

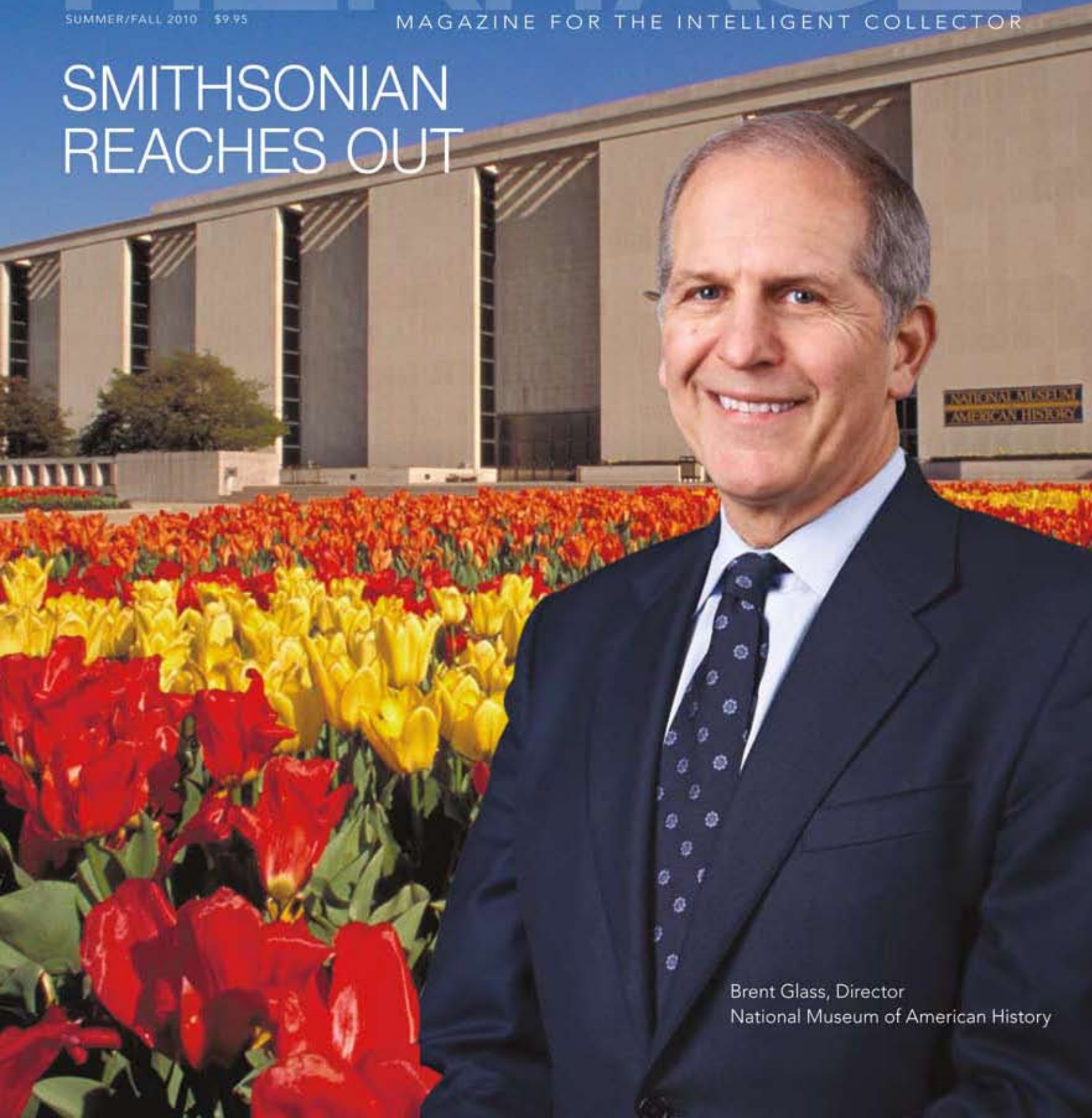
CARL BARKS ELVIS PRESLEY CHARLOTTE'S WEB

HERITAGE

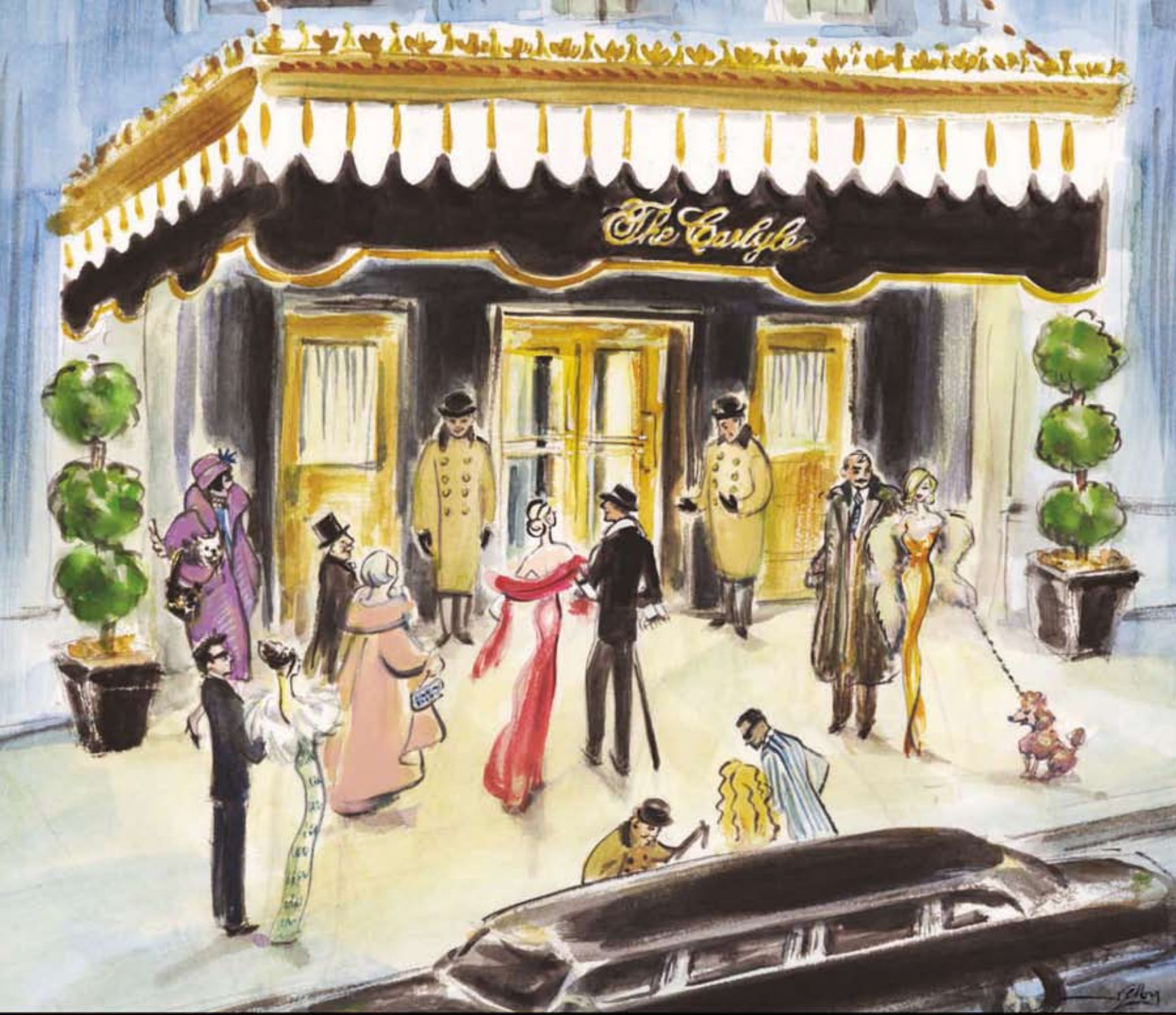
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MAGAZINE FOR THE INTELLIGENT COLLECTOR

SMITHSONIAN REACHES OUT



Brent Glass, Director
National Museum of American History



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With Brent Glass leading the charge, the National Museum of American History teams with Heritage Auction Galleries to raise funds for the nation's legendary National Numismatic Collection

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Radio company executive Kerby Confer built his collection after making a joyous connection with the legendary Disney painter

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ICONIC BEAUTY

Collectors intrigued by the work of photographers who captured the magic of Hollywood's dream factory

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On the cover: Brent Glass is director of the Smithsonian's National Museum of American History, home to the National Numismatic Collection. Photographs courtesy of the National Museum of American History.

Mickey Mouse "The Band Concert" Production Cel and Background Set-Up Animation Art (detail)
Walt Disney, 1935
Estimate: \$200,000+
From the Kerby Confer Collection
Comics and Comic Art Signature® Auction #7023 (page 30)

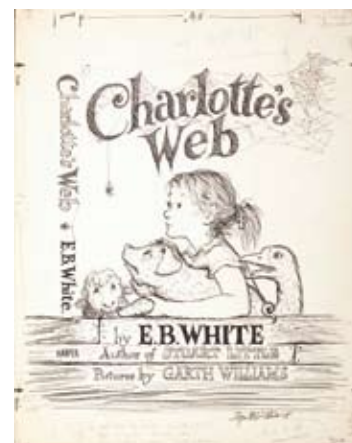
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Henry Arthur (Harry) McArdle (1836-1908)
The Battle of San Jacinto (detail), 1901
Oil on canvas, 60 x 84.5 in.
Estimate: \$100,000-\$150,000
Art of the American West & Texas Signature® Auction #5050 (page 56)



Garth Williams (1912-1996)
Original cover art for
Charlotte's Web
(Harper & Brothers, 1952)
Graphite and Ink on paper,
14 x 11 in.
Estimate: \$20,000-\$30,000
Illustration Art Signature®
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Batgirl's Yvonne Craig



Clarence Sinclair Bull's 1934 portrait of Gloria Swanson for MGM (page 39)

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IN THE HERITAGE MAGAZINE ARCHIVES



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



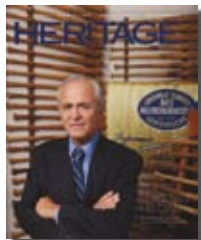
Super collector Stephen Geppi

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



The Neiman Marcus Collection

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CONTRIBUTORS

Mark Borckardt, Noah Fleisher,
Bob Korver, Maureen Levine,
Stu Levine, Mark Masat, Mike
McLeod, Breana Parker, Mark
Prendergast, Jay B. Siegal,
Andrea Voss, Pamela Y. Wiggins

ART DIRECTOR & GRAPHIC DESIGN
Katie Brown

PRODUCTION MANAGER
Marsha Taylor

PHOTOGRAPHY MANAGER
Colleen McInerney

PHOTOGRAPHY & IMAGING

Travis Awalt, Kristin Bazan, Nicola
Borland, Nick Brotherton, Bryan
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Donald Fuller, Kevin Gaddis, Patric
Glenn, Joel Gonzalez, Crystal
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EDITORIAL &
PRODUCTION OFFICES

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

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AUG. 8-15, 2010

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



George V 1928 South Africa 6 Pence SP63 NGC
Estimate: \$200,000-\$300,000
World Coins ANA Signature® Auction #3010

AUG. 8-15, 2010

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

OCT. 27-31, 2010

U.S. Coins Coinfest Signature® Auction #1145
Stamford, CT
Viewing dates: Oct. 26-30, 2010
HA.com/Coins

DEC. 2-4, 2010

U.S. Coins Houston Signature® Auction #1147
Houston, TX
Viewing dates: Dec. 1-3, 2010
HA.com/Coins

JAN. 2-3, 2011

World Coins New York Signature® Auction #3012
New York, NY
Viewing dates: Jan. 1-3, 2011
HA.com/Coins

CURRENCY

AUG. 8-15, 2010

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

JAN. 5-9, 2011

Currency FUN Signature® Auction #3512
Tampa, FL
Viewing dates: Jan. 4-9, 2010
HA.com/Currency

ENTERTAINMENT/MUSIC

AUG. 14-15, 2010

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

OCT. 29-31, 2010

Entertainment & Music Memorabilia Signature® Auction #7022
Dallas, TX
Viewing dates: Oct. 28-30, 2010
HA.com/Entertainment

FINE & DECORATIVE ARTS

AUG. 17, 2010

Illustration Art Signature® Auction #5054
Dallas, TX
Viewing dates: Aug. 16-17, 2010
HA.com/Illustration

SEPT. 8, 2010

Silver & Vertu Internet Auction #5045
Dallas, TX
Viewing dates: Sept. 7-8, 2010
HA.com/FineArt

OCT. 14, 2010

Illustration Art Signature® Auction #5038
New York, NY
Viewing dates: Oct. 11-14, 2010
HA.com/Illustration

OCT. 27, 2010

Modern & Contemporary Art Signature® Auction #5055
Dallas, TX
Viewing dates: Oct. 25-27, 2010
HA.com/FineArt

OCT. 28, 2010

Vintage & Contemporary Photography Signature® Auction #5056
Dallas, TX
Viewing dates: Oct. 25-28, 2010
HA.com/ArtPhotography

NOV. 8, 2010

Fine Silver & Vertu Signature® Auction #5051
Dallas, TX
Viewing dates: Nov. 5-8, 2010
HA.com/FineArt

NOV. 9, 2010

Furniture & Decorative Art Signature® Auction #5053
Dallas, TX
Viewing dates: Nov. 5-9, 2010
HA.com/FineArt

NOV. 10, 2010

Fine American & European Art Signature® Auction #5057
Dallas, TX
Viewing dates: Nov. 5-10, 2010
HA.com/FineArt

NOV. 20, 2010

Art of the American West & Texas Signature® Auction #5050
Dallas, TX
Viewing dates: Nov. 17-20, 2010
HA.com/FineArt

HISTORICAL

SEPT. 14-15, 2010

Texana Grand Format Auction #6046
Dallas, TX
Viewing dates: Sept. 12-14, 2010
HA.com/Historical

OCT. 14-15, 2010

Rare Books Grand Format Auction #6048
Beverly Hills, CA
Viewing dates: Oct. 13-14, 2010
HA.com/Books

OCT. 14-15, 2010

Manuscripts Grand Format Auction #6049
Beverly Hills, CA
Viewing dates: Oct. 13-14, 2010
HA.com/Manuscripts

OCT. 19, 2010

Space Exploration Signature® Auction #6045
Dallas, TX
Viewing dates: Oct. 18-19, 2010
HA.com/Historical



Joseph Christian Leyendecker (1874-1951)
Spring Has Sprung, original art for
Saturday Evening Post cover, April 17, 1917
Oil on canvas, 27 x 20 in.
Estimate: \$40,000-\$60,000
Illustration Art Signature® Auction #5038



Don Meredith Game-Worn Dallas Cowboys Uniform, 1960
Estimate: \$20,000-\$30,000
Sports Memorabilia Signature® Auction #7024

NOV. 6, 2010
Political & Americana Grand
Format Auction #6047
Dallas, TX
Viewing dates: Nov. 5-6, 2010
HA.com/Historical

NOV. 20, 2010
Fine American Indian Art
Signature® Auction #6051
Dallas, TX
Viewing dates: Nov. 18-20, 2010
HA.com/AmericanIndian

DEC. 4, 2010
Arms & Militaria Signature®
Auction #6050
Dallas, TX
Viewing dates: Dec. 3-4, 2010
HA.com/Historical

SPORTS

AUG. 5, 2010
Sports Memorabilia Signature®
Auction #7024
Baltimore, MD
Viewing dates: Aug. 4-5, 2010
HA.com/Sports

OCT. 21-22, 2010
Sports Memorabilia Signature®
Auction #7028
Dallas, TX
Viewing dates: Oct. 20-22, 2010
HA.com/Sports

MOVIE POSTERS

NOV. 11-13, 2010
Vintage Movie Posters Signature®
Auction #7029
Dallas, TX
Viewing dates: Nov. 10-12, 2010
HA.com/MoviePosters

COMICS & COMIC ART

AUG. 5-7, 2010
Vintage Comics & Comic Art Signature®
Auction #7023
Dallas, TX
Viewing dates: Aug. 4-6, 2010
HA.com/Comics

NOV. 18-20, 2010
Vintage Comics & Comic Art Signature®
Auction #7027
Dallas, TX
Viewing dates: Nov. 17-19, 2010
HA.com/Comics

JEWELRY & TIMEPIECES

DEC. 6 and 8, 2010
Jewelry Signature® Auction #5048
Dallas, TX
Viewing dates: Dec. 1-6, 2010
HA.com/Jewelry

DEC. 7-8, 2010
Timepieces Signature® Auction #5049
Dallas, TX
Viewing dates: Dec. 1-6, 2010
HA.com/Timepieces

NATURAL HISTORY

WINTER 2011
Natural History Signature® Auction
Dallas, TX
HA.com/NaturalHistory

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SUNDAY INTERNET SPORTS
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every Sunday evening.

**SUNDAY & TUESDAY
INTERNET COINS**
Online only, no floor auction, lots close
every Sunday and Tuesday evenings.

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

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

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

MONTHLY INTERNET WORLD COINS
Online only, no floor auction, lots close
second Sunday of each month.

1907 Looking Back...

In September, the passenger liner RMS Lusitania made its maiden voyage from England to New York City. Its sinking eight years later by a German U-boat enraged Americans and set the stage for U.S. entry into World War I. In sports, Canadian Tommy Burns (1881-1955) beat "Philadelphia" Jack O'Brien (1878-1942) for the heavyweight boxing title. Luxury retail store Neiman-Marcus opened in Dallas. Rube Goldberg (1883-1970) began drawing cartoons for the *New York Evening Journal* and the *New York Evening Mail*. And the first volume of *The North American Indian* by photographer Edward S. Curtis (1868- 1952) was published.

COINS

ULTRA-HIGH RELIEF DOUBLE EAGLE

A priority for President Theodore Roosevelt was the redesign of U.S. coinage. After meeting with sculptor Augustus Saint-Gaudens, the first project to be tackled was the double eagle, or \$20 piece. Before the start of regular production, the U.S. Mint struck no more than two dozen proof specimens with extremely high relief. Today, these are considered the most famous, beautiful and desirable of all American coins, with a 1907 Ultra High Relief graded PR69 by PCGS realizing \$2.99 million in a 2005 Heritage auction.



ILLUSTRATION ART

J.C. LEYENDECKER

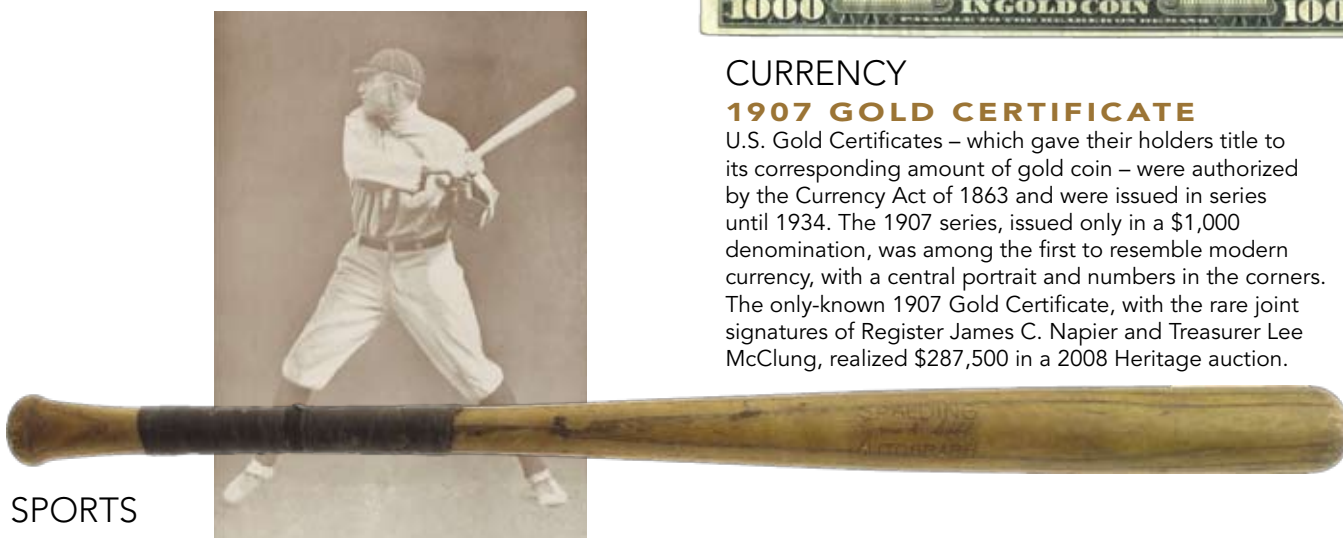
J.C. Leyendecker (1874-1951) is considered a pioneer in illustration art, popularizing iconic images of Santa Claus and the New Year's baby. While he created more than 300 covers for the *Saturday Evening Post*, he painted only 48 covers for *Collier's*. His original work *The Carolers* for the Dec. 21, 1907, edition of the magazine, realized \$65,725 at a 2008 Heritage auction.



CURRENCY

1907 GOLD CERTIFICATE

U.S. Gold Certificates – which gave their holders title to its corresponding amount of gold coin – were authorized by the Currency Act of 1863 and were issued in series until 1934. The 1907 series, issued only in a \$1,000 denomination, was among the first to resemble modern currency, with a central portrait and numbers in the corners. The only-known 1907 Gold Certificate, with the rare joint signatures of Register James C. Napier and Treasurer Lee McClung, realized \$287,500 in a 2008 Heritage auction.



SPORTS

TY COBB

After a period of adjustment in which he struggled with Big League pitching, Ty Cobb (1886-1961) emerged in 1907 as the game's greatest hitter. It was the first of 11 seasons in which he led the American League in batting average. He was inducted into the Baseball Hall of Fame in 1936. A Cobb game-used bat from this period realized nearly \$45,000 at a 2006 Heritage auction.

Inspiring



1850 Baldwin "Horseman" \$10



1804 "Class I" Dollar



1849 Double Eagle

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WHAT COLLECTORS ARE RESEARCHING ON
THE WEB SITE OF THE WORLD'S LARGEST
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PULP

Pulp magazines such as *All-Story* and original art from the era continue receiving collector interest. Over the past two years, original art by legends such as George Rozen (above), Hugh Joseph Ward, Norman Saunders, Harold McCauley and Frank R. Paul have fetched top auction prices.

*Searches conducted by visitors to HA.com between January and March 2010.



'BRIC' COUNTRIES

Investors in emerging economies are on the hunt for collectibles, with Russia, India and China among the top searches. These countries – which, with Brazil, are referred to by the acronym "BRIC" – are booming and "with plenty of extra cash they are looking for things to buy," says Cristiano Bierrenbach of Heritage's world coins department.

STAR WARS

2010 marks the 30th anniversary of what many consider the best sequel ever made, *The Empire Strikes Back*. Movie posters, lobby cards, comic books and toys from the original three *Star Wars* movies remain in demand, with the original Carmine Infantino-Bob Wiacek cover art for issue #35 of Marvel's 1980 *Star Wars* comic realizing \$7,170 in 2008.



GOLD

Collectors continued investigating gold in early 2010. The metal hit an all-time high of \$1,226.50 per ounce in December 2009. That was accompanied by a flurry of high-profile TV commercials touting gold as an investment. That interest spilled over into gold coins and ingots.

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Auction NEWS

HEADING TO NEW YORK

HERITAGE AUCTIONS OPENING LOCATION ON PARK AVENUE

Heritage Auction Galleries is set to open a New York location in September. The hiring of key staff is well under way as the Dallas-based auction house prepares to open its ground-floor space at 445 Park Ave., between 56th and 57th streets.

"With decades of successful auctions in various venues around Manhattan under our belt, we at Heritage are eagerly looking forward to maintaining a permanent space in New York City," says Heritage President Greg Rohan.

In addition to its corporate headquarters in Dallas, Heritage has offices in Beverly Hills, Calif., Houston, Paris and Geneva.



Heritage's New York City office at 445 Park Ave. is located blocks from Central Park and the Museum of Modern Art.

Heritage Auction Galleries is the largest collectibles auctioneer and third-largest auction house in the world. Established in 1976, the auction house offers U.S. and world coins, rare currency, fine and decorative art, Western art, illustration art, vintage comic books and comic art, movie posters, entertainment memorabilia, jewelry and timepieces, sports collectibles, historical and political memorabilia, rare books and manuscripts, American Indian art, air and space memorabilia, Civil War memorabilia, vintage and contemporary photography, and natural history specimens.

UPDATE PRICES REALIZED



SIGNED GOLF PHOTO

A "get well" card for legendary golfer Ben Hogan (1912-1997) signed by 97 participants in the 1949 Masters Tournament – including Horton Smith, Gene Sarazen and Byron Nelson – realized a record-setting \$31,070 at Heritage's April 2010 sports memorabilia auction. "This result more than doubled the previous record for a golf autograph," says Heritage sports director Chris Ivy.



ENERGIZER BUNNY

One of the original four animatronic Energizer Bunnies – and one of the two featured in the majority of Energizer TV commercials before its retirement around 2000 – realized \$17,925 at Heritage's April 2010 music and entertainment memorabilia auction. *Ad Age* ranks the pink rabbit No. 5 on its list of the Top 10 Advertising Icons of the 20th Century.



'METROPOLIS' POSTER

A rare insert movie poster for Fritz Lang's groundbreaking 1927 sci-fi classic *Metropolis*, from the collection of Metallica guitarist Kirk Hammett, realized \$47,800 at Heritage's March 2010 vintage movie poster auction. The poster measures 14-by-36 inches and is graded in fine condition.



FLASH COMICS #1

The finest-known copy of *Flash Comics* #1 (DC, 1940), featuring the first appearance of the Flash and Hawkman, sold for \$450,000 in a March 2010 private sale negotiated by Heritage Auctions. The issue is graded near mint-plus 9.6 by CGC. The seller originally purchased the comic for \$273,125 at a 2006 Heritage auction.

JAPANESE SHOW AMONG ASIA'S PREMIER EVENTS



Crowds flooded the 21st Tokyo International Coin Convention to inspect coins and visit the Heritage Auction Galleries booth (left).



Top numismatists from Japan and around the world gathered in May for the 21st Tokyo International Coin Convention, organized by the Japanese Numismatic Dealers Association.

"This is the largest coin show in Japan and one of the most important in Asia," says Cristiano Bierrenbach, vice president of international numismatics at Heritage Auction Galleries. Heritage Auctions was among the exhibitors, which also included the Japan Mint, the Royal Canadian Mint, Banco de Mexico, the British Royal Mint, and the Royal Spanish Mint.

IN COMICS, CHASING THE BEST OFTEN PAYS OFF



Sandoval

Collectors investing in comic books should keep two things in mind: Be willing to pay for the best quality and rarest comic books you can afford; and chase comic-book characters that today's youths see on the big screen.

"The people who make the most money flipping these are the ones who paid the highest prices," Barry Sandoval, director of comics operations at Heritage Auction Galleries, tells MSN Money columnist Michael Brush.

Sandoval also points out that rare Batman and Superman titles continue commanding huge prices because collectors believe the characters will still be extremely popular when today's kids grow up. "The recent movies with both characters have given investors a lot of confidence," Sandoval says.

HERITAGE MAGAZINE AMONG AWARD FINALISTS



Heritage magazine was named a finalist for a Maggie Award, among the top editorial achievements for magazines published in the western United States.

"The Maggie is a prestigious honor and we're honored to be nominated," says editorial director Hector Cantú. "We work hard to give our readers great stories on important collectors and the world's most valuable collectibles."

The winner of the best semi-annual/three-time consumer magazine was *Hilton Moments*, the in-room magazine of Hilton Caribbean. Other finalists and winners at the May awards ceremony included

PCWorld, *American Way*, *Mother Jones*, *Yoga Journal*, *Texas Parks & Wildlife*, *Private Clubs*, and *Macworld*.

The Maggies are awarded annually by the Western Publishing Association. Heritage magazine is published three times a year and is available free to all registered bidder/members of Heritage Auction Galleries.

PEOPLE

DALLAS



Cristiano Bierrenbach has been promoted to the position of vice president of international numismatics at Heritage Auction Galleries. In addition to overseeing

Heritage's multiple live and Internet world coin auctions, Bierrenbach's duties include working with collectors and dealers on strategies for marketing their numismatic holdings, overseeing production of catalogs, and buying, selling and brokering world coins and collections by private treaty.

NEW YORK



Tiffany Dubin has been named director of business development at Heritage New York. Dubin most recently worked at Tepper Galleries in New York, where she spearheaded several single owner sales. She founded the fashion department at Sotheby's and created Tiffany Dubin's Lair, a "store within a store," at Henri Bendel.

BEVERLY HILLS



Carolyn Mani has joined Heritage Auction Galleries as consignment director at the company's Beverly Hills location. Mani previously worked in the Sunset Estate

Department of Bonhams & Butterfields Auctioneers in Los Angeles, where she was director, specialist and auctioneer. At Heritage, Mani will focus on the needs of West Coast collectors and consignors.



David Michaels is the new director of classical coins at Heritage Auction Galleries' Beverly Hills showroom. Michaels' numismatic experience includes a specialty in Roman Imperial coinage, with an extensive background in Greek, Byzantine, Dark Age and Medieval coins. He previously worked at Classical Numismatic Group, and at Freeman & Sear.

Movie Posters BRIEFING

GREG FERLAND DOESN'T LOOK FOR INVESTMENTS;
HE CHASES APPEALING, POWERFUL IMAGES

Interview by Hector Cantú

As managing director at the research firm MarketCast, Greg Ferland loves movies. He helps Hollywood studios develop their marketing and distribution strategies. Away from work, he's assembled an impressive private collection of vintage movie posters. Walk into his Southern California townhouse and you'll see posters for *This Gun For Hire* (1942), *Angels with Dirty Faces* (1938) and *Bordertown* (1935) – “one of the all-time greatest posters,” Ferland says.

How long have you been a collector?

When I was a boy, I collected hats, of all things. When I was 12, I saw the James Bond movie *Moonraker* [1979] and really loved it and I tried to get the poster for it. Unlike baseball cards or comic books, posters were never meant to be consumed or sold, so it was an underground hobby. You couldn't go to the gallery and ask for a *Casablanca*. So I got posters through mail order. I wrote, got catalogs and ordered. My parents wrote the checks.

What was your original collecting goal?

I tried to get lobby card sets and the one sheets for all the Bond movies. I also started collecting Clint Eastwood posters and lobby cards. Then I saw this book, *Reel Art: Great Posters from the Golden Age of the Silver Screen*, and I started looking at vintage posters. I started with Hitchcock's *Vertigo* [1958], then Orson Welles' *Citizen Kane* [1941]. I lost interest in my Bond and Eastwood posters and sold those to buy vintage posters.

How much were you able to get for your Bond and Eastwood collection?

I had a couple of hundred pieces, so maybe \$20,000 to \$30,000. I sold them through mail order, ads in magazines. Movie poster collecting was still in its infancy.

So how large is your collection today?

About 220 pieces. Most of it is on display here in my townhouse. I don't have any warehouses filled with posters! My



Greg Ferland's poster for 1932's *I Am a Fugitive From a Chain Gang* is the only known six-sheet (81 x 81 in.). "It's a great movie, a great image, a great design," he says.

general rule is if I buy something major, I have to sell something major as well. I can't just acquire and acquire.

I see all these great posters on your walls, Devil Dogs of the Air (1935), Double Indemnity (1944), Gilda (1946), La Dolce Vita (1960) ...

All of these are archive framed. I have UV protection on all my windows and on the skylights. There are no UV rays coming into this townhouse!

Have you seen all these movies?

No. I'd say maybe three-fourths of the posters I own, I haven't seen the movie. I just love the image. I really don't buy for the investment. I might have a \$750 poster that I'd never sell. The value is not there, but it's a great poster. The one-sheet for *Crack-Up* [1936], starring Peter Lorre, is an example. It's not what you'd call extremely valuable, but I love the poster. There are exceptions. I saw *Angels With Dirty Faces* first and then I had to have the poster. The one I have is the only one known.



A three sheet (41 x 81 in.) for 1935's *Devil Dogs of the Air* is among Ferland's favorites. He paid \$17,327 for it in 2006.

Which one of these is your favorite?

Right now it's *I Am a Fugitive From a Chain Gang*, a 1932 movie starring Paul Muni. It's a great movie, a great image, a great design. I have the only known six-sheet. I bought it from a major collector dealer. He couldn't display it on his wall. It was too big.

How do you buy most of your posters?

Actually, I still buy from the dealer I bought from when I was 12. I work with other dealers and, of course, I buy from auction houses like Heritage Auction Galleries.

How important is condition to you?

If you want to wait for a mint condition poster, you're going to wait for a long time. I'm just happy to have the image. Some people want an all-mint collection. I'm not that way. I do get my posters restored and linen-backed. Linen-backing preserves and protects the poster and makes it displayable. But I know some collectors who only buy unbacked, unrestored posters.

What about mistakes?

An easy mistake to make is buying reproductions. When I first started, I bought some James Bond posters that were reproductions, even though the person selling them said they were original. At the time, it was hard to tell. With vintage posters, it's less of an issue. It's easy to spot reproductions.

And regrets?

About 20 years ago, I saw a *Gilda* poster, style B, for \$2,500. That was a lot at the time. I didn't buy it. You can go 10 years not seeing that poster. I believe Heritage Auctions recently sold one for more than \$30,000.

So as an experienced collector, what advice can you share? What trends do you see around the corner?

I've seen the popularity of horror and sci-fi posters rise and fall. There's always an interest in pretty women on posters. Some stars will always be popular – Alfred Hitchcock, Orson Welles, Marlene Dietrich, Humphrey Bogart. Others, like Shirley Temple and Valentino, have fallen in popularity over the years. Maybe people today aren't connecting with their movies. But like I say, for me at least, it does not have to be a great movie for it to be a great poster.

Bobby Orr Jersey

SWEATER FROM LEGENDARY PLAYER'S ROOKIE SEASON
KEPT IN A BOX FOR MORE THAN 40 YEARS

When he was a teenager, John Rows received a gift. His uncle, Garry Young, ran a hockey school near Toronto, and Rows spent a few summers there helping out. Young, who also was chief scout for the Boston Bruins, thought his nephew would appreciate a hockey jersey.

"I brought it home and I put it away and I've had it in a box ever since," Rows, now 58, told the *Canadian Press*. "I might have got it out of that box maybe two or three times in the last, well, almost 40 years."

A few years earlier, in 1966, Bobby Orr was a rookie for the Boston Bruins. It was the start of a legendary career in which the Canadian-born Orr would lead his team to two Stanley Cup championships. With his induction into the Hockey Hall of Fame in 1979, he would be acknowledged as one of the greatest hockey players of all time.

Nearing retirement, Rows thought about selling his white, black and gold jersey. After contacting Heritage Auctions, Rows discovered the jersey – showing plenty of wear and tear, including marks left by sticks and stitched-up rips – was one of only three worn by Orr during his historic 1966-67 season in Boston, and one of only two known to survive to this day.

"It's really the cream of the crop as far as collectibles go," says Chris Ivy, director of sports at Heritage Auctions. "There's one other known Bobby Orr rookie jersey and that one was sent down to the minors where they actually made alterations, which is fairly common for jerseys from the era."

Rows consigned the jersey and in April 2010 it realized \$191,200 at Heritage's sports memorabilia auction.



1966-67 Bobby Orr
Game-Worn Rookie Jersey
Sold: April 2010
\$191,200



Sir Isaac Newton's 'Principia'

WRITINGS OF ENGLISH PHYSICIST CALLED
THE GREATEST WORK IN THE HISTORY OF SCIENCE

Sir Isaac Newton (1643-1727) is often called one of the most influential people in human history. His writings formed the foundation of classical mechanics and helped explain gravity and planetary motion.

His *Philosophiæ Naturalis Principia Mathematica*, Latin for "Mathematical Principles of Natural Philosophy," was published in 1687 and has come to be known as the greatest work in the history of science.

When the first edition was printed in 1687, it's believed 250 to 300 copies were produced before the printer swapped out a title page to incorporate the name of bookseller Samuel Smith. Experts believe roughly 50 copies of this second issue were printed.

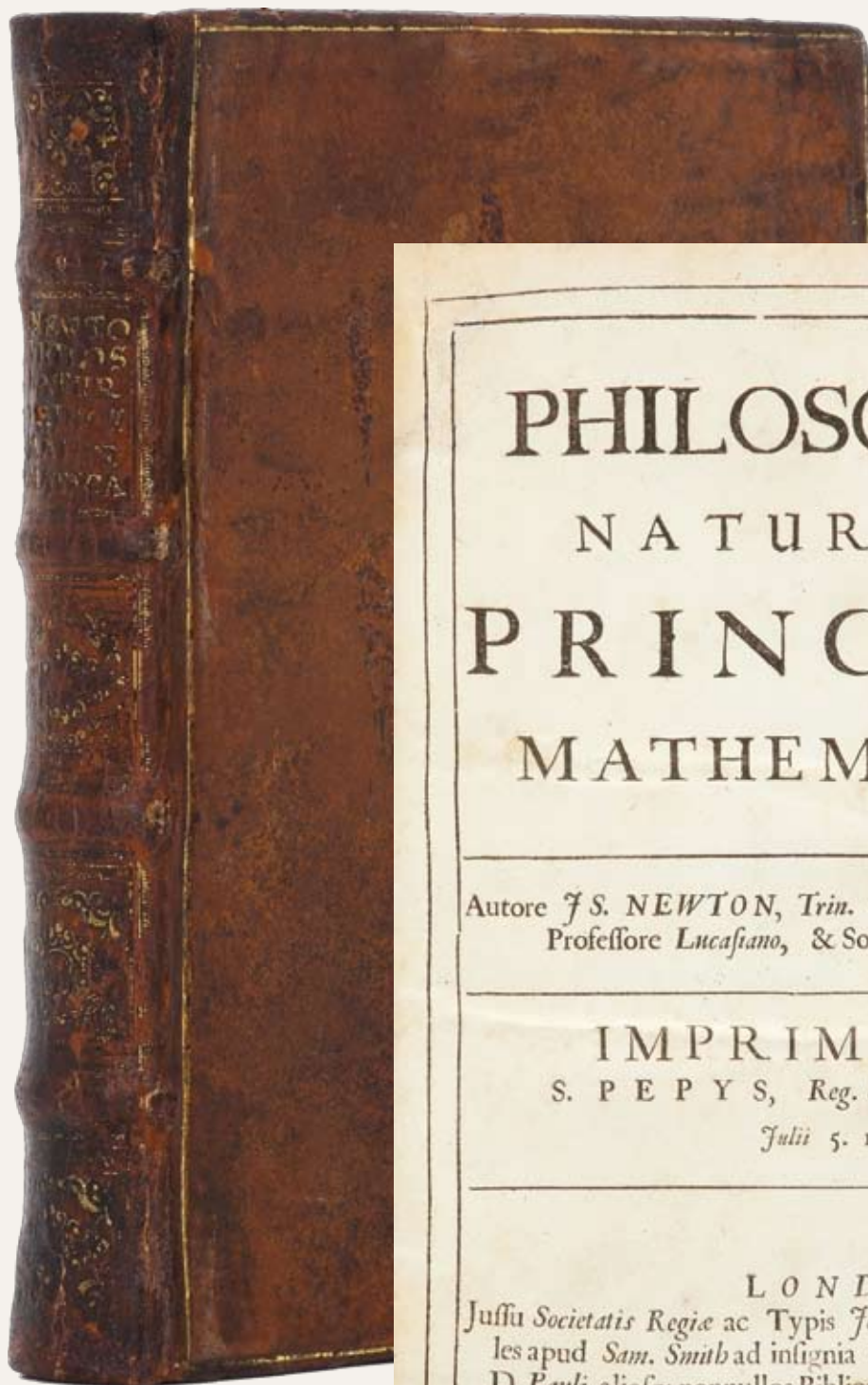
Although scholars believe the two issues were printed simultaneously, first-issue copies remain more popular with collectors, with some fetching more than \$300,000. The highest price realized for a second issue was \$125,000. But at a February 2010 Heritage auction, a second issue from a private collection realized nearly \$200,000. It's believed to be a world record price for a second issue.

"This sale certainly makes the second issue of *Principia* nearly as desirable as the first issue," says Heritage rare book director James Gannon. "Demand remains strong for landmark works in the history of printing, 'foundation books' such as Charles Darwin's *On the Origin of Species* or Andreas Vesalius' *De Humani Corporis Fabrica*."



AP Photo/Royal Society/PA

Sir Isaac Newton's encounter with an apple ranks among science's most celebrated anecdotes.



PHILOSOPHIÆ
NATURALIS
PRINCIPIA
MATHEMATICA.

Autore *J. S. NEWTON*, *Trin. Coll. Cantab. Soc. Matheseos*
Professore Lucafiano, & Societatis Regalis Sodali.

IMPRIMATUR.
S. P E P Y S, *Reg. Soc. PRÆSES.*
Julii 5. 1686.

L O N D I N I,
Jussu Societatis Regiæ ac Typis Josephi Streater. Prostant Vena-
les apud Sam. Smith ad insignia Principis Walliæ in Cœmiterio
D. Pauli, alioq; nonnullos Bibliopolas. Anno MDCLXXXVII.

Sir Isaac Newton (1643-1727)
Philosophiæ Naturalis
Principia Mathematica
London: Jussu Societatis Regiæ ac
Typis Josephi Streater. Prostant
Venales apud Sam[uelis] Smith...
nonnullos Bibliopolas, 1687
Sold: February 2010
\$191,200

Frank Miller's Daredevil

ORIGINAL COVER SETS RECORD
FOR PIECE OF 1980s COMIC ART



Daredevil #188
Marvel, 1982

In 1982, Frank Miller (b.1957) was well on his way to transforming Daredevil into one of Marvel Comics' most popular characters. That year, the Maryland native was working on a storyline that led to the shocking death of the character known as Elektra. Entering the comic business a scant five years earlier, Miller – with his dark themes and stories – was quickly becoming one of the industry's most creative forces.

He would move on to work on the groundbreaking stories *Batman: The Dark Knight Returns*, *Sin City* and *300*. More recently, he shared directing duties with Robert Rodriguez on 2005's *Sin City* and directed the 2008 film version of *The Spirit*.

Miller's work from near the end of his legendary run at *Daredevil* is highly valued by collectors, and in May 2010, his original cover art for 1982's *Daredevil* #188 realized \$101,575. The strikingly beautiful work shows Black Widow with a desperate grasp on a struggling Matt Murdock. "This is a world-record public auction price for a piece of 1980s comic art," says Todd Hignite, original comic and illustration art expert at Heritage Auctions. "It's an early piece from an important time in Miller's career that shows why he is such a powerful force in comics today."

Frank Miller (b.1957)
Daredevil #188 original cover art
Marvel, 1982
Sold: May 2010
\$101,575



FM

The Smithsonian's Appeal

NATIONAL MUSEUM OF
AMERICAN HISTORY
TEAMS WITH HERITAGE
AUCTION GALLERIES TO
RAISE FUNDS FOR THE
NATION'S LEGENDARY
NATIONAL NUMISMATIC
COLLECTION

By Hector Cantú

As a scientist, James Smithson was an avid collector of crystals, minerals and gems. Upon his death in 1829, the British citizen bequeathed more than \$500,000 to the U.S. government to create an institution "for the increase and diffusion of knowledge among men."

In 1846, Congress officially established the Smithsonian Institution, a public/private partnership that today includes 19 museums and research organizations. Millions of Americans





The National Museum of American History in Washington, D.C., is home to the National Numismatic Collection, one of the largest numismatic collections in North America.

annually visit Washington, D.C., to view a sampling of the Smithsonian's 135 million treasures.

It's not an easy task curating, preserving and maintaining these items. For 164 years, a mix of government and public funding has kept the Smithsonian humming along. "Even though some people think the Smithsonian gets all its funding from the federal government, it's really about 70 percent," says Brent D. Glass, director of the Smithsonian's National Museum of American History. "The balance comes from private sources."

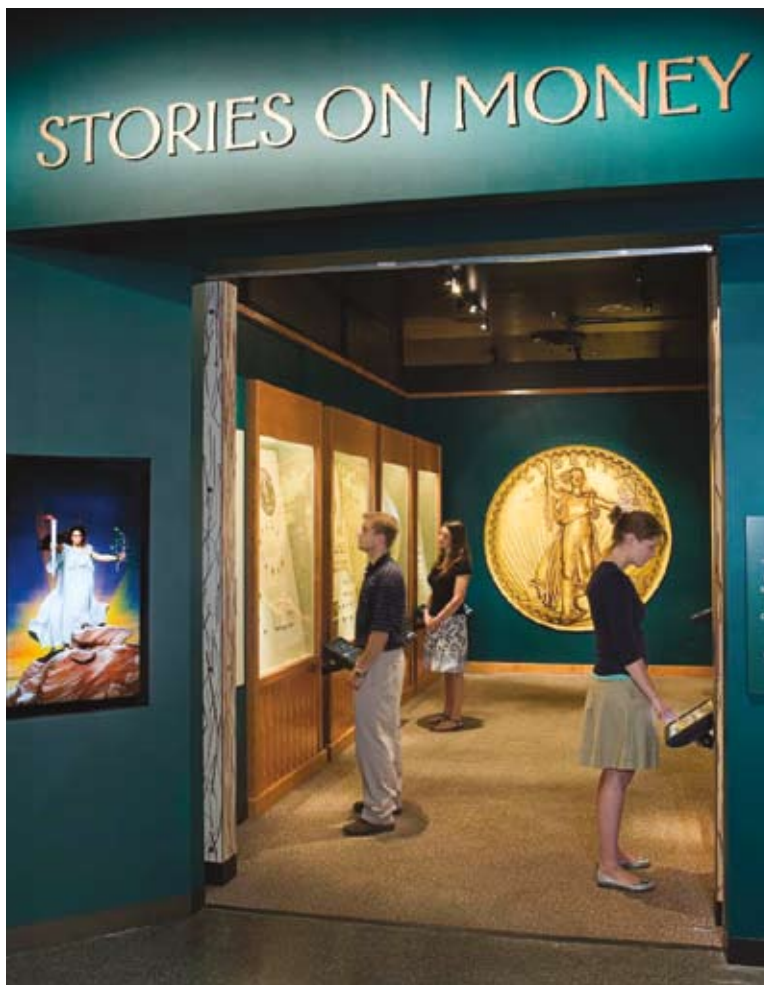
Now, with leaders in Washington under pressure to trim budgets, the National Museum of American History is reaching out to the American public once again for help.

In partnership with Heritage Auction Galleries, the Museum is launching the first of hopefully a series of coin and currency auctions to create an endowment fund for the National Numismatic Collection (NNC) housed at the Museum, which includes some of the most important coins and currency in the world.

This is the first benefit auction devoted to assisting the Museum with funding to help maintain materials and to broaden access to the National Numismatic Collection, says Valeska M. Hilbig, the Museum's deputy director in the Office of Public Affairs. "Auctions like this are a rare event at the Smithsonian and thus very special, and we are looking forward to working with Heritage Auction Galleries."

No need to panic. The Museum is not auctioning coins from its National Numismatic Collection. Instead, it is asking numismatists to donate coins and currency from their personal collections to the auction, with proceeds going to the collection. The first benefit auction is scheduled for Jan. 5-8, 2011, at the Florida United Numismatists Convention in Tampa, Fla.

Proceeds from the special auction on behalf of the National Numismatic Endowment Fund will be used solely for numismatic programs, Glass says. "The funds will be used for research, collections care, and other curatorial activities, such as exhibition." Funds would also be used for staffing. During the 1970s, under the curatorship of Vladimir and Elvira Clain-Stefanelli, the NNC was managed by as many as seven numismatic specialists. Today, that is down to a staff of three, including one senior curator – Richard Doty, author of *America's Money*, *America's Story*, one of the most respected books on the subject of U.S. coins and currency.



The National Museum of American History's current "Stories on Money" exhibit "illuminates history in fresh and unexpected ways," says Brent D. Glass, director of the Museum.



Dr. David K. Allison (left), associate director for curatorial affairs at the National Museum of American History, discusses plans for the upcoming auctions with Heritage Auction Galleries President Greg Rohan, wife Lysa Rohan, and Sandy Merin, president of children's advocacy center Safe Shores.

"Staffing is a big challenge," Glass says. "The numismatic collection is a good example where we've had retirements and people leave and we haven't been able to replace them. That's why this endowment for the National Numismatic Collection is so important."

KEEPING THE STORIES ALIVE

Visitors to the National Museum of American History have always been fascinated by American coins and currency.

The current "Stories on Money" exhibit explores the Museum's numismatic collections from several perspectives. The main section shows what money looked like in Colonial America and at other pivotal times, including the Gold Rush, Great Depression and in the current era. "This display," says Glass, "illuminates history in fresh and unexpected ways and allows visitors to think of how money tells stories about different historical periods."

The Museum's legendary National Numismatic Collection includes more than 450,000 coins, medals and decorations, and 1.1 million pieces of paper money. Among the legendary coins: a Brasher half doubloon, an 1849 double eagle (first of the gold \$20 pieces), and two 1877 \$50 patterns. Other rarities are a 1913 Liberty head nickel, three 1804 dollars, and two of the three-known examples of the world's most valuable coin, the 1933 double eagle.

"It's a valuable collection in so many ways," Glass says. "Money helps a nation define who we are as a people. The collection reflects the earliest origins of the Smithsonian, but it also reflects an international quality. We have objects from all over the world, considered some of the finest examples of each country. It really is a world-class collection, maybe among the finest in the world and deserving of our collective greatest efforts."

Greg Rohan, president of Heritage Auction Galleries, calls the National Numismatic Collection a cornerstone of the Smithsonian's treasures. "It is an essential resource for future generations seeking to explore history through numismatics," Rohan says.

EVENT

The National Numismatic Endowment Fund Auction is scheduled for Jan. 5-8, 2011, in Tampa, Fla. For information, contact Erin Emerson at 214-409-1575 or ErinE@HA.com. Receive a free catalog in any category online at HA.com/HM19202 or call 866-835-3243 and reference HM19202.

HOW TO PARTICIPATE IN THE SMITHSONIAN BENEFIT AUCTION

Coin, currency consignments now being accepted

The Smithsonian's National Museum of American History and Heritage Auction Galleries hope to raise \$2.7 million over three years for the National Numismatic Endowment Fund. Here's how you can donate your coins and currency:

- Call Heritage Auctions consignment directors at 800-872-6467, ext. 1000 (coins), or ext. 1001 (currency) to discuss your participation.
- You can consign one coin (valued over \$500) or a group of coins (total consignment value over \$1,000) to the National Numismatic Endowment Fund auction, to be held at FUN 2011 in Tampa, Fla. Remember – 100 percent of your prices realized will be a tax deductible donation. No reserves will be permitted on these lots.
- Or, you can designate the proceeds of specific lots of an existing consignment in one of Heritage's other auctions (or a dollar amount out of your proceeds) to be applied to the National Numismatic Endowment Fund.
- After each auction, all funds raised by Heritage Auction Galleries will be transferred to the National Museum of American History, National Numismatic Endowment Fund.

"No one is sure why James Smithson was so generous to a country that he never visited," says Heritage Auctions President Greg Rohan, "but the knowledge and sheer joy that the Smithsonian Institution and the National Numismatic Collection have imparted to the American people for more than 150 years is incalculable. Now is the time for America's coin and currency communities to support the NNC and let their coins and dollars be counted."

An experimental ultra-high relief 1907 Double Eagle, donated by Cornelius van Schaak Roosevelt, nephew of President Theodore Roosevelt, is among the treasures in the National Numismatic Collection.





IN 1846, CONGRESS OFFICIALLY ESTABLISHED THE SMITHSONIAN INSTITUTION, A PUBLIC/PRIVATE PARTNERSHIP THAT TODAY INCLUDES 19 MUSEUMS AND RESEARCH ORGANIZATIONS.

In coming years, the National Museum of American History plans to make the collection more accessible to visitors. "Even though it's well known and famous within the numismatic community," Glass says, "I think it deserves even a wider audience around the country and around the world." The National Numismatic Endowment Fund will help achieve that goal.

APPEALING TO COLLECTORS

In the 18 months following the completion of renovations in 2008, more than 6.5 million people have visited the National Museum of American History.

"It's been gratifying to see that response to the Museum since we reopened," Glass says. "I thought we would drop a little bit in the second year. There was no inaugural this year, which drove a lot of people here, and we had some huge snowstorms in Washington that shut down the Smithsonian for over a week. But even with those factors, we're still at about the same [attendance] level that we were last year at this time."

Despite solid attendance, budgets are tight at all Smithsonian museums. The National Museum of American History has an annual budget of about \$30 million; nearly one-third of that amount comes from donations. "More and

more we are relying on private sources of funding, whether it's special gifts from donors – whether it's foundations or individuals or corporations – or funds we generate from business activity," Glass says. "We are constantly looking at ways to supplement our annual appropriation with private funding. That's across the board."

The benefit auctions with Heritage Auction Galleries are another way to generate those funds. The fundamental idea is asking collectors to donate coins and currency for auction, with proceeds benefiting the National Numismatic Endowment Fund.

The overall goal is to raise \$2.7 million over three years, Rohan says. The auctions will feature no seller's fees and no buyer's premiums. "Heritage is donating all of our normal fees and services, so 100 percent of all donations of cash or 100 percent of donations of material to the auction will directly benefit the endowment."

It makes sense, Glass says, to ask the nation's top numismatists for help. After all, the Smithsonian itself was initially funded by a collector who wanted to preserve history. Donating is in the best James Smithson tradition.

"What we've found is that in each area of our Museum, the knowledgeable people, the collectors, the people who do research on different aspects of our collections, are the people who start the initiative to both preserve and provide access to those collections. So it's a natural fit to work with and appeal to the numismatic community to participate in this



auction, to donate coins or currency of value to generate proceeds to start this endowment."

Adds Rohan: "I don't think it's asking too much for numismatists to join us in keeping the National Numismatic Collection of the Smithsonian Institution accessible, on display and properly curated. The country needs their support and their donations."

In the end, the Smithsonian, Heritage Auction Galleries and numismatists have the same goals, Glass says. "[Heritage] is one of the top firms in the field and one of the largest. They have a vision like we do that increasing support for the National Numismatic Collection will benefit not just the collection, but future generations who will want to know more about the history of money and how that history connects to the larger story of America's economy and the world economy."

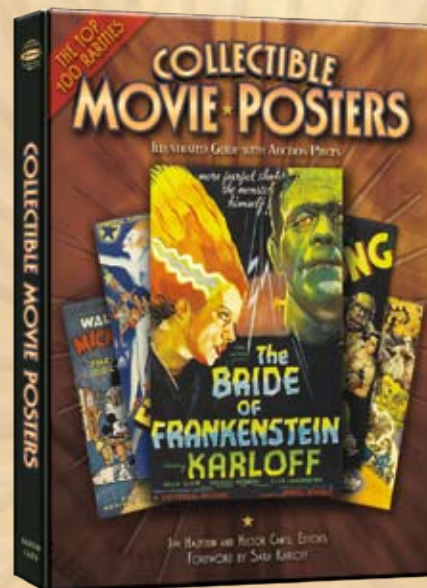
To consign coins and notes to the National Numismatic Endowment Fund at FUN 2011 in Tampa, Fla., call 800-872-6467, ext. 1000 (coins) or ext. 1001 (currency). To learn more about the National Museum of American History and the National Numismatic Collection, visit americanhistory.si.edu.



The National Numismatic Endowment Fund will be used to preserve some of the world's rarest coins, including (clockwise from top) a 1913 (V) Nickel (one of only five made, but never authorized); an 1877 \$50 "Half Union" (one of only two produced in gold); and an 1849 "Double Eagle" gold coin (the only known specimen).

"A Tribute to the Golden Age."

—Sara Karloff, daughter of screen legend Boris Karloff



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. 224 pages, full color. \$19.95

"Beautiful and captivating full-page color illustrations . . . flavored with important educational insights."

—Auction Central News

"Features the top 100 rarities and explains how quality vintage posters for Hollywood's most popular films have increased in value during the past 15 years."

—The Boston Globe

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Carl Barks (1901-2000)
An Embarrassment of Riches, 1983
Oil painting, 25 x 20 in.
Estimate: \$100,000+
From the Kerby Confer Collection

Barks' money bin paintings were not re-creations of comic book covers or panels from stories, but were completely original.

CARL BARKS



THE WONDERFUL WORLD OF CARL BARKS

RADIO COMPANY EXECUTIVE
KERBY CONFER BUILT HIS
COLLECTION AFTER MAKING
A JOYOUS CONNECTION WITH
LEGENDARY DISNEY PAINTER

Interview by Hector Cantú

Kerby Confer has vivid memories of collecting stamps as a kid growing up in Williamsport, Penn.

"I had a five and dime stamp collection," he recalls. "You could buy a packet of stamps for 25 cents, put them on hinges and put them in a book." Even as a boy, Confer knew about the ultimate collectible stamp. "I was 9 or 10 and I remember telling myself, 'You know what? The Inverted Jenny? That's the stamp. That's the one you're going to get someday.'"

"My earliest goals,"

Confer says today, "came out of collecting."

Sure enough, after a successful career in the radio business, Confer acquired a block of Inverted Jennies, the postage stamp first issued in 1918 in which the image of a Curtiss JN-4 airplane is accidentally printed upside-down.

But Confer was interested in more than just acquisitions. For him, it became vital to make a connection with his collection. And at the age of 40, Confer connected with Carl Barks, the Disney Studios illustrator and comic book creator who invented Duckburg and several of its inhabitants, most notably the miserly Scrooge McDuck.



Kerby Confer has focused on Carl Barks' oil paintings for more than 25 years.

Gemstone Publishing/Used by Permission

THE KERBY CONFER COLLECTION

Carl Barks (1901-2000)
Far Out Safari (detail), 1975
 Oil on board, 16 x 12 in.
 Estimate: \$75,000+
 From the Kerby Confer Collection

Uncle Scrooge seems in command of this African expedition, but it is the nephews and their Woodchucks Manual who save the day in this romp based on the 1966 cover of Uncle Scrooge #61.



Confer had read Disney comics as a kid, but never realized the art and stories he enjoyed in the late 1940s and early 1950s came from the pen of Barks. "It was such high hilarity for me, seeing the richest duck in the world," Confer says.

Three decades later, Confer began collecting original paintings by "the Good Duck Artist," eventually amassing an exquisite collection of more than 40 of the 200-plus paintings Barks produced in his lifetime. Pieces from the Confer collection have been exhibited in museums and toured Europe and the United States. "It's been common knowledge in the hobby," says Barry Sandoval, director of operations of the comics division at Heritage Auctions, "that Kerby owns most of the best examples of Barks' paintings."

For Kerby, the collecting journey has been about emotions, goals and laughter.

"The joy of owning the Inverted Jenny when you put it in a safe deposit box and it sits there for 16 years, it's like, 'Whoopie,' " Confer says. "But when you walk into a room and you see Scrooge McDuck diving off a diving board into his money and you get a giggle, I just can't describe what the difference is. After 16 years, I said, 'The time has come. It's been great. I'm going to simplify my life. The stamp can go.'"

Now, Confer is auctioning his Carl Barks collection. Pieces from the Kerby Confer Collection are featured in Heritage Auctions' comics and comic art auction scheduled for Aug. 5-7, 2010, in Dallas. "It's been a much harder emotional decision to sell the duck collection," he says. "It's been hard because there's so much emotion invested in it, and so many great memories dating back to childhood. But I've enjoyed these paintings for 25 years. The time is right."

You were a World War II baby. Did you grow up poor like many kids of those times?

We weren't dirt poor, but Daddy was gone, Momma worked at the paper plate factory and I had two little sisters and so I got my first job cleaning bowling alleys after school. I used to go door-to-door selling potholders when I was probably 8 or 9 years old. And that's also when I was beginning to read comic books and I became totally hooked on Carl Barks, even though I didn't know it was Carl Barks until I was 40 years old. I always thought it was Walt Disney who drew all the Donald Duck and Scrooge McDuck comics.

How did you get hooked?

Before I had a job, when I was about 8, I got a 25-cents-a-week allowance. My big problem was what to do with that

25 cents. Immediately next to the drugstore where they sold comic books was the ice cream shop. It was a single dip for 5 cents, a double dip for 10 cents, a triple dip for 15 cents. I could get two comic books and one dip, or three dips and one comic book. That was the dilemma. My decisions varied by hunger and flavors they had.

This is when you discovered the work of Carl Barks?

It took me hours deciding exactly which comic book I was going to blow my last 10 or 20 cents on. It would always be Donald Duck and Scrooge McDuck. For an 8 year old who gets his 25 cents a week to open his first Scrooge McDuck comic book and the very first panel is Scrooge diving off the diving board into the money, and the next panel is he's burrowing through it like a gopher, and the last panel is he loves to throw it up and let it hit him on the head – I was totally captivated! It was in those very formative years of Carl Barks telling stories of Donald and Scrooge and the nephews in Africa and Persia that I decided I was going to see the world, too.

Did superhero comics register on your radar?

I did read some. Superman. Batman. But I wasn't ... you know, no one's ever asked me that before. It's because – this is crazy – they were not as real to me as the ducks. The way Carl wrote the stories, Scrooge and Donald were like real people to me. I forgot they were ducks. Superman, Batman ... yeah, they were kind of fun, but I never became a big superhero fan, only a Scrooge McDuck, Donald Duck, and *Walt Disney's Comics and Stories* fan. My interests were narrow.

How long did this fascination with comics last?

I read comics for four or five years until I became interested in astronomy when I was about 13 or 14. Then I started listening to the radio all night when I was about 15, and before I knew it, when I was 16, I was on the radio.

Before we move on, I have ask: What happened to those comics you bought as a kid?

I haven't the faintest idea. I was married and we had a child when I was 18. That's a very rapid introduction to the world. I'm sure my mother just threw them out.

OK, so how did you get into the radio business?

I was going to be an astronomer for maybe two or three years. I built myself a telescope. Somewhere around the age of 15 I discovered girls and I figured out being an astronomer all night was definitely not going to help my social life. I gave that up, but while I was awake late at night, I was listening to out-of-town radio stations. My uncle had a tape recorder and I would go over to his house and pretend I was on the radio. Then a guy came to town to put on a new radio station. He was going to play pop music, but he was an old guy and didn't know anything about it and I was 16 years old. So I went over there and got a job for a buck an hour. So in 1957, I'm on the radio. I watched him put the station together piece by piece, which was invaluable. When he went on the air, I

THE MAGIC OF CARL BARKS

Beginning in the early 1970s, Disney Studios illustrator and comic book creator Carl Barks (1901-2000) would complete more than 200 oil paintings depicting scenes from stories he created for Disney comic books.



"There will be no others like Carl Barks," Kerby Confer (right) says of the famed Disney artist.

Barks' adventures featuring Donald Duck and Uncle Scrooge were some of the best-selling comics of the 1950s and 1960s. That success translated to his original oil paintings, which have been eagerly snapped up by fans over the past four decades. "Barks paintings are among the most desirable of all comic art items," says Barry Sandoval, director of operations of the comics division of Heritage Auctions.

Radio executive Kerby Confer is among the top collectors of Barks' oil paintings and befriended the artist in the years before his death in 2000. "I was told Carl didn't have much time and he wanted to see me," Confer says. "It was so meaningful. He was very relaxed and happy. He told me he thought he could paint forever."

On that visit, Barks revealed his favorite pieces: "An Embarrassment of Riches" ("I finally got all the lighting exactly as I wanted for that painting," Barks told Confer); "This Dollar Saved My Life at Whitehorse" ("The best-composed painting I ever had"); and "Sport of Tycoons" ("I got the three-dimensional effect of the coins perfect!").

"As far as oil paintings by original Disney artists, I'm talking guys who worked with Walt on an everyday basis, Carl was the one," Confer says. "Walt recognized Carl as the best story guy he had, the best gag guy he had. There was some kind of magic in his work, some pixie dust. Carl never grew up. Even when he was 99 years old, he still hadn't lost that childlike thrill and excitement of drawing and creating stories. There will be no others like Carl Barks. And I can't forget this ... Carl made me laugh."

EVENT Comics and Comic Art Signature® Auction #7023,

featuring the Kerby Confer Collection, is scheduled for Aug. 5-7, 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 HM19202 or register online at HA.com/HM19202.

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THE KERBY CONFER COLLECTION

Mickey Mouse "The Band Concert"
Production Cel and Background Set-Up
Animation Art
Walt Disney, 1935
Estimate: \$200,000+
From the Kerby Confer Collection

From the first Mickey Mouse film to be released in Technicolor; voted No. 3 in a 1994 animators' list of the 50 Greatest Cartoons.

was the nighttime DJ. I was the first one in town to play rock 'n' roll records.

Then things started moving fast for you.

Within a couple of years, I was off to the big city. In my early 20s, I was working at a TV station in Baltimore. A kid on my show wrote down everything that was happening on the show and it eventually became the movie and the Broadway show *Hairspray*. There was actually a DJ on TV before me who had a segregated dance show on a channel in Baltimore and black kids couldn't get on it and so there was a riot and they smashed the cameras and his show went off the air. Six months later, I came to town and started the first integrated dance show in America. So the movie is a composite of two DJs. "Buddy" Deane had the segregated show from 1955 to 1963. I came in 1964 and another TV station in town offered me a job with a new dance show. It was called "The Kerby Scott Show." I felt we really needed to have people of color on the show. It was a revolutionary idea for those days.

When did you find out Hairspray was based on those events in Baltimore?

In 1989, in my office in Augusta, Ga., when I'm running my chain of radio stations, I get a package in the mail and it's a *Hairspray* videotape and it has a little note on it that says, "Dear Mr. Confer, you may remember me. I used to be your assistant on your TV show. I got the idea for the characters. I know you will recognize most of them. Your friend, John Waters." Waters wrote and directed the original *Hairspray* movie [released in 1988]. I thought it was the coolest, craziest thing. Life is funny.

So you went from hosting a TV dance show to owning

your own radio station company. How did that happen?

I started becoming an entrepreneur myself. I was renting civic centers and bringing in shows, like the Yardbirds, Iron Butterfly. I'm promoting them on the air, renting the auditorium, paying the band, hiring security. It was a one-man production company. It was very lucrative. I could do 5,000 kids a night at three bucks a head and pay Wilson Pickett \$5,000 and take a whole bunch of money and put it in the bank.

And this led to your radio station company?

I got a telephone call one day. The guy said, "You don't know me. I watch you on TV. I need to have lunch with you." I told him I was tied up, but then he said, "I heard a rumor you're dreaming of buying your own radio station. I think I can help you." Well, this gentleman, Marvin Mirvis, owned a station in Annapolis, Md., and he'd had a heart attack and couldn't work anymore. His general manager left him and he needed somebody, and he said if I quit television and worked for him, he would teach me the business end of radio. He said, "We'll agree to goals for five years and I'll cut you in for 2 percent ownership every year for five years every year you make goal." So I quit TV and went to work for him. We only had a handshake, no contract. Every year, he gave me a certificate with 2 percent of the stock and every year I blew the goals away. In five years, he retired and sold the station for \$1 million and I got my 10 percent, \$100,000 and he gave me another 3 percent for a job well done. All on a handshake! I walked out of there in 1975 with \$130,000 and bought my first station.

That was the beginning of your radio station company?

I went back to my hometown and bought my station there, and I quadrupled it in less than two years, so that by the time I was 30 years old, I moved that station from the \$600,000 I paid

for it to it being worth \$2.5 million. That enabled me to get a loan for my second station, and then the third, and then the fourth. All together, I've done more than 220 stations.

So in the early 1980s, as if by magic, Scrooge McDuck reappears?

Actually, yeah! Two things happened that pulled me into the hobby. By the time I was 40, I was on planes visiting stations in 23 states every week. I was flying and reading a Delta magazine when I saw there was a hobby of collecting animation cels. I was fascinated by that because of all the Disney films I had seen as a kid. This was so cool! I had never had a hobby before. Radio was my life, my hobby, my family. It was everything. So I'm on a plane saying, "That would be fun to collect that." So I started with a goal of getting a cel from every animated Disney movie. I started to learn about backgrounds, what were real, what were created backgrounds. Then came my magic moment. I have a rec room full of my cel collection and I get a Sharper Image catalog and in there I see Scrooge McDuck in a money bin and there's a huge bulldozer pushing more money into his vault. Well, I started laughing out loud and I said to myself, "I am laughing again like I was 8 years old!" I had forgotten how much fun this brought me!

Did you buy that image?

Well, I called to order it. It was \$500 for the lithograph and \$1,000 for No. 1, so I called and said, "I want No. 1," and the lady said, "I'm sorry, sir, that sold." I said, "Oh no! OK, give me one of the other ones," and she said, "I'm sorry, sir, they're all sold." I said, "There's 500 of them! You can't have sold them all. I just got my catalog today!" She said most of the orders had come from California, and that maybe I got the catalog a couple of days later than California. I didn't get my litho of that painting, which was "An Embarrassment of Riches."

But you didn't give up.

It kind of simmered on my backburner for two years and then, still being the cel collector, I went to my first auction in New York and I bid on a Peter Pan cel signed by Walt Disney, which I got. Afterwards, a man comes over to me and says, "I saw your bid on that Carl Barks painting, but I see you didn't get it." I said, "Nah, I didn't have \$35,000 in my jeans, so I cut off." I didn't want my wife to know how much this stuff costs. He asked me what else I liked and I told him I was trying to get one of those pictures of Scrooge in the money bin. He said, "Well, uh, would you like to see one?" and he pulls out some

picture. It was like Pinocchio and Foulfellow. I was Pinocchio and he was Foulfellow taking me off to Pleasure Island. He said, "I have this one here, this 'Embarrassment of Riches'." Woah! That's an oil painting? Well, I didn't get that painting. He wanted \$75,000. But that's when I saw my first Carl Barks. That's when I learned there were paintings. I had the bug. The first Carl Barks painting I bid on and bought was maybe in 1984 and I just kept adding Barks paintings over the years, including "An Embarrassment of Riches."

How many different Carl Barks paintings have you owned?

I think I've only ever traded or sold two, so I'd have to say almost 50 oils, more than 50 if you include Carl's pastels.

What was the most common way you acquired these paintings? Auctions? Dealers? Directly from Carl Barks?

All of the above.

You became friends with Carl Barks, correct?

I didn't meet Carl until his 95th birthday party that [Geppi's Entertainment CEO] Stephen Geppi threw in Baltimore. All the luminaries of the cartoon world came. Russell Myers [Broom-Hilda]. Jim Davis [Garfield]. That is when he did a painting for me, which he said was going to be his last painting. He called it "Happy Hour." As you notice in the painting, Donald and the boys as they go out of the money bin are waving goodbye. Carl was about 95 or 96 when he painted that. Shortly after that, Disney had a party for him at Disney World and he did a lot of pastels. By then, he was just doing pastels.

So why now? Why are you selling your collection?

The No. 1 reason is I'm 70, and I have a wife who's 10 years younger. I do not want her to have to worry about it. I'm the second or third owner, at the most, of most of these paintings. I'm certainly going to keep some lithographs and other memorabilia, but it's just time. Obviously, anyone who buys these paintings will treasure them and understand the history behind them. You know, over the years, Disney has become one of the great licensing and marketing machines in the history of the world. This art came out of the heart from a time prior to that. Disney has always been a good marketing machine, but none of these was created just for the purpose of creating money. It was all about diving into the money for people who didn't have any.



Carl Barks (1901-2000)
Flubbity Dubbity Duffer, 1972
Oil on board, 16 x 20 in.
Estimate: \$75,000+
From the Kerby Confer Collection

Donald is, indeed, Everyduck in this painting based on the 1952 cover of Walt Disney's Comics and Stories #140.

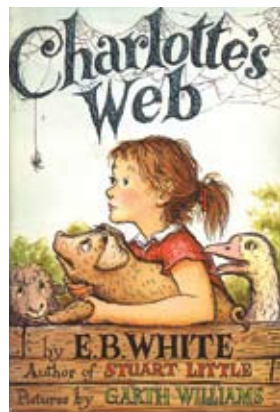
'Charlotte's Web' Illustrations

GARTH WILLIAMS' ART FOR CLASSIC CHILDREN'S BOOK HAS ENTERTAINED AND INFLUENCED MILLIONS ACROSS THE WORLD

AP/Wide World Photos



Garth Williams illustrated dozens of children's books, including *Charlotte's Web* and *Stuart Little*.



Few children's books have impacted pop culture as much as *Charlotte's Web*.

The 1952 book by E. B. White (1899-1985) and illustrator Garth Williams (1912-1996) tells the tale of Wilbur the pig, who is saved from being slaughtered by a clever spider named Charlotte. The work has spawned movies, theatrical plays, video games, toys and stuffed animals.

"*Charlotte's Web* is the best-selling children's paperback of all time, and anytime you see a poll of the most beloved children's books, it's at or near the top," says Barry Sandoval, director of operations of the comics division at Heritage Auctions. "It's a touching story that has appealed to boys and girls in the U.S. and around the world."

Now, the Williams' family is making the art available to collectors in what experts say is the first time in recent memory that original art from a classic children's book has been auctioned. More than 40 original *Charlotte's Web* illustrations, including the cover, are featured in Heritage's illustration auction scheduled for Oct. 14, 2010, in New York City.

"When Garth started doing books in the 1940s, once he completed an illustration, those illustrations were forwarded to the publisher, used, and then returned to Garth," says Williams' friend and attorney Richard M. Ticktin. "Garth managed to collect most of the art for most of the books he illustrated and they remained in his possession until his death."

INFLUENTIAL ILLUSTRATOR

Williams is among the giants of children's literature. In addition to *Charlotte's Web*, he illustrated White's *Stuart Little*, Laura Ingalls Wilder's *Little House* series of books and numerous Little Golden Books. His work has been compared to the illustrations of Sir John Tenniel (1820-1914) for *Alice in Wonderland* and Ernest Shepard (1879-1976) for *Winnie-the-Pooh*.

"Garth Williams was a brilliant, versatile and sensitive collaborator, having produced illustrations for the works of so many outstanding authors for children – Margaret Wise Brown, Laura Ingalls Wilder, Russell Hoban, Randall Jarrell, Margery

Charlotte's Web
E.B. White.

Charlotte's Web



by **E.B. WHITE**

HARPER

Author of **STUART LITTLE**

Pictures by **GARTH WILLIAMS**

Garth Williams (1912-1996)
Original cover art for *Charlotte's Web*
(Harper & Brothers, 1952)
Graphite and ink on paper, 14 x 11 in.
Estimate: \$20,000-\$30,000

Garth Williams



Garth Williams (1912-1996)
Original art for *Charlotte's Web*
(Harper & Brothers, 1952)
Graphite and ink on paper,
8.25 x 6.5 in.
Estimate: \$8,000-\$12,000

Sharp and George Selden, to mention a few," says Andrea Immel, curator of the Cotsen Children's Library in the department of Rare Books and Special Collections at Princeton University.

Williams was born in New York to a family of artists; his father was a cartoonist and his mother a painter. He studied at Westminster School of Art in London before landing an assignment to illustrate White's first children's story, *Stuart Little*. The 1945 tale about a shy mouse born to human parents touches on themes of leaving home for the first time, growing up and discovering oneself.

Seven years later, White and Williams teamed up again for *Charlotte's Web*, which has become a staple of elementary school reading lists. "What the book is about," the *New York Times Book Review* says, "is friendship on earth, affection and protection, adventure and miracle, life and death, trust and treachery, pleasure and pain, and the passing of time. As a piece of work it is just about perfect, and just about magical in the way it is done."

By the time of his death in a small Mexican village where he had retired, Williams had illustrated dozens of books and entertained millions of readers.

"We continue to get letters addressed to Garth from fourth graders, wondering how it is he was able to draw these animals and people so perfectly that he instilled in these kids a love of nature," Ticktin says. "His work, not only on *Charlotte's Web* but on *The Cricket in Times Square*, *Chester Cricket's Pigeon Ride*, *Baby Farm Animals*, *The Gingerbread Rabbit*, and *The Rabbits' Wedding*, is exquisite."

"Without a doubt," Sandoval adds, "Garth Williams is one of the most important and influential 20th-century children's book illustrators. When young and old readers today think about their favorite fictional characters – pigs, bears, mice, dogs, kittens, crickets and spiders – the images in their minds are essentially the images created by Williams. His work will live forever in American literature."

EVENT

Illustration Art Signature®

Auction #5038 is scheduled for Oct. 14, 2010, in New York City.

For information, contact Barry Sandoval at 214-409-1377 or BarryS@HA.com. Receive a free catalog in any category online at HA.com/HM19202 or call 866-835-3243 and reference code HM19202.

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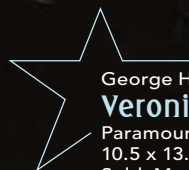


Iconic Beauty

A **HERITAGE** MAGAZINE COLLECTION
OF HOLLYWOOD PUBLICITY PORTRAITS



George Hurrell (1904-1992)
Joan Crawford
Metro Goldwyn Mayer, 1930
11 x 14 in.
Sold: November 2006
\$6,572.50



George Hurrell (1904-1992)

Veronica Lake

Paramount, 1942

10.5 x 13.5 in.

Sold: March 2009

\$10,755



THE GOLDEN AGE OF HOLLYWOOD FILMS WAS ALSO THE GOLDEN AGE OF CELEBRITY PHOTOS

By Hector Cantú

Shortly after movies began hitting the big screen, studios were using staff and freelance photographers to produce images of the day's top stars.

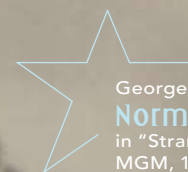
The most common were 8-by-10 inch stills distributed to newspapers, magazines, movie theaters and fans. "A studio publicity department would set up a shot and select the images they wanted," says Simon Crocker, chairman of the John Kobal Foundation, a London-based group dedicated to Hollywood fine art photos and portraits. "These would be printed by the thousands. Captions and studio logos were typically printed on the photos."

Larger celebrity portraits, ranging from 11-by-14 inches to 16-by-20 inches, were made for specific purposes, Crocker says. "Photographers were asked to do exclusive prints, maybe for a specific magazine like *Vanity Fair* or another up-market magazine." From these photo sessions, a portrait was selected by the photographer or with the photographer's approval. Then, a limited number of prints was developed – often by the photographer himself – on high-quality paper. "Extra portraits might be printed for studio executives or the stars," Crocker says. "Greta Garbo had sets delivered as part of her contract." Most of these photos have the photographer's personal stamp.

The collector market primarily focuses on these larger prints, says Grey Smith, director of Hollywood movie posters and photos at Heritage Auction Galleries. "Celebrity portraits are more desirable," Smith says. "Whatever the size, these photos were all done for glamour. It was part of the Hollywood machine, telling everyone, 'We have the most beautiful stars.' "

Accomplishing that task were camera artists such as George Hurrell, Robert Coburn, Ruth Harriet Louise, Clarence Sinclair Bull, Ernest Bachrach and Otto Dyar. These photographers helped create the magic of Hollywood, says Karen Sinsheimer, curator of photography at the Santa Barbara Museum of Art.

"People like George Hurrell established a whole new way of doing portraiture," says Sinsheimer, who worked on the John Kobal Foundation's "Made In Hollywood" exhibit, which showcases more than 90 prints by Hollywood's greatest portraitists. The exhibit is showing at the Hood



George Hurrell (1904-1992)

Norma Shearer

in "Strangers May Kiss"

MGM, 1931

10 x 13 in.

Sold: November 2009

\$6,572.50

C R A F T E D F O R I N D I V I D U A L S



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WORLD

Museum of Art at Dartmouth College, in Hanover, N.H., through Sept. 12, 2010.

These images “absolutely were the beginning of fashion photography,” says Crocker. “What we see today is straight out of what Hurrell created. Pre-Hurrell portraiture was almost theatrical and rigid and unsexy. Hurrell brought glamour and sex and the close-up. He created a look that has never really been improved upon.”

Another allure is how these still images capture Hollywood’s most enduring stars – maybe in a way more powerful than film.

“What people remember of those stars is not from films, but one essential photograph,” actress Louise Brooks (1906-1985) is quoted as saying in the book *Ruth Harriet Louise and Hollywood Glamour Photography* (University of California Press, \$35).

“When I think of Garbo, I do not see her moving in any particular film. I see her staring mysteriously into the camera. No matter how many times I’ve seen her in films, that is how I always see her. She is a still picture – unchangeable.”



Some prints, such as George Hurrell’s 1942 portrait of Veronica Lake (page 40), include the photographer’s official stamp, and notes and crop marks made by magazine editors.



Elmer Fryer (1898-1944)

Thea Todd

Warner Bros., 1930s

11 x 14 in.

Sold: March 2010

\$1,553.50





Eugene Robert Richee (1896-1972)

Betty Grable

Paramount, 1930s

10 x 13 in.

Sold: November 2009

\$2,390

WHITNEY MUSEUM OF
AMERICAN ART
WHITNEY.ORG



Christian Marclay (b. 1955), *Graffiti Composition*, 1996–2002. Portfolio of 150 digital prints. Printed by Muse X Editions, Los Angeles, published by Paula Cooper Gallery, New York. Courtesy the artist and Paula Cooper Gallery, New York. © Christian Marclay

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Charles Burchfield (1893–1967), *Autumnal Fantasy*, 1916–44. Watercolor on paper, 39 x 54 in. (99.1 x 137.2 cm). Private collection. Reproduced with permission of the Charles E. Burchfield Foundation.

HEAT WAVES IN A SWAMP: THE PAINTINGS OF CHARLES BURCHFIELD

Curated by
Robert Gober

THROUGH
OCTOBER 17

Heat Waves in a Swamp: The Paintings of Charles Burchfield was organized by the Hammer Museum, Los Angeles, in collaboration with the Burchfield Penney Art Center, Buffalo, New York.



James Abbe (1883-1973)

Louise Brooks

in "Prix de Beauté"

Sofar Film, 1930

7 x 9.5 in.

Sold: November 2009

\$8,365



Robert Coburn (1900-1990)
Rita Hayworth in
"The Lady from Shanghai"
 Columbia, 1947
 11 x 14 in.
 Sold: November 2009
 \$2,390

THE PHOTOGRAPHERS

The Golden Age of Hollywood portraiture began in 1920 and lasted for 40 years, according to the book *Glamour of the Gods* by Robert Dance and John Taylor (Steidl & Partners, \$65). The accumulated work of Hollywood's greatest photographers, the book argues, "is perhaps the most perfect record available of the history of Hollywood's first 50 years."



John Kobal Foundation

George Hurrell (back) with actor Robert Montgomery in 1937.

George Hurrell (1904-1992): One of Hurrell's first subjects was the famed aviatrix Poncho Barnes, reports the Web site HurrellPhotography.com. Through her, he met silent-screen star Ramon Novarro, who commissioned a series of portraits from Hurrell. Thrilled with the results, Novarro showed his stills to co-workers at Metro-Goldwyn-Mayer and Hurrell was soon hired as head of the MGM portrait gallery in 1930.

James Abbe (1883-1973): In 1932, Abbe was the only American given permission to photograph Joseph Stalin and, eventually, photographing world leaders became his specialty, according to the book *James Abbe: Shooting Stalin* (Steidl/Museum Ludwig, \$50). He made contact with Russian film directors and artists, indulging his passion for film, theater and dance. His photos – portraits of Rudolph Valentino, Mae West, Josephine Baker, and Charlie Chaplin – are icons of modern photography.

THE PHOTOGRAPHERS

Edwin Bower Hesser (1893-1962): After serving in World War I, Hesser worked as a contract photographer for a number of silent stars based in New York, according to the Web site Broadway Photographs, a research project of the University of South Carolina. His portraits of movie actresses and stage stars greatly influenced glamour images between 1925 and 1930. His penchant for backlighting, so that hair seemed lined with light, gave his sitters a halo or aura.

Alfred Cheney Johnston (1884-1971): The New York City native is credited with photographing some of America's first "It" girls – Ziegfeld Girls and silent film-era starlets, according to the book *Jazz Age Beauties: The Lost Collection of Ziegfeld Photographer Alfred Cheney Johnston* (Universe, \$40). A member of New York's famous Algonquin Round Table, he photographed celebrities such as Mary Pickford, Fanny Brice, the Gish Sisters, and Louise Brooks.



Ava Gardner works with Clarence Sinclair Bull in 1945.

Clarence Sinclair Bull (1896-1979): Bull was hired by movie mogul Sam Goldwyn in 1920 to photograph publicity stills. Four years later, Bull was appointed head of Metro-Goldwyn-Mayer's stills department, according to the book *The Man Who Shot Garbo: The Hollywood Photographs of Clarence Sinclair Bull* (Schirmer/Mosel). He took portraits of the most celebrated Hollywood stars, including Greta Garbo, who was almost exclusively photographed by Bull from 1921 to 1941.

Edward Curtis (1868-1952)
Anna May Wong
 1920s
 7.5 x 9.5 in.
 Sold: November 2009
 \$3,107





George Hurrell
(1904-1992)

Myrna Loy

MGM, 1930s

10 x 13 in.

Sold: November 2009

\$3,107

Edward Curtis (1868-1952): Curtis is best known for his famous photographs of the American West and American Indians. He moved to Los Angeles around 1921 and began working as a still photographer on Hollywood films. He set up a studio in the Biltmore Hotel, where he shot celebrity portraits.

Robert Coburn (1900-1990): Coburn was a portrait photographer for Hollywood movie studios for three decades beginning in the 1930s. His star subjects included Rita Hayworth, Joan Crawford, Kim Novak, and Carole Lombard, according to Artnet.com. In 1940, he began a 20-year career with Columbia Pictures as the studio's chief portrait photographer.

Eugene Robert Richee (1896-1972): Richee was employed by Paramount during the 1920s and 1930s, and also occasionally worked for Louis B. Mayer and MGM. He is perhaps the photographer who most often photographed silent film actress Louise Brooks, according to the Louise Brooks Society.

Otto Dyar (1892-1988): Dyar started his career at Paramount in the 1920s, where he was asked to make portraits of silent-film star Clara Bow, according to the Web site of the John Kobal Foundation. Dyar left for Fox Pictures in 1933.

Ernest Bachrach (1899-1973): In 1920, Bachrach was a "still" man with the Famous Players-Lasky motion picture company. By 1925, the New York native was working for Paramount, where he was a favorite of Gloria Swanson. He was later head photographer at RKO, where he shot and custom-printed most portraits of stars like Dolores Del Rio, Fred Astaire and Katharine Hepburn.

Elmer Fryer (1898-1944): Fryer was in charge of the stills department when Warner Bros. and First National Studios merged in 1929. During the 1930s, he took portraits of stars such as Barbara Stanwyck, Bette Davis, James Cagney, and Errol Flynn.

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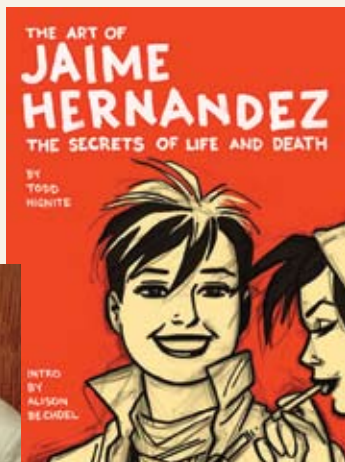
COMIC ART

The Art of Jaime Hernandez: The Secrets of Life and Death

By Todd Hignite

Abrams ComicArts, hardcover, \$40

Todd Hignite, comics scholar and resident illustration and comic art expert at Heritage Auction Galleries, shines a bright light on the work of Jaime Hernandez, one of the 20th century's most significant comic creators.



WESTERN ART

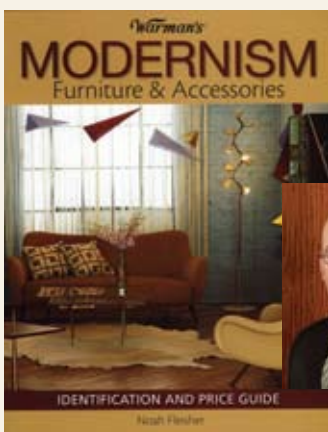
Texas Traditions: Contemporary Artists of the Lone Star State

By Michael Duty and Susan



Hallsten McGarry
Fresco Fine Art
Publications,
hardcover, \$85
Michael Duty,
director of Art of

the American West for Heritage Auction Galleries, and art historian Susan Hallsten McGarry examine both historic and contemporary artists, showcasing their work in more than 200 images as colorful as the men and women who created them.



DECORATIVE ARTS

Warman's Modernism Furniture and Accessories: Identification and Price Guide

By Noah Fleisher

Krause Publications,
paperback, \$24.99

Heritage Auction Galleries expert Noah Fleisher delves into the furniture and designs that emerged



during the prime of the movement, between 1945 and 1985. This

collection of 1,000 rich and robust color photos and real-world auction prices make this a fundamental reference for anyone with an interest in modernism furniture.

MOVIE POSTERS

Collectible Movie Posters: Illustrated Guide with Auction Prices

Edited by Jim Halperin and Hector Cantu

Whitman Publishing,
paperback, \$19.95

What makes a movie poster valuable? Heritage Auction Galleries experts Jim Halperin and Hector Cantu share the wonderful world of the rarest, the most valuable and the most exciting movie posters known to exist, from 1935's *Bride of Frankenstein* to 1958's *Attack of the 50 Foot Woman*.



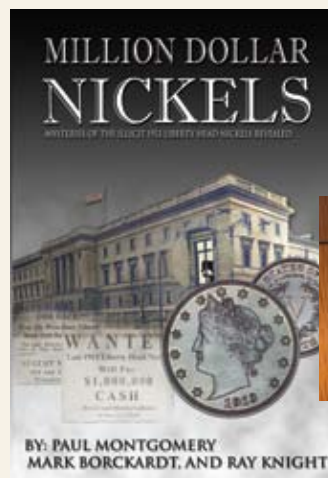
COINS

Million Dollar Nickels: Mysteries of the 1913 Liberty Head Nickels Revealed

By Mark Borckardt, Paul



Montgomery and Ray Knight
Zyrus Press,
hardcover, \$26.95
Mark Borckardt,
Paul Montgomery
and Ray Knight



uncover a 90-year-old mystery involving eccentric collectors,

persistent reporters, an anonymous heiress, shameless profiteers and the most valuable five coins in America. Borckardt is currently Heritage Auctions' senior cataloger.

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Colonial Printing Plate

SILVERSMITH JOHN WARD GILMAN COMMISSIONED IN 1775
TO PRODUCE COPPER PLATE FOR NEW HAMPSHIRE MONEY

By Maureen and Stu Levine

The New Hampshire copper plate issues of June 20, 1775, are extremely similar in form, layout and style to the two Massachusetts copper plate issues of May 25 and July 8, 1775. It has always been assumed that Paul Revere (1735-1818), who produced the 1775 Massachusetts copper plate issues, was responsible for the engraving and printing of all three emissions.

New Hampshire, June 20, 1775. A copper printing plate engraved for 40 shilling, 20 shilling, 6 shilling, and 1 shilling denominations, by the hand of John Ward Gilman. Authorized by the New Hampshire Provincial Congress on June 9, 1775, and mandated to be in the style of the Colony of the Massachusetts Bay May 25, 1775, copper plate issue, engraved and printed by Paul Revere. Estimate: \$50,000+



However, two new documents, recently discovered by Dr. Frank Mevers, head archivist of the New Hampshire State Archives, shed new light on who actually engraved and printed the New Hampshire issue. The first historical document shows authorization of payment to John Ward Gilman for the acquisition and engraving of the copper plate and the printing of the notes. The second document itemizes Gilman's various efforts to produce the printing plate, obtain the press and, with his brother, perform the task of printing.

John Ward Gilman (1741-1782) was born into a prominent Revolutionary family in Exeter, N.H., and resided there until his death. Like his contemporaries – Paul Revere of Boston and Amos Doolittle of New Haven – Gilman was a silversmith,

engraver and patriot. Well-known for his craftsmanship, he fashioned buckles, spoons, seals, scabbards and swords. In addition to signing a protest against the Stamp Act in 1765 and serving in the militia a year before the Continental Congress issued the Declaration of Independence, Gilman contributed to the American Revolution by marking and numbering guns as well as casting musket balls. He also was commissioned by the Committee of Safety to create New Hampshire's first state seal in 1775.

Gilman shared another specialty with Revere and Doolittle: engraving sheet music on copper plates. In the latter part of the 18th century there was a movement to improve psalm singing, which resulted in the publication of books containing extensive musical instruction as well as compilations of songs. In 1771, Gilman engraved, printed and sold "A New Introduction to Psalmody; or The Art of Singing Psalms. With A Variety of Psalm Tunes, Hymns & Chorus's; in Three & Four Musical Parts The whole Engrav'd on Copper-plates." This shows clear evidence that Gilman had the printing experience to produce the New Hampshire notes in 1775.

A copper printing plate engraved for 40 shilling, 20 shilling, 6 shilling, and 1 shilling denominations by the hand of John Ward Gilman and authorized by the New Hampshire Provincial Congress on June 9, 1775, is featured in Heritage's Currency ANA Signature® Auction scheduled for Aug. 8-15, 2010, in Boston.

"Currency in the colonies was instrumental in securing our independence from England," says Dustin Johnston, Heritage Auction Galleries' currency consignment director. "This copper plate is one of the few tools extant that helped establish our freedom."

EVENT

Currency ANA Signature® Auction #3511 is scheduled for Aug. 8-15, 2010, in Boston. For information, contact Dustin Johnston at 214-409-1302 or Dustin@HA.com. Receive a free catalog in any category online at HA.com/HM19202 or call 866-835-3243 and reference HM19202.

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

The Battle of San Jacinto

VERSION OF TEXAS CAPITOL MURAL
FOUND IN WEST VIRGINIA ATTIC

In 1901, after completing two murals at the Texas Capitol – *Dawn at the Alamo* and *The Battle of San Jacinto* – noted Texas artist Henry Arthur McArdle (1836-1908) was asked by art patron J.T. DeShields to complete a smaller version of his San Jacinto work.

The mural, completed in 1895, is a striking, detailed illustration of the pivotal battle between Texan and Mexican troops. The artist did extensive research, surveyed the battle site accompanied by veterans, and compiled numerous accounts of the battle, even corresponding with Mexican Gen. Santa Anna. In the painting, Sam Houston can be seen next to a cannon waving his hat in an attempt to continue leading his men after he and his horse have been shot.

In his book, *Painting Texas History to 1900*, historian Sam Ratcliffe, refers to a letter that mentions the painting commissioned by DeShields in 1901. The work, Ratcliffe notes, “is unlocated.”

For more than 100 years, the painting was largely forgotten by McArdle’s descendents while it remained in the attic of their family home in a northern West Virginia town. “Apparently,” says Atlee Phillips, director of Texas Art at Heritage Auctions, “it was ‘unlocated’ because McArdle never received total payment so the family kept it.

“This painting is not a copy of the original mural,” Phillips adds. “Instead of depicting the entire battlefield, the artist has distilled the most important characters and events of the battle into a more traditional composition. McArdle has created a new image of the battle that is just as striking as the mural in the Texas Capitol, and perhaps even more iconic.”

The Battle of San Jacinto is featured in the Art of the American West & Texas Signature® Auction scheduled for Nov. 20, 2010, in Dallas.

The painting has been called one of the most important in Texas history. “This is a stunning discovery,” Ratcliffe told the *Fort Worth Star-Telegram*. “This is a painting of one of the most significant battles in North American history, by the most visionary painter in Texas history.”

EVENT

Art of the American West & Texas Signature® Auction #5050 is scheduled for Nov. 20, 2010, in Dallas. For information, contact Atlee Phillips at 214-409-1786 or AtleeP@HA.com. For a complimentary Heritage Auctions catalog, call 1-800-872-6467, ext. 1150, and mention code HM19202 or register online at HA.com/HM19202.

FOR MORE INFORMATION ON
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Henry Arthur (Harry) McArdle (1836-1908)
The Battle of San Jacinto (detail), 1901
Oil on canvas, 60 x 84.5 in.
Estimate: \$100,000-\$150,000

Ken Norton's Title Belt

BROKEN JAW LED TO MUHAMMAD ALI'S SECOND DEFEAT



1973 Ken Norton NABF Heavyweight Championship Belt Awarded for Defeating Muhammad Ali
Estimate: \$60,000+



The three Ali-Norton fights are among the most dramatic trilogies in boxing history.

It was a bout that stunned the world.

In 1973, Muhammad Ali (b.1942) was near the height of his career, having suffered only one loss two years earlier at the hands of Joe Frazier. But by March 1973, "the Greatest" was again the North American Boxing Federation heavyweight champion.

Ken Norton's professional ring career began in 1967 at the age of 23. His bout with Ali was not expected to be memorable. The fight, as Pulitzer Prize-winning sportswriter Jim Murray wrote at the time, would show Norton (b.1943) to be "a keyboard for the great maestro, a chance to hit a few high C's for a great voice. The fight would just be a complicated solo."

Of course, those weren't Norton's plans. By Round 12, Ali was staggering with a broken jaw. In a split decision, the victory went to Norton, giving Ali only the second defeat of his career. "Ali defeated everyone mentally first," Norton said in a recent radio interview. "Mentally, Ali could not defeat me and physically I felt I was as much a physical power as Ali was."

The NABF Heavyweight Championship belt awarded to Norton for defeating Ali is featured in Heritage Auction's sports collectibles auction scheduled for Aug. 5, 2010, in Baltimore, Md. Chris Ivy, director of sports auctions at Heritage, calls cham-

pionship belts "the pinnacle of achievement," both in the sport of boxing and in the collecting of its artifacts.

"But this is something extra special," he adds. "The decade of the '70s was considered the Age of the Heavyweight. You had Ali, George Foreman, Joe Frazier, Norton and Larry Holmes – all Hall of Fame legends. As the prize issued for victory in one of the most famous contests of this era, this belt is one of the hobby's great treasures."

In a rematch seven months later, Ali avenged his loss with a split-decision victory over Norton. The boxers met again in 1976, with Ali retaining his World Heavyweight Champion title in a controversial unanimous decision. Graham Houston of *Boxing Monthly* places the three Ali-Norton fights among the 10 most dramatic trilogies in boxing history.

EVENT

Sports Collectibles Signature® Auction #7024 is scheduled for Aug. 5, 2010, in Baltimore, Md. For information, contact Chris Ivy at 214-409-1319 or Clvy@HA.com. Receive a free catalog in any category online at HA.com/HM19202 or call 866-835-3243 and reference code HM19202.

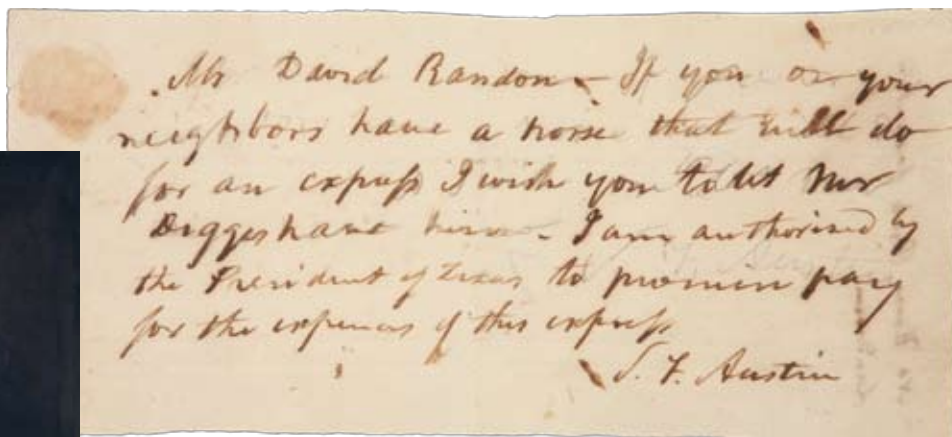
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HA.com/Sports

Stephen F. Austin Note

REQUEST FOR HORSE WAS WRITTEN WITHIN TWO-MONTH PERIOD
'FATHER OF TEXAS' SERVED AS FIRST SECRETARY OF STATE



An original portrait of Stephen F. Austin that appears on the book cover of *Stephen F. Austin, Empresario of Texas*, realized \$110,000 in a March 2006 Heritage auction.



Stephen F. Austin
(1793-1836) Autograph
Document Signed
One page
8 x 3.5 in., circa
November 1836
Estimate: \$7,000-\$10,000

Four months after Sam Houston defeated Mexican Gen. Santa Anna at the Battle of San Jacinto, the citizens of the newly formed Republic of Texas held their first presidential election.

Stephen F. Austin (1793-1836) was so confident that he would win that he had offered the office of secretary of state to William S. Archer. Unfortunately, Houston, the hero of the Texas Revolution, announced his candidacy at the last minute and was overwhelmingly elected on Sept. 5, 1836.

Houston, one of the first to revere Austin as the "Father of Texas", chose him as his own secretary of state on Oct. 28. Acting in that capacity, Austin wrote a note requesting a horse from David Randon sometime between his appointment and his death two months later from pneumonia.

Randon was among the first 300 families brought to Texas by Austin by late 1825. He had taken an active part in the Texas Revolution, urging war and organizing militias. By the time this request was made of him by Austin, Randon was a slave-owning plantation owner living in Fort Bend County. According to the docketing on the verso, which is in another hand, Randon was unable to comply with Austin's request: "No Horse Recd. from Mr. Landrum [sic]."

Austin's note is featured in Heritage's Texana Grand Format Auction scheduled for Sept. 14-15, 2010, in Dallas.

"It appears that Austin originally wrote and signed the note in pencil," says Sandra Palomino, director of historical manu-

AUSTIN'S MESSAGE

Stephen F. Austin, acting as the first secretary of state of the Republic of Texas, requests a horse from one of his "Old Three Hundred."

Mr. David Randon - If you or your neighbors have a horse that will do for an express I wish you to let Mr. Digger have him. I am authorized by the President of Texas to promise pay for the expenses of this express. S.F. Austin.

scripts and Texana at Heritage Auctions. "He subsequently re-wrote it in ink and added a sentence – likely to assuage fears of non-payment – asserting that he was authorized to pay for the horse by 'the President of Texas.' It's an extremely rare piece, given that it includes the signature of Austin from the brief period in which he was Secretary of State."

EVENT

Texana Grand Format Auction #6046 is scheduled for Sept. 14-15, 2010, in Dallas. For information, contact Sandra Palomino at 214-409-1107 or SandraP@HA.com. Receive a free catalog in any category online at HA.com/HM19202 or call 866-835-3243 and reference code HM19202.

FOR MORE INFORMATION ON
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Elvis Presley Letter

'THE KING' WROTE EMOTIONAL NOTE TO GIRLFRIEND ANITA WOOD WHILE STATIONED IN GERMANY

1958 was a pivotal year for Elvis Presley. In August, Gladys Presley fell ill with acute hepatitis. Earlier that year, the rock 'n' roll star had entered the U.S. Army. He was granted emergency leave to visit his beloved mother in Memphis, arriving two days before she passed away.

Presley reported back to Fort Hood, Texas, before heading to New York and boarding the USS Randall and sailing to Friedberg, Germany, where he was stationed for 18 months.

During this period, "The King" wrote a four-page letter to girlfriend Anita Wood, an aspiring actress who hosted a Memphis TV dance show. "Sometimes we would go to the skating rink and he would rent it all night long," Wood said in a 2006 interview. "Sometimes we would get on the motorcycle, just Elvis and I, and ride through Memphis. [Those were] some of my best times with him."

Like a typical lonely – but famous – soldier, Presley in his letter acknowledged accounts of his flirtations with a German girl. "I just received your letters," he writes, "and I can judge by the last 3 that you are a little disappointed." Blaming reporters for exaggerating the facts, he tells Anita "regardless of what you read ... please remember that I am yours my darling, yours, yours, yours, yours, yours."

Presley's pet name for Anita was "Little," and he uses the term repeatedly in his handwritten letter. At one point, his fantasy gets a little steamy: "I can feel your little hair on the side of my face and sometimes I get so excited and want you so bad I start sweating."

©Bettmann/CORBIS



Elvis Presley and Anita Wood dated for more than four years beginning in 1957.

My Dearest Little⁽¹⁾ Darling,
I just received your letters
and I can judge by the last 3 that
you are a little disappointed. Well
I can't blame you, especially since
all that mess was written about "little
puppy" and all that "horse shit". Well
I don't know where they got the
information but the girl they speak
of was a photographers model and
she was brought over by some newspaper.
The first week I was here, I have
seen her one time since then. She
couldn't speak a word of English and
I have not been dating her and I don't
want to say all that stuff about seeing
her 4 or five times and I have not tried
to keep anything from you. You see

really played off
The papers figured it
for German, American
Do you understand? But
dare ever mention it
because if you do I
in Germany. Just
side of you and regardless
read of what obstacles
our way. please remember
yours my darling, yours
yours, yours, yours. No
in take the place of
in my life. Baby you
will never know how lonely and
miserable I am. I will be so thankful
to God when once again I am free,

Elvis Presley (1935-1977)
Four-Page Handwritten, Signed Letter to
Anita Wood, November 1958
Estimate: \$50,000-\$75,000

When Presley wrote, he usually kept his letters short, rarely using more than one page, says Doug Norwine, Heritage Auctions' director of music and entertainment auctions. "This is not only one of the longest letters by Elvis known to exist, it is also among the most emotional," Norwine says. "If there were any doubts that Elvis was above the normal insecurities of a 23-year-old soldier in a faraway land, this letter dispels that notion."

The letter, which is included in the book *Elvis: Word for Word* by Jerry Osborne (Gramercy, 2006), is a highlight of Heritage's entertainment and music memorabilia auction scheduled for Aug. 14-15, 2010, in Memphis, Tenn. "This is among the most personal items ever associated with Elvis," Norwine says. "At the time, Anita was his most significant lady."

By September 1959, Presley had met Priscilla Beaulieu, the stepdaughter of a U.S. Air Force officer stationed in Germany. By March 1960, Presley had returned to the United States to relaunch his superstar career in music and the movies. He married Priscilla seven years later, while Wood went on to marry NFL football player Johnny Brewer.

EVENT

Entertainment & Music Memorabilia Signature® Auction #7026, featuring Elvis Presley memorabilia, is scheduled for Aug. 14-15, 2010, in Memphis, Tenn. For information, contact Doug Norwine at 214-409-1452 or DougN@HA.com. Receive a free catalog in any category online at HA.com/HM19202 or call 866-835-3243 and reference HM19202.

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

EVENT

Entertainment & Music Memorabilia Signature® Auction #7022, featuring Beatles memorabilia, is scheduled for Oct. 29-31, 2010, in Dallas. For information, contact Garry Shrum at 214-409-1585 or GaryS@HA.com. Receive a free catalog in any category online at HA.com/HM19202 or call 866-835-3243 and reference HM19202.

Original Beatles Interview

LENNON ADDRESSES 'JESUS' COMMENT AT 1966 TORONTO PRESS CONFERENCE

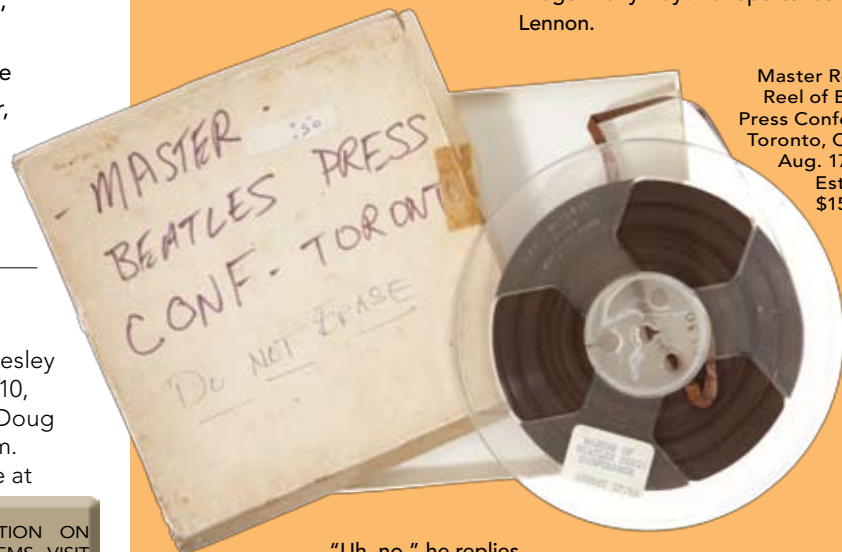


By 1966, the Beatles were the biggest pop band in the world, having released the groundbreaking albums *Rubber Soul* and *Revolver* and starring in the movie *A Hard Day's Night*.

When the teen magazine *Datebook* in 1966 printed quotes by John Lennon that the Beatles had become "more popular than Jesus," the resulting furor nearly led to the cancellation of the band's 1966 U.S. tour. Violent protests broke out across the United States, with record-burnings and threats against the Fab Four.

Later that year, at an Aug. 17, 1966, press conference in Toronto, Lennon and his Beatles bandmates were asked for only the second time publicly about his "Jesus" comment. In the interview, Lennon explains that the *Datebook* article was a reprint taken out of context.

"Do you feel this has hurt your image in any way?" a reporter asks Lennon.



Master Reel-to-Reel of Beatles Press Conference Toronto, Canada Aug. 17, 1966 Estimate: \$15,000+

"Uh, no," he replies.

"It's been straightened out, I think," Paul McCartney interjects.

The original reel-to-reel tape of that press conference, made by long-time radio and TV veteran Larry Roberts, is being offered for auction at Heritage Auctions' music and entertainment auction scheduled for Oct. 29-31, 2010, in Dallas.

The tape is one of only two-known surviving original audio recordings of the press conference, coming straight from equipment that was top-of-the-line in 1966.

"This is a tremendous piece of Beatles history, as well as a major event in the history of rock 'n' roll, documenting a key moment for the greatest band to have ever recorded," says Garry Shrum, music consignee director at Heritage Auctions.

The reel-to-reel tape is consigned directly by Roberts, who covered the Beatles' press conference as a DJ at a Toronto radio station.

U.S. Regulated Gold

COINS FROM BRAZIL, PORTUGAL, SPAIN AND ENGLAND
WERE STANDARDIZED BY AMERICAN GOLDSMITHS



After the United States won its independence from England, trade exploded between the major seaports of the northeast and the islands of the West Indies. Ships were laden with foodstuffs, finished goods and that most desirable trade item of all, gold.

Remarkably productive mines in Brazil made Portuguese gold the dominant gold coinage of early America. Varying weights and values of these pieces, however, made them a challenging medium.

"With typical American ingenuity, some of the continent's best-known goldsmiths solved this problem by regulating the circulating gold medium, marking coins of appropriate weight with their hallmark while plugging coins that were underweight," says Cristiano Bierrenbach, vice president of international numismatics at Heritage Auction Galleries. "This phenomenon

later became widespread throughout the West Indies, and it has been within collections of this specialty where many of these important American artifacts have long been hidden from view."

Heritage's World Coins ANA Signature® Auction in Boston, scheduled for Aug. 12-16, 2010, includes dozens of examples produced by some of America's best-known silver and goldsmiths of the 18th century. The counterstamps of regulators Ephraim Brasher, Joseph Richardson, Robert Cruikshank, Myer Myers, and Daniel Van Voorhis are found on a host of coins from several countries, including Brazil, Portugal, Spain and England.

The usual rules of numismatic value do not apply to these "regulated" coins, Bierrenbach points out. "Their enhanced value is created by actions that would reduce the value of other coins, such as drilling, plugging, and counterstamping. Indeed, these dynamic processes enrich their history and value."

Newly discovered smiths will be described in the auction catalog and offered publicly for the first time, Bierrenbach says. "The catalog, including never before published information on smiths, weight standards, provenance and more, will become a textbook in a field that has suffered from a lack of information."

Brazil (top)
Joao V 12800 reis 1730-M
Minas Gerais mint
IR mark for Joseph
Richardson Jr.
Estimate: \$40,000- \$80,000

Brazil (bottom)
Jose I 6400 reis 1771-R
Rio mint
MM mark for Myer Myers
Estimate: \$40,000- \$80,000

EVENT

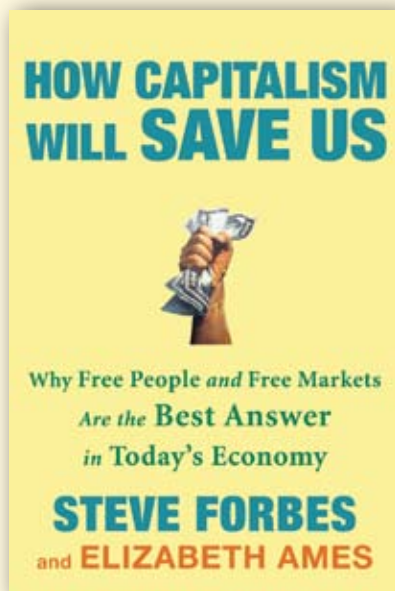
World Coins ANA Signature® Auction #3010 featuring the Edward Roehrs Collection of U.S. Regulated Gold, is scheduled for Aug. 12-16, 2010, in Boston. For information, contact Cris Bierrenbach at 214-409-1661 or CrisB@HA.com. Receive a free catalog in any category online at HA.com/HM19202 or call 866-835-3243 and reference HM19202.

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Andy Warhol Silkscreen

PORTRAIT OF RONALD REAGAN FROM ARTIST'S 'ADS'
PORTFOLIO FIRST EXHIBITED IN 1985

In the 1950s, Van Heusen hired celebrities like Ronald Reagan, Charleton Heston and Mickey Rooney to promote the company's collar-attached shirts. "Won't wrinkle ... ever!" the ad featuring Reagan stated.

Thirty years later, after Reagan was elected president of the United States, the ad was the basis of a silkscreen by Andy Warhol (1928-1987), considered by many the most influential and controversial American artist of the second half of the 20th century.

Van Heusen (Ronald Reagan) was part of Warhol's "Ads" portfolio, whereby the artist rendered popular subjects such as commercial advertisements, corporate logos and celebrity portraits into art forms of their own. It was part of a body of work that continued Warhol's fascination with consumerism and pop culture.

"To his critics, he was the cynical magus of a movement that debased high art and reduced it to a commodity," Tony Scherman and David Dalton write in their book *Pop: The Genius of Andy Warhol* (Harper, \$40). "To his admirers, he was the most important artist since Picasso. Indisputably, Andy Warhol redefined what art could be. As

the quintessential pop artist, he razed the barrier between high and low culture, taking as his subject matter comic books, tabloids, Hollywood publicity photos, and supermarket products."

Warhol's *Van Heusen (Ronald Reagan)*,

185/190, is featured in Heritage Auctions' modern and contemporary art auction scheduled for Oct. 27, 2010, in Dallas.

When first exhibited in 1985, *Washington Post* art critic Jo Ann Lewis called *Van Heusen (Ronald Reagan)* "the most uncannily timely. ... Warhol reveals his wit and sense of irony in the way he has altered this and other images, though ever so slightly. In all of them, he caresses the image with his nervous line – a classic part of the Warholizing process."



Andy Warhol (1928-1987), *Van Heusen (Ronald Reagan)*, from *Ads*, 1985
Silkscreen in colors on Lenox Museum Board, 38 x 38 in.
Ed. 185/190, signed and numbered in pencil:
Andy Warhol
Estimate: \$14,000-\$18,000

EVENT

Modern & Contemporary Art Signature® Auction #5055 is scheduled for Oct. 27, 2010 in Dallas. For information, contact Frank Hettig at 214-409-1157 or FrankH@HA.com. Receive a free catalog in any category online at HA.com/HM19202 or call 866-835-3243 and reference HM19202.

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Rushing Not Required

EVEN EXPERIENCED COLLECTORS CAN FORGET BASICS
SUCH AS DUE DILIGENCE AND TEMPERED EXPECTATIONS

By Noah Fleisher

Collectors are not immune to irrational exuberance. It can manifest in overzealous buying – too much, too expensive, too often – or inordinate expectations on return, especially if a seller is trying to “flip” a coin or a collectible soon after buying it, based on higher prices for similar material elsewhere. Any experienced, erudite collector is going to tell you that either of these approaches is no way to build a collection, or to become an intelligent collector.

Let's face it: There is very little chance you're going to miraculously stumble upon that mint condition *Action Comics* #1 at a garage sale or pick up a lost original copy of the U.S. Constitution for \$100 at a country auction. The Internet, among so many other mitigating factors, has changed that all for good.

The world of antiques and collectibles today is a rich and thriving atmosphere, but it's also rife with scammers, false materials and inflated expectations. Even smart, experienced collectors can rush things to market and get badly burned. Imagine, then, how an unsuspecting collector can fall prey to any of these things in divesting themselves of, or assembling a collection.

Due diligence begins with the impulse to buy or sell. One good place to start is with the auction archives of more than 2 million lots handled by Heritage Auction Galleries, available online free to all auction house bidder/members. If it's a higher-priced item, you may want an expert to personally inspect it. Third parties can help collectors at any level avoid common pitfalls.

Let's spin a basic scenario.

Let's say that I inherit a coin from my recently deceased Great Grandma. I know only that it's shiny, looks like gold, says “twenty dollars” and is from 1922. I'm thrilled, certainly, with at least \$20 in my pocket and – reasonably deducing – the worth of its weight in gold (if it is gold). I Google “What is my 1922 twenty dollar gold coin worth?”

The search returns thousands of answers. I click through a

few, end up at the Heritage Auctions Web site, and make my way to the Auction Archives. I search “1922 twenty dollar gold coin.” It returns what appears to be a good match, I check it out and, suddenly, with access to more listings of similar coins, I can gather that Great Grandma, it seems, has made me anywhere from \$750 to \$1,750 richer.

Here's the crucial moment in the first part of due diligence and tempered expectations. I can run off in a tizzy and sell the coin to the nearest pawnshop – I get a few hundred bucks, maybe – or I can take a deep breath, spend a few more minutes on HA.com, and find someone at the auction house to talk to about it.

If I sell it to the pawnshop, I've likely left hundreds of dollars on the table. If I call a reputable auction house, they're going to look at it, advise me of grade, possible value and urge me to get it graded at PCGS. A definitive value can then be established and the best course of action determined. If I do this then it's likely I'll walk away with at least fair market value for my coin, and certainly more than I would have made had I sold it the minute I knew it had more than face value.

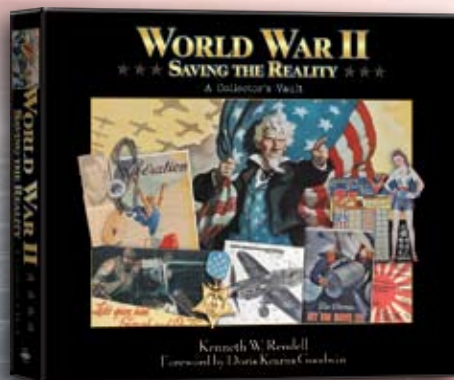
Will it take an extra month or two? Yes. Is it worth it for the safety and security of full knowledge and the help of a reputable and transparent source? We all know that answer. A fortune may have just been started, a collection just born, or a much needed cash infusion given. Either way, the guesswork is taken out, unreasonable expectation is quashed and, with a minimum of due diligence, I have just made about \$1,500. Thanks Great Grandma!

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*.



SPECIALTY VAULT BOOKS

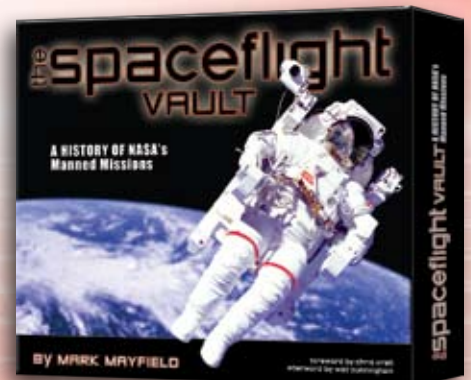
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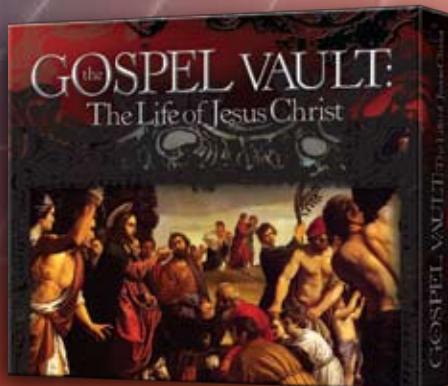
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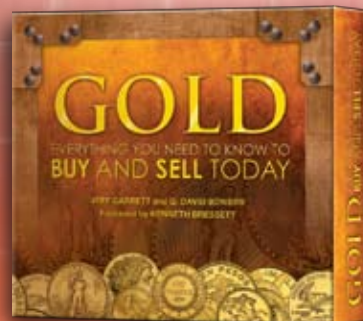
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Scouting to the Rescue

LOOKING FOR WAYS TO INTRODUCE COLLECTING TO THE NEXT GENERATION? IT MAY BE AS EASY AS FINDING AN EAGER SCOUT

By Pamela Y. Wiggins

As you might remember from your own adventures as a youngster, belonging to a pack or troop isn't merely about earning merit badges. But when it comes right down to it, those badges sure make setting goals for learning and accomplishing them a lot more fun.

Offer your child, grandchild or even a neighbor the chance to earn a merit badge by introducing them to collecting, and you just might make an impression to last a lifetime. American scouting branches for boys and girls offer a number of merit badges related to collecting.

BADGES FOR BOY SCOUTS

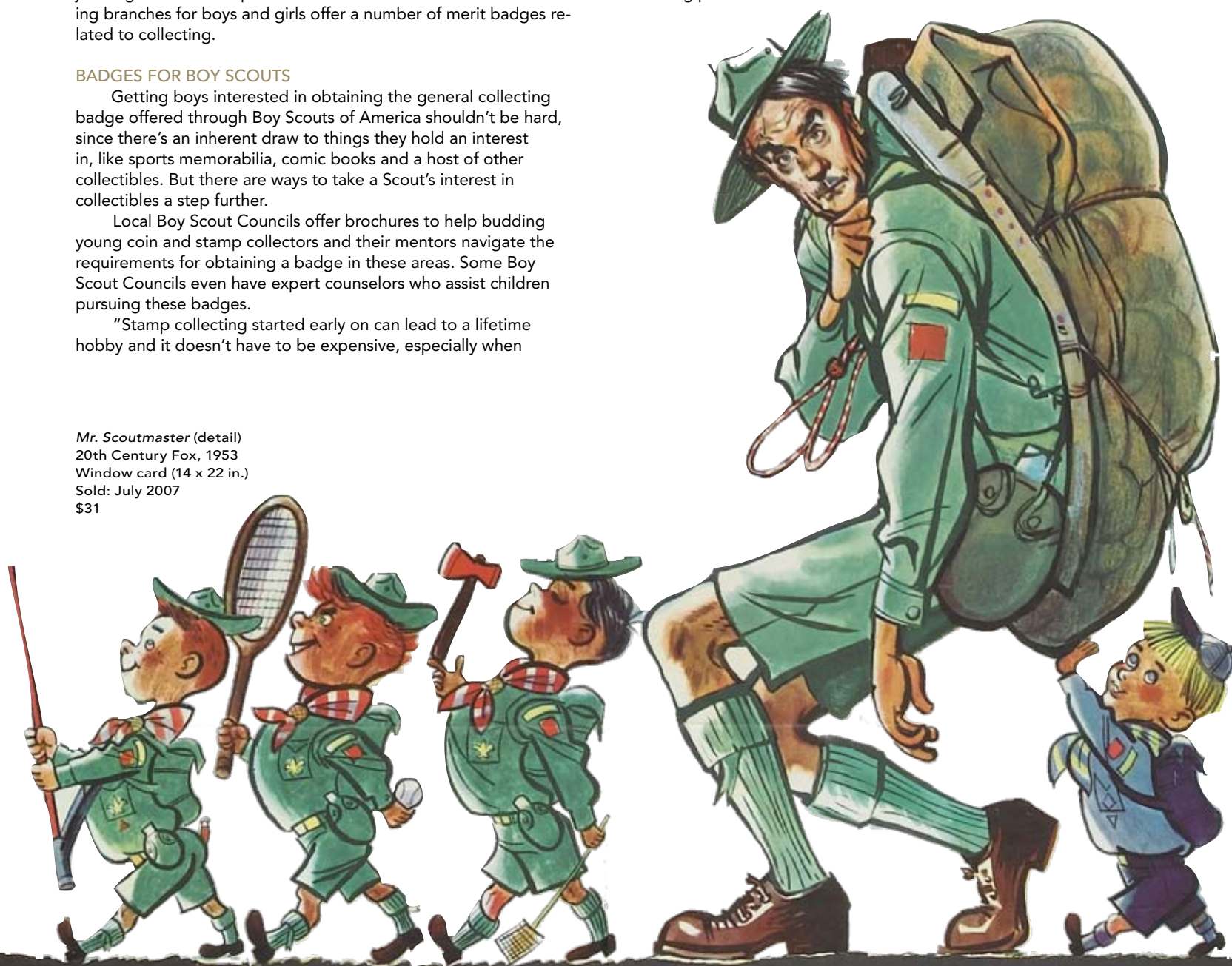
Getting boys interested in obtaining the general collecting badge offered through Boy Scouts of America shouldn't be hard, since there's an inherent draw to things they hold an interest in, like sports memorabilia, comic books and a host of other collectibles. But there are ways to take a Scout's interest in collectibles a step further.

Local Boy Scout Councils offer brochures to help budding young coin and stamp collectors and their mentors navigate the requirements for obtaining a badge in these areas. Some Boy Scout Councils even have expert counselors who assist children pursuing these badges.

"Stamp collecting started early on can lead to a lifetime hobby and it doesn't have to be expensive, especially when

focusing on used stamps from around the world," says Joseph Bloom of North Carolina, who began assisting Boy Scouts as a stamp-collecting counselor decades ago.

Many boys tend to start a collection on their own, and then seek out a mentor to verify they've completed the requirements for a merit badge. Bloom believes the best approach, however, is to introduce a child to collecting and then guide them through the learning process.



Mr. Scoutmaster (detail)
20th Century Fox, 1953
Window card (14 x 22 in.)
Sold: July 2007
\$31

ANA PROGRAMS

Those encouraging coin collecting will find the American Numismatic Association's "Hints for completing the requirements for the Boy Scout Coin Collecting Merit Badge" particularly useful. You can find the tip sheet at www.money.org. Go to the "Explore the World of Money" section of the site. Click on the "Scout Page" link and scroll down to "Resources."



"I've found earning a collecting badge works best when kids come to you as they first start out so you can guide them through the ins and outs," Bloom says. He believes an experienced adult can help a child avoid the pitfalls that novice collectors are sure to encounter, and bad habits won't have to be corrected later down the line.

BADGES FOR GIRL SCOUTS

Girls can still garner a general collecting badge, too, just as they have for decades. This badge covers all collecting topics, including coins and stamps, along with other collectibles of general appeal to girls. Having a mentor who shares a common interest assist in obtaining a collecting badge will help a youngster deepen their appreciation for most any genre of collectibles.

In addition to that all-purpose collecting badge, the Art to Wear badge also offers learning opportunities pertaining to collecting vintage clothing, handbags and other fashion-related accessories,

including antique jewelry. Making a presentation about a related collection can help an entire troop learn about cultural history and the artistry of design, as well as providing an introduction to the fun of hunting and gathering unique collections.

"When my daughter was learning about vintage costume jewelry through the presentation to her troop, I think she got a really good feel for how styles changed through the decades, and what influenced those changes from a historical perspective," says Rebecca Norris of

Texas. "She also realized that what's old is new again. All the girls came to understand that styles they think are cool today aren't all that much different than the things their moms and grandmothers wore in the '60s and '70s."

But the lessons learned extend beyond the specific collection being shared with these enthusiastic girls. "They discovered there are books on collectibles they can study for more information, and they came away feeling like they could start their own collections, too," adds Norris. "If they don't get that type of experience through their own parents and grandparents, then having a guest share with them really opens their eyes to new possibilities. That's a big part of Scouting, exposure to new experiences that broaden horizons."

REWARDS FOR THE MENTOR

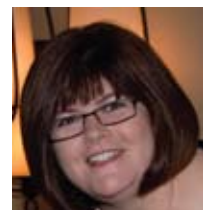
Helping a scout or troop is also a great "giving back" opportunity. Adults who mentor Scout troops or packs can consider that time spent as a form of community service, and the leaders of these groups very much appreciate the assistance.

Since collectors gain so much enjoyment from their pastime, they often find sharing their enthusiasm with others to be a rewarding extension of the hobby itself. Of course, the kids they're working with do learn about an interesting topic in the process. But as mentors, collectors often glean as much or more from the experience as the children they're helping.

"As long as there is a single boy out there in my area who is interested in earning his stamp collecting merit badge, I will continue to serve," Bloom says in a Linns.com article. "There is great reward from working one-on-one with a potential lifelong stamp collecting enthusiast."

Ready to inspire a young Scout yourself? If you don't have a built-in family and friends connection, talk to your local Boy or Girl Scout council for ideas on how you can help a pack or troop in your area as an expert counselor or meeting guest.

The collecting badge was one of the first Pamela Y. Wiggins earned as a Junior Girl Scout in the 1970s, and she still has her badge sash to prove it. She now serves as the expert guide to antiques for About.com, and recently shared her vintage costume jewelry collection with a Girl Scout troop earning the Art to Wear Merit Badge. Visit her online at www.antiques.about.com.



Jay B. Siegel



Collecting vintage costume jewelry can help kids learn about cultural history and art, says Rebecca Norris, with daughter Brittany at a Girl Scout meeting.

War Nickels

COMPLETE SET OF NON-NICKEL 5-CENT PIECES ISSUED FROM 1942 TO 1945 CONSISTS OF 11 COINS

By Mark Borckardt

During World War II, copper and nickel used in coinage were identified as strategic metals important to the war effort.

Copper was used for bullets and other ammunition. Nickel was even more important. The metal had important properties including strength, hardness and resistance to corrosion. As an alloy, nickel transferred those properties to other metals, and the resulting alloys were used for ships, planes, tanks, guns and other weapons.

The U.S. Mint began using nickel in its five-cent pieces in 1866, 75 years before World War II. Before the war, nickels were 75 percent copper and 25 percent nickel. Once the war was under way, a substitute had to be found. The answer was an alloy of 56 percent copper, 35 percent silver and 9 percent manganese.

The new "War nickels" were issued from October 1942 through the end of 1945. During this period, the mints at Philadelphia, Denver and San Francisco produced 870 million of these coins. The new alloy eliminated nickel in its entirety, saving more than 2.4 million pounds of the metal for use in the war effort during the coin's four years of production. The new alloy also saved 1.9 million pounds of copper.

In 1942 at the Philadelphia Mint, the pre-war alloy was used from January through September. The new War nickel alloy was first produced on Oct. 8, 1942. Fortunately for collectors today, a degree in metallurgy is unnecessary to distinguish between the pre-war nickels and the new alloy coins. All of the War nickels had their mintmark placed over the dome of Monticello in a large, easy-to-read size. In Philadelphia, a large P was used, the first time in our nation's history that Philadelphia Mint coins had an identifying mintmark.

A complete set of War nickels issued from 1942 to 1945 consists of 11 coins. They are still plentiful and can be found in nearly all grades. Proofs of the 1942-P nickels were also produced, and they, too, can be found without difficulty.

These historic nickels can be acquired today with minimal cost. A Gem PR65 1942-P War nickel costs less than \$100.



All of the War nickels had their mintmark placed over the dome of Monticello in a large, easy-to-read size. A large "P" identified coins struck at the Philadelphia Mint.



The collector who seeks the challenge of a complete set of all 11 War nickels should be able to complete the set in certified MS66 grade for under \$300.

Such a collection is ideal for the younger numismatist, who will find that individual coins are available in the \$20 to \$30 range. The World War II use of nickel won't be discussed in history classes, yet it was one of the most important strategic metals throughout the war effort.



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.

HERITAGE



In Memoriam:
Dr. Edmund P. Pillsbury – 1943-2010

Heritage's Fine Arts Chairman since 2005, Director of the Kimbell Art Museum for 18 years, professor, scholar, proud father, devoted husband.

A man of unrivaled taste, unimpeachable reputation and encyclopedic knowledge.

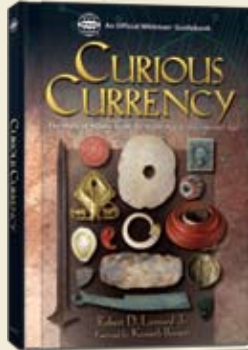
Heritage Auction Galleries wishes to express our deepest sympathy to his wife, children, colleagues and so many others who knew and loved him.

AN INTRIGUING LOOK AT CURRENCY THROUGH HISTORY

Curious Currency: The Story of Money From the Stone Age to the Internet Age

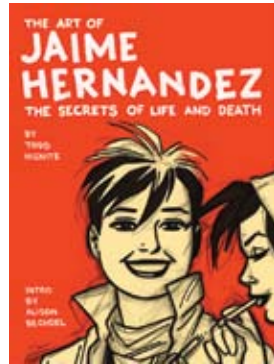
By Robert D. Leonard Jr.
Whitman Publishing,
\$12.95 (hardback)

When you think of currency, you don't normally envision candy bars, cigarettes or vodka. Yet these items have a place in humankind's deep relationship with money. Robert D. Leonard Jr. delves into this topic with his richly illustrated *Curious Currency: The Story of Money From the Stone Age to the Internet Age*. In its most succinct form,



money is anything used to make payment that the recipient trusts can be reused to make another payment, writes Leonard, a fellow of the American Numismatic Society. In pre-colonial New Zealand, for instance, ceremonial axe blades could purchase pigs, canoes, land, and even sorcery. Gin, rum and brandy were the principal media of exchange in Nigeria from the 1700s until World War I. The book also explains how humans through the ages have used beetle legs, woodpecker scalps, hippo teeth and ostrich eggshells – to name just a few of the items covered here – as currency.

As Leonard points out, precious metals – the basis of modern currency – are “ex-ornaments” themselves, having survived the march of time. *Curious Currency* is a compact encyclopedia of money certain to intrigue all numismatists.



Among the Masters

JAIME HERNANDEZ'S COMICS ALTERED
THE TRAJECTORY OF THE MEDIUM
AND EXPANDED THE CRITICAL
UNDERSTANDING OF ITS POSSIBILITIES

The Art of Jaime Hernandez: The Secrets of Life and Death

By Todd Hignite

Abrams ComicArts, \$40 (hardback)

In 1981, three brothers from California self-published their first comic book, *Love and Rockets* and “changed American cartooning forever,” according to *Publishers Weekly*. Nearly 30 years later, the title is still being published to critical and commercial success.

At the heart of that creative team is Jaime Hernandez (b.1959), whose stories have chronicled the lives of some of the most memorable and fully formed characters the comics world has ever seen. His female protagonists, masterfully delineated with humor, candor and breathtaking realism, come to life within California's Latino culture and punk milieu. In 2006, Hernandez began serializing his work in the *New York Times Magazine*, all of which is collected in *The Art of Jaime Hernandez* by Todd Hignite.

Hignite, a comics scholar and founder and editor of the award-winning publication *Comic Art*, does a masterful job of showing exactly why Hernandez's literary characterizations surpassed anything previously accomplished in comics. To accomplish this, Hignite convinced Hernandez to open his archives for the first time, revealing never-before-seen sketches, childhood drawings and unpublished art from throughout his career, alongside his most famous *Love and Rockets* material – much of it reproduced here in full color from the original artwork.

The resulting book is a rock-solid argument for Hernandez being one of the greatest artists to ever work in comics. In fact, Hignite writes, Hernandez's "perfect cartooning" was vital to the development of the modern graphic novel. "The egalitarian accessibility of style enhances and directs the meaning of the content," Hignite writes, "but his sophisticated stories never attempt to be anything other than 'comics,' bearing witness to a faith in the rich history of the language that conveys an increasingly powerful emotional truth."

Hignite himself brings solid credentials to the discussion. He has curated numerous exhibitions on the art form, including "R. Crumb's Underground," which toured museums nationally between 2007 and 2009, and he is author of *In the Studio: Visits with Contemporary Cartoonists* (Yale University Press) and co-editor of *Strips, Toons & Bluesies: Essays in Comics and Culture* (Princeton Architectural Press). He is a comic and illustration art expert at Heritage Auction Galleries.

The Art of Jaime Hernandez – from its examination of Hernandez’s family history to gorgeous full-page art to the influence of professional wrestling, punk rock and Archie comics – explains how the artist’s work has altered the trajectory of the comics medium and expanded the popular and critical understanding of its possibilities.

"Jaime's pen picks out what is essential and elides what is not, leaving white spaces as intentional and vibrant as any inked lines in comics," best-selling comic-strip author Alizon Bechdel says in the book's introduction. "What remains is less a stylized world than a world distilled to its fantastic, magical, quotidian essence. A manifestly legible world replete with goofy cartoon conventions and empathic characterization rivaling Tolstoy. But most of all, a humane world where black and white, presence and absence, male and female, are balanced so exquisitely that we have no choice but to realize that the other, to paraphrase Pogo, is us."



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The Four Ds of Selling

DEATH, DEBT, DIVORCE
AND DESIRE OFTEN BRING
COLLECTIONS TO MARKET

By Mark Prendergast

The reasons people sell their collections vary throughout the course of life. When a \$1 million comic book or a record-setting painting sells at auction, people always ask why the owner chose or needed to sell. While death, divorce and debt are not always in our complete control, choosing to sell because of a specific desire is probably the least easily recognized, yet ever-present, motive for collections to come to the auction market.

Death: The most finite reason to sell. Estate situations often require that tangible assets of a decedent's estate are sold to pay taxes, fairly distribute value or to just cash out due to lack of interest in the collection by the heirs. While sometimes property can be evenly distributed based on estate tax or liquidation appraisals, selling the items and then dividing the funds is often a cleaner and simpler means of equitable distribution. Heirs have negotiated for generations over inheritance, and when tangible property is involved it can become an even more personal affair.

You can't cut a painting in half and expect it to retain its value. Although partial gifting or percentage ownerships are sometimes the wishes of the deceased, it can become quite complicated, especially when multiple parties are involved. There are even situations where paintings are shared between heirs – each maintaining possession for a period of the year. Even in charitable donations where percentage gifts are bequeathed, the item or collection has to exist in a state of joint custody until the total gift is completed.

Debt: The need for cash or liquid funds brings many items to market. Financial overextension and losses in stock and commodity markets can create the need for collectors to sell their collection. High-value items or niche areas of collecting require finding the best appropriate venue for the sale in order to maximize value. In art, coins and collectibles, specialty auction houses are often just that market.



Jewelry is often auctioned after the death of a patriarch or matriarch. Some pieces, such as this diamond and platinum ring, have six-figure values.

Court-ordered sales by Ponzi scheme defendants have recently been in the news, garnering attention as their personal items hit the auction block. Bernie Madoff's baubles were sold with some fanfare and achieved prices well above the intrinsic values – thus contributing to satisfy the debt to his victims.

Divorce: A hard fact of life that many couples may face is divorce. The dream of building a lifelong collection together is shattered and the jointly held tangible assets must be divided. If equal distribution is not possible, selling part or all of the joint property is the only means to equitably split assets – including art, coins or other collectibles.

A proper fair-market value appraisal for divorce distribution is crucial to determining the true values of jointly collected material. Purchase receipts or assumptions of appreciation should be discounted for the most part. Multiple appraisals may be necessary so that a consensus valuation can be determined and duly accepted. Unbiased and independent auction houses, dealers or appraisers can be a critical link to both parties feeling that joint property has been correctly valued and their interests have been fairly represented during the course of a divorce.

Desire: The reason to sell is the desire to take advantage of hot markets – and profit from strong sale prices. This motivation saw a resurgence in the heady markets of the tech-boom of 1999/2000 and the art boom of 2006/2007. The Russian buying influence in the art market a few years ago saw a few Fabergé eggs and Czarist paintings come to market that had never before been available.

Desire to sell can take other forms as well: Desire to oversee the end results of years of collecting. Dedicated auction catalogs praising a collector's eye and importance make a nice conclusion to a long-collected passion.

Desire to weed out part of a collection in order to make room and free up money to buy better quality material. Early purchases, unfortunate mistakes and pieces that just don't fit in the collection anymore need to be cleared out from time to time.

Desire to raise money for other expenditures – such as vacations, home or business needs. There may be no real need to sell other than a better use of funds. The collection is viewed as an investment and asset that has served its purpose and it is now time to put the proceeds to other uses.

No matter the impetus for selling, the majority of collectors reach a point in their lives when they are faced with the decision, or necessity, to sell their beloved collection. If they do not, their executors or heirs will be charged with the task. The experience can be quite pleasant and profitable. Reputable auction houses and dealers are always willing to

explain the process and present proposals on how they can meet the collector's sales objective. The public nature of auctions makes it a very straightforward and transparent means of selling with the added attraction of major auction houses working for the seller on a percentage basis of the sale price. This means that you both have the same desire – to sell your items or collection for the highest values possible.

Mark Prendergast is director of Trusts & Estates at Heritage Auction Galleries, providing assistance to fiduciary professionals in all aspects of appraising and liquidating tangible assets. Inquiries for appraisals can be found at HA.com/appraise and auction estimates requests can be made at HA.com.



MYTHBUSTERS

INSURANCE MYTH:

My collection is covered by my homeowners' insurance.

THE FACTS:

In most cases, your homeowners' is not nearly enough to protect your collection.

COLLECTIBLES

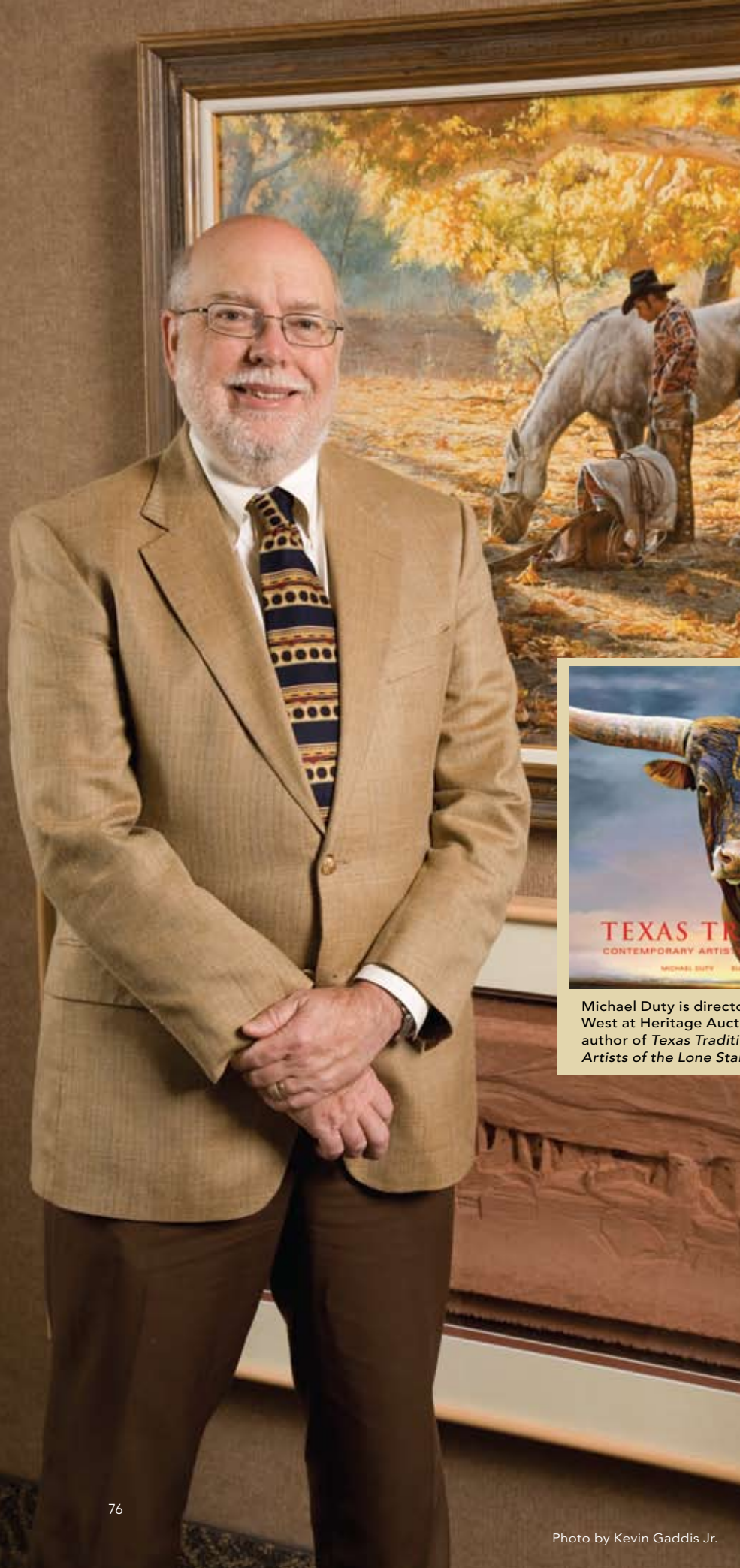
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Focus on...

Michael Duty

FORMER MUSEUM DIRECTOR BRINGS MORE THAN 30 YEARS OF EXPERIENCE TO WESTERN ART POSITION AT HERITAGE AUCTIONS

As executive director at the Dallas Historical Society, Michael Duty was responsible for 3 million objects in the organization's collection, and a key player in the successful campaign to renovate the Texas Hall of State, a national landmark building.

Before working at the historical society, Duty was a top administrator at the National Western Art Foundation in San Antonio, Texas; the Rockwell Museum in Corning, N.Y.; the Eiteljorg Museum of American Indian and Western Art in Indianapolis, Ind.; and the California Historical Society in San Francisco.

He is author of several books on Western art, including *Dave McGary, American Realism in Bronze*; *Under Western Skies: The Art of Bob Pummill*; and *Texas Traditions: Contemporary Artists of the Lone Star State*. His book *Cowboy Artists of America* won the Wrangler Award for best art book of 2003, presented by the National Cowboy and Western Heritage Museum in Oklahoma City.

In 2008, Duty brought more than 30 years of experience in the art world to his position as director of Art of the American West at Heritage Auction Galleries.

How did you get interested in Art of the American West?

I had a great professor in college who was teaching American Studies and he came in one day with a slide show on Frederic Remington [1861-1909]

and C.M. Russell [1864-1926]. I grew up in Wichita Falls, Texas, and I knew people who worked on ranches or they knew people who did and, boy, those paintings sure didn't look like the West that I knew. So I got very interested in the difference between how the West is represented and how it really was.

What sets Western Art apart from Texas art or Cowboy art or Southwestern art?

There's a lot of overlap. I take a pretty broad definition of Western Art. I would say, for me, it's art that's either about this geographic region, basically west of the Mississippi, or it's about the idea of the West, which is about adventure and drama.

We're not only talking about paintings, correct?

Sculptures, photos. Photography probably is a separate



Michael Duty is director of Art of the American West at Heritage Auction Galleries and co-author of *Texas Traditions: Contemporary Artists of the Lone Star State*.

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subset. There are a lot of photographers out there doing landscapes and people. Sculptors certainly are a big part of Western art. A lot of them will do both. They will paint and sculpt.

You've written about Frederic Remington, Dave McGary, Bob Pummill. Are these the "big names" in Western Art?

Bob and Dave are living artists, quite successful. But you have to start with Remington and Russell. They painted the same subjects, but they had very different approaches. Also important is almost everybody who was part of the Taos Society of Artists. Maynard Dixon [1875-1946] is another one. Back in the '40s and '50s, you could go to Taos and buy paintings by these people for hundreds of dollars. Victor Higgins [1884-1949] used to go out in the desert in his car and paint and bring them back to the square in Taos and sell them for a hundred bucks. Today, a Higgins painting might bring \$300,000.

Your new book is Texas Traditions: Contemporary Artists of the Lone Star State. Why did you decide to tackle this subject?

I was approached by a publisher with whom I had worked before and asked if I was interested in doing a book on Texas artists. They left it up to me as to which direction the project would take. I have long been interested in the connection between Texas history and Western history. I also wanted to explore why so many contemporary Western artists have chosen to live and work in Texas. Some of these artists are homegrown and some have only recently moved to the state, but I think all are firmly rooted in the artistic traditions of Texas.

Where do you see Western Art heading in the next 10 years?

We'll probably see a lot more of what I'd call "Modernist West" coming to the market. It's interesting. As long as I've been involved in Western art and history, someone has been saying, "Well, pretty soon, in two or three years, no one will care about the West. They're not making Western movies." And, you know, two or three years later, something else gets popular, whether it's the Rocky Mountain West or the Southwest. It's a subject that I think people will be painting 100 years from now.

EMMITT SMITH GOLF & POKER CELEBRITY TOURNAMENT AND CHARITY AUCTION, TPC CRAIG RANCH, MCKINNEY, TEXAS



Professional poker player Phil Ivy and Pro Football Hall of Famer Emmitt Smith enjoy a game of cards.



Heritage Auction Galleries auctioneer Mike Sadler (right) takes bids as former Dallas Cowboy Emmitt Smith encourages the crowd.



Marcus Allen, Marty Turco and Michael Irvin were among the celebrities who turned out to support Pat & Emmitt Smith Charities.



Pat & Emmitt Smith Charities focus on philanthropic efforts in the Dallas area and nationwide.



Heritage Auction Galleries public relations director Noah Fleisher and business development director Heather Walther.



Camera crews greet guests walking the red carpet at TPC Craig Ranch in McKinney, Texas.

All photos by Ron St. Angelo Photography, except where noted.

Consignment Deadlines

UPCOMING AUCTIONS

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

COINS

U.S. COINS SIGNATURE®

AUCTION #1144

Auction dates:
Sept. 22-26, 2010

Consignment deadline:

AUG. 5, 2010

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

U.S. COINS COINFEST

SIGNATURE® AUCTION #1145

Auction dates: Oct. 27-31, 2010

Consignment deadline:

SEPT. 9, 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

WORLD COINS NEW YORK

SIGNATURE® AUCTION #3012

Auction dates: Jan. 2-3, 2011

Consignment deadline:

NOV. 6, 2010

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

U.S. COINS FUN SIGNATURE®

AUCTION #1151

Auction dates: Jan. 5-9, 2010

Consignment deadline:

NOV. 26, 2010

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

U.S. COINS SIGNATURE®

AUCTION #1152

Auction dates: Feb. 2-6, 2011

Consignment deadline:

DEC. 24, 2010

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

COMICS & COMIC ART

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

VINTAGE COMICS & COMIC ART SIGNATURE®

AUCTION #7030

Auction dates:

Feb. 24-26, 2011

Consignment deadline:

JAN. 11, 2011

Contact: Lon Allen, ext. 1261

Lona@HA.com

CURRENCY

CURRENCY FUN SIGNATURE®

AUCTION #3512

Auction dates:

Jan. 5-9, 2011

Consignment deadline:

NOV. 19, 2010

Contact:

Dustin Johnston, ext. 1302

Dustin@HA.com

ENTERTAINMENT & MUSIC

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

ILLUSTRATION ART SIGNATURE® AUCTION #5038

Auction date: Oct. 14, 2010

Consignment deadline:

AUG. 12, 2010

Contact: Ed Jaster, ext. 1288

EdJ@HA.com

FINE MODERN & CONTEMPORARY ART SIGNATURE® AUCTION #5055

Auction date: Oct. 27, 2010

Consignment deadline:

AUG. 18, 2010

Contact: Frank Hettig, ext. 1157

FrankH@HA.com

VINTAGE & CONTEMPORARY PHOTOGRAPHY SIGNATURE® AUCTION #5056

Auction date: Oct. 28, 2010

Consignment deadline:

AUG. 26, 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

FURNITURE & DECORATIVE ART SIGNATURE® AUCTION #5053

Auction date: Nov. 9, 2010

Consignment deadline:

AUG. 31, 2010

Contact: Meredith Meuwly,
ext. 1631 MeredithM@HA.com

FINE AMERICAN & EUROPEAN ART SIGNATURE® AUCTION #5057

Auction date: Nov. 10, 2010

Consignment deadline:

SEPT. 1, 2010

Contact: Michael Duty,

ext. 1712

MichaelD@HA.com

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

Auction date: Nov. 20, 2010

Consignment deadline:

SEPT. 24, 2010

Contact: Michael Duty,

ext. 1712

MichaelD@HA.com

ILLUSTRATION ART SIGNATURE® AUCTION #5052

Auction date: Dec. 16, 2010

Consignment deadline:

OCT. 21, 2010

Contact: Ed Jaster, ext. 1288

EdJ@HA.com

FINE MODERN & CONTEMPORARY ART SIGNATURE® AUCTION

Auction date: Spring 2011

Consignment deadline:

JAN. 1, 2011

Contact: Frank Hettig, ext. 1157

FrankH@HA.com

VINTAGE & CONTEMPORARY PHOTOGRAPHY SIGNATURE® AUCTION

Auction date: Spring 2011

Consignment deadline:

JAN. 1, 2011

Contact: Ed Jaster, ext. 1288

EdJ@HA.com

FINE SILVER & VERTU SIGNATURE® AUCTION

Auction date: Spring 2011

Consignment deadline:

JAN. 1, 2011

Contact: Tim Rigdon, ext. 1119

TimR@HA.com

FURNITURE & DECORATIVE ART SIGNATURE® AUCTION

Auction date: Spring 2011

Consignment deadline:

JAN. 1, 2011

Contact: Meredith Meuwly,

ext. 1631

MeredithM@HA.com

FINE AMERICAN & EUROPEAN ART SIGNATURE® AUCTION

Auction date: Spring 2011

Consignment deadline:

JAN. 1, 2011

Contact: Michael Duty,

ext. 1712

MichaelD@HA.com

ART OF THE AMERICAN WEST & TEXAS SIGNATURE® AUCTION

Auction date: Spring 2011

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Contact: Michael Duty,

ext. 1712

MichaelD@HA.com

ILLUSTRATION ART SIGNATURE® AUCTION

Auction date: Spring 2011

Consignment deadline:

JAN. 1, 2011

Contact: Ed Jaster, ext. 1288

EdJ@HA.com

HISTORICAL

MANUSCRIPTS GRAND FORMAT AUCTION #6049

Auction dates: Oct. 14-15, 2010

Consignment deadline:

AUG. 22, 2010

Contact: Sandra Palomino,

ext. 1107

SandraP@HA.com

RARE BOOKS GRAND FORMAT AUCTION #6048

Auction dates: Oct. 14-15, 2010

Consignment deadline:

AUG. 22, 2010

Contact: James Gannon,

ext. 1609

JamesG@HA.com

SPACE EXPLORATION SIGNATURE® AUCTION #6045

Auction date: Oct. 19, 2010

Consignment deadline:

AUG. 27, 2010

Contact: Tom Slater, ext. 1441

TomS@HA.com

POLITICAL & AMERICANA GRAND FORMAT AUCTION #6047

Auction date: Nov. 6, 2010

Consignment deadline:

SEPT. 14, 2010

Contact: Tom Slater, ext. 1441

TomS@HA.com

FINE AMERICAN INDIAN ART SIGNATURE® AUCTION #6051

Auction dates:

Nov. 19-20, 2010

Consignment deadline:

SEPT. 27, 2010

Contact: Delia E. Sullivan,

ext. 1343

DeliaS@HA.com

ARMS & MILITARIA SIGNATURE® AUCTION #6050

Auction date: Dec. 4, 2010

Consignment deadline:

OCT. 12, 2010

Contact: Dennis Lowe,

ext. 1441

DennisL@HA.com

RARE BOOKS GRAND FORMAT AUCTION #6053

Auction dates: April 7-9, 2011

Consignment deadline:

FEB. 13, 2011

Contact: James Gannon,

ext. 1609

JamesG@HA.com

SPACE EXPLORATION SIGNATURE® AUCTION #6052

Auction date: April 12, 2011

Consignment deadline:

FEB. 18, 2011

Contact: Tom Slater, ext. 1441

TomS@HA.com

POLITICAL & AMERICANA GRAND FORMAT AUCTION #6054

Auction date: April 16, 2011

Consignment deadline:

FEB. 22, 2011

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

Contact: Jim Wolf, ext. 1659

JWolf@HA.com

JEWELRY SIGNATURE® AUCTION

Auction date: Spring 2011

Consignment deadline:

JAN. 1, 2011

Contact: Jill Burgum, ext. 1697

JillB@HA.com

TIMEPIECES SIGNATURE® AUCTION

Auction date: Spring 2011

Consignment deadline:

JAN. 1, 2011

Contact: Jim Wolf, ext. 1659

JWolf@HA.com

MOVIE POSTERS

VINTAGE MOVIE POSTERS SIGNATURE® AUCTION #7029

Auction dates:

Nov. 11-13, 2010

Consignment deadline:

SEPT. 19, 2010

Contact: Grey Smith, ext. 1367

Grey@HA.com

Yvonne Craig

By Mike McLeod

Best known as Batgirl from the *Batman* television show of the 1960s, Yvonne Craig also appeared on episodes of *Star Trek*, *The Man From U.N.C.L.E.*, *77 Sunset Strip*, *My Three Sons*, *Love American Style*, and *Starsky and Hutch*. She starred in the films *Kissing Cousins* and *It Happened at the World's Fair* with Elvis Presley. She is author of the book *From Ballet to the Batcave and Beyond* and today enjoys traveling and collecting African masks.

How did you get started collecting African masks?

My husband and I went to Africa in about 1972 and I brought one home. At the airport, the customs agent asked if those were turkey feathers on it. Obviously, they were not turkey feathers, so I said, "No." He said, "If you want to bring that into the country, those are turkey feathers." And I said, "That's what they are." It was the 1970s, so they were a little slack on the rules. You know, love and peace. Each time we went back to Africa, I would pick up another mask.

Most of your masks have been "danced," correct?

Right. Being "danced" means they were made for a ceremonial purpose and not for tourists. In the '80s, collecting primitive items became popular so danced masks are now hard to find unless someone sells their collection.



What memorabilia have you collected from your acting career? The Batcycle, maybe?

No, I haven't collected memorabilia. I am not a person who lives in the past. The book was difficult to write because I had to look into the past. I don't keep anything. I don't take pictures, but I do have the photos fans have sent me.

*Do you have any memorable experiences with *Batman* creator Bob Kane on the show or afterwards?*

I never had the pleasure of meeting Bob Kane. It was my understanding that he was invited to the set in the first season, but wanted to have too much input as to how the show was proceeding and was not invited back.

*What do you think about the \$1 million that was paid recently for Detective Comics #27, which introduced *Batman* in 1939?*

It seems unfathomable that anyone would pay that for a comic book.

*You're doing voiceover for the animated show *Olivia*?*

Last year, I voiced the grandmother on that Nickelodeon series. The series itself was based on several books about a little pig who wears red ribbons in her ears and paints her little hooves her favorite color — red. It was great fun to do, and the wonderful thing about doing any kind of voice work is the fact that you don't have to worry about looking your best — never mind even considering high-def photography!

Are you going to any conventions or have any coming up?

I have stopped doing conventions and have only done one in the past five years. However, I recently did a comic convention in Anaheim [Calif.] with Adam [West], Burt [Ward], Julie [Newmar] and Lee [Meriwether]. It was great to see the old gang again, and the fans were lovely — an all-around good experience.

Mike McLeod is editor at Southeastern Antiquing and Collecting Magazine (antiquingmagazine.com). Visit Yvonne Craig's Web site at www.batgirl.com.





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