISSTEP

By Mark Borckardt

The Shield design for the nickel five-cent piece was used for 17 years before the U.S. Mint decided to make a change for 1883. The new design featured a representation of Liberty on the obverse, in this case a female in profile view to the left, wearing a coronet inscribed with the word “Liberty.” The reverse had a large Roman numeral V, representing the coin’s five-cent value, but the designer made a critical error, forgetting to include the word “cents” as part of the denomination. Perhaps everyone at the Mint naturally assumed the coins would trade at five cents, making no comment on the omission.

Not surprisingly, individuals immediately noticed the large V and readily took advantage of the situation. More than 5 million of these 1883 “No Cents” nickels had been coined when word reached Mint officers that some unscrupulous individuals were gold-plating the coins and passing them off as \$5 gold pieces. As a result, the Mint added the word “cents” to the reverse and another 16 million coins were minted.

A legendary figure known as Josh Tatum is most often associated with the practice. He would purchase an item priced at three or four cents, and place his “Racketeer” nickel on the counter in payment. If the clerk gave him change for a five-cent piece, that was fine and he left with his purchase. However, if the clerk gave him change for \$5, that was just marvelous.

According to one story, a clerk who gave Tatum too much change attempted to recover his loss in court, stating that Tatum had asked for change for his \$5 gold piece. However, Tatum’s attorney merely had to point out that Josh was a deaf-mute, and the case was thrown out of court. Some have even suggested that the story of Josh Tatum and the Racketeer nickels was the inspiration for the modern-day phrase “You’re joshing me,” although nobody has proven that connection.

Most Racketeer nickels seen today are modern products that are valued at \$10 to \$30. Well-made pieces that appear to



When redesigned for 1883, the nickel five-cent piece had a Roman numeral V on the reverse (top). The U.S. Mint added the word “cents” (bottom) – but not before many were passed off as \$5 coins.

date from the 1880s can be worth a few hundred dollars. The best-made pieces had a carefully reeded edge to further simulate their \$5 gold piece counterpart.

Like many special coins with a story, 1883 No Cents nickels are plentiful today, as the public saved them when they were first issued. Recent auction records for PCGS-certified 1883 No Cents nickels (the non-plated kind) are \$45 in MS63, \$60 in MS64, and \$150 in MS65.



Mark Borckardt, senior cataloger and senior numismatist at Heritage Auctions, has won several literary awards. His writing has appeared in *The Numismatist*, *Rare Coin Review*, and *Penny-Wise*.

Mickey's Match

DETECTIVE WORK UNCOVERED SPECIAL MANTLE JERSEY

By Mike Gutierrez

There's more to sports memorabilia than Mickey Mantle. As discussed here last issue, memorabilia linked to the legendary New York Yankee keep popping up in the most unexpected places. So you'll forgive me if I once again delve into a Mantle story.

Not too long ago, I got a call from a collector who said he had an original Mickey Mantle pinstripe jersey. I paused for a few moments and thought, "Is this real or a joke?"

Game-worn Mantle jerseys and pants are among the most sought-after collectibles in sports and don't often come to market. One of the most recent to surface, a 1966 Mantle game-worn jersey, realized nearly \$90,000 at an April 2009 Heritage auction. So you can imagine my suspicions.

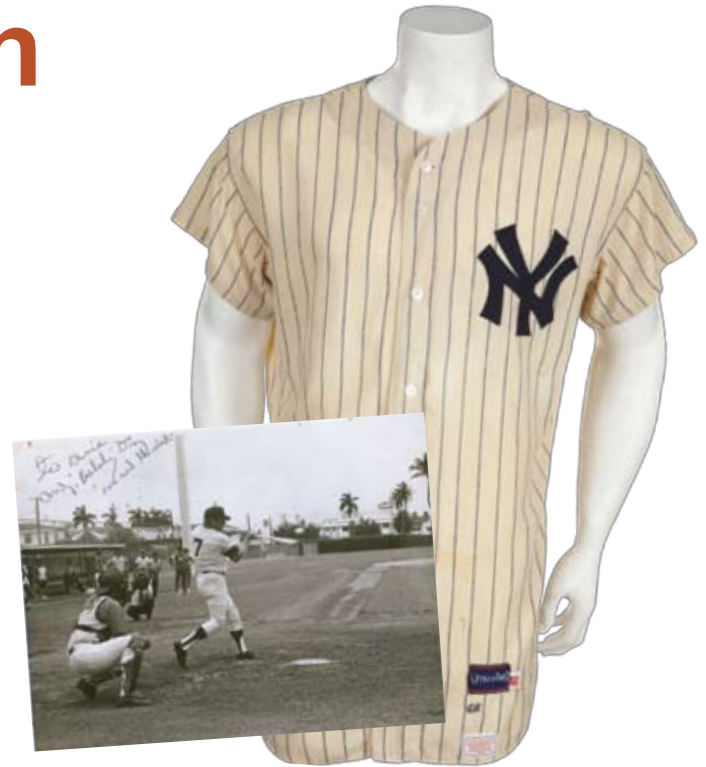
When I asked the caller for details, he proceeded to tell me that the uniform was worn by Mantle at a Miami Beach, Fla., clinic in 1968 or 1969. He had a 10 x 8 photo of Mantle wearing the jersey at the clinic to verify the authenticity.

"Hmm, that's quite interesting," I thought. "The photo, on at least one level, helps with authenticity and also supports his story." The caller agreed to send in the jersey and photo for inspection. The first thing my colleagues and I noticed was that the nametag, usually attached to a player's jersey, had been removed and that the "NY" logo was replaced on the front by a hand-stitched "New York." Why?

We had our own theories, but to confirm our suspicions, we called on our nationwide network of sports experts. Among the top authenticators in the business is Dan Knoll, who's worked in the business for more than two decades. He immediately thought the jersey was real and determined that the changes were made by New York Yankee management.

Mantle could make personal appearances at clinics – and probably was paid to do so – but, technically, they were not official New York Yankee business. So while Yankee management allowed him to wear the jersey, it was modified for his Miami appearance. Additionally, Dan was convinced that a photo match existed, with either a baseball card or other photos showing Mantle wearing this jersey. Yankee home pinstripe jerseys are like zebras – no two are alike. On every jersey, stripes align against collars, buttons, and sleeves in unique ways.

After days of painstaking research, Dan found a match. Then another. And another. All photos, buttons and programs he re-



Mickey Mantle made a personal appearance in Miami Beach, Fla., in the late 1960s.

viewed pointed to one remarkable conclusion.

What we initially believed was a regular season non-issued jersey valued at maybe \$8,000 turned out to be the jersey Mantle wore in promotional material related to Mickey Mantle Day on June 8, 1969. On that June day, in addition to the retirement of his number 7, Mantle was given a plaque that would hang at Yankee Stadium, near the monuments to Babe Ruth, Lou Gehrig and Miller Huggins. Joe DiMaggio gave the plaque to him, and Mantle then gave DiMaggio a similar plaque, famously telling the crowd, "His should be just a little bit higher than mine."

Not only was the jersey authentic, it came with a wonderfully unique back-story. In other words, sports memorabilia gold! Final pre-auction estimate: at least \$50,000.

Heritage Auctions consignment director Mike Gutierrez, one of the foremost autograph authenticators in the sports memorabilia business, is a frequent guest appraiser on PBS's Antiques Roadshow.



AN EXPERT EXAMINATION OF NUMISMATIC RARITIES

The 136-page book *Gobrecht Dollars* is the most thorough review to date of the existing scholarship on these much sought-after U.S. coins, originally minted in small quantities and dated between 1836 and 1839 and named for designer Christian Gobrecht.

This reference book is the result of nearly six years of work and is intended for the general numismatist looking for a deeper understanding of these fascinating coins, says book editor Mark Van Winkle, chief cataloger at Heritage Auctions. "It gathers the diverse threads of the Gobrecht story without delving into the more speculative areas of die markers and their possible consequence for establishing emission sequences," Van Winkle says.

The book collects the best-known writings on Gobrecht dollars from the past two decades and is based upon a series of three articles written by Jim Gray and Mike Carboneau between 1991 and 2001 and expounded upon by those two writers, along



Gobrecht Dollars
Ivy Press, \$75 (hardback)

To order Gobrecht Dollars, visit HA.com/GobrechtDollars

with scholarship by Van Winkle, John Dannreuther and Saul Teichman.

What numismatists will find particularly spectacular about *Gobrecht Dollars* are the numerous illustrations, more than 100 in all, ranging from glorious full color to detailed black and white. The collection of the late Dr. Julius Korein, now permanently impounded by the American Numismatic Society, has detailed, up-to-date information on each design variant, including alignment, mintage, rarity, weight, pedigree and description.

Each of the 25 Gobrecht issues (including splashes) have been expertly photographed in detail, providing collectors with their best look yet at almost every variant, except one: the Judd-109, which, for the purposes of this book, was compiled as a composite photo. More than likely, the Judd-109 is unique and hasn't been seen since the late 1960s.

This well-researched book should prove a valuable rarity for numismatists.

Noah Fleisher



Vintage Movie Posters

'COLLECTIBLE MOVIE POSTERS' OFFERS INSIGHTS INTO A RAPIDLY GROWING CATEGORY

Collectible Movie Posters: Illustrated Guide with Auction Prices

edited by Jim Halperin and Hector Cantu
Whitman Publishing, \$19.95 (paperback)

In its own way, *Collectible Movie Posters: Illustrated Guide with Auction Prices* helps to explain why Hollywood remains so alluring, magical and, well, valuable to fans of American pop culture.

Jim Halperin and Hector Cantu are memorabilia experts at Heritage Auctions, which handles approximately 70 percent of worldwide movie poster auction sales annually. For the first time, the auction house's top 100 sales are collected in one book, with each entry accompanied by a full-color poster image, the poster's price and condition at time of auction, and related movie lore. The helpful introduction includes purchasing trends, definitions of poster conditions (from "poor" to "mint"), explains standard poster sizes, and offers tips for caring for these pieces of entertainment history.

The research, originally compiled for Heritage Auctions and updated and expanded by Halperin and Cantu, helps explain why a poster for the 1932 film *Freaks* increased in value from \$10 to \$107,550 in 30 years (it's the only one of its kind), why we may never see the 1927 Lon Chaney film *London After Midnight* (all prints have been lost), and why *Flying Down to Rio* posters are highly prized by collectors (the musical marks the debut of Fred Astaire and Ginger Rogers as a dancing team).

Vintage movie posters as a collectibles category have boomed in the past 20 years, says Grey Smith, director of vintage movie posters at Heritage Auctions. "Before 1990," he says, "the most valuable posters were under \$10,000." Today, top prices are rapidly approaching \$500,000.

As Sara Karloff writes in the book's introduction, movie posters from Hollywood's Golden Age are "pieces of history [that] should be treasured — not only for their timeless link to our cinema past, but also for their vibrant beauty." You'll see that beauty — some of it beautiful, some of it stunning — in this colorful book, which, in the end, is an entertaining guide to a phenomenon created by movie memorabilia fans themselves.

To order *Collectible Movie Posters*, visit HA.com/CollectibleMoviePosters. The book is also available at bookstores and hobby retailers nationwide.

PLAYBOY COLLECTION CURATOR AARON BAKER
AT HERITAGE AUCTIONS' SECOND TUESDAY LECTURE SERIES, DALLAS

Photos by Bryan Buchanan



Heritage Auctions President Greg Rohan (right) introduces Aaron Baker.



Playboy Collection curator Aaron Baker talks to guests about the works of Alberto Vargas, displayed on wall behind him.



Aaron Baker discusses the collection with a guest, who holds the Heritage Auctions' catalog for "Hugh Hefner's Funnies: Over 55 Years of Playboy Cartoons."



Brian Scott, Scott Winterrowd, Aaron Baker and David Quadrini



Guests and Heritage staff mingle before Aaron Baker's presentation.



Heritage Auctions staff (from left) Ed Jaster, Todd Hignite, Greg Rohan and Jared Green chat with Aaron Baker.

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Focus on...

DUSTIN JOHNSTON

Director of Currency Auctions, Heritage Auction Galleries



Johnston began collecting as a kid after his grandfather gave some coins to Johnston and his sister. "I started researching the values to see who got the better end of the deal and I was hooked," says Johnston, who today is director of Heritage Auctions' currency department. He attended the University of Arizona before winning a number of literary and exhibiting awards from the American Numismatic Association. Johnston has also served as an Exhibit Judge and Numismatic Theater Speaker for the ANA. He joined Heritage Auctions in 1998 and is now responsible for consignment acquisitions, purchasing, cataloging, catalog production, and managing the currency inventory. He is a member of the ANA, the Central States Numismatic Convention, and the Professional Currency Dealers Association.

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Consignment deadline:

June 27, 2010

Contact: Leo Frese, ext. 1294

Leo@HA.com

WORLD COINS ANA SIGNATURE® AUCTION #3010

Auction dates:

Aug. 8-15, 2010

Consignment deadline:

June 12, 2010

Contact: Warren Tucker,

ext. 1287

Warren@HA.com

U.S. COINS SIGNATURE® AUCTION #1144

Auction dates:

Sept. 22-26, 2010

Consignment deadline:

Aug. 13, 2010

Contact: Leo Frese, ext. 1294

Leo@HA.com

U.S. COINS SIGNATURE® AUCTION #1147

Auction dates:

Dec. 2-4, 2010

Consignment deadline:

Oct. 20, 2010

Contact: Leo Frese, ext. 1294

Leo@HA.com

COMICS & COMIC ART

VINTAGE COMICS & COMIC ART SIGNATURE® AUCTION #7021

Auction dates:

May 20-22, 2010

Consignment deadline:

April 6, 2010

Contact: Lon Allen, ext. 1261

Lona@HA.com

VINTAGE COMICS & COMIC ART SIGNATURE® AUCTION #7023

Auction dates:

Aug. 5-7, 2010

Consignment deadline:

June 22, 2010

Contact: Lon Allen, ext. 1261

Lona@HA.com

VINTAGE COMICS & COMIC ART SIGNATURE® AUCTION #7027

Auction dates:

Nov. 18-20, 2010

Consignment deadline:

Oct. 5, 2010

Contact: Lon Allen, ext. 1261

Lona@HA.com

CURRENCY

CURRENCY SIGNATURE® AUCTION #3510

Auction dates:

June 17-20, 2010

Consignment deadline:

April 29, 2010

Contact:

Dustin Johnston, ext. 1302

Dustin@HA.com

CURRENCY ANA SIGNATURE® AUCTION #3511

Auction dates:

Aug. 8-15, 2010

Consignment deadline:

June 18, 2010

Contact:

Dustin Johnston, ext. 1302

Dustin@HA.com

ENTERTAINMENT & MUSIC

ENTERTAINMENT & MUSIC MEMORABILIA SIGNATURE® AUCTION #7020

Auction dates:

July 17-19, 2010

Consignment deadline:

May 25, 2010

Contact: Doug Norwine,

ext. 1452

DougN@HA.com

ENTERTAINMENT & MUSIC MEMORABILIA SIGNATURE® AUCTION #7026

Auction dates:

Aug. 14-15, 2010

Consignment deadline:

June 22, 2010

Contact: Doug Norwine,

ext. 1452

DougN@HA.com

ENTERTAINMENT & MUSIC MEMORABILIA SIGNATURE® AUCTION #7022

Auction dates:

Oct. 29-31, 2010

Consignment deadline:

Sept. 6, 2010

Contact: Doug Norwine,

ext. 1452

DougN@HA.com

FINE & DECORATIVE ARTS

FINE SILVER & VERTU SIGNATURE® AUCTION #5045

Auction date:

Aug. 4, 2010

Consignment deadline:

June 12, 2010

Contact: Tim Rigdon, ext. 1119

TimR@HA.com

ILLUSTRATION ART SIGNATURE® AUCTION #5038

Auction date:

Sept. 9, 2010

Consignment deadline:

July 18, 2010

Contact: Ed Jaster, ext. 1288

EdJ@HA.com

FINE SILVER & VERTU SIGNATURE® AUCTION #5051

Auction date:

Oct. 21, 2010

Consignment deadline:

Aug. 29, 2010

Contact: Tim Rigdon, ext. 1119

TimR@HA.com

ART OF THE AMERICAN WEST & TEXAS SIGNATURE® AUCTION #5050

Auction date:

Dec. 11, 2010

Consignment deadline:

Oct. 19, 2010

Contact:

Michael Duty, ext. 1712

MichaelD@HA.com

PHOTOGRAPHY SIGNATURE® AUCTION

Auction date:

Fall 2010

Consignment deadline:

Sept. 1, 2010

Contact: Ed Jaster, ext. 1288

EdJ@HA.com

FURNITURE & DECORATIVE ART SIGNATURE® AUCTION #5039

Auction date:

Fall 2010

Consignment deadline:

Sept. 1, 2010

Contact:

Meredith Meuwly, ext. 1631

MeredithM@HA.com

FINE MODERN & CONTEMPORARY ART SIGNATURE® AUCTION #5043

Auction date:

Fall 2010

Consignment deadline:

Sept. 1, 2010

Contact: Frank Hettig, ext. 1157

FrankH@HA.com

FINE EUROPEAN & AMERICAN ART SIGNATURE® AUCTION #5035

Auction date:

Fall 2010

Consignment deadline:

Sept. 1, 2010

Contact:

Michael Duty, ext. 1712

MichaelD@HA.com

HISTORICAL

GRAND FORMAT MANUSCRIPTS SIGNATURE® AUCTION #6044

Auction dates:

June 8-9, 2010

Consignment deadline:

April 16, 2010

Contact:

Sandra Palomino, ext. 1107

SandraP@HA.com

RARE BOOKS GRAND FORMAT AUCTION #6043

Auction dates:

June 8-9, 2010

Consignment deadline:

April 16, 2009

Contact:

James Gannon, ext. 1609

JamesG@HA.com

ARMS & MILITARIA SIGNATURE® AUCTION #6034

Auction date:

June 26, 2010

Consignment deadline:

May 4, 2010

Contact:

Dennis Lowe, ext. 1441

DennisL@HA.com

TEXANA & WESTERN AMERICANA SIGNATURE® AUCTION #6046

Auction dates:

Sept. 14-15, 2010

Consignment deadline:

July 23, 2010

Contact:

Sandra Palomino, ext. 1107

SandraP@HA.com

MANUSCRIPTS GRAND FORMAT AUCTION #6049

Auction dates:

Oct. 12-13, 2010

Consignment deadline:

Aug. 20, 2010

Contact:

Sandra Palomino, ext. 1107

HA.com SandraP@HA.com

RARE BOOKS GRAND FORMAT AUCTION #6048

Auction dates:

Oct. 12-13, 2010

Consignment deadline:

Aug. 20, 2010

Contact: James

Gannon, ext. 1609

JamesG@HA.com

SPACE EXPLORATION SIGNATURE® AUCTION

Auction date:

September 2010

Consignment deadline:

July 1, 2010

Contact: Tom Slater, ext. 1441

TomS@HA.com

FINE AMERICAN INDIAN ART SIGNATURE® AUCTION

Auction date:

Fall 2010

Consignment deadline:

Sept. 1, 2010

Contact: Delia E.

Sullivan, ext. 1343

DeliaS@HA.com

POLITICAL & AMERICANA GRAND FORMAT AUCTION

Auction date:

Fall 2010

Consignment deadline:

Sept. 1, 2010

Contact: Tom Slater, ext. 1441

TomS@HA.com

ARMS & MILITARIA SIGNATURE® AUCTION

Auction date:

Fall 2010

Consignment deadline:

Sept. 1, 2010

Contact: Dennis

Lowe, ext. 1441

DennisL@HA.com

POLITICAL & AMERICANA GRAND FORMAT AUCTION

Auction date:

Fall 2010

Consignment deadline:

Sept. 1, 2010

Contact: Tom Slater, ext. 1441

TomS@HA.com

JEWELRY & TIMEPIECES

JEWELRY SIGNATURE® AUCTION #5048

Auction dates:

Dec. 6-8, 2010

Consignment deadline:

Oct. 14, 2010

Contact: Jill Burgum, ext. 1697

JillB@HA.com

TIMEPIECES SIGNATURE® AUCTION #5049

Auction dates:

Dec. 7-8, 2010

Consignment deadline:

Oct. 14, 2010

Karolyn Grimes

By Mike McLeod

At the age of 4, Karolyn Grimes appeared in the 1946 classic *It's A Wonderful Life* with Jimmy Stewart and Donna Reid, playing their ailing daughter Zuzu. Today, Grimes makes personal appearances and delivers keynote addresses at corporate and private functions across the United States.

When you were a teenager, your mother died from Alzheimer's disease, and then your father died in a car accident. Later, your first husband died in a hunting accident, and your second husband died from lung cancer. How do these experiences not leave a negative impact on your life?

These events have conditioned me for having an inner compass and for identifying with people who have pain in their lives. I have been in their shoes. I'm always looking for good in a bad situation. You have to look for it. When you experience something bad, it has some good in it.

How did you first get into movies?

It was during World War II, and my mother was afraid that my father would get drafted. She didn't think she could live on Army pay, and she didn't want to work, so she put me to work. She got me an agent. Most of the kids in Hollywood were in the business in the '40s.

You worked with some of the biggest names in Hollywood, like Danny Kaye, Cary Grant, John Wayne, Bing Crosby, Fred Astaire, Gary Cooper, Buster Keaton.

Cary Grant was to die for! He loved kids. He'd play with me. He was just the best. In *The Bishop's Wife*, they had a skating rink on the set. Cary Grant practiced his skating on it – he really skated in the movie – and he would come get me and pull me around on a sled. John Wayne was really nice. I had a special experience with him. He threw a birthday party for me when I turned 10. We were in Moab, Utah, at the time. We shot *Rio Grande* there, and the scenery was fabulous.

*You've amassed a wealth of memorabilia and collectibles from *It's A Wonderful Life*. You even have a private museum?*

It is full of original and new memorabilia from the movies I was in, but most of all from the film *It's A Wonderful Life*.

What kind of items do you have?

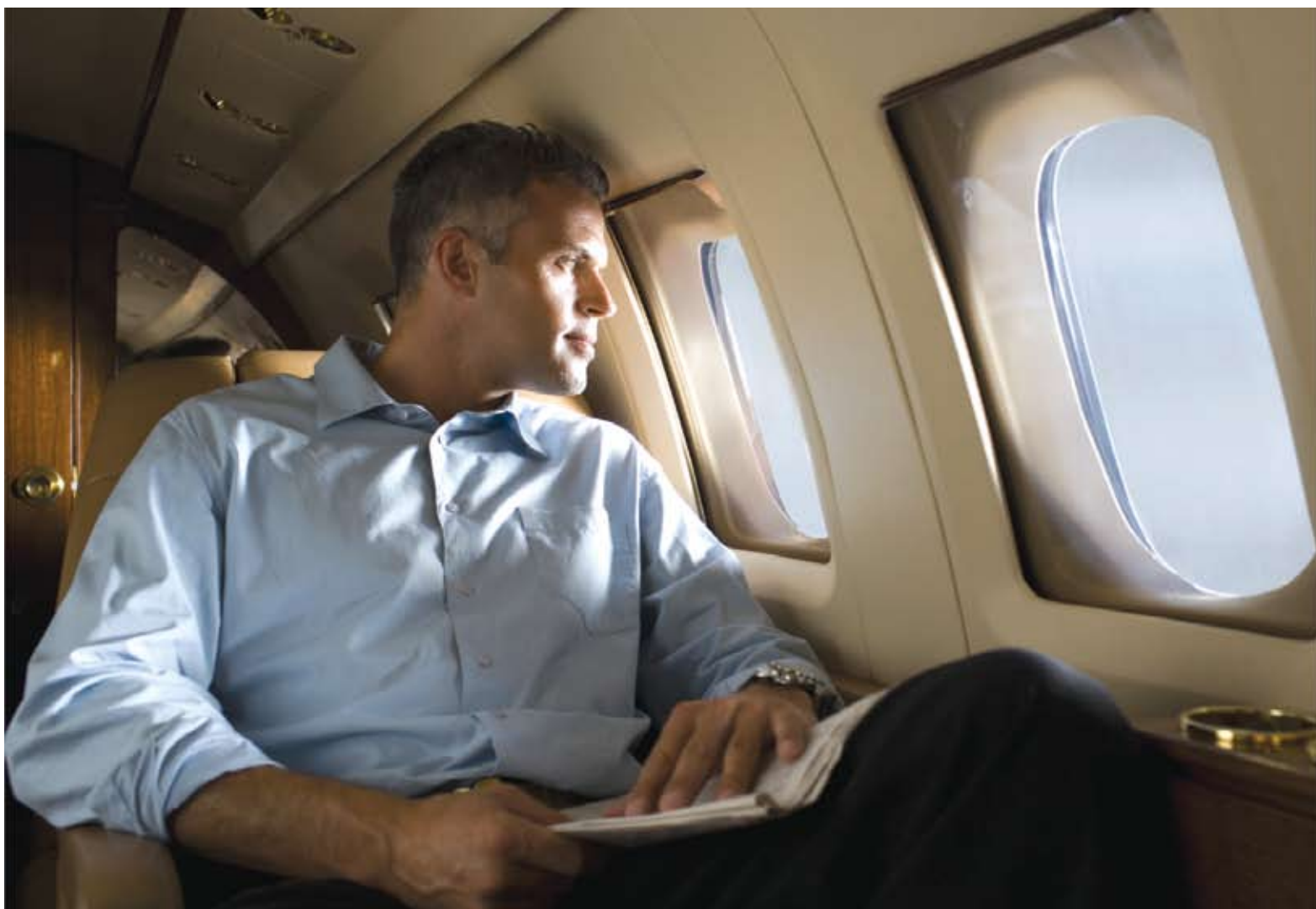
There are scripts and autographs because in the early days, mothers of child actors got their kids to ask the stars for autographs. I found original Italian and Mexican lobby cards [from *It's A Wonderful Life*], a whole set of lobby cards from 1956, and a French one-sheet.

So how would you say your life has turned out?

Life is whatever you want to make of it. You have a choice about how you react to adversity. I make it a wonderful life.



Mike McLeod is an editor at Southeastern Antiquing and Collecting Magazine (antiquingmagazine.com).



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