

HERITAGE MAGAZINE FOR THE

INTELLIGENT COLLECTOR

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When is it
time to say

GOODBYE TO YOUR COLLECTION?

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WHOOPI'S GOLD

Comedian gets serious about her
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and Wedgwood Fairyland Luster ► 62

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BOBBY JONES

NORMAN ROCKWELL

TEDDY ROOSEVELT

JESSIE WILLCOX SMITH

GEORGE WASHINGTON

COLLECTION PROTECTION

Why your appraiser,
insurance company
and heirs will thank
you for diligent
record-keeping

► 66





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Severin Roesen's 1850 oil on canvas *Still Life with Fruit and Flowers in a Landscape* is a highlight of Heritage's Fine American, European & Western Art auction scheduled for May 17, 2011, in Dallas. Page 34.

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Photo of Whoopi Goldberg by Donna Svennevik

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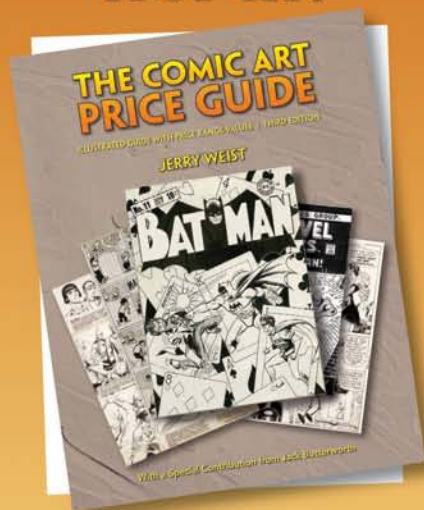


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will find his final work not only to be a
fantastic reference for original comic art, but
a real labor of love which shows how much of
Jerry's life he poured into our hobby."

— Steve Borock, *Consignment Director,
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LETTERS

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Maggie Awards 2010 WPA Finalist

Moving Forward

AFTER A REMARKABLE YEAR OF ACHIEVEMENTS,
WE'VE DECIDED TO DELIVER YOU EVEN MORE

By Hector Cantú

YOU MIGHT HAVE NOTICED something a little different about your Heritage Magazine this issue.

Before you fire off a letter demanding the return of your *old* magazine, take a second to flip through this issue. Believe it or not, you'll find that all your favorite features, departments and columns are still here, written by the top journalists and experts in the fine art and vintage collectibles industry.

The pages just look a little ... well, different.

Here at *Heritage Magazine*, just like you, we are always looking forward. What's happening with vintage collectibles? Where are prices going? Who's chasing what? An integral part of this mission is producing a visually exciting, informative and fun-to-read publication.

It's paid off.

We recently received a 2010 Gold Award for editorial excellence at the Custom Content Council's 7th Annual Pearl Awards. We took home a Gold Award for excellence in feature writing at the 2010 Folio: Awards, one of the industry's most prestigious magazine competitions. The Numismatic Literary Guild also named us Best Dealer Publication at their 2010 Writers' Competition. These awards place us in the company of other fine magazines who've taken home these honors, including Southwest Airlines' in-flight magazine *Spirit*; *Four Seasons Magazine*; *Motor Trend*, *Entertainment Weekly*, *People*, *Family Circle*, and *Delta Sky Magazine*.

While recognition from our colleagues is an honor, the most important reader is you. Since launching in 2007, we've received thousands of subscriber requests. Collectors have been intrigued by the collecting afflictions of Christopher Forbes. They've marveled at the

creative wit of Marvel Comics legend Stan Lee. They've identified with the collecting conundrums of movie critic Leonard Maltin.

This won't change. While our pages may look different, thanks to the creative vision of our art director Michael Puttonen, the staff here at Heritage Magazine remains committed to bringing you the best collectibles magazine possible.



► **THIS ISSUE FEATURES** an exclusive interview with Whoopi Goldberg (page 62), who walked into a Heritage Auctions event in New York and, afterwards, graciously accepted our request for an interview. New York-based photographer James Leynse, who visited Ms. Goldberg at her colonial-style New Jersey home, tells us the comedian is serious about her hobby. "At the same time, she was laid back, casual and glad that we were interested in her collection," Leynse says. "Her home is filled with beautiful pieces and she's obviously very proud of what she has."

BATMAN! SUPERMAN! FLASH GORDON! THE GREEN HORNET!

All of these colorful characters, and many others from the comics, pulps, and radio, made their silver screen debuts as multi-part serials, in which the hero would face certain death at the end of each chapter, urging their fans to return week after week to continue their thrilling adventures.

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by John E. Petty and Grey Smith

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— Stan Lee

"Without the Saturday matinee serials we wouldn't have 'Star Wars' or 'Indiana Jones.' These wonderful films deserve to be remembered and celebrated, as they are in this welcome book."

— Leonard Maltin

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Dixie Selden (1871-1936)
The Little Harbor, Concarneau, Brittany, 1926
Oil on canvas, 20.25 x 16 in.
Estimate: \$30,000-\$50,000
Fine American, European & Western Art Signature® Auction #5062
May 17, 2011, Dallas, TX

► Coins

APRIL 14, 2011
Heritage-Gemini Ancient Coins C1CF Signature® Auction #3011
Rosemont, IL
Viewing dates:
Chicago, April 7-8 and
April 11-12, 2011
Rosemont, April 13-14, 2011
HA.com/3011

APRIL 14-16, 2011
World Coins C1CF Signature® Auction #3014
Rosemont, IL
Viewing dates: April 13-17, 2011
HA.com/3014

APRIL 27-MAY 1, 2011
U.S. Coins CSNS Signature® Auction #1154
Rosemont, IL
Viewing dates:
Dallas, April 4-8, 2011
New York, April 14-15, 2011
Beverly Hills, April 20-21, 2011
Rosemont, April 26-30, 2011
HA.com/1154

JUNE 1-5, 2011
U.S. Coins Long Beach Signature® Auction #1156
Long Beach, CA
Viewing dates:
Dallas, May 16-20, 2011
New York, May 25-26, 2011
Beverly Hills, May 29-30, 2011
Long Beach, May 31-June 4, 2011
HA.com/1156

JULY 6-10, 2011
U.S. Coins Summer FUN Signature® Auction #1157
Orlando, FL
Viewing dates:
Dallas, June 13-17, 2011
New York, June 23-24, 2011
Beverly Hills, June 30-July 1, 2011
Orlando, July 5-9, 2011
HA.com/1157

AUG. 11-12, 2011
U.S. Coins Rosemont Signature® Auction #1158
Rosemont, IL
Viewing dates:
Dallas, July 25-29, 2011
Beverly Hills, Aug. 1-2, 2011
New York, Aug. 5-6, 2011
Rosemont, Aug. 9-12, 2011
HA.com/1158

SEPT. 7-12, 2011
World Coins Long Beach Signature® Auction #3015
Long Beach, CA
Viewing dates: Sept. 6-10, 2011
HA.com/3015

► Currency

APRIL 27-MAY 2, 2011
Currency CSNS Signature® Auction #3513
Rosemont, IL
Viewing dates: April 26-30, 2011
HA.com/3513

SEPT. 7-12, 2011
Currency Long Beach Signature® Auction #3514
Long Beach, CA
Viewing dates: Sept. 6-10, 2011
HA.com/3514

► Entertainment & Music

APRIL 14-16, 2011
Vintage Guitars & Instruments Signature® Auction #7034
Dallas, TX
Viewing dates: April 13-16, 2011
HA.com/7034

MAY 20-21, 2011
Vintage Guitars & Instruments Signature® Auction #7046
Beverly Hills, CA
Viewing dates: May 18-20, 2011
HA.com/7046

JULY 14-15, 2011
Music & Entertainment Memorabilia Signature® Auction #7038
Dallas, TX
Viewing dates: July 13-15, 2011
HA.com/7038

JULY 16-17, 2011
Vintage Guitars & Instruments Signature® Auction #7044
Valley Forge, PA
Viewing dates: July 15-17, 2011
HA.com/7044

► Fine & Decorative Arts

APRIL 13, 2011
Fine Silver & Vertu Signature® Auction #5064
Dallas, TX
Viewing dates:
Beverly Hills, March 17-20, 2011
New York, March 28-April 2, 2011
Dallas, April 8-13, 2011
HA.com/5064

MAY 3, 2011
Vintage Photography Signature® Auction #5060
New York, NY
Viewing dates:
Beverly Hills, April 14-15, 2011
New York, May 1-2, 2011
HA.com/5060

MAY 4, 2011
Illustration Art Signature® Auction #5059
New York, NY
Viewing dates: May 1-4, 2011
HA.com/5059

MAY 14, 2011
Texas Art Signature® Auction #5061
Dallas, TX
Viewing dates: May 12-14, 2011
HA.com/5061

MAY 17, 2011
Fine American, European & Western Art Signature® Auction #5062
Dallas, TX
Viewing dates:
New York, April 19-26, 2011
Beverly Hills, May 5-7, 2011
Dallas, May 12-17, 2011
HA.com/5062

MAY 24, 2011
Modern & Contemporary Art Signature® Auction #5063
Dallas, TX
Viewing dates:
Beverly Hills, May 12-14, 2011
Dallas, May 20-24, 2011
HA.com/5063

JUNE 1, 2011
Decorative Arts & Gentleman's Signature® Auction #5065
Dallas, TX
Viewing dates: May 27-31, 2011
HA.com/5065

► Historical

APRIL 7-9, 2011
Rare Books Signature® Auction #6053
New York, NY
Viewing dates: April 6-8, 2011
HA.com/6053

APRIL 8-9, 2011
Historical Manuscripts Signature® Auction #6054
New York, NY
Viewing dates: April 6-9, 2011
HA.com/6054

MAY 21, 2011
Americana & Political Grand Format Auction #6060
Dallas, TX
Viewing dates: May 20-21, 2011
HA.com/6060

JUNE 3, 2011
Space Exploration Signature® Auction #6052
Dallas, TX
Viewing dates: June 2-3, 2011
HA.com/6052

JUNE 10, 2011
American Indian Art Signature® Auction #6062
Dallas, TX
Viewing dates: June 9-10, 2011
HA.com/6062

JUNE 25, 2011
Arms & Militaria Signature® Auction #6055
Dallas, TX
Viewing dates: June 24-25, 2011
HA.com/6055

AUG. 25-26, 2011
Rare Books Signature® Auction #6058
Beverly Hills, CA
Viewing dates: Aug. 24-26, 2011
HA.com/6058

AUG. 25-26, 2011
Historical Manuscripts Signature® Auction #6057
Beverly Hills, CA
Viewing dates: Aug. 24-26, 2011
HA.com/6057

► Sports

APRIL 22, 2011
Vintage Sports Collectibles Signature® Auction #7032
Dallas, TX
Viewing dates: April 21-22, 2011
HA.com/7032

AUG. 4, 2011
Vintage Sports Collectibles Signature® Auction #7037
Chicago (Rosemont, IL)
Viewing dates: Aug. 3-4, 2011
HA.com/7037

► Movie Posters

JULY 16-17, 2011

Vintage Movie Posters

Signature® Auction #7040

Dallas, TX

Viewing dates: July 14-16, 2011

HA.com/7040

► Comics & Comic Art

MAY 5-6, 2011

Vintage Comic Books & Comic

Art Signature® Auction #7033

New York, NY

Viewing dates: May 1-5, 2011

HA.com/7033

AUG. 11-13, 2011

Vintage Comic Books & Comic

Art Signature® Auction #7036

Dallas, TX

Viewing dates: Aug. 8-12, 2011

HA.com/7036

► Jewelry, Timepieces & Luxury Accessories

MAY 2-3, 2011

Jewelry Signature® Auction

#5067

New York, NY

Viewing dates:

Dallas, April 15-17, 2011

Beverly Hills, April 21-23, 2011

New York, April 29-May 1, 2011

HA.com/5067

MAY 3-4, 2011

Handbags & Luxury

Accessories Signature® Auction

#5073

New York, NY

Viewing dates:

Dallas, April 15-17, 2011

Beverly Hills, April 21-23, 2011

New York, April 29-May 1, 2011

HA.com/5073

MAY 3-4, 2011

Timepieces Signature® Auction

#5074

New York, NY

Viewing dates:

April 29-May 1, 2011

HA.com/5074

► Natural History

JUNE 12, 2011

Natural History Signature®

Auction #6061

Dallas, TX

Viewing dates: June 10-12, 2011

HA.com/6061

JUNE 12, 2011

Natural History Signature®

Auction #6071

Dallas, TX

Viewing dates: June 10-12, 2011

HA.com/6061

► Fine & Rare Wine

SEPTEMBER 10, 2011

Fine & Rare Wine Signature®

Auction #5082

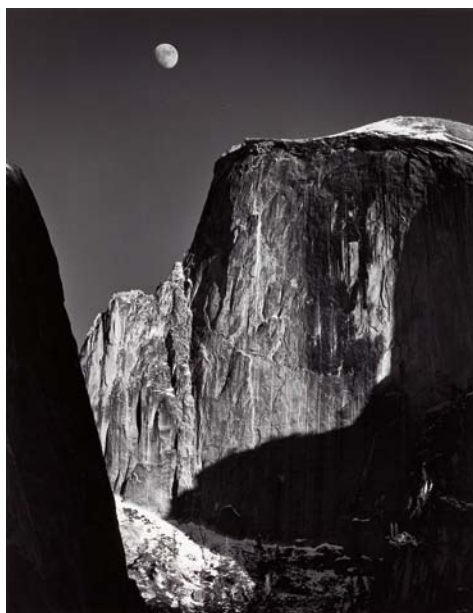
Beverly Hills, CA

Viewing dates: Sept. 9-10, 2011

HA.com/5082



Josef Albers (1888-1976)
Study for Homage to the Square: Stucco Setting, 1958
Oil on board
29.5 x 29.5 inches
Estimate: \$200,000-\$300,000
Modern & Contemporary Art Signature® Auction #5063
May 24, 2011, Dallas, TX



Ansel Easton Adams (1902-1984)
Moon and Half Dome, 1960
Gelatin silver, 18 7/8 x 14 5/8 in.
Estimate: \$25,000-\$35,000
Vintage Photography Signature® Auction #5060
May 3, 2011, New York, NY



Natural Fancy Dark Brownish-Yellow Diamond Ring
11.85 carat, GIA certified
Estimate: \$100,000-\$150,000
Jewelry Signature® Auction #5067
May 2-3, 2011, New York, NY

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

Incredible Fossils

EVENT INCLUDES ALLOSAURUS, STEGOSAURUS, TRICERATOPS AND MAIASAURUS SKELETONS



Of all discovered Allosaurus fossils, the specimen in June's auction is one of the few with a fully articulated, undistorted skull.

IN WHAT'S SURE TO BE an unprecedented event, Heritage Auctions is featuring no fewer than four dinosaur skeletons – along with dozens of important pre-historic treasures – in its Natural History auction scheduled for June 12, 2011, in Dallas.

"Every one of these incredible fossils is museum-quality," says David Herskowitz, director of Natural History at Heritage Auctions. "It's rare to find even one truly great specimen for an auction, let alone the four we've managed to assemble for this summertime auction."

The dinosaur skeletons include "The Fighting Pair" Allosaurus and Stegosaurus (see "Stunning Dinosaur Pair," Winter 2011 issue); a near-complete Triceratops; and a complete duck-billed Maiasaurus.

The fossils of the allosaur and the stegosaurus are collectively known as "The Fighting Pair" due to their proximity to one another when they were discovered in Wyoming's Dana Quarry in 2007. "They were literally right

on top of one another," Herskowitz says, "and they were evidently engaged in mortal combat at the time of their demise."

"The Fighting Pair" is being sold as a set due to this incredible history and carry a pre-auction estimate of \$2.8 million.

The virtually complete Triceratops skeleton, more than 19 feet in length and 12 feet high, was found in South Dakota's Hell Creek Formation in 2004. It is estimated at \$700,000-plus. The Maiasaurus, from the Two Medicine Formation in Northern Montana, measures more than 17 feet in length and is one of the most complete mounted specimens of this species known. The pre-auction estimate is \$450,000-plus.

The specimens are on display at the Museum of Nature & Science at Fair Park in Dallas, with viewings open to the public Thursday to Saturday, June 9-11, from 10 a.m. to 6 p.m., and Sunday, June 12, from 10 a.m. to 1 p.m.

Prices Realized

LUXURY ACCESSORIES

A **VINTAGE 35CM** Matte Black Porosus Crocodile Birkin Bag with Palladium Hardware (right), popular with celebrities and royalty, realized \$50,788 at Heritage Auctions' inaugural luxury accessories auction in December 2010. A similar Shiny Fuchsia Porosus Birkin Bag realized \$41,825 at the same auction.



LALIQUE VASE

A **LALIQUE "SERPENT" VASE** in deep amber glass, circa 1924, with a molded signature, set a world record price for Lalique when it realized \$56,673 at Heritage's December 2010 Lalique, Art Glass and Perfume Bottles Signature® Auction. "The Lalique 'Serpent' vase was the best one I've ever seen and I've seen a lot of them in my 30 years in the business," says Heritage consignment director and auctioneer Nick Dawes.



FINE JEWELRY

A **DIAMOND, PLATINUM, Gold Ring** donated to Texas Scottish Rite Hospital and auctioned to raise funds to benefit children at the hospital, realized \$149,375 at Heritage's December 2010 fine jewelry auction.

The ring, featuring a round brilliant-cut diamond weighing 8.73 carats, was bequeathed to the hospital by Mary Violet Penn Huber, wife of a former member of the Scottish Rite Masons.



ILLUSTRATION

GARTH WILLIAMS' ORIGINAL cover art for the 1953 edition of *Little House on the Prairie* by Laura Ingalls Wilder realized \$50,787.50 at Heritage Auctions' February 2011 illustration auction. Williams' drawing of the mouse Stuart Little used on page 1 of the classic 1945 book realized \$65,725 at the same auction.



1907 ROLLED EDGE EAGLE JOINS 'MONUMENTAL' STATUS



1907 \$10 Satin PR67 NGC realized \$2.185 million.

VISITORS TO THE FLORIDA United Numismatists 2011 Convention in Tampa, Fla., witnessed the birth of a monumental coin when a 1907 Rolled Edge eagle realized \$2.185 million at the official show auction.

The Frank A. Leach Specimen from the Colonel George M. Monroe Collection, graded PR67 and descended from the family of the former U.S. Mint director's second wife, was one of five gold coins in the auction that once belonged to Leach.

"It's hard to say, unequivocally, that this coin is a pattern," says Heritage Auctions President Greg Rohan, "but the price would seem to indicate that several top collectors in the world believe it is. This is only the ninth U.S. coin ever to sell for more than \$2 million at public auction."

Collectors at the January convention kept their focus on rare gold. More than 6,700 collectors vied for 6,701 lots in the U.S. Coin Signature® and Platinum Night auction sessions, translating to almost 1,900 successful bidders, or a 95 percent sell-through rate by both value and lot total.

CORRECTION



An item on Carl Barks' "An Embarrassment of Riches" in the Winter 2011 edition included the incorrect image. The correct image appears above.

AUCTION FEATURES RARE ILLINOIS RAILROAD WATCH

MORE THAN 400 QUALITY timepieces will be auctioned in Heritage's Timepieces Signature® Auction (HA.com/5074), scheduled for May 3, 2011, in New York City.

Fine European and American watches from the prestigious Sid & Alicia Belzberg Collection will be showcased, including a rare Illinois 163 Bunn type 2, a very fine Patek Philippe minute repeater with split second chronograph, numerous high grade repeaters, and rare Ball Brotherhood models. American rarities will also include two Waltham Premier Maximum models and hundreds of choice railroad grades.



An Illinois Rare 163 Type II, 23 Jewel Bunn Special has a pre-auction estimate of \$20,000 to \$25,000.

MAGAZINE RECOGNIZED FOR EDITORIAL EXCELLENCE

HERITAGE MAGAZINE has received two first-place awards for editorial excellence.

Heritage took home a 2010 Gold Award in the category of "Best Overall Editorial, Less than 50,000 Circulation" at the Custom Content Council's 7th Annual Pearl Awards. Other first-place winners included Southwest Airlines' in-flight magazine *Spirit*; *Four Seasons Magazine*; and *Lexus Magazine*.

Heritage Magazine also received a 2010 Gold Award for excellence in feature writing at the Folio: Awards, held in January at the Sentry Center in New York City. The story on pin-up art collector Charles Martignette appeared in the Summer/Fall 2009 issue.



People

DALLAS

KARL CHIAO has joined Heritage Auctions' Trusts & Estates department, helping to offer appraisals of tangible property for federal estate tax, charitable donation, equitable distribution and insurance purposes. Most recently, Chiao served as vice president/director of business development for the Integrated Agency, an advertising/marketing/event production firm.



JONAS ARONSON has been named Director of Vintage Guitars at Heritage Auctions. Aronson has traded in vintage guitars and musical instruments for more than 30 years, as owner of two retail music companies and an online music auction house. He spent two years with Dell Computers at the company's Nashville, Tenn., campus.



BEVERLY HILLS

MARGARET BARRETT has joined Heritage Auctions as Director of the Music & Entertainment department. She started in the auction business as a specialist in Entertainment Memorabilia at Butterfield & Butterfield in Los Angeles and then went on to head the same departments at both Christie's in New York and Bonhams in Los Angeles.



FRANK MARTELL has been appointed Director of Fine & Rare Wines. Martell previously worked at New York-based Acker Merrall & Condit. In 2003, he joined Bonhams & Butterfield as Director of Fine & Rare Wines, becoming International Director in 2006 and paying particular attention to U.S. and Hong Kong markets. He has appeared on CBS News, CNN, and CNBC's "Squawk Box" as an expert in the field.



1951

THE KOREAN WAR raged into its second year. In February, Sugar Ray Robinson defeated Jake LaMotta for the boxing middleweight title. In baseball, Bobby Thomson's game-winning homerun in the bottom of the 9th inning – the “Shot Heard ‘Round the World” – clinched the 1951 National League pennant for the New York Giants. On television, *I Love Lucy* debuted and in newspapers, Hank Ketcham's comic strip *Dennis the Menace* first appeared. Walt Disney's 13th animated film, *Alice in Wonderland*, and MGM's *Show Boat* premiered in theaters.

1 BASEBALL

AFTER HELPING THE BIRMINGHAM Black Barons of the Negro American League advance to the 1948 Negro Leagues World Series, Willie Mays (b.1931) joined the New York Giants in 1951. That season, Mays hit 20 home runs and batted in 68 runs, helping his team win the National League pennant. Today, Mays is considered among the greatest players ever. A mint-condition 1951 Bowman rookie card realized \$65,725 at an October 2009 Heritage auction.

2 COMICS

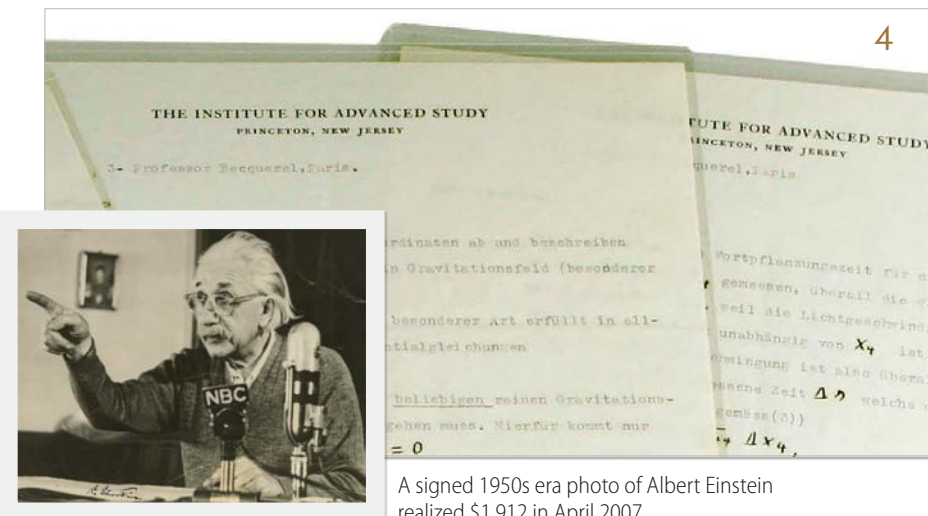
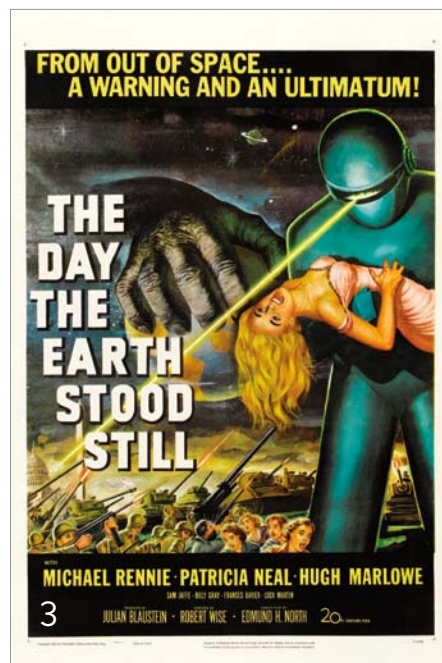
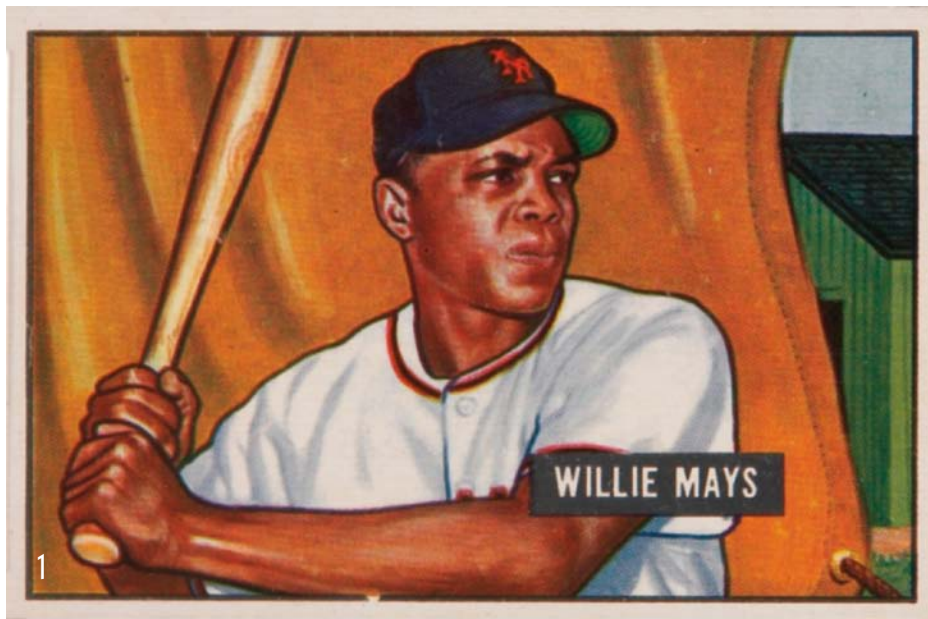
TITLES SUCH AS *Reform School Girl!* – “The graphic story of boys and girls running wild in the violence-ridden slums of today!” – helped galvanize efforts to censor comic books. Fredric Wertham's infamous book *Seduction of the Innocent* specifically cited this title, saying it was a blend of “sex, violence and torture.” A copy graded VF 8.0 by CGC realized \$8,962.50 at a May 2007 Heritage auction.

3 MOVIE POSTERS

AMERICANS WERE RIVETED when the alien Klaatu and his mighty robot Gort landed on Cold War-era Earth and pleaded with humans to live in peace – or be destroyed as a danger to other planets. Today, 20th Century Fox's *The Day the Earth Stood Still* is often ranked among the best sci-fi movies ever. A one sheet from the movie realized \$14,340 at a March 2008 Heritage auction.

4 SCIENCE

FOUR YEARS BEFORE HIS DEATH, Albert Einstein (1879-1955) was as busy as ever. A collection of his articles, addresses, and letters, titled *Out of My Later Years*, was published the previous year, and the scientist was still communicating with colleagues, debating theories and offering opinions. Two such letters, dated Aug. 16 and 29, 1951, to French physicist Jean Becquerel, realized \$33,460 at an April 2007 Heritage auction.



A signed 1950s era photo of Albert Einstein realized \$1,912 in April 2007.

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WHAT COLLECTORS ARE RESEARCHING ON THE WEBSITE OF THE WORLD'S LARGEST COLLECTIBLES AUCTIONEER

Searches conducted between November 2010 and January 2011

1 PABLO PICASSO

BY THE TIME THE EXHIBIT CLOSED earlier this year, more than 400,000 people, an all-time record, had visited the Seattle Art Museum to view some of Pablo Picasso's best-known works. The exhibit then moved to the Virginia Museum of Fine Arts in Richmond. In addition, auction houses last year saw record prices for works by Picasso (1881-1973).

2 BEATLES

COLLECTORS TOOK NOTICE when iTunes for the first time released Beatles songs on its digital music service. More than two million tunes and 450,000 albums were downloaded the first week the music was offered in November 2010. The year marked the 50th anniversary of the legendary group's first performance in Liverpool.

3 TIFFANY & CO.

AS SILVER PRICES CLIMBED at the end of 2010, collectors focused on quality silver. "And that led in many cases to Tiffany silver," says Tim Rigdon, director of silver and vertu at Heritage Auctions. "Tiffany is the market leader in quality silver – silverware, bowls, candelabras – and it appears collectors were checking prices realized for Tiffany items and maybe reviewing what items were coming up for auction."

4 ROLEX

THE NUMBER OF ROLEX WATCHES for sale on the Internet is far greater than those by other top brands such as Patek Philippe and Vacheron Constantin, says Jim Wolf, director of watches and fine timepieces at Heritage Auctions. That popularity spilled over onto the Heritage website. "Heritage offers a wide variety of collector-grade vintage Rolexes and models that dealers need to satisfy the demand in the secondary market."





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Collector Briefing

DEAN FEARING ISN'T ABOUT TO KEEP HIS COLLECTION LOCKED AWAY. FOR THIS CHEF, IT'S ALL ABOUT PLAY TIME

Interview by Greg Holman

KNOWN AS THE “FATHER of Southwestern Cuisine,” Dean Fearing spends most of his days at his restaurant Fearing’s at the Ritz-Carlton in Dallas, where diners make quick work of his legendary tortilla soup, barbecued shrimp tacos and ribeye mopped over live mesquite.

But Fearing’s passions include more than food. The award-winning chef, who’s had his own show on the Food Network, collects vintage Fender, Gibson and Martin guitars, and occasionally takes to the stage with his popular band the Barbwires. His love for guitars dates to high school, when he began purchasing guitars to play music by his favorite bands.

“When Crosby, Stills & Nash came out, we all ran down to the nearest music shop and got some Yamaha FG-70s,” Fearing says. “They were solid mahogany, solid spruce stock and 70 bucks! Unbelievable!”

Today, Fearing says he loves creating food and collecting guitars. “But I also love playing and I love the sound, and creating the music. I go to work every day with a big smile on my face. I go up to my guitar room with a big smile on my face, and life is pretty good.”

What would you consider your first collectable guitar?

It was a 1949 Epiphone jazz guitar, double “F” hole with one single pickup, which I wish I had that pickup now. It was one of the first ‘40s style soap bar pickups. It was a big honker! I was living in Newton, Iowa, at the time and a farmer sold it to me for, I think, like 60 bucks. I probably sold it for something stupid.

How many guitars do you have?

I used to have a bunch more than I do now, but after getting to know [vintage guitar

experts] Jim Baggett and Dave Hinson really well, I’ve lowered my amount to go into unbelievable collectibles.

Decrease quantity to increase quality?

Right! I just picked up a 1937 [Martin] D-18 from Jim that’s unbelievable. It’s a cannon! And then at [a recent Dallas-area guitar show], Jim brought down for me a 1942 000-18 [Martin] that looks like it was made last week. I mean, a real guitar that was bought, played for a little bit and then put away by the owner, and then his daughter put it away, and then gave it to Jim, and it’s like... unbelievable. And then through Dave Hinson, a January ‘51 Broadcaster came into my life along with an August ‘51 Nocaster, which are both like sticks of dynamite with a cord!

What pleasure do you get out of collecting guitars?

What I enjoy most now is the history of these guitars. I’m a big “Custom Shop” fan and love all of their stuff, and have a bunch of those, but there’s something about feeling the history behind these guitars. There’s nothing more exciting than that ... to me!

What’s your favorite guitar in your collection?

I would have to say it is this ‘55 Strat. The funny thing is I’ve never been a Strat fan. I’ve always been a Tele guy, and when this ‘55 came into my life, and Dave said it too ... I’ve never played a Strat that’s more comfortable but that sounds as good as that. ... It so silky. It’s an old honky-tonk guitar so the neck is broken in.

Is that the guitar you play the most?

Yes. I like it because when I play it, I’ve never heard anything like it. Those three pickups on there are so amazing. I would have to say that the Broadcaster has a real growl though. I mean it really does. It amazes me every time I pick it up.

You actually play the Broadcaster? Doesn’t that make you nervous?

[Laughing] Well, like Vince Gill said, “If you’re gonna collect ‘em, you’d better play ‘em.”

Have you ever had any Gibsons?

Many years back I had a ‘69 Goldtop ... and these are all of the horror stories. Now, why I thought that I needed to sell that I don’t know, because right after I sold it, that’s when the ‘68 and ‘69 Les Pauls all just jumped! I think I got \$3,000 for it, which I thought was a hell of a lot of money at the time. But now they’re \$18,000 and while mine was banged up and not considered a collectible, it would have been five times as much now.

What’s the longest distance you’ve traveled to look at a guitar?

You know ... I’ve never had to make a long haul. All of the guitars have come to me through Jim and Dave. The beauty of knowing Jim and Dave is the fact that we’ve gotten to know each other over the years. They’re big food and wine guys. They love coming here so they kind of take care of me and know my interests, and they’ll call me and say, “Dean, you know this Broadcaster ... you really don’t want to pass this one up.”

Heritage Auctions is starting weekly online guitar auctions. Will you be looking at these?

You know, Heritage has a ‘59 [Fender] Top-Loader that’s supposed to be pretty cool coming up. But I love it because [with online auctions] I can be here at work online on a Saturday and be looking at the guitars and placing bids. So I really haven’t traveled much to look at guitars.

Is there anything in particular that you have learned from working with guitar dealers?

The history [of the guitars] has been a real important lesson, but also what makes that guitar “a history lesson” ... the “real” parts, the correct guitar, the playability... the sound. You understand why the ‘54 and ‘55 Strats are sought out. That sound can’t be reproduced.

It’s like a Stradivarius. It’s the aging of the wood and the way the instrument is stored...

I think that there’s a whole molecular aspect to guitars. It’s how the wood comes together and how the tone works. I had an

unbelievable chance to play three Lowell mandolins at the last Dallas Guitar Show and they all had very different sounds. [Vintage guitar expert] Larry Wexler was there and he asked me, "Have you ever played a Lowell?" and I said "No," so I played the first one, a 1924, and the second one and then the third one, which was the Holy Grail, a real monster. All of them were made within two years of each other and they all sound distinctly different. So there really is something about the way the wood comes together, how it was aged. Was one in a drier climate? Was one in a more humid climate? And that's the interesting part I'm learning from these guys. My '37 [Martin] D-18 at one time in the '60s, someone put in a pickup and volume and tone knobs, but it didn't affect the sound of the guitar. It has a couple of plugs in it now, but the sound is incredible.

Is there any advice you would share with beginning guitar collectors?

It's to play them! The only guitars that I buy to collect ... they have to sound good. [I'm not] at the "museum quality" level of collecting, where you just buy them and put them away in a case. I personally want a collectible that sounds unbelievable, and when you play it you say, "Oh my God!"

So you're collecting more for playability than for investment?

Right!

I think that's at the heart of a "real" collector, otherwise you're just an investor.

You're absolutely right and I know that there are a lot of those people out there, and that's OK, but I'm sure that some of those mint condition \$20,000 Les Pauls aren't as soulful as an old guitar that's been played, and a prime example is my old honky-tonk Strat. It has the sound. Its neck and top are all full of black marks just from playing, and the guitar is in fine shape, but it's certainly not pristine, but I love the fact that since 1955, this guitar has been played and kept in its original case.



GREG HOLMAN is a pop culture expert at Heritage Auctions, a musician, a collector and an award-winning cook.



Chef Dean Fearing's vintage guitar collection is not locked away. "If you're gonna collect 'em," he says, "you'd better play 'em."

KING KONG

Austrian
Poster for
Classic
American
Movie
Among the
Rarest of
its Kind

King Kong
RKO, 1933
Austrian oversize
poster (49.5 x 111 in.)
Sold: November 2010
\$38,838



WHEN IT COMES TO LISTS of the most valuable movie posters, original paper for *King Kong* always ranks near the top. What's unusual is when that paper comes from a foreign release of the classic film.

"There are few pop culture images more famous than the 'Eighth Wonder of the World' atop a skyscraper, crushing an attacking biplane in his powerful right hand while gently protecting Fay Wray with his left," says Heritage Auctions' vintage movie poster director Grey Smith.

The movie, of course, was a blockbuster when released in 1933. After premiering in New York, the film opened internationally. "This giant Austrian poster comes in at 9 feet, 3 inches and is incredibly rare," Smith says. It realized \$38,838 at a November 2010 Heritage auction.

The price realized for the Austrian poster is the second-highest price realized at Heritage Auctions for a poster from the original 1933 release.

A style A one sheet for the original U.S. release realized \$78,200 in a March 2002 Heritage auction. An original one sheet for the sequel *Son of Kong* realized \$69,000 in a July 2006 Heritage auction.

KING KONG

NACH
EDGAR WALLACE

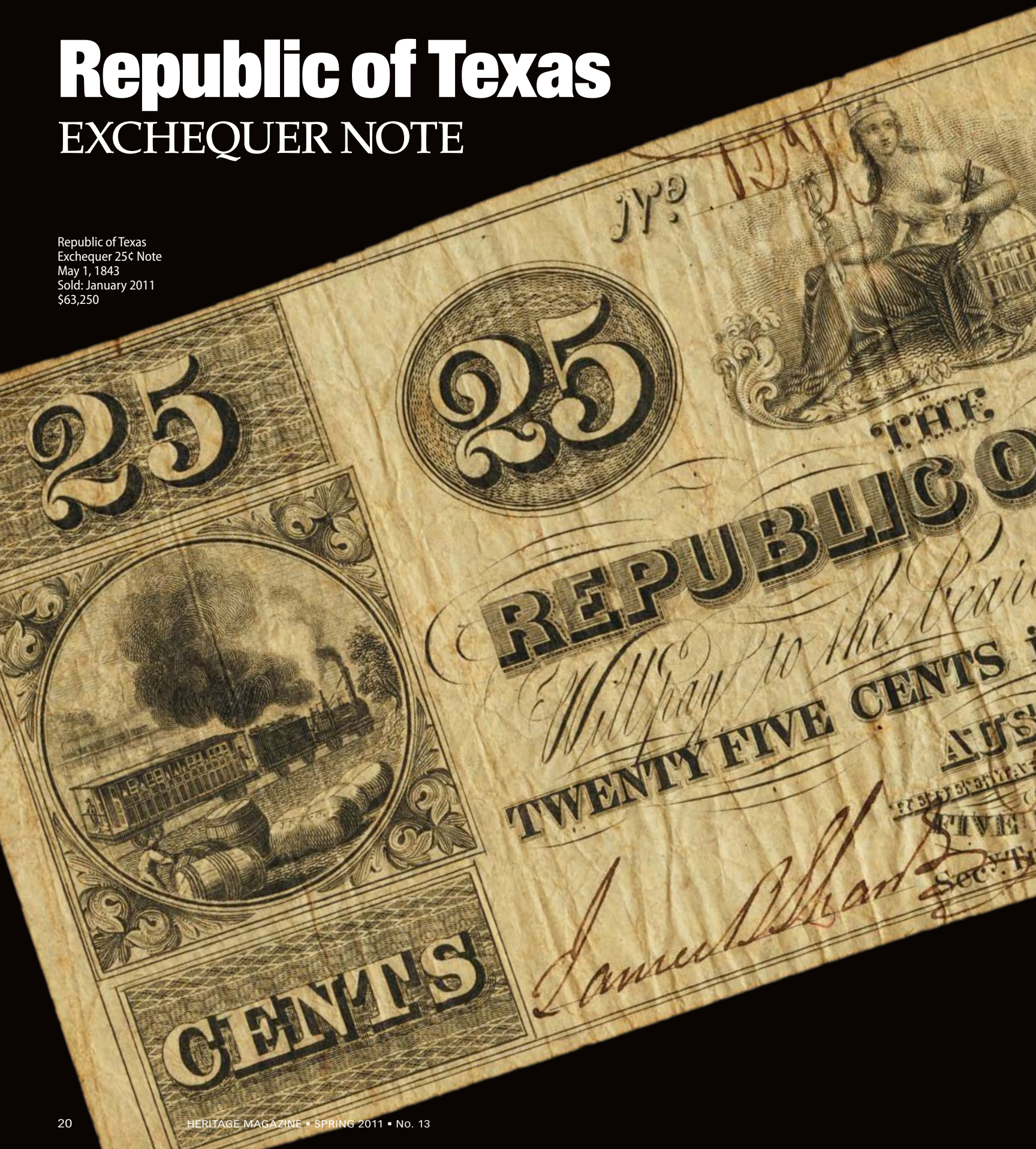
ELITE-KINO I. TEL. R 26100.
ROTENTURM-KINO I. TEL. R 29109, R 29159.
FLOTTEN-KINO VI. TEL. B 24141, B 24171.

RKO Radio Pictures
MONDIAL
HERITAGE AUCTIONS

Republic of Texas

EXCHEQUER NOTE

Republic of Texas
Exchequer 25¢ Note
May 1, 1843
Sold: January 2011
\$63,250





COUPLE FINDS CURRENCY IN BOX OF TEXTBOOKS PURCHASED FOR \$10

CINDY FARNSWORTH OF TEXAS was surprised to find an old piece of currency between the pages of one of several books she and her husband had purchased at auction for \$10.

"My wife called to me and said, 'I thought you might like to have this,'" Bill Farnsworth recalls. At first, Bill thought it was

a reproduction, but then he noticed the paper was "real thin. I knew enough to know that [modern] reproduction currency is made on much thicker paper."

The 25-cent denomination Republic of Texas Exchequer Note was dated May 1, 1843 and hand-signed by the first president of the Republic of Texas, Sam Houston. "These notes were printed in various denominations between 1842 and 1845," says Allen Mincho of Heritage Auctions, "but probably less than two dozen Texas Exchequer notes are known to survive today."

Most of the notes were destroyed when they were redeemed in the 1840s. The note in the auction shows no sign of cancellation, Mincho says, meaning it was likely never redeemed for its 25-cent face value. It realized \$63,250 at Heritage's January Tampa FUN currency auction in January 2010.

Bill Farnsworth says he previously didn't enjoy going to auctions with his wife. "I just wasn't a big auction fan," he says, "but I am now."

Inspiring



1850 Baldwin "Horseman" \$10



1804 "Class I" Dollar



1849 Double Eagle

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HERITAGE

AUCTION PREVIEWS

IMPORTANT LOTS FROM UPCOMING AUCTIONS

‘Father of his Country’

Surveyor’s tools used by George Washington among items being offered by president’s descendants

► 26

- Teddy Roosevelt Letter 25
- Hank Aaron Rookie Jersey 29
- Bobby Jones’ Green Jacket 33
- Severin Roesen Still Life 34
- Frank Miller’s Batman 40

Walter Robertson (1750-1801)
George Washington,
late 18th century
Watercolor on ivory
3.5 x 2.75 in.
Sold: June 2009
\$3,883

1 ► **Bid by Internet**

You can bid online for all upcoming auctions at HA.com. Every lot is listed with full descriptions, with most accompanied by high-quality images. For Signature® auctions, which have a live floor session component, Internet bids will be accepted until 10 p.m. CT the day before the live auction session takes place.

2 ► **Bid by e-Mail**

You can e-mail your bids to Bid@HA.com. List lot numbers and bids in columns, and include your name, address, phone, customer # (if known), and dealer references, as well as a statement of your acceptance of the Terms and Conditions of Sale. E-mail bids will be accepted up to 24 hours before the live auction.

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Simply complete the Bid Sheet with your bids on the lots you want, sign it and mail it in. If yours is the high bid on any lot, we act as your representative at the auction and buy the lot as cheaply as competition permits. On the auction home page, scroll to "Other Information" along the left side of your computer screen and click on "Mail or Fax Your Bids" for a copy of that auction's bid sheet.

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Come to the auction and view the lots in person, register, and bid live on the floor.

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Follow the instructions for completing your mail bid and fax it to 214-409-1425. Fax bids will be accepted until 3 p.m. CT the day prior to the auction date.

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For additional bidding tips, visit HA.com, click on the "FAQ" tab and see topics in the "Auctions and Bidding" box. Because of the various avenues by which bids are submitted, there is a possibility of a tie for the high bid. In the event of a tie, Internet bidders, within their credit limit, will win by default.

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As the world's largest collectibles auctioneer, Heritage Auctions brings diverse collecting expertise, a huge client base, technical savvy, marketing prowess and financial power to the table in order to make sure you get the most for your treasures. Call the Consignor Hotline at 1-800-872-6467. For more information, visit HA.com/Consign. Do not ship your collectibles to Heritage without first talking to one of our Consignment Directors. See page 83 for consignment deadlines.



HERITAGE AUCTIONS CATALOGS

For a free auction catalog in any category, plus a copy of *The Collector's Handbook* (a combined value of \$65), visit HA.com/HM20992 or call 866-835-3243 and reference code HM20992.

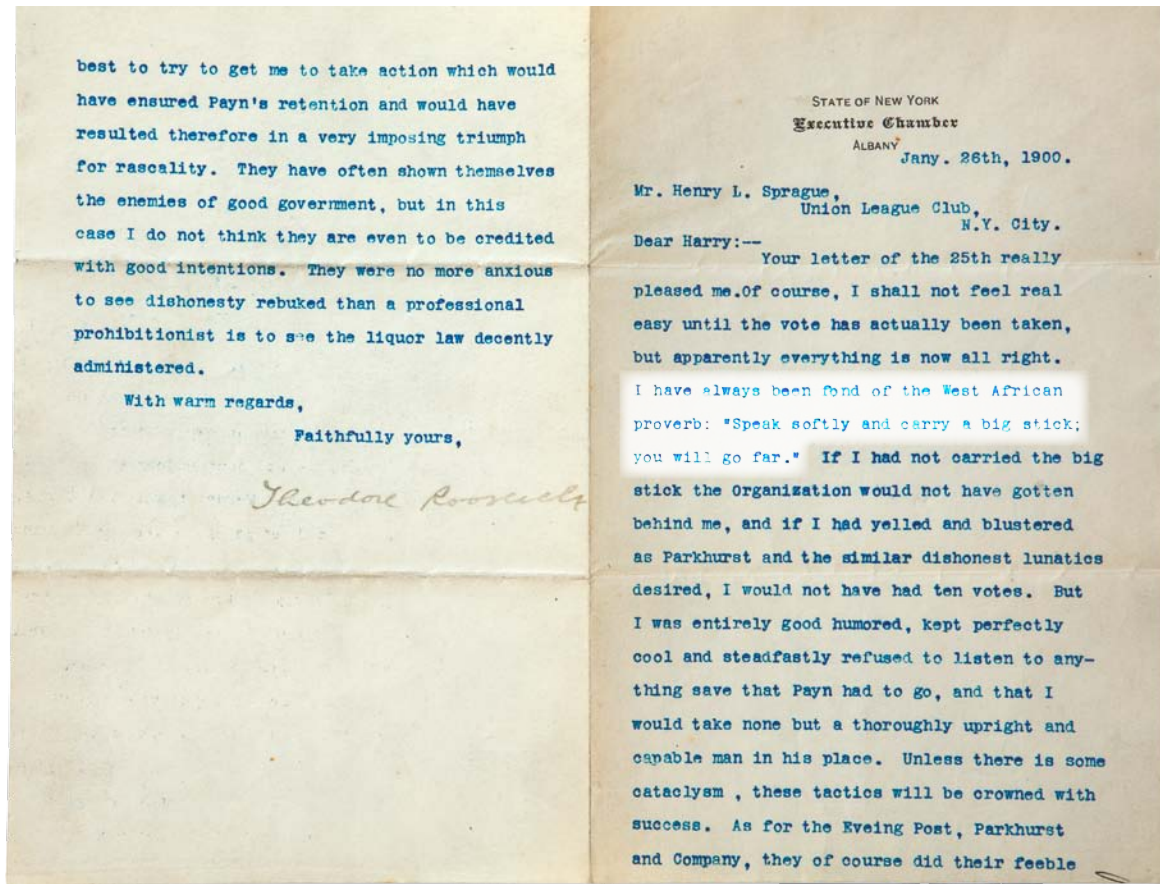
For a calendar of upcoming auctions, see page 8.

How to Bid

HERITAGE AUCTIONS OFFERS SEVERAL WAYS TO BID
ON LOTS IN UPCOMING AUCTIONS

Roosevelt Letter

TWO-PAGE MESSAGE WRITTEN IN 1900 INCLUDES
FIRST-KNOWN REFERENCE TO PRESIDENT'S 'BIG STICK' IDEOLOGY



Theodore "Teddy"
Roosevelt (1858-1919)
Typed Letter Signed as
Governor of New York
Albany, N.Y., Jan. 26, 1900
Two pages, 9 x 11.5 in.
Estimate: \$60,000-\$90,000

"SPEAK SOFTLY AND CARRY A BIG STICK."

No phrase is as closely identified with Theodore "Teddy" Roosevelt (1858-1919) as this one. It was a guiding principle for the 26th president's domestic and foreign policy, producing fear among robber barons, corrupt political bosses and foreign dictators alike.

Roosevelt's first public use of the expression was as vice president in a speech at the Minnesota State Fair on Sept. 2, 1901, just days before President McKinley was assassinated.

But Roosevelt's use of the phrase predated his Minnesota speech by almost two years. In a letter dated Jan. 26, 1900, Roosevelt, as governor of New York, wrote to New York Assemblyman Henry L. Sprague concerning a recent political tussle with powerful New York Republican Party boss Tom Platt.

Roosevelt in the letter suggested he had won because, "I have always been fond of the West African proverb: 'Speak softly and carry a big stick; you will go far.'" It is the first-known use of the phrase by Roosevelt or anyone else.



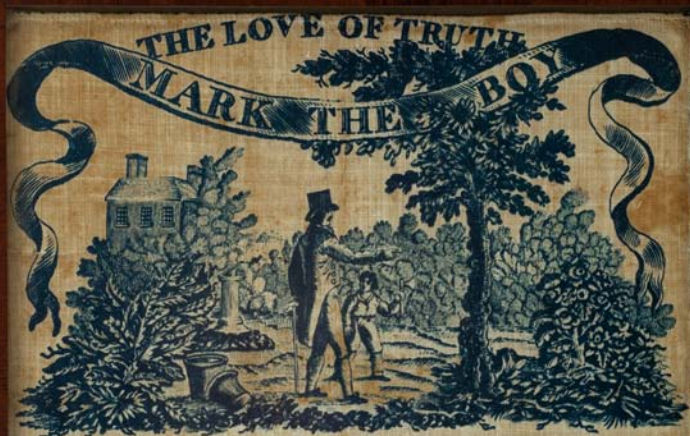
The Library of Congress houses the carbon copy of this significant letter with its American Treasures. But the original — the one Roosevelt signed and mailed to Sprague — is a highlight of the James Ring Collection of American History, featured in Heritage's historical manuscript auction scheduled for April 8 and 9, 2011, in New York City.

"This is perhaps the most widely recognized political catchphrase," says Sandra Palomino, Heritage's director of historical manuscripts. "More than 100 years later, hindsight tells us that with this single phrase Roosevelt defined his outlook and policies, helping to bring our young nation to a new height of power. And this letter is clearly its origin."

EVENT

► **HISTORICAL MANUSCRIPT SIGNATURE® AUCTION #6054** is scheduled for April 8-9, 2011, in New York City. For information, contact Sandra Palomino at 214-409-1107 or SandraP@HA.com. For a free auction catalog in any category, plus a copy of *The Collector's Handbook* (a combined value of \$65), visit HA.com/HM20992 or call 866-835-3243 and reference code HM20992.

For more information on these and other unique items, visit HA.com/6054



At six years old George, full of boyish tricks,
Would often please himself by chopping sticks.
A friend who witnessed on his frolic sport,
Once bought a hatchet of the smaller sort.
And made a present to the darling boy;
The welcome treasure flew his heart with joy.
With eager speed he hastened to the court,
Where faggot piles afforded harmless sport;
But wishing soon new fields of enterprise,
The high-walled garden next the adventure tried.
There thoughtless running down the gravel walks,
The heads of flowers he severed from their stalks.
This error would not much have excited,
Had not the hatchet's keenest edge been tried.
Upon a flower's tree: fatal to the tree,
It bore an English hatchet's name and see.
Afterwards celebrated WASHINGTON.

Dearest was purchased newly planted there.
To thrive for many a distant living year.
George left, perhaps unconscious of the wound.
Or else for striving to the pieces round.
Dreaded to elude - of disposition mild.
Soon after this, his father passing by,
The shiver'd trunk directly caught his eye.
One moment thought lest aevil no slight of time
Quick rose vexation and regret to see
The hopeless ruin of his favorite tree; Yaps, I cannot, will not tell a lie!
Back to the house with hasty steps he ran.
My sharp bright hatchet gave the naughty stroke.
The gentler quester said each maid and man,
That could no thought get small, all, said 'No;
Hun to my open arms, my dearest boy!
Your love of truth bespeaks a father's joy.
Just then, the little fellow met his sire;
My sudden anger and my grief are fled.
'O!' he exclaimed 'it is my great desire
To find the person who hath killed the tree
That yonder stands - come down with me and see.

The weapon of the deed by George was borne.
To thrive for many a distant living year.
The father's heart was now with anguish torn;
He felt affection, for he loved his child, -
Or else for striving to the pieces round.
Dreaded to elude - of disposition mild.
Soon after this, his father passing by,
The shiver'd trunk directly caught his eye.
One moment thought lest aevil no slight of time
Quick rose vexation and regret to see
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'O!' he exclaimed 'it is my great desire
To find the person who hath killed the tree
That yonder stands - come down with me and see.

A charming textile, circa 1806, depicting the oft-repeated but utterly imaginary Parson Weems tale of a youthful Washington who could not tell a lie, and so confessed to chopping down a prized cherry tree.
Estimate: \$700-\$900

The United States of America.

To all to whom these Letters Patent shall come :

WHEREAS *Hodgen Holmes* a citizen of the State of *Georgia*, in the United States, hath alleged that he has invented a new and useful improvement to wit *New Machinery called the Cotton Gin*

which improvement has not been known or used before his application; has made oath, that he does verily believe that he is the true inventor or discoverer of the said improvement; has paid into the Treasury of the United States, the sum of thirty dollars, delivered a receipt for the same, and presented a petition to the Secretary of State, signifying a desire of obtaining an exclusive property in the said improvement, and praying that a patent may be granted for that purpose: THESE ARE THEREFORE to grant, according to law, to the said *Hodgen Holmes* his heirs, administrators or assigns, for the term of fourteen years, the full and exclusive right and liberty of making, constructing, using, and vending to others to be used the said improvement, a description whereof is given in the words of the said *Hodgen Holmes* himself, in the schedule hereto annexed, and is made a part of these presents.

IN TESTIMONY WHEREOF, I have caused these Letters to be made Patent, and the Seal of the United States to be hereunto affixed.

GIVEN under my hand, at the City of Philadelphia this *fourth* day of *May*, in the Year of our Lord, one thousand seven hundred and ninety *four* and of the Independence of the United States of America the *fourteenth*.

James Madison

By the President

James M. Smith

City of Philadelphia, TO WIT:

I DO HEREBY CERTIFY, That the foregoing Letters Patent, were delivered to me on the *fourth* day of *May* in the year of our Lord one thousand seven hundred and ninety *four* to be examined; that I have examined the same, and find them conformable to law. And I do hereby return the same to the Secretary of State, within fifteen days from the date aforesaid, to wit: On this *fourth* day of *May* in the year aforesaid.

A superb mid-19th century Meissen cup depicting the Father of His Country along with Benjamin Franklin.
Estimate: \$700-\$900

Surveyor's tools used by George Washington circa 1749-1753 and passed down through the Washington family.
Compass Estimate: \$40,000+
Gunter Scale Estimate: \$30,000+

An extraordinarily important 1796 patent signed by George Washington for a historic refinement of Eli Whitney's famed cotton gin.
Estimate: \$150,000+

Unique Washingtoniana

ITEMS DIRECTLY FROM FAMILY OF NATION'S FIRST PRESIDENT
INCLUDE SURVEYOR'S TOOLS, RARE BOOKS AND LETTERS

DESCENDANTS OF GEORGE WASHINGTON are releasing for auction scores of items that have remained in the family for hundreds of years, including unique surveyor's tools the nation's first president used as a young man.

"As kids, we would try to visualize what George was doing with these tools," says Tom Washington, the president's great nephew who, with other family members, is offering the one-of-a-kind lots. "You begin to form an appreciation, which grew over time. When he was using them, nobody knew who he would ultimately become."

Items from the Washington family are featured with lots from another important collection of Washingtoniana in Heritage's Americana & Political Grand Format Auction scheduled for May 21, 2011, in Dallas, and in Heritage's Rare Books Auction scheduled for April 7-8, 2011, in New York City. In all, nearly 200 lots related to America's first president are being offered.

"Most are contemporary of the great man's life or from around the time of his death in 1799, just two years after retiring from over two decades of service to his country," says Tom Slater, Heritage Auctions' director of Americana. "The range and variety of these offerings is truly overwhelming."

Included are historic documents signed by Washington; a treasure-trove of early Washington family papers; clothing buttons and a silk sash worn to Washington's first inauguration in 1789; cream ware pitchers manufactured in England in the 1790s and bearing the first president's likeness; a rare pair of 18th century Wedgwood medallions picturing Washington and Benjamin Franklin; textiles picturing him from the 1780s through the period of mourning following his death; a wide variety of pamphlets, including funeral orations by leading citizens eulogizing Washington; and much more.

"The idea of doing a special section of the auction devoted to Washington was inspired by an astonishing consignment Heritage received from direct descendants of Washington's nephew and confidante Bushrod Washington, who would become the custodian of the Mount Vernon estate after the president's passing," Slater says. "Included are two surveyor's tools actually used by Washington when he explored and surveyed large areas of northwestern Virginia; a large archive of period family papers; and other fascinating artifacts such as a handle from Washington's original coffin."

George and Martha Washington's bodies were exhumed in 1837 due to the poor condition of their tomb and the threat of grave robbers. After Washington's body was transferred to a new coffin, the old coffin ended up with relatives. "It's my understanding that

my family had many pieces of wood from the coffin, but there was a habit of giving away pieces as mementos to visitors," says great nephew Tom Washington. "At some point, the family started holding on to them."

Coffin pieces in the auction include a steel handle, pieces made from mahogany and cedar, and incomplete fragments of a silvered shield that was on the coffin with some lettering and design apparent, Slater says.

From the collection of a major collector of Washingtoniana comes what could be the perfect companion piece to Washington's surveyor's tools: a remarkable handwritten and drawn signed survey made by him in 1750 at the tender age of 18, when he was sent into what was then the fairly wild Virginia countryside to document tracts of land. Over the next several years, Washington would complete more than 100 such surveys, but only a small handful have survived, of which this example may be one of the earliest.

"What makes this example particularly special is that it has been framed together with the actual letter sent by William Fairfax to young Washington, instructing him to make the survey," Slater says. "Both documents were held for generations by an old Virginia family until they passed in the 1980s into the hands of a Virginia collector of historical Americana."

REMARKABLE BOOKS

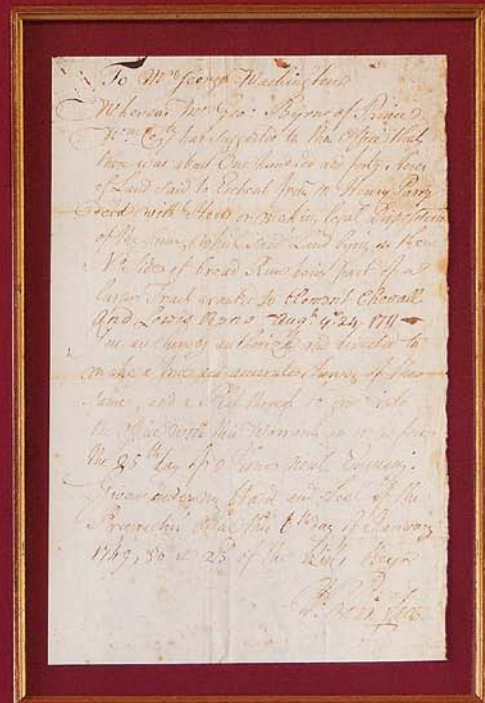
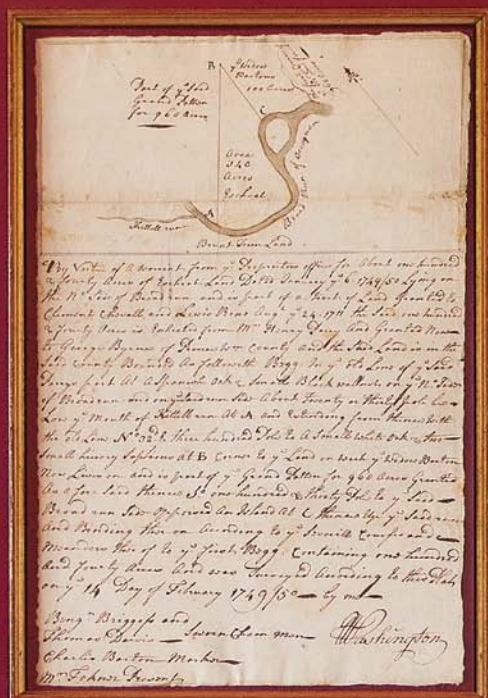
The auction also features a substantial archive of materials and papers from Washington's descendants, including family letters and surveys that originated with Bushrod Washington, the president's nephew and a Supreme Court Justice who acted as his uncle's executor. "Some of the material was presumably from Mount Vernon, but there are no letters or documents that are signed by George Washington," Slater says. "Most of the Washington autograph and manuscript material, along with other relics, were sold by family members in a famous auction in 1891."

The Washington heir consignment, however, does include remarkable pieces, including two historical books being offered at Heritage's rare books auction.

One is the first edition of *Constitutions of the Several Independent States of America*, published in 1781 and one of only 200 copies printed, says Heritage Auctions' rare book director James Gannon. It is inscribed: "Allotted to me in the [library of] my Father's Books, Bush. C. Washington". The other book is two volumes bound together: *The Proceedings of the Convention of Delegates ... in*



A rare, matched pair of 18th century Wedgwood and Bentley medallions depicting George Washington and Benjamin Franklin. Estimate: \$4,000-\$6,000



A land survey accomplished and signed by Washington in 1750 at the age of 18. Estimate: \$85,000+

the city of Williamsburg ... 1776, bound with *Ordinances Passed at a General Convention of Delegates ... in the city of Williamsburg, 1776*. "This second volume is an exceedingly rare piece of Americana from the library of George Washington's brother, John Augustine Washington, with his signature on the first title page."

Another item of note is a historic 1796 patent document – signed by Washington as president, Timothy Pickering as secretary of state and Charles Lee as attorney general – issued to Hodgen Holmes for an important improvement to Eli Whitney's renowned cotton gin. Holmes' refinement replaced Whitney's spikes with blades, which worked much more efficiently in ginning the cotton. It was Holmes' improved machine which came into widespread use in the South, leading some scholars to argue that for practical purposes, it was he, not Whitney, who invented the functional cotton gin. In any case, the improvement on Whitney's invention made possible more profitable growing of cotton in the South, undoubtedly strengthening and extending the economic rationale for continuing the institution of slavery.

The Holmes patent set the stage for a decade of lawsuits by Whitney, who lost vast amounts of revenue because of the competing device. "While the U.S. Supreme Court ultimately ruled in Whitney's favor in 1807, the damage was already done," Slater points out. "Whitney had lost untold business to competing machines, and his own patent was due to expire the following year anyway. This document represents a very important chapter in the early history of American business, industry and law. As such, it is both highly collectable and historically significant."

Tom Washington points out that his father's will stated that these items should be sold. "I agree with family members who say we are happy to carry out my dad's final wishes," Washington says, "and we hope that these items will find a home with a true appreciation for the history they describe and the travels they have made."

For collectors, the auction presents a once-in-a-lifetime opportunity, adds Slater. "Our May offering of Washingtoniana transcends the appeal these objects will hold for serious collectors. Anyone with an appreciation for early American history will greatly enjoy perusing this auction."

EVENTS

► **RARE BOOKS SIGNATURE® AUCTION #6053** is scheduled for April 7-9, 2011, in New York City. For information, contact James Gannon at 214-409-1609 or JamesG@HA.com.

► **AMERICANA & POLITICAL GRAND FORMAT AUCTION #6060** is scheduled for May 21, 2011, in Dallas. For information, contact Tom Slater at 214-409-1441 or TomS@HA.com.

For a free auction catalog in any category, plus a copy of *The Collector's Handbook* (a combined value of \$65), visit HA.com/HM20992 or call 866-835-3243 and reference code HM20992.

A stunning, large vase picturing George Washington, produced to celebrate the 1876 U.S. Centennial. Estimate: \$6,000-\$9,000



AARON'S ROOKIE JERSEY

SLUGGER WHO BROKE RUTH'S RECORD SEEN AS
'STANDARD BEARER' OF AMERICAN IDEALS

HANK AARON ISN'T JUST A SPORTS LEGEND. He's an American hero.

When he took his first of 715 steps to surpass Babe Ruth's fabled home-run record with an April 23, 1954, blast at St. Louis' Sportsman's Park, segregation was still the law of the land.

By late 1973, Aaron (b.1934) had battled racism and at the same time benefited from racial progress. That year, he spent a long, dangerous winter at the 713 mark, just a single swing short of Ruth's fabled record. Death threats arrived with each day's mail, warning of bloodshed should his quest continue. Then, in April 1974, Aaron hit career home run number 715.

It's a record many believe is still rightfully his to this day.

"Barry Bonds is a record holder. Henry Aaron is a standard bearer. The latter is far more important and valuable than the former," Howard Bryant, author of *The Last Hero* (Pantheon, \$29.95) has said. "[Aaron] spent his life being compared on the baseball diamond to Willie Mays, but Henry Aaron wanted to follow in the legacy of Jackie Robinson, to use his platform to provide opportunities for people who did not have them. Baseball was simply a means to that end."

Aaron's game-worn Milwaukee Braves rookie jersey is a highlight of Heritage's sports memorabilia auction scheduled for April 22, 2011, in Dallas.

"This jersey," says Heritage sports memorabilia director Chris Ivy, "is one of the most significant post-war jerseys – from both an athletic and sociological standpoint – available in the hobby today."

EVENT

► **VINTAGE SPORTS COLLECTIBLES SIGNATURE® AUCTION #7032** is scheduled for April 22, 2011, in Dallas. For information, contact Chris Ivy at 214-409-1319 or Civy@HA.com. For a free auction catalog in any category, plus a copy of *The Collector's Handbook* (a combined value \$65), visit HA.com/HM20992 or call 866-835-3243 and reference code HM20992.

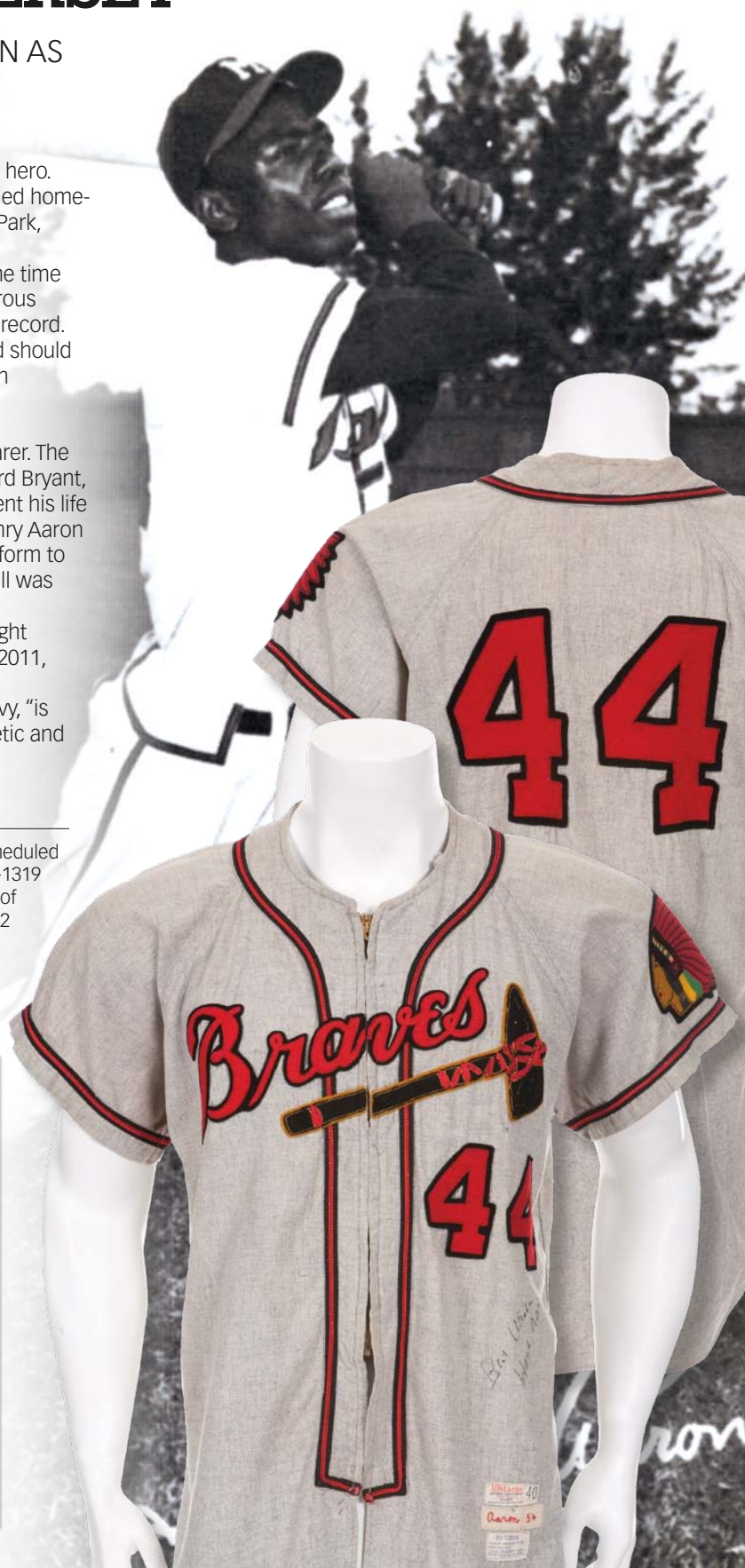
For more information on these and other unique items, visit HA.com/7032

WASN'T HANK NO. 5?

WHEN HANK AARON HIT his first major league home run on April 23, 1954, the number on his rookie jersey was 5. He later changed it to 44.

A close examination of Aaron's rookie jersey reveals the stitching path of the original 5, in perfect correspondence with the embroidered "Aaron 54" swatch framed between the "Wilson 40" and washing instructions labels on the lower left exterior tail.

"The replacement digits on front and verso are period and team instituted, likely for the jersey's secondary use either during 1955 spring training, that year's regular season, or both," says Heritage sports memorabilia director Chris Ivy, who points out that no points are lost for this vintage metamorphosis.



THE GARY DAHLBERG COLLECTION

NEWLY DESIGNATED 'TWIN CITIES' PEDIGREE AMASSED BY FAN WHOSE TRAGIC DEATH REVEALED A COMIC-BOOK FORTUNE

By Barry Sandoval



Gary Dahlberg was a true comic fan for more than 50 years, say family and friends.

MINNEAPOLIS COMIC BOOK COLLECTOR GARY DAHLBERG had just retired. He planned to sell his house to move further north to Duluth with his girlfriend. As his longtime friend Jim Randers puts it, "He was about to start a new chapter in his life, and that chapter never got written."

On July 8, 2010, Dahlberg was cleaning his oven when the cleaning agents made him lightheaded. As he rested on his bed, the combustible mixture in his kitchen caught

fire. When firefighters arrived, they found Dahlberg, but he wasn't breathing. He died on the way to the hospital. He was 62.

Most of the house was charred and smoke-damaged, except for the two front bedrooms, where Dahlberg kept his comic book collection. Not a single book was touched by fire or water.

Family and friends would later discover that Dahlberg's comics were not just a good collection, but a million-dollar collection. "When I first saw images of these comics, I thought it had a chance to be one of the best collections we've ever offered," says Ed Jaster, vice president of Heritage Auctions. "When I saw the comics in person, I knew it for sure. It's definitely the best Silver Age Marvel collection we've sold."

Dahlberg graduated from art school with dreams of becoming a cartoonist. He found the field difficult to break into, and eventually settled into a career as a bus driver. "Gary never made a living doing his art or any form of art," Randers says. "He had a big talent but always found a reason not to go forward with it."

Comics were always a part of his life. He collected them as a teenager, often showing his sisters the proper way to handle a comic without causing color breaks. In later years, he solved the problem by not letting anyone, including his best friend, touch the books.

While Stan Lee was Dahlberg's hero and favorite writer, he generally collected more for the art, and admired the way artists could imply action between panels. That's not to say he didn't see his comics as an investment. He once sold a book for \$1,000 to buy a computer to catalog his collection, and another time sold one for \$50,000 to pay off his house.

After his death, Dahlberg's family discovered he kept some comics in a safety deposit box. Brother-in-law Tom Madison surmised the collection could be fairly valuable, but "we figured if it was worth \$50,000, that's a lot," he says.



Tales of Suspense #39
Marvel, 1963
CGC NM- 9.2
Estimate: \$50,000+
From the Gary Dahlberg Collection



Madison first contacted local comic dealers for a valuation. "They came up with numbers that were phenomenal ... \$190,000 to \$230,000," Madison says. "We thought, 'Yeah, right, maybe that's full retail.'"

Still, Madison says, the big numbers made it clear that "I'd better do more than just talk to the local comic book guy." He spoke to a national dealer, who in turn gave him the number for Ed Jaster at Heritage.

At first, an outright sale was considered: "Gary *lived* comic books for 50 years," the family thought. "Let's find someone who will come in and give us a decent bid and take them off our hands, and whatever profit we make, great." But it became apparent that auctions would be the best way to maximize the value.

Shortly after picking up the collection, Heritage arranged for a Certified Guaranty Company representative to review it for pedigree consideration. After carefully inspecting the books, CGC confirmed that this original-owner collection would be pedigree-certified under the "Twin Cities" name. "Heritage is proud to offer this original-owner collection," Jaster says. "It's one of the very best we have ever brought to market."

EVENT

► **VINTAGE COMIC BOOKS & COMIC ART SIGNATURE® AUCTION #7033**, featuring the Gary Dahlberg Collection, is scheduled for May 5, 2011, in New York. For information, contact Ed Jaster at 214-409-1288 or EdJ@HA.com. For a free auction catalog in any category, plus a copy of *The Collector's Handbook* (a combined value of \$65), visit HA.com/HM20992 or call 866-835-3243 and reference code HM20992.

Amazing Spider-Man #1
Marvel, 1963
CGC VF/NM 9.0
Estimate: \$35,000-\$40,000
From the Gary Dahlberg Collection

CGC-RECOGNIZED PEDIGREE COLLECTION HIGHLIGHTS ONLINE AUCTIONS

HERITAGE'S FEBRUARY 2011 vintage comic book auction saw the debut of another collection: the Savannah Collection.

Pieces from the 40,000-comic collection will be offered in every weekly Internet auction at HA.com/Comics throughout 2011.

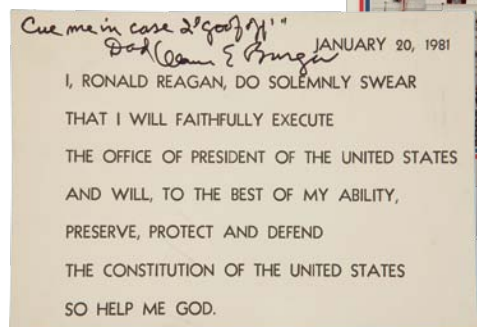
"The Savannah Collection will be considered the best of the year by collectors of 1950s comics, DC comics in general, and genres such as war, romance, science fiction, or horror and mystery comics," says Heritage Auctions vice president Ed Jaster.

The
SAVANNAH
COLLECTION

The collector who originally assembled the Savannah Collection acquired the comics directly from a distributor from the late 1950s through the 1970s.

"It's tough to overstate the importance of this, because it means the comics don't have the various pencil or pen markings that news dealers used to make on comic books," says Heritage consignment director Steve Borock. "And, of course, they've been handled much less than comics on the racks would have been. Condition is everything in comic collecting."

Chief Justice Warren E. Burger's Cue Card Used During Ronald Reagan's Swearing-In Ceremony as President
6.5 x 4.5 in. Paired With Photograph of the Event Signed by Burger
Estimate: \$2,000-\$4,000



President Richard Nixon Oversized Photograph Inscribed to Chief Justice Warren E. Burger. 18 x 14 in. overall size. Estimate: \$2,000-\$4,000

Chief Justice Warren Burger

PAINTING, CUE CARD, SIGNED NIXON PHOTOGRAPH COME DIRECTLY FROM ESTATE OF 'VISIONARY' JURIST



Le Sermon, circa 1790
Portrait of Marie-Joseph Yves Roch Gilbert du Motier, Marquis de Lafayette
Oil on canvas, unsigned, 15 x 18 in.
Presented to Chief Justice Warren E. Burger, September 1976
Estimate: \$5,000-\$7,000

AS CHIEF JUSTICE of the U.S. Supreme Court, Warren E. Burger in 1974 ruled against President Richard Nixon, who was trying to keep memos and tapes relating to the Watergate scandal private. It was a ruling that eventually led to Nixon's resignation months later.

A few years earlier, Nixon had presented Burger with a photo of his appointment ceremony. "To Chief Justice Warren Burger," Nixon wrote, "with appreciation for his service to the country and best wishes from his friend Richard Nixon." Nixon had nominated Burger (1907-1995) to the Chief Justice position in 1969.

"Justice Burger was a strong, powerful, visionary chief justice who opened the doors of opportunity," President Clinton said after Burger died in 1995. "His expansive view of the Constitution and his tireless service will leave a lasting imprint on the court and our nation."

Burger Estate representative Allan Stypeck says the chief justice valued his friendship with President Nixon, but when it came to the Supreme Court, maintaining its integrity was vital.

"Newspapers and media of the day thought he would carry out Nixon's wishes," says Stypeck, who was originally engaged

to appraise Burger's archival papers for donation. "But when it came to making decisions, he never was willing accept a dictum from the administration as to how they wanted him to proceed. In reality, he maintained the integrity of the court over everything else."

The Nixon-signed photograph, and other items from the Burger Estate, are featured in Heritage's historical manuscripts auction scheduled for April 8-9, 2011, in New York City.

Other items from the estate include an 18th century oil painting of French military officer and American Revolutionary hero General Lafayette gifted to Burger in 1978 by French officials, and the cue card Burger used during Ronald Reagan's swearing-in ceremony in 1981.

EVENT

► **HISTORICAL MANUSCRIPTS SIGNATURE® AUCTION #6054** is scheduled for April 8-9, 2011, in New York City. For information, contact Sandra Palomino at 214-409-1107 or SandraP@HA.com. For a free auction catalog in any category, plus a copy of *The Collector's Handbook* (a combined value of \$65), visit HA.com/HM20992 or call 866-835-3243 and reference code HM20992.

For more information on these and other unique items, visit HA.com/6054

Bobby Jones' Original 1937
Augusta National Green Jacket
Estimate: \$100,000+

Bobby Jones' Original Green Jacket

ONE OF GAME'S GREATEST PLAYERS HELPED LAUNCH WINNING TRADITION AT MASTERS GOLF TOURNAMENT

BOBBY JONES (1902-1971) – labeled “Mr. Grand Slam of Golf” by newspapers of his day – was one of golf’s most successful amateurs, often beating the top professionals of his time.

He retired from competitive golf in 1930 after winning the four major championships of his era – the U.S. Open, the British Open, the U.S. Amateur, and the British Amateur. He helped establish the Augusta National Golf Club and was co-designer of its golf course before creating the Masters Golf Tournament. “Jones is credited with launching the tradition of Masters winners receiving a green jacket – with the first going to Sam Snead in 1949,” says Heritage Auctions’ sports memorabilia expert Mike Gutierrez.

Before that time, only members of the Augusta National Golf Club were allowed to wear green jackets, which featured a prominent lapel patch featuring a map of the United States with a flagstick jutting out of the state of Georgia. “Jones had decided that members should wear distinctive coats on the course during the annual tournament so spectators could readily consult them if they had any questions,” Gutierrez says. “The first jackets were worn in 1937.”

Jones’ first Green Jacket, custom made by Hackett of New York City, is a highlight of Heritage Auctions’ sports memorabilia auction scheduled for Aug. 4, 2011, in Rosemont, Ill.

“Bobby’s jacket was the prototype for all future Green Jackets,” Gutierrez says. “This is a historical piece of golf history. Jones was not merely the king of golf, but he rivaled Babe Ruth as the king of all sports. He was the most honorable competitor on the field of battle, and a person of highest integrity off of it.”



A 1927 Churchman's "Famous Golfers" tobacco insert card shows Bobby Jones a few years before his retirement.

EVENT

► **VINTAGE SPORTS COLLECTIBLES SIGNATURE® AUCTION #7037** is scheduled for August 4, 2011, in Rosemont, Ill. For information, contact Chris Ivy at 214-409-1319 or Civy@HA.com. For a free auction catalog in any category, plus a copy of *The Collector's Handbook* (a combined value \$65), visit HA.com/HM20992 or call 866-835-3243 and reference code HM20992.

For more information on these and other unique items, visit HA.com/7037

Severin Roesen Still Life

WORK BY MID-19TH CENTURY AMERICAN PAINTER
REFLECTED UPPER-CLASS TASTES OF VICTORIAN ERA



Severin Roesen (circa 1816-1872)
*Still Life with Fruit and Flowers
in a Landscape*, 1850
Oil on canvas
36 x 29 in.
Estimate: \$600,000-\$800,000

SEVERIN ROESEN IS REGARDED as one of America's most important still-life painters, but relatively little is known about the masterful artist.

Roesen was born in Germany around 1816 and exhibited in Cologne in 1847 before arriving in America the following year, likely to escape the turmoil of the German Revolutions. Trained in Düsseldorf as a porcelain painter, Roesen carried on this European tradition on his American canvases. "He rendered his still lifes with a dazzling attention to naturalistic detail and brilliant bursts of color," says Heritage Auctions' American & European Fine Art consignment director Ariana Hartsock.

An 1850 oil on canvas titled *Still Life with Fruit and Flowers in a Landscape* is a highlight of Heritage's Fine American, European & Western Art auction scheduled for May 17, 2011, in Dallas.

The piece was completed two years after the artist arrived in the United States. "This superb example descended through one family since its original purchase directly from Roesen," Hartsock says, "and hung in the family's New Jersey estate, built around 1880 on the Neversink River."

Roesen's glorious floral bouquet and cornucopia of colorful fruit is arranged in a garden urn set atop a richly veined black marble table top, which would have signified affluence to a 19th century audience. "In addition," Hartsock says, "in the background appears an ornate gazebo, which according to Judith O'Toole, the leading expert on Roesen, is the only known appearance of this type of structure in the artist's oeuvre. This stately building serves to further enhance the sense of grandeur and majesty of the scene."

Roesen's still lifes epitomize the lavish upper-class tastes of the Victorian era and reflected a sense of pride for Americans in the prosperity and abundance of their new nation, Hartsock says. "Roesen set the standard for 19th century dining-room decoration, while also creating a lasting legacy in American still life painting for generations to come."

EVENT

► FINE AMERICAN, EUROPEAN & WESTERN ART SIGNATURE® AUCTION #5062 is scheduled for May 17, 2011, in Dallas. For information, contact Ariana E. Hartsock at 214-409-1283 or ArianaH@HA.com. For a free auction catalog in any category, plus a copy of *The Collector's Handbook* (a combined value of \$65), visit HA.com/HM20992 or call 866-835-3243 and reference code HM20992.

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PULL-OUT POSTER: GREAT AMERICAN ILLUSTRATION
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When is it
time to say
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WHOOPI'S GOLD

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HAN
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GEORGE WASHI

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insurance company
and heirs will thank
you for diligent
record-keeping
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THE MEGALODON WAS THE BIGGEST PREHISTORIC SHARK that ever lived and most likely the biggest predatory marine animal in the history of the planet.

It was a creature that fascinated the legendary aquatic fossil hunter Vito Bertucci, who spent decades chasing Megalodon teeth to recreate complete Megalodon jaw sets.

"Vito was the first fossil collector to discover a Megalodon tooth over 7 inches long," says Heritage Auctions' natural history director David Herskowitz. "Today, his jaw sets are on display in the American Museum of Natural History, the Houston Museum of Natural Science, and at the Baltimore Aquarium."

The largest jaw set Bertucci ever assembled is featured in Heritage Auctions' Natural History Signature® Auction scheduled for June 12, 2011, in Dallas. "This is the biggest Megalodon jaw ever assembled, period," Herskowitz points out. "It was 16 years in the making and is composed of 182 fine-quality fossil teeth up to 7¼ inches in length."

The Megalodon lived 1.5 million to 25 million years ago and may have grown more than 60 feet in length. It preyed on whales and other sharks. The first descriptions of Megalodon teeth appear in the Renaissance period of Europe. They were mistakenly identified as the petrified tongues of dragons and snakes. A Danish naturalist in 1667 finally recognized them as shark teeth.

While Megalodon teeth have been discovered on many continents, the best quality teeth have been found along the coastal plains of the Mid-Atlantic States. "The majority of the teeth in this specimen were personally collected by Bertucci in the rivers of South Carolina," Herskowitz says. "Sadly, Vito passed away in October 2004 while diving for teeth."

EVENT

► **NATURAL HISTORY SIGNATURE® AUCTION #6061** is scheduled for June 12, 2011, in Dallas. For information, contact David Herskowitz at 214-409-1610 DavidH@HA.com. For a free auction catalog in any category, plus a copy of *The Collector's Handbook* (a combined value of \$65), visit HA.com/HM20992 or call 866-835-3243 and reference code HM20992.

For more information on these and other unique items, visit HA.com/6061

Largest specimen ever assembled by
legendary fossil hunter Vito Bertucci

MEGALODON SHARK JAWS

World's Largest Shark Jaws
Carcharocles Megalodon
South Carolina
11 x 8.75 ft.
Estimate: \$700,000+









Everett Franklin Spruce's 'The Gate'

PAINTING A RARE EXAMPLE OF ABSTRACT INFLUENCE
ON GROUP KNOWN AS 'THE DALLAS NINE'

AT ANY TIME, *Time* magazine wrote in 1957, Everett Franklin Spruce was apt to load his family into a battered station wagon with palette and easel and take to the hills or the canyons of the Big Bend. "A prolific painter, Spruce takes only a couple of days to complete a canvas [and] sells his paintings at \$1,000 and up."

Thirty years before the interview, Spruce (1908-2002) was at the Dallas Art Institute, where he was studying life drawing and painting. He made ends meet by doubling as school janitor and fabricator of canvases and panels that the school sold to its students. He later was an assistant director of the Dallas Museum of Fine Arts before landing a teaching job at the University of Texas in Austin.

In 1944, he completed an oil on masonite piece called *The Gate*.

"Spruce is one of the best known and most-collectible members of a group of Regionalists called the Dallas Nine," say Atlee Phillips, director of Texas Art at Heritage Auctions. "In the 1930s and 1940s, they used abstraction and new trends in Modernist art that were popular in Europe and New York and applied them to regional, often rural, subjects. Painted in 1944, *The Gate* is an excellent and rare example of this style."

Demand for works by Regionalist artists has grown a great deal in the past decade, Phillips says. "Consequently, it has been more and more difficult to find really first-rate paintings that are fresh to the market," Phillips says. "*The Gate* has been in a New York collection for many years and has never been seen on the market in Texas. Unlike other venues for Texas art, Heritage Auctions' national and international presence allows us to find these wonderful regional paintings and bring them home."

The Gate is a highlight of Heritage's Texas Art auction #5061 scheduled for May 14, 2011, in Dallas.

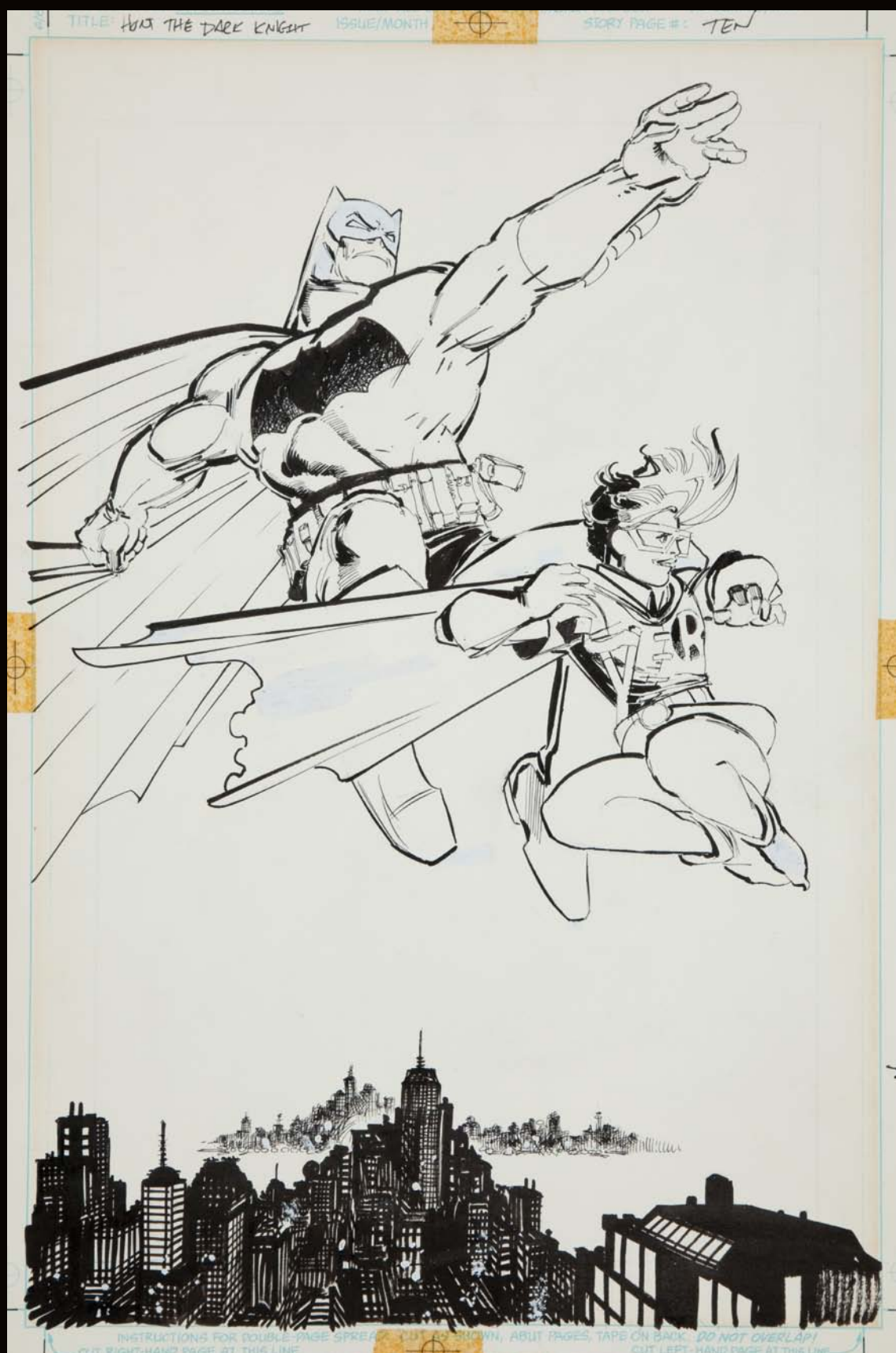
EVENT

► **TEXAS ART SIGNATURE® AUCTION #5061** is scheduled for May 14, 2011, in Dallas. For information, contact Atlee Phillips at 214-409-1786 or AtleeP@HA.com. For a free auction catalog in any category, plus a copy of *The Collector's Handbook* (combined value of \$65), visit HA.com/HM20992 or call 866-835-3243 and reference code HM20992.

For more information on these and other unique items, visit HA.com/5061

Everett Franklin Spruce (1908-2002)
The Gate, 1944
Oil on masonite, 18 x 24 in.
Estimate: \$30,000-\$50,000

Frank Miller (b.1957)
Batman: The Dark Knight Returns, Book 3 (DC, 1986)
 Page 10 interior splash
 Estimate: \$100,000+



Frank Miller's 'Dark Knight'

ORIGINAL ART FROM 1986 MASTERPIECE AMONG MOST ICONIC IMAGES OF THE DECADE



The final image as it appeared in Book 3 of *Batman: The Dark Knight Returns*.

FOR MANY COMIC-BOOK FANS, Frank Miller's *The Dark Knight Returns* defined the best work of 1980s comics. The four-issue series rejuvenated Batman as a dark character and in the process helped revitalize the comics industry.

"Miller is widely acknowledged as the greatest superhero writer/artist to work during this period and *Dark Knight* is his undisputed masterpiece," says Heritage comic art and illustration expert Todd Hignite.

Now, a splash page from Book 3 of the 1986 title – locked away in a single collection since the series' publication – is up for auction, featured in Heritage's vintage comic book and comic art auction scheduled for May 5-6, 2011, in New York City.

The image shows Batman and "Carrie" Kelley, the first full-time female Robin in the history of the Batman franchise. "This is perhaps the single most memorable image from the entire landmark series," Hignite says.

Dark Knight artwork is much scarcer – and more valuable – than anything else from the decade, Hignite says. "And we feel that this splash page is the best and most important piece of 1980s art we've ever offered, as well as one of the small handful of most important pieces of original art to come to auction from any era."

Comic book art from the 1980s has reached historic heights in the past year. Dave Gibbons' original art for page one of *Watchmen* No. 1 (DC, 1986) realized \$33,460 at a November 2010 Heritage auction, while Miller's and Joe Rubinstein's original cover art for issue No. 3 of Marvel's 1982 *Wolverine* series realized \$47,800 in November 2010. At a May 2010 Heritage auction, Miller's original cover art for *Daredevil* No. 188 (Marvel, 1982) realized \$101,575 – the highest price ever paid for 1980s comic art.

"This period is truly the 'Golden Age' for a large percentage of today's collectors," Hignite says. "This *Dark Knight* art has absolutely everything going for it: a perfect stand-alone splash, iconically symbolizing the entire storyline, and featuring DC's most popular character."

EVENT

► **VINTAGE COMIC BOOKS & COMIC ART SIGNATURE® AUCTION #7033** is scheduled for May 5-6, 2011, in New York. For information, contact Todd Hignite at 214-409-1790 or ToddH@HA.com. For a free auction catalog in any category, plus a copy of *The Collector's Handbook* (a combined value of \$65), visit HA.com/HM20992 or call 866-835-3243 and reference code HM20992.

A TALE OF TENACITY

Charles Dickens collector VICTOR GULOTTA explains the determination it takes to move on to other projects

AS COLLECTORS PREPARE to bid on items from my Charles Dickens collection, I am bidding farewell to the wonderful material I've amassed over the last decade. I'm not saying goodbye to the greatest of Victorian writers, as I still have many of his works on my reading list, but there is now a discernable vacancy in my library. It is time, once again, to reflect on why I collect so voraciously, why I choose the areas in which I collect (they're diverse, but contain a strong literary component), and why, unlike a lot of collectors, I can part with cherished objects with relative ease.

My first experience with letting go of historical material on a grand scale came in the summer of 2001, when I decided to institutionalize my Longfellow collection, considered the largest of its kind to have been assembled in more than half a century. Harvard's Houghton Library became the repository, and suddenly my shelves and walls were bare. Despite having experienced the pangs of

separation anxiety, a common malady among collectors, I knew I'd made the right decision. Having reached the proverbial "saturation point," I could no longer justify adding to the collection. The idea of finding an institutional home for it was very appealing. Scholars could now access the books and manuscripts, and I would be relieved of the burden of explaining to visitors why our house was overflowing with Longfelloviana. Moreover, now I was free to collect more vigorously across the spectrum of my mostly literary tastes — something my single-author devotion precluded.

I did exactly that, yielding to my growing interest in such disparate areas as medieval manuscripts, incunabula, 16th to 18th century illustrated folio volumes of literary works, Old Master prints, and antique maps. I collected, briefly, documents and letters signed by some of the Founding Fathers, but ultimately gave them up to make way for earlier documents signed by Massachusetts Bay Colony officials. Before long, I took a great leap across several millennia (some would add "leap of faith") and started to acquire antiquities. Clearly, I was going off in a myriad of directions.

DICKENSIANA FILLS THE VOID

With the floodgates open, my collecting was propelled to a new and exciting level. As my collections multiplied and expanded, so did my reference library. Being a well-rounded collector gave me a new sense of well-being, broader knowledge, and a new perspective on what I felt were the trappings of the obsessive single-author focus.

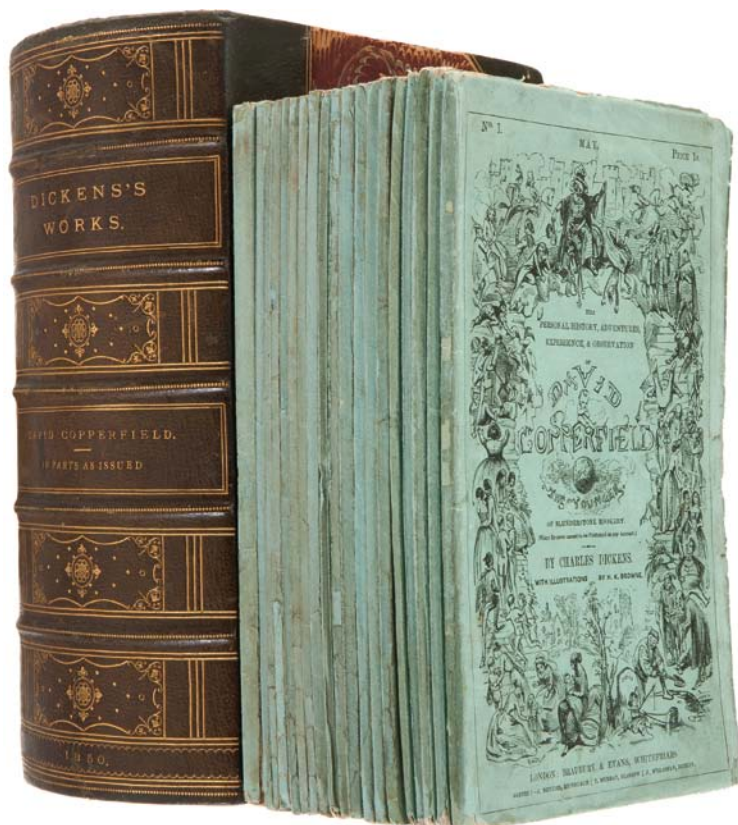


VICTOR GULOTTA is a literary publicist, founder and president of Gulotta Communications Inc. (www.booktours.com), a public relations firm for authors and publishers. When he's not promoting books by living authors, he's collecting rare editions and manuscripts by dead authors.

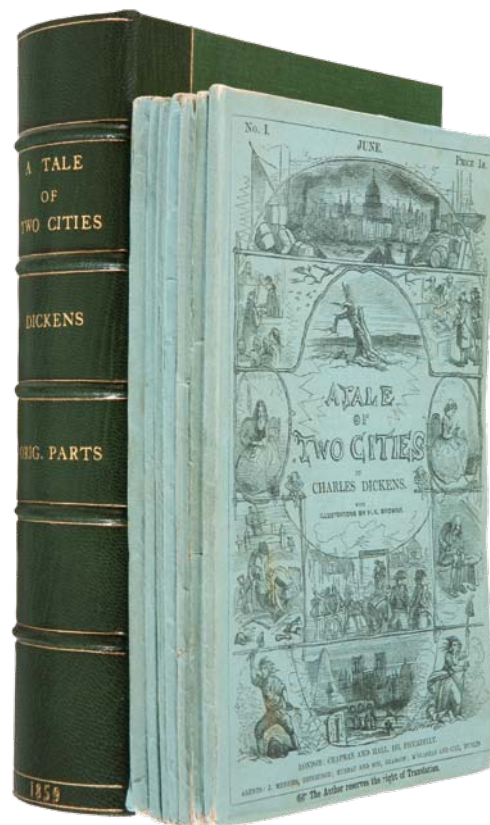




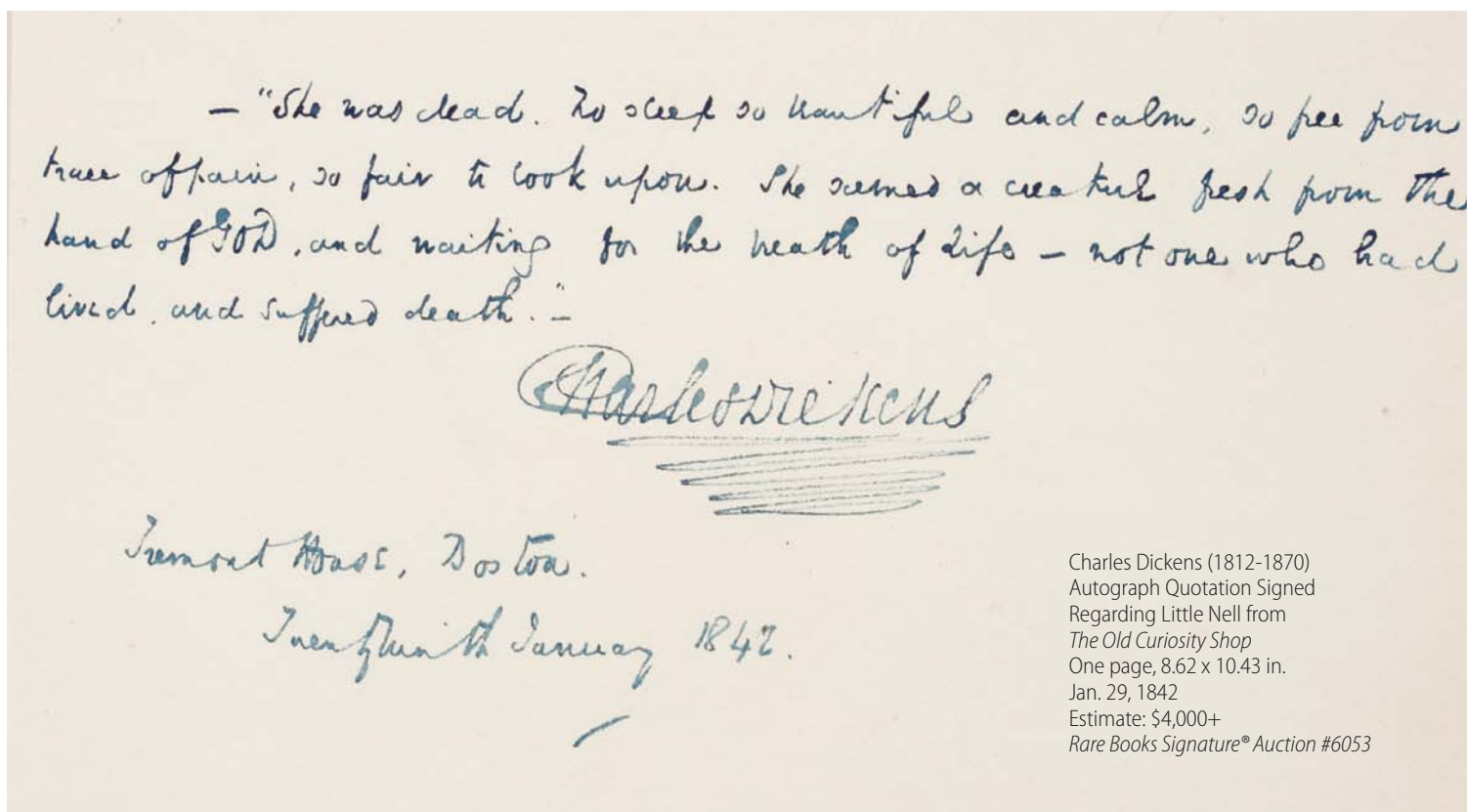
Samuel Hollyer (1826-1919)
Large Proof Engraving of Charles
Dickens in His Gad's Hill Study
Circa 1875. 24 x 19 in. (engraving).
27.5 x 22.25 (matted size).
Estimate: \$1,500+
Rare Books Signature® Auction #6053



Charles Dickens (1812-1870)
David Copperfield, May 1849-Nov. 1850
 First edition, in the original monthly parts
 Estimate: \$5,000+
 Rare Books Signature® Auction #6053



Charles Dickens (1812-1870)
A Tale of Two Cities, June-December 1859
 First edition, in the original monthly parts
 Estimate: \$7,000+
 Rare Books Signature® Auction #6053



Charles Dickens (1812-1870)
 Autograph Quotation Signed
 Regarding Little Nell from
The Old Curiosity Shop
 One page, 8.62 x 10.43 in.
 Jan. 29, 1842
 Estimate: \$4,000+
 Rare Books Signature® Auction #6053

It was not long before I came to realize that the latter was an illusion. I very much missed studying – through first-editions, letters, biographies, photographs, ephemera, and realia – the life and works of a favorite writer. Hungry for a new single author on which to focus, I sought to fill the void left by Longfellow.

Enter Dickens, trans-Atlantic friend of Longfellow. Who better to collect than my favorite English novelist? With the experience of having been a Longfellow completist, it was easy to set my Dickens collecting into motion. This time, however, I would focus almost exclusively on primary material, assembling a small but distinctive collection of important Dickensiana. With my concurrent, ongoing collecting interests, I had no desire to acquire, in the words of Heritage Auctions rare book manager Joe Fay, “everything with Dickens’ name on it.” I’d done close to that with Longfellow.

The focus, then? Of great interest to me were the serialized issues of Dickens’ novels, first book editions, choice manuscript material, theater broadsides featuring Dickens productions, period photographs of Dickens, and other iconographic material. This is what I collected with passion, paying close attention to condition, just as I have always done with what I collect. To be sure, it has been a fun ride. Anyone who has ever read Dickens in the original parts is reminded of what it must have been like to be a 19th-century reader. The format, paper, illustrations, typography, and numerous ads — all so evocative of the period — transport you to the time when Dickens’ mesmerized fans would clamor at the newsstands each month, waiting in utter suspense for the next installment.

WHY IT’S TIME TO PART WAYS

Dickens’ “second career” was as a public reader, a passion that, beginning in 1858, earned him significant additional income. Between Dec. 2, 1867, and April 20, 1868, Dickens gave 76 readings throughout various American cities. Among the several “Dickens in America” objects in my collection are two documents from this period: a ticket stub from Dickens’ Washington, D.C., reading of Feb. 7, 1868 (the author’s 56th birthday), and a check he wrote for £300 made out to George Dolby, his tour manager, three days later in Baltimore. Together, they provide a window into Dickens’ exhausting but extremely lucrative second American tour.

Fighting a debilitating influenza since shortly after his arrival, Dickens was, on his birthday, so sick that his visiting friend Charles Sumner urged Dolby not to let him read. The canceled ticket stub and check bear witness to Dolby’s failed attempt to keep Dickens bedridden. Dickens’ gross receipts for the tour were £32,000; after expenses and his commission of £3,000 to Dolby, he cleared a phenomenal £20,000. The extensive traveling and strain of his public appearances, however, proved to be a major factor in his premature death at age 58.

Heritage Auctions has done a stellar job in conveying the significance and appeal of my treasured Dickensiana, so I’ll resist the urge to go on about another favorite item. But many people have asked why I’ve decided to “part ways” with such fascinating material. It’s simple. Attached as I’ve become to my many collections, I’ve always been of the mind that when it makes sense to move on to another project — collections have always been projects for me — you should act. I’ve achieved what I set out to do — build a pleasing collection that reflects my passion for Dickens, and it is now time to shift my focus. Knowing my proclivities, that could mean anything.



Charles Dickens (1812-1870)
Autograph Check Signed to American Reading Tour Manager George Dolby. One page, 7 x 3.87 in. Feb. 10, 1868. With Ticket Stub for Feb. 7 Reading in Washington and Cabinet Photograph
Estimate: \$1,500+
Rare Books Signature® Auction #6053

EVENT

► **RARE BOOKS SIGNATURE® AUCTION #6053**, featuring the Victor Gulotta Collection, is scheduled for April 7-9, 2011, in New York City. For information, contact Joe Fay at 214-409-1544 or JoeF@HA.com. For a free auction catalog in any category, plus a copy of *The Collector's Handbook* (a combined value of \$65), visit HA.com/HM20992 or call 866-835-3243 and reference code HM20992.

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41

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OF GREAT AMERICAN ILLUSTRATORS

MAXFIELD PARRISH

(1870-1966)

Poet's Dream, 1901

Created to illustrate John Milton's poem *L'Allegro*,
published in *Century* magazine, December 1901

Oil on paper, 15.5 x 9.5 in.

Sold: November 2006

\$346,550

Parrish produced murals, magazine covers, advertisement art, and book illustrations. One of the foremost illustrators of the 20th century, he mastered effects of light and shade, and employed painstaking shading techniques and luminous colors. His famous painting *Daybreak* sold millions of copies as a print and has been used in print and television advertisements.



HOWARD PYLE

(1853-1911)

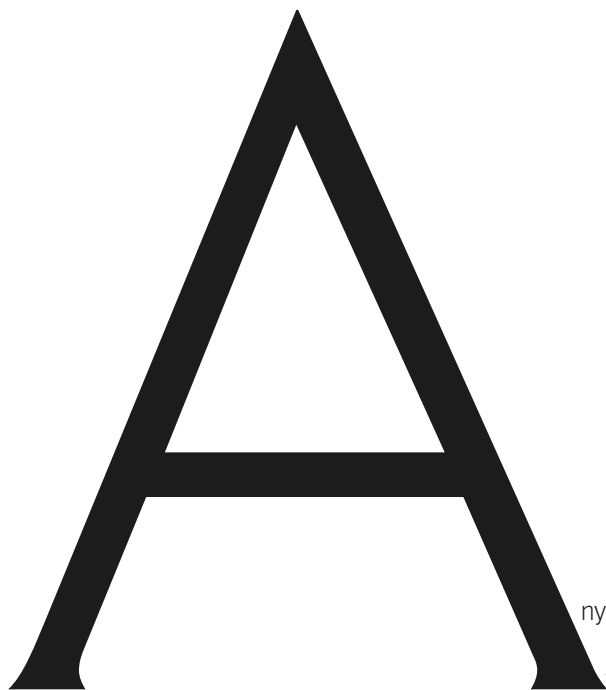
"And who's going to support 'em?" demanded Mrs. Barkley",
illustration from *Old Chester Tales* by Margaret Deland, 1898
Oil on cardboard laid on masonite, 17 x 12 in.

Sold: October 2010

\$65,725

According to a statement of provenance with this item, Norman Rockwell purchased this work in the 1950s and it remained in Rockwell's collection until his death. Rockwell's appreciation of Pyle is illuminated in the Norman Rockwell Museum publication *Off His Walls: Selections from the Personal Art Collection of Norman Rockwell*, in which Rockwell talks of his collection of Pyle paintings. "My hero," he said, "was Howard Pyle."

H. Pyle



ny recognition of illustration art must include – and most likely begin with – legendary American illustrator Howard Pyle.

Pyle began teaching illustration at the Drexel Institute of Art, Science and Industry (now Drexel University) in 1894 before establishing his own school, the Howard Pyle School of Illustration Art. “Howard Pyle’s importance — and influence — cannot be overstated,” says Heritage illustration expert Todd Hignite. “He was truly the father of American illustration art, and the ideal that the next generation aspired to.”

Some of Pyle’s students-turned-prominent illustrations included N.C. Wyeth, Frank Schoonover, Elenore Abbott, Anna Whelan Betts, Harvey Dunn and Jessie Willcox Smith. One of Pyle’s biggest admirers himself would become an American illustration legend.

“My hero was Howard Pyle,” Norman Rockwell once said. Rockwell, in fact, owned original Pyle paintings. “His pictures always seemed to tell a story. When I looked at one of Pyle’s pictures, it was always crammed with detail, each one important to the whole picture and the tale it illustrated.”

While illustration includes pinup, pulp and science-fiction art, this *Heritage Magazine* Collection of Great American Illustrators focuses on prominent, original magazine and book illustrations that have entered the collectibles market since 2004.

Most of the illustrators behind these works played an important role in the American “Golden Age of Illustration,” which ran from the 1880s to the 1950s. Of these men and women, works by those considered “top elite illustrators” have soared in value in recent years, says Ed Jaster, senior vice president and illustration expert at Heritage Auctions. “What we’re seeing is a real stratification in the marketplace, where prices for top illustrators are stable or rising, whereas for many of their talented peers, demand is lessening,” Jaster says. “Collectors seem to be focusing on the top dozen or so Golden Age illustrators and their best works keep setting new records.”

Some of the works in this collection are by more contemporary artists, such as children’s book illustrators Maurice Sendak (*Where the Wild Things Are*), Garth Williams (*Charlotte’s Web*) and Ludwig Bemelmans (*Madeline*).

“These illustrators worked on iconic pieces of literature,” Jaster says. “There is tremendous demand for their work because generations of Americans have been sharing these stories, and original illustrations from these books are rare. In most cases, artists like Sendak and Dr. Seuss donated most of their pieces to museums or private institutions. So when they come to market, you can easily see prices of \$100,000.”

Whether from the Golden Age of Illustration or the childhoods of today’s Boomer generation, these masters are responsible for some of the most sought-after original art in the collectibles market.

— Hector Cantú



NORMAN ROCKWELL

(1894-1978)

The Song of Bernadette, 1944

Oil on Canvas, 53 x 28 in.

Sold: November 2005

\$478,000

Rockwell's famous full-length portrait, *The Song of Bernadette*, was the most reproduced work of his career. With its somber palette and astonishing realism, the work done for a Hollywood movie poster is stunning in its conception and execution, recalling 17th century genre paintings by masters such as Diego Velasquez (1599-1660) and Jusepe de Ribera (1591-1652).



NORMAN ROCKWELL

(1894-1978)

Two Old Men and Dog: Hunting

Brown & Bigelow: Four Seasons Calendar, Autumn 1950

Oil on masonite, 24 x 22 in.

Sold: June 2008

\$274,850

This work is reproduced in the book *Norman Rockwell: A Definitive Catalogue* by Laurie Moffatt. An accompanying sales receipt from the Brown & Bigelow calendar company dated Feb. 28, 1960, notes the painting was purchased for \$500.

Norman
Rockwell



JESSIE WILLCOX SMITH

(1863-1935)

The Then Lover

Mixed media on board, 21.5 x 15.5 in.

Sold: March 2009

\$89,625

Smith's sensitive portraits of "perfect" children set the standard in commercial art. *The Then Lover* is a tour de force of Smith's mastery over style, substance, mood and color, as embodied by her favorite subject, a pristine young girl, as she shares a reflective moment with a doll.

Master Storytellers

A HERITAGE MAGAZINE COLLECTION
OF GREAT AMERICAN ILLUSTRATORS

Charlotte's Web
E.B. White.

Charlotte's Web



by E.B. WHITE

HARPER

Author of **STUART LITTLE**

Pictures by **GARTH WILLIAMS**

Garth Williams

GARTH MONTGOMERY WILLIAMS (1912-1996)

Charlotte's Web book cover, 1952. Graphite and ink on paper, 14 x 11 in. Sold: October 2010 – \$155,350

Williams' iconic masterpiece of children's book art appeared on the 1952 cover of E.B. White's beloved classic *Charlotte's Web*. *Publishers Weekly* listed *Charlotte's Web* as the best-selling children's paperback of all time as of 2000, with the tale translated into 35 foreign languages. The image above is a composite, showing Williams' watercolor key laid over his ink drawing.

Master Storytellers

**A HERITAGE MAGAZINE COLLECTION
OF GREAT AMERICAN ILLUSTRATORS**

JESSIE WILLCOX SMITH

(1863-1935)

A Child's Garden of Verses book illustration, 1905

Mixed media on paperboard, 33.5 x 23 in.

Sold: February 2010

\$310,700

Smith attended the Pennsylvania Academy of the Fine Arts and studied under Thomas Eakins in Philadelphia before studying under Howard Pyle. This delightful piece hails from one of Smith's most important projects, and the masterfully composed, swirling composition is one of her most intricate – a glowing celebration of childhood and motherhood.



LUDWIG BEMELMANS

(1898-1962)

Madeline and Horse at Dinner Table

Gouache on illustration board, 39.75 x 26.25 in.

Sold: October 2010

\$47,800

While Bemelmans designed sets for Broadway and contributed to magazines such as *Vogue*, *Town and Country*, *The New Yorker*, *Fortune* and *Harper's Bazaar*, he is most famous for his *Madeline* books. This painting is based on the story *Madeline in London*, first published in 1961, but it does not appear in the book.



JOSEPH CHRISTIAN LEYENDECKER

(1874-1951)

American Weekly cover, Dec. 19, 1948

Oil on canvas, 27.5 x 19.5 in.

Sold: October 2010

\$131,450





MAURICE SENDAK (b.1928)

Wild Things Backdrop Landscape. Ink and watercolor on paper, 15.5 x 35.5 in.
Sold: March 2009 – \$74,687

Sendak's 1963 book *Where the Wild Things Are* is among the most popular children's stories ever, selling more than 19 million copies worldwide. In 2009, director Spike Jonze released a live-action film based on the tale. This painting is based on the story, but does not appear in the book.



JOSEPH CHRISTIAN LEYENDECKER

(1874-1951)

A Proud WW I Sailor's New Uniform, House of Kuppenheimer ad diptych, 1917

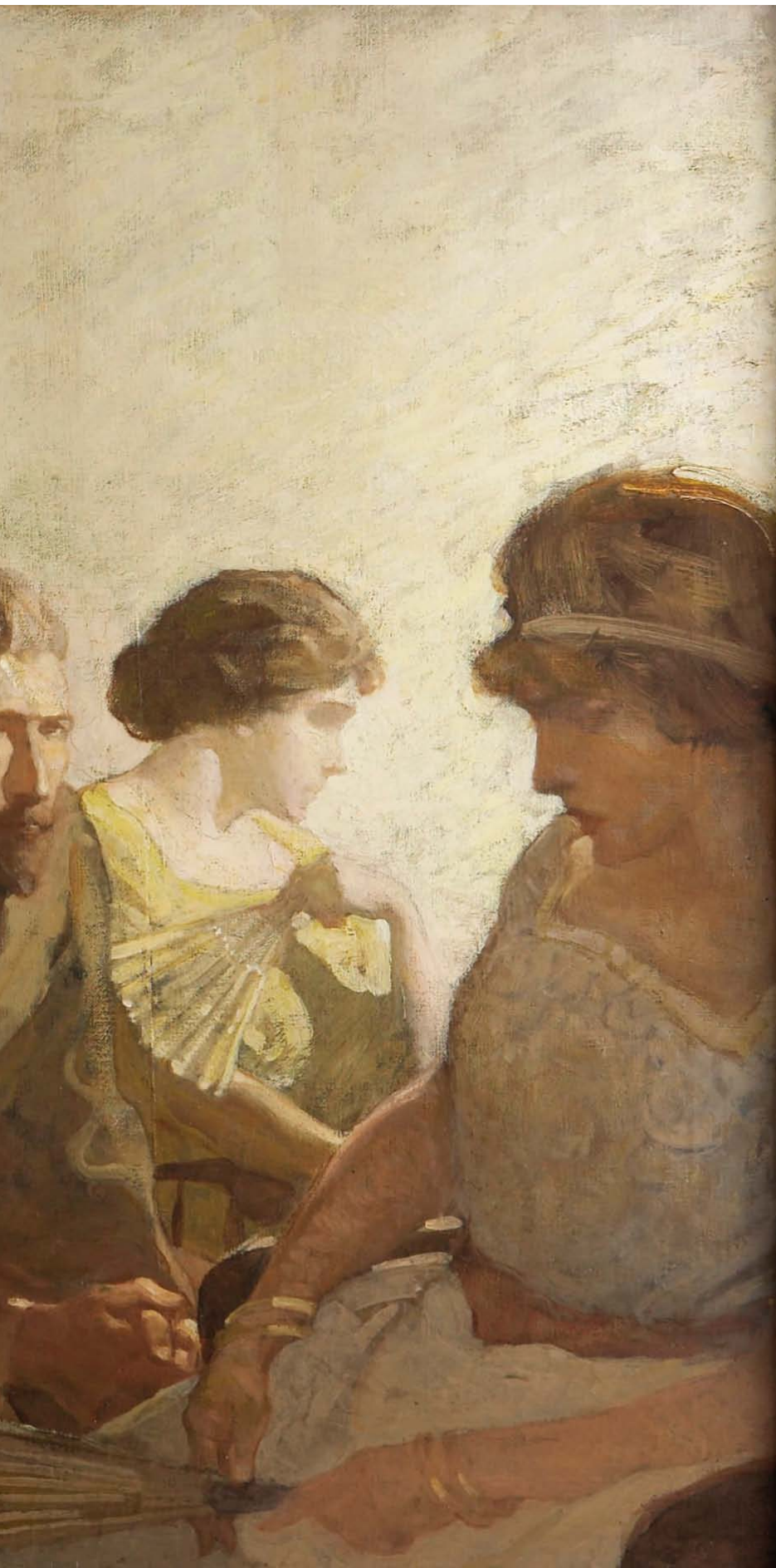
Oil on canvas, 29 x 46 in.

Sold: July 2009

\$155,350

This illustration is one of the most reproduced images of Leyendecker's career, a classic with all of the elements that made Leyendecker the most famous and important illustrator of his day. This piece appears in the book *J.C. Leyendecker* by Michael Schau.





N.C. WYETH

(1882-1945)

Mrs. Van Anden Sings, A Story of the North Country,
Scribner's magazine illustration, June 1913

Oil on canvas, 25 x 34 in.

Sold: June 2008

\$107,550

Few artists in American illustration are held in higher esteem than Wyeth. His work is at home alongside the vital illustrations of Winslow Homer, Howard Pyle and Frederic Remington. On assignment for *Scribner's* magazine, Wyeth traveled the American West, and from these trips, he created more than 400 illustrations and paintings, but by 1911, he had moved away from Western themes to focus on classic literature, painting illustrations for Robert Louis Stevenson's *Treasure Island* in 1911 and *Robin Hood* in 1917.



JOHN PHILIP FALTER

(1910-1982)

Young Astronaut, *Saturday Evening Post* cover,
June 20, 1953

Oil on canvas, 25 x 23.5 in.

Sold: October 2008

\$83,650

Falter received an early break when *Liberty* magazine hired him to do three illustrations a week in 1933. His first cover for the *Saturday Evening Post* came in the early 1940s; it was a relationship that lasted 25 years. His *Young Astronaut* captures the essence of childhood in the 1950s with imagination and wit.



FRANK EARLE SCHOONOVER

(1877-1972)

Rescue Dog Team and *U.S. Mail*, *Popular Magazine* cover, December 1915

Oil on canvas, 36 x 26 in.

Sold: October 2010

\$56,762.50

A student at Howard Pyle's school, Schoonover's earliest commissions were for outdoor adventure stories for *Scribner's* magazine. He was a regular contributor to *Century*, *Harper's* and *McClure's* and illustrated stories for writers such as Jack London, Edgar Rice Burroughs, Zane Grey and Robert W. Chambers. The painting here was also published on the cover of the Jan. 15, 1921, edition of *Western Story* magazine.



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HARVEY DUNN

(1884-1952)

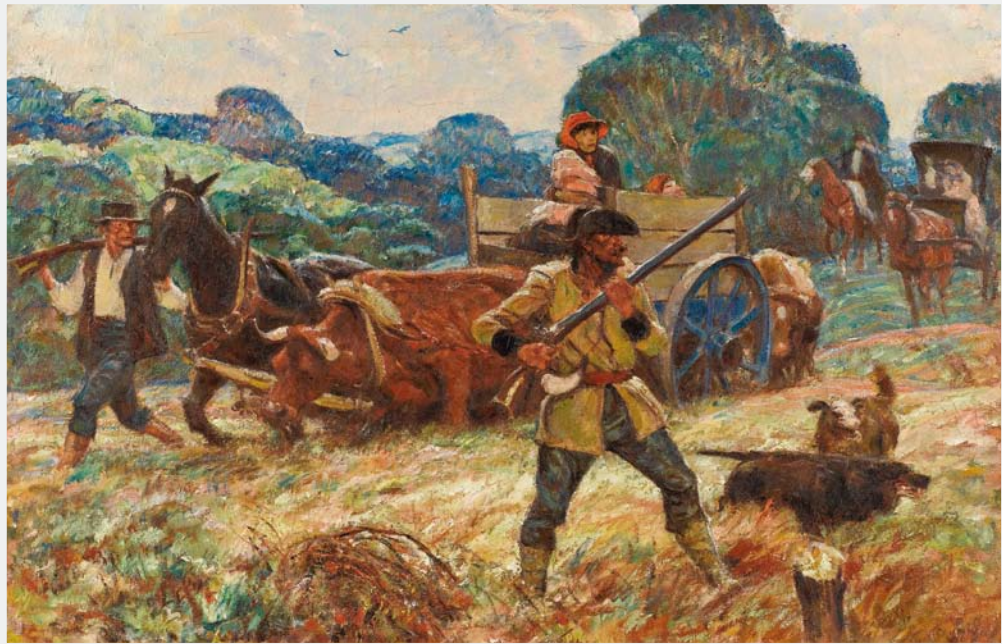
Neighbor Sam and the Lawman, 1942

Oil on canvas, 26 x 40 in.

Sold: November 2006

\$71,700

Dunn opened his studio in New Jersey in 1906, and for 30 years enjoyed success with his illustrations for best-selling magazines. One of his most popular subjects was the pioneer life of homesteaders in South Dakota. This work may be an illustration for a story by American novelist Howard Fast that appeared in *American* magazine in March 1942.



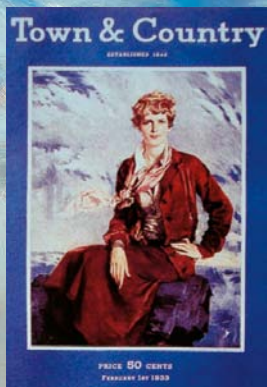
DEAN CORNWELL (1892-1960)

Captain Blood Inspecting the Treasure Chest Jewels, *Cosmopolitan* illustration, July 1930

Oil on canvas, 26 x 52 in.

Sold: July 2009 – \$53,775

Nicknamed "The Dean of Illustrators" by his peers, Cornwell was a cartoonist for the *Louisville Herald* before working for *Cosmopolitan*, *Redbook*, *True*, *Life* and *Good Housekeeping*. In 1927, he began a five-year period of mural painting, including the Los Angeles Public Library and Rockefeller Center in New York. The masterful painting here, one of the most important of Cornwell's works, originally appeared as a two-page illustration for Rafael Sabatini's story *Ransom – Captain Blood* in the July 1930 issue of *Cosmopolitan*.



HOWARD CHANDLER CHRISTY

(1872-1952)

Amelia Earhart, Town and Country cover, Feb. 1, 1933

Oil on canvas, 60 x 40 in.

Sold: February 2010

\$107,550

Christy arrived in New York in 1890 to attend the Art Students League, where he studied with William Merritt Chase. Later, after a successful stint in book and magazine illustration, he specialized in painting presidents, society's grand dames, Hollywood stars and army generals.



Serious Whoopi

WHEN SHE'S NOT MAKING AUDIENCES LAUGH, THE MODERATOR OF TV'S 'THE VIEW' IS BUSY BUILDING HER COLLECTIONS OF LALIQUE, MEISSEN PORCELAIN AND WEDGWOOD FAIRYLAND LUSTER

INTERVIEW BY SUZANNE GANNON • PHOTOGRAPHS BY JAMES LEYNSE

he may put forth a public persona that is funny and sometimes a bit off the wall — the wise-cracking, wimple-wearing fake nun in *Sister Act* and the con-artist psychic Oda Mae Brown in *Ghost* are among the characters that come to mind — but when it comes to collecting, actor, producer, professional talker and comedian Whoopi Goldberg is dead serious.

Goldberg, born Caryn Elaine Johnson in New York City, caught the eye of director Steven Spielberg shortly after the 1984 success of her one-woman show on Broadway. She was cast in Spielberg's *The Color Purple* and soon afterwards rocketed to fame. Today, she's moderator and co-host of the daytime talk show "The View."

Through the years, Goldberg has remained a serious collector.

Visitors to her new home outside New York City will find notable works by René Lalique and Maxfield Parrish, vitrines full of Wedgwood Fairyland Luster, Americana, Kewpie dolls, a dining table set with Meissen *singerie*, and a library of rare books that collectively indicate a passion that, in its gravitas, rivals the talent that has won her an Oscar, a Tony, a Grammy, seven Emmys, two Golden Globes, four People's Choice Awards, and a star on the Hollywood Walk of Fame.



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Goldberg and co-host Joy Behar talk with former U.S. Secretary of State Condoleezza Rice on ABC's "The View."

What is your earliest memory of collecting?

In 1984, when I had just turned into Whoopi Goldberg, I was walking down the street in Beverly Hills and I came across a gallery. I walked in and took a look at all of the paintings. At this point, I hadn't realized that I could own art. It didn't occur to me that I could actually buy a piece of art and put it in my house. And so I asked the salesperson what she was doing, what was going on in this place. And she said she wasn't sure she understood my question, but that she was selling the paintings. And I said, "You're telling me I could actually own one of these?"

And did you buy something?

Yes. In that gallery in Beverly Hills I bought Maxfield Parrish's "Jason and His Teacher," which he completed in 1908. I had some cash, though I was raising a kid and so it wasn't quite burning a hole in my pocket. And so I bought it. And the gallery salesperson offered to take payments over the course of a few months after I'd made sure I wanted it. So I took the payment plan and paid it off. And that was how it all began, this idea of collecting things that were accessible to me and owning them and putting them in your house.



Whoopi Goldberg in her new home outside New York City, photographed in January 2011.



Meissen monkey band tableware figures were created “to facilitate conversation and keep it going while people were eating,” Goldberg says. “And I thought that was kind of spectacular.”



Goldberg’s Maxfield Parrish collection includes his popular rendering of Humpty Dumpty.

FOCUS ON FANTASY

WHEN SIZING UP Whoopi Goldberg’s collections, one can’t help but pick up on a recurring theme of fantasy and make-believe.

“Wedgwood Fairyland Luster is closely related in period, theme and concept to the work of Maxfield Parrish and to the Lalique ‘Faune’ vase,” says Nick Dawes, Heritage consignment director and auctioneer who met Goldberg some 25 years ago in Los Angeles where he owned a store specializing in vintage Lalique glass works. “It’s fantasy mixed with mythology, virtuoso work created by extraordinary individuals. It is all a distinctive form of Art Nouveau.”

Asked what this recurring theme says about her, Goldberg responds simply: “That I have a good eye!”

Here are some areas of Goldberg’s collecting focus:

► The popularity of **Wedgwood Fairyland Luster**, pioneered by artist Daisy

Makeig-Jones (1881-1945) in the early 20th century, is credited with keeping the struggling company afloat after World War I. Makeig-Jones’ imaginative depictions of elves and fairies, rainbows and castles, and dragons and goblins coincided with the introduction of a glazing technique that enabled her to bring her watercolors to life with lustrous color.

► **Maxfield Parrish** (1870-1966) was a prolific American painter and illustrator known for his fantastical neo-classical imagery and saturated, luminous color. He turned to painting after a successful run as a sought-after illustrator of books and magazines.

► **René Lalique** (1860-1945) was a renowned jewelry maker and glass artist born in France. One of the foremost artists of the Art Nouveau and Art Deco periods, he was known for a highly detailed naturalistic style he brought to jewelry, perfume bottles, chandeliers,

vases, clocks, architectural elements and automobile hood ornaments. Flowers, dragonflies, serpents and sirens are among the motifs that appear in his work, which he rendered from a variety of materials including gold, pearls, enamel, horn, ivory and glass.

► **Singerie**, meaning “monkey trick,” was a satirical genre of decorative painting and sculpture that rose to popularity in France in the early 18th century. Depicting fashionably attired monkeys mimicking human behavior, it slyly played on the theoretical link between man and his simian ancestors. Goldberg’s monkey band is credited to the **Meissen** factory near Dresden, which is believed to be the first European maker of hard-paste porcelain.

—Suzanne Gannon



Goldberg owns several Lalique pieces, including this “Faune” vase of clear glass with charcoal gray patina (above). “I have Lalique dinner plates that I bought at a Heritage auction, and I have Lalique glasses from the early 20th century that I use. I use all of it.”



A rare and exquisite “eggshell porcelain” vase in Goldberg’s collection was made in The Hague by Rozenberg, about 1900.

What do you think of those who talk about a “collecting gene” ... that it’s in their DNA and thus something they can’t help?

I think that’s a justification. I don’t necessarily believe in that.

Growing up, was there someone in your family who collected?

At home my mother always had art on the walls, but it usually consisted of reproductions or magazine covers in frames. They weren’t originals. But I always thought it was interesting to look at them.

How do you acquire most of your pieces? Do you work through dealers?

I like to go into shops myself because I like to see things. It’s the only way I know if I’m going to like something.

“I have no sense of proportion. If I like something and it interests me, I go for it.”

Have you ever made a mistake?

I have no sense of proportion. If I like something and it interests me, I go for it. Once, there was a piece of Meissen that I really, really liked and when it arrived it was a little bigger, a little taller, than I realized it would be. So that happens from time to time. But I wouldn’t send it back.

Do you make use of the items you collect or just put them on display?

I use all of it. I have Lalique dinner plates that I bought at a Heritage auction, and I have Lalique glasses from the early 20th century that I use. And I have lots of items with sirens and Bacchus – siren powder dishes, and two tall Lalique “Faune” pieces with Bacchus at the base. And I have Lalique cocktail stirrers and bowls featuring swimming sirens, and a ring dish with sirens.

Tell me about your Kewpie doll collection.

I love my Kewpie dolls. I find them so odd and strange. I have three of the kind that are made of chalk, which makes them difficult to find because they are deteriorating. They’re little girls in green, yellow and light blue. I love the things that one used to find at amusement parks, things you could win at an arcade.

How did you begin collecting Wedgwood Fairyland Luster and what drew you to it originally?

I liked the fact that the fairies are black. I first saw them in Australia and had never seen black fairies before that.

How did you become interested in Meissen and in acquiring a monkey band?

I was introduced to the concept of a monkey band by someone at the Winter Antiques Show in New York. Before that, I had never understood why someone would own one, and then at the show it was explained that they used to decorate the table of Louis XV. This person explained that they were believed to facilitate conversation and keep it going while people were eating. And I thought that was kind of spectacular. I thought I’d be able to set a pretty creative table.


And have you been able to do that?

Yes. I believe that art is a hands-on situation. People are inclined to pick things up and look at them, but sometimes they’re afraid. Once you show them how to do it, it works. I also collect porcelain dishes from 1830 to 1919 and so sometimes I mix them with 1950s bobble heads. It’s a combination of interesting stuff and it has worked very well.

How many pieces are in the band?

I’ve never counted them.

(continued on page 82)



IN THIS EXCERPT FROM
THE COLLECTOR'S HANDBOOK,
LEARN WHY YOUR APPRAISER,
INSURANCE COMPANY, AND
HEIRS WILL ALL BENEFIT FROM
DILIGENT RECORDKEEPING

You might know it's a unique René Lalique piece, but does your family? This item should be labeled as a Lalique "Poissons" vase in cased red glass with white patina, circa 1921, purchased for \$23,900 in December 2010.

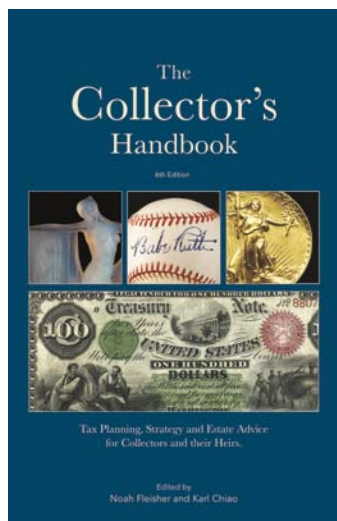
KNOW WHAT YOU OWN

By James L. Halperin and Gregory J. Rohan

WE ONCE APPRAISED a home with no fewer than six Federal mahogany chests of drawers. The decedent's will stated that a particular heir should receive "the good one." While the collector certainly understood which of the six was "the good one," the executor and attorney did not. Nor did the appraised values necessarily correspond with the collector's intent.

In another situation, concerning a room full of paintings, the will provided specific instructions for a specific painting, "the one with the banana." The heirs, executor and attorney all looked imploringly to us to determine which painting represented a banana. Alas, it was impossible to find any resemblance in the group, since all of the art pieces were entirely abstract. Both of these incidents, although unusual, are true.

These issues could have been completely avoided if the collections had simply been inventoried and numbered. Even where the terms of the will designate the exact location of an item in an effort to distinguish it from similar ones, it may not entirely resolve the problem. Location fields must be accurate to be diagnostic. As collectors relocate, downsize, or simply re-arrange their homes, the location of an item may change. Its unique ID number does not.



Excerpted from *The Collector's Handbook: Tax Planning, Strategy and Estate Advice from Collectibles Experts for Collectors and Their Heirs* by James L. Halperin and Gregory J. Rohan with Mark Prendergast, edited by Noah Fleisher and Karl Chiao (Ivy Press, \$14.95)

► WRITING IT DOWN

Documenting what you own by writing it down is simply the most fundamental part of intelligent collections management. For historians and scholars, original handwritten inventories have proved most valuable tools, whether in accurately renovating a historic building, understanding a major battle, or reconstructing a seminal art collection that has been dispersed. The oldest known examples of writing in Europe are lists of commodities found in the storerooms of palaces of Bronze Age Greece. Today, with computers, the process is easier than ever, and collectors of all types should understand the valuable benefits of maintaining a proper documentation standard.

Whether physically managing your collections, tracking profit and loss, or working with insurers, dealers or auction houses, a complete, documented written reference will soon become the "good book" of your collection. As an estate appraiser, the unfortunate results of poor collection inventory control are quite apparent and disconcerting. Nobody understands your

collections as well as you do, making you the most qualified person to document them in a proper inventory. Inputting and documenting each new acquisition as you proceed will make this process manageable and prove most helpful as your collection grows.

Handwritten or computer generated. The choice is yours to document your collection these days. You might use a simple Excel spreadsheet, a Quicken list, a personal website, handwritten note cards, the My Collection feature on the Heritage Auctions website (HA.com), or even private software options like Collectify (www.collectify.com). While any method is better than no method, one should keep in mind that a good inventory system must not only make sense to the collector, it must – as we cannot point out enough – make sense to those who might need to use it in the future: children, executors and attorneys – all of whom may have little understanding about the property in your collection. Highly specialized jargon, abbreviations and personal notation codes should be avoided, while certain clear fields of information, and a consistent format, become key features of a written inventory.

► TYING IT ALL TOGETHER

Even the most accurate inventory documentation will lose its utility if it is not “tied” to the actual objects. Tying data to an object involves giving each item a unique inventory number – with which it is tagged or marked, and which cross-references the written inventory entry and a photograph.

A useful collection inventory number system should begin with the year of acquisition, followed by an individual item number, such as 2007.001.

It is critical that the object, photograph, number tag, and master inventory do not become separated. The best solution is to attach an object’s unique inventory number to the object itself, if possible. String tags and sticker labels are often used, when safe to apply and which can be removed easily. One superior museum method for marrying an ID number to its object in a safe and reversible way (on some types of objects) is to find a part of the piece not seen or decorated – usually the bottom or back – and put a small strip of varnish down. After it dries, the ID number is written in ink, and when that dries, another coat of varnish is placed over the number. For paintings, one should mark only the back stretchers or frames with the work’s unique ID number. Each type of property presents its own numbering challenges. The application of the ID number must not harm or compromise the object’s aesthetic qualities. Often, the only solution is to tag the box or plastic sleeve in which an object is stored.

Today, bar code technology, microchips and even radioactive isotope staining have enhanced our tagging options. Do your research to see what’s out there and what’s best for your

Tracking Your Property

DIFFERENT TYPES OF COLLECTIBLE PROPERTY will require different information fields, but a general checklist may run as follows:

- ☐ **Object type:** What is it?
- ☐ **Title:** Is the object well known? e.g. the “Mona Lisa”
- ☐ **Maker:** Is the creator known?
- ☐ **Medium:** What’s it made of?
- ☐ **Size:** Dimensions and/or weight
- ☐ **Inscriptions:** Is anything written on it?
- ☐ **Signature:** Did the maker sign it?
- ☐ **Subject:** Is there a representation on the item?
- ☐ **Date:** When was it made?
- ☐ **Manner of Acquisition:** How did you obtain it? Auction, yard sale, etc.
- ☐ **Cost/Date:** What and when did you pay for it?
- ☐ **Location:** Where is the item? A safety deposit box, den, on loan to local museum?
- ☐ **Provenance:** Ownership history of the item, if known
- ☐ **Special Notes:** Any relevant information about the object
- ☐ **Photographs:** Take a picture of each item in your collection
- ☐ **File Folder:** Keep or scan copies of all relevant documentation – invoices, auction catalog entries, bills of lading, etc.

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particular collection. The best way to tag a coin, for instance, may not be the best way to tag a comic book or a piece of fine art.

When photographing an object, write its unique ID number on a piece of paper and place it in the picture field so that the photograph actually shows the object and the number. That way, any loose photograph can be easily identified.

► YOU’LL THANK YOURSELF

We’ve established that the reason for documenting and numbering your collection is to safeguard knowledge. Most large collections contain near-identical or duplicate items, which – to the untrained eye – may appear indistinguishable from one another, even though their subtle differences may be significant. Your appraiser, insurance company, fellow collectors and heirs will all benefit from diligent

recordkeeping. Daunting shelves full of antique glass paperweights, libraries of collectible comic books or cases of mechanical banks require order whether they are to be enjoyed, gifted, or sold. It all begins with knowing what you own through the use of a detailed and updated inventory.

Finally, maintain a second copy of your complete inventory, with photographs, in a different location from the collection itself. Safety deposit boxes in banks are recommended, or even better, an electronic copy stored on a back-up disc and/or online.

When you sell or otherwise remove an item from your collection, make certain that it is noted clearly in your inventory.

James L. Halperin is Co-chairman and Gregory J. Rohan is President of Heritage Auctions, the world's third-largest auction house.

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Keeping an Inventory

FOR COIN AND COMIC COLLECTORS, HA.com has a free and particularly useful feature called "My Collection," which allows collectors to keep a private record of items owned, bought or sold.

Don't let a valuable piece of art be confused with the ordinary. This Georg Kolbe patinated bronze, titled *Adagio*, conceived in 1923 and cast in the late 1920s, sold for \$86,637 in October 2009.



Earning While Learning

AMERICAN NUMISMATIC ASSOCIATION REWARDS YOUNG COLLECTORS WITH COINS OF ACCOMPLISHMENT

By Pamela Y. Wiggins

KEEPING CHILDREN ENGAGED and excited about collecting as they move into their teen years isn't always easy for parents. But for kids with even a slight interest in coin collecting, the lure of "free money" offered through the American Numismatic Association's (ANA) Ancient Coin Project provides teens a way to earn while they learn.

The David A. Cervin Ancient Coin Project, named in honor of its founder and coordinator, began 25 years ago serving young collectors with an interest in earning an array of ancient coins. By writing articles or reports, making presentations in school or to Scout troops, and completing other projects that kids find interesting, participants earn coins as a reward for their efforts.

ANA's Young Numismatist program offers a number of options for parents or mentors

exploring ways to get, or keep, young people interested in learning about coins, including ancient examples. "The ANA realizes that the future of our hobby is in the hands of the youngsters of today," says ANA Numismatic Educator Rod Gillis. "It is in the best interest of the ANA and of the hobby in general to get as many youngsters involved in numismatics as possible."

But for the kids participating, earning some exceptionally cool coins while achieving step-by-step goals keeps them both interested and entertained. Matt Tormey of Massachusetts started the project in early 2010 at the age of 13 and has earned two coins so far, an Antoninianus (double denarius) from the Gallo-Roman Empire, A.D. 268-270, and a Roman Empire silver denarius issued during the rule of Septimius Severus, A.D. 193-211.

"My favorite is the silver denarius," Matt says. He finds this coin fascinating because it shows a Roman sitting on a shield with a scepter in one hand while the other grasps a Palladium (a statue of a female figure found in Roman mythology). The head on the obverse is Septimius himself. "It's silver, a precious metal, which is also very cool, and it's just a perfect example of Roman mintage at its height."

Cole Schenewerk of California, a former Young Numismatist of the Year honoree, entered the project when he was 9 years old. He earned all eight coins and the book offered through the program. The silver denarius is also his favorite.

"It isn't the most expensive coin, but the history behind the family dynamics of the dynasty makes for some interesting reading," says Cole, who is now 16. "Septimius Severus' son, Caracalla, ordered the murder of his brother, as well as his ex-wife and her whole immediate family. Historian Edward Gibbon called him 'the common enemy of mankind.' Not a person I'd like to know personally."



HARD WORK REWARDED

In "A Story of Two Coins," a two-part feature published by *The California Numismatist* in the spring and summer of 2008, Cole shared his research about the first two coins he earned. This effort yielded another ancient coin for his collection, and he says he truly enjoyed the experience.

Learning more about these coins clearly proves to be part of the fun of earning them, but the tasks completed to garner them don't always involve examples featured in the project.

"I got the first coin talking in school about a set of three ancient Chinese coins from the Han dynasty," Matt says. "While researching these coins I found that only the ancient Chinese put a square hole in the coin. Also, the ancient Chinese coins had holes to be strung together for safekeeping. Learning about and explaining these coins to my fellow schoolmates and teachers was a fun way to share my hobby with others."

From the perspective of an educator, Gillis believes the most important lesson children

RESOURCES

► **Ancient Coin Project of the American Numismatic Association**
www.money.org

On the homepage, click on "Explore the World of Money" tab at top, scroll down to "Young Numismatists".

► **"A Story of Two Coins"**
by Cole Schenewerk
in *The California Numismatist*
www.calnumismatist.com

On the homepage of *The California Numismatist*, click on "Our Publication." Scroll down to the Spring 2008 issue.



American Numismatic Association

The American Numismatic Association's Ancient Coin Project offers ancient coins to keep young people interested in learning about numismatics.

learn from the project is that hard work and diligence will result in significant rewards. "Another important lesson learned is that patience is a key attribute in seeing any project through," Gillis says. "We like to believe that the lessons learned from the Ancient Coin Project will not only help youngsters as numismatists but serve as lessons used throughout their lives."

Harlan J. Berk, owner of a coin business in Chicago and one of the hobby's most respected experts on ancient coins according to ANA Marketing & Education Director Jay Beeton, provides the examples distributed through the project. He believes these youngsters, who obviously possess both driven personalities and a passion for collecting, relish "winning the prize" and the thrill of competition. "The value of earning the top award is doing just that, reaching a difficult goal," Berk says.

Of course, nurturing a hobby that can enrich the lives of these kids for years to come is the reason the Ancient Coin Project exists, and why Berk donates the coins used in the program. He knows this project can be the first

step in a lifelong journey brimming with rewards. "My motivation is the old and trite 'Why not give back?'"

Participants in the program, while young, also look to the future. "I would hope that my kids are interested in coin collecting, and if they are, I would encourage them to participate in the Ancient Coin Project," Cole says. "The coins are very valuable and tell interesting stories of times long past. I hope to encourage lots of kids to participate in this program."

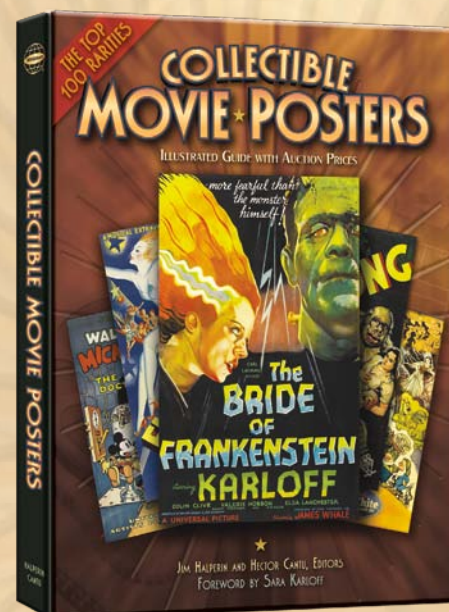
Matt agrees. "When I get older, I would love for my kids to do this project. It is a fun, educational and rewarding way to share and savor our favorite hobby: coin collecting."



PAMELA Y. WIGGINS serves as the expert guide for antiques at About.com. Visit her at www.antiques.about.com.

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—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

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—The Boston Globe

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RESEARCH RESOURCES

► **INTERNATIONAL FOUNDATION FOR ART RESEARCH** is a non-profit organization established to channel and coordinate scholarly and technical information about works of art. IFAR compiles information about stolen art and updates its catalog of stolen art 10 times a year. In 1991, IFAR helped to establish the Art Loss Register (ALR) as a commercial enterprise. www.IFAR.org

► **THE ART LOSS REGISTER** is a for-profit business first established in London in 1991. Its founding shareholders included major businesses from the insurance and art industries. The ALR is now the world's largest private database of lost and stolen art, antiques and collectibles. Its range of services includes item registration, search and recovery services to collectors, the art trade, insurers and worldwide law enforcement agencies. www.ArtLoss.com

► **COMMISSION FOR ART RECOVERY** was established in 1997 to spur efforts to restitute art that was seized, confiscated or wrongfully taken as a result of Third Reich policies and the devastation of the Holocaust. The commission works to identify works of art whose ownership histories show gaps in the years between 1933 and 1945. Once identified, information regarding such works is made publicly available so claimants can easily search for works of art taken during the Nazi era. www.CommArtRecovery.org

► **THE EINSATZSTAB REICHSLEITER ROSENBERG (ERR)** database, named for the Nazi task force engaged in the plunder of cultural valuables, brings together for the first time in searchable, illustrated form the remaining registration cards and photographs produced by the ERR covering more than 20,000 objects of art. www.ERRproject.org

Questions of Ownership

RECENT EVENTS LEAD COLLECTORS TO QUESTION WHETHER TITLE TO THEIR PRIZED TREASURES IS TRULY 'FREE AND CLEAR'

By Mark Prendergast

THROUGHOUT 2010, THE NEWS was awash with stories of bankruptcies, seized collections and contested ownership of major pieces of art and collectibles.

In recent months, the ownership of previously unknown Picasso works has been challenged by the artist's estate; a Degas painting stolen from a museum almost 40 years ago showed up at auction; a dispute erupted over the ownership of a Calder sculpture hanging in the formerly named Sears Tower in Chicago; and items looted from Cairo museums during the Egyptian uprising may see their way to the market.

Each of these cases is an example of possible situations that could lead a collector to question whether title to their prized treasures is truly unencumbered.

Even if tangible property is purchased with clear title, in full and in good faith, there are no guarantees that someone may not make a claim of ownership at some point in the future. Due diligence is required to mitigate the risk of subsequent title claims. For art, antiques and collectibles, there is no centralized facility to search for liens and clear title as one would have in real estate transactions. Research of provenance/history, use of the Art Loss Register, and title insurance are the steps currently available to assessing and protecting clear title to a work of art or collectible.

The prevalence of bankruptcy issues in today's economy brings into question the fate of tangible assets that are partially owned, consigned or have some financial ties to a bankrupt party. In the fraud/bankruptcy case of Salander-O'Reilly Galleries in New York, many



Edgar Degas' "Laundry Women with Toothache", stolen 37 years ago, was returned to French authorities in January 2011 after authorities spotted it in a Sotheby's catalog. It had been valued at between \$350,000 and \$450,000.

of the holdings of the gallery have been and are being sold to satisfy fines, fees and creditors' debts. The Bankruptcy Court guarantees that any artwork sold carries free and clear title – without any liens or encumbrances – but even with that assurance, the selling Trust has sought to strengthen bidder confidence on the items by purchasing title insurance.

Divorce is another situation that can create contested ownership issues when property is sold. If one side of a divorce sells property that is legally jointly owned, the full transfer of title to the buyer may be challenged. Buyers may find themselves embroiled in a legal battle that was completely unforeseen by themselves and the middleman dealer or auction house.

Internationally, the reality of wartime forced sales/seizures, looting and imperialistic commandeering have been a concern for private collectors, corporate collections and museums for the past 60-plus years. Various countries have been bolstering claims to art and antiques that may have been removed from their borders without proper authorization. The yet-still-unresolved dispute of the Elgin Marbles from the Greek Parthenon, which have lived in the British Museum since the early 1800s, is the classic case of the moral legitimacy of historical colonial acquisitions.

When making a charitable donation – or for a charity accepting a gift – the issue of clear title is paramount to long-term use of the gift or immediate allowance of the charitable deduction. If ownership is contested, the gift may be relinquished and the tax benefits forfeited. This past summer, after a 10-year legal battle, Egon Schiele's painting *Portrait of Wally* of 1912 was "re-purchased" from the heirs of its previous owner by the Leopold Museum in Vienna for \$19 million. The painting was originally acquired by the Museum in 1954 after Nazi agents seized it from the Jewish gallery owner in 1938.

Major auction houses follow their own protocols and provenance research to ensure clear ownership and satisfy restitution issues of items sold through their salerooms. However, there is no comprehensive means to assure full and complete legal title. Most auction consignment contracts require that the

signor warrant that they are (or are acting as agent for) the sole owner of the properties consigned for sale, that there are no lien encumbrances and that good title will pass to the purchaser. A seller in good faith can attest to these statements without fully knowing if somewhere in the history of an object it has been illicitly obtained or carries extraneous claims to ownership.

Some industry experts suggest a minimum \$50,000 to \$100,000 per item value basis for considering title insurance. Have the collection or item appraised to help you realistically establish a fair market or retail replacement value. Research the purchase transaction and provenance of the most valuable items to determine if there is the potential for title risk.

Speak with your insurance company regarding title insurance to see if you are protected through your general policy for ownership claims. While most major insurance companies

do not offer an artwork or collectibles title specific insurance policy, there has been a move by independent underwriters to address the concern. For the one-time cost of a small percentage of insured value, it may be a worthwhile investment in peace of mind for the most valuable items in a collection.



MARK PRENDERGAST is director of Trusts & Estates at Heritage Auctions, providing assistance with provenance research and insurance-company accepted appraisals. Contact information can be found at www.HA.com/Appraise.

MYTHBUSTERS

INSURANCE MYTH:

My collection is covered by my homeowners' insurance.

THE FACTS:

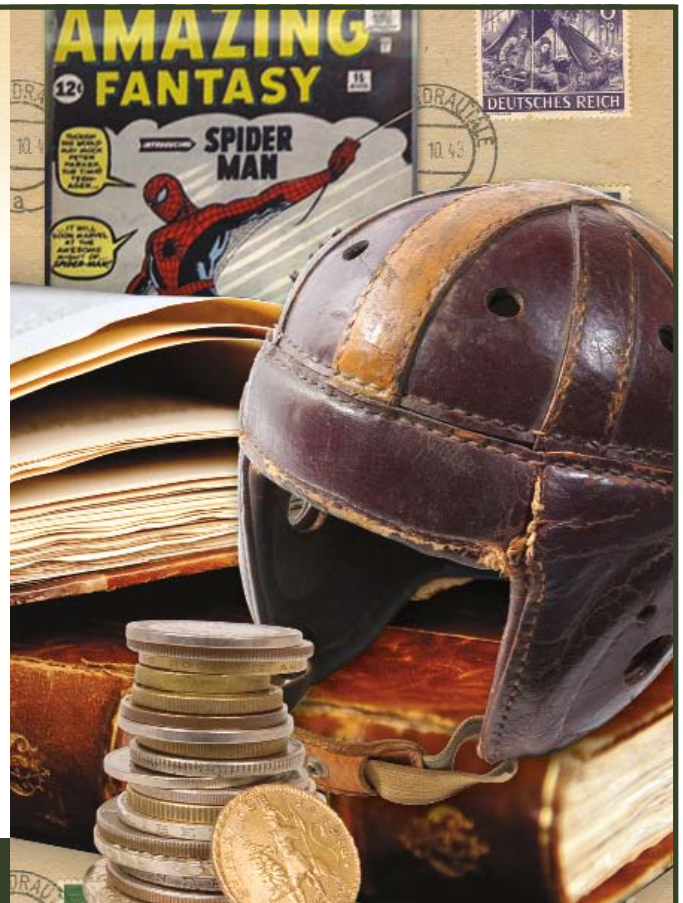
In most cases, your homeowners' is not nearly enough to protect your collection.

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GOOD LUCK? MAYBE. BUT KNOWLEDGE HELPED MARIO SACRIPANTE REALIZE A TRUNK OF 'TRASH' WAS REALLY FILLED WITH TREASURES

By Noah Fleisher

KNOWING WHEN AN OPPORTUNITY is in front of you is indeed an important aspect of collecting. Sometimes you have just a few seconds to make an assessment of an item's potential, and then it will be yours, or it will be passed.

Knowing when to keep and when to sell, capitalizing on your quick thinking, is a whole other thing in and of itself. The Intelligent Collector needs to be willing to wait, sometimes for the better part of his or her life.

Such is the case with Mario J. Sacripante. In 1975, he stumbled upon an old steamer trunk, cast to the curb, waiting for the trash in front of his building in New York City's famed Queens borough.

What was inside the non-descript trunk, so casually cast aside by an uncaring hand? As it turns out, it was a trove of early *Detective Comics* #27 related material. More than that, it was from Batman's creator himself, Bob Kane (1915-1998).

How did Sacripante know this? Couldn't it have belonged to anyone? "I actually knew what it was that I had found," he says, "having been around antiques and collectibles all my life. There was enough comic history, material and original artwork for me to figure out that Bob Kane had lived [in the same building] long before I moved next door."

The key here is that Sacripante already had a grasp of the antiques and collectibles world. The buildings blocks for an Intelligent Collector were already in place. He knew enough to take a chance on looking inside the trunk, and he knew enough to know that he had stumbled upon something good.

While there was no Holy Grail copy of *Detective Comics* #27 in the trunk just waiting for its 10.0 CGC grade – and a multimillion dollar paycheck – there were indeed five original proof pages of *Detective Comics* #27, an incomplete copy of the fabled comic book itself, and original sketches, gag panels and art class notebooks from Kane himself.

The original artwork from *Detective* #27 is long thought gone. The production proofs, cleaner and clearer than any subsequent reprint of the comic book or re-issues based on artwork copied from the original comic book, are likely as close as collectors are ever going to get to Kane's original art. They have Sacripante to thank for it.



A production proof of page 6 of *Detective Comics* #27, which featured the debut of Batman, reveals for the first time that Bruce Wayne is the Batman.

"Holding some of these pages next to the printed comic, I was struck by the details of the art that are better visible here," says Barry Sandoval, director of comics auction operations at Heritage. "Very little original comic book art from the 1930s has survived, so this is probably the closest a collector will ever get to owning original art from one of the most collectible comic book stories ever."

The last part of this equation is that Sacripante, in an ultimate expression of patience, held onto the trove for nearly 40 years before bringing it to auction. The grouping, altogether, realized a respectable \$69,011. That's quite a nice return on something that this smart collector got for, let's see ... *nothing!*

All it took was a hurry-up-and-wait attitude.



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*.



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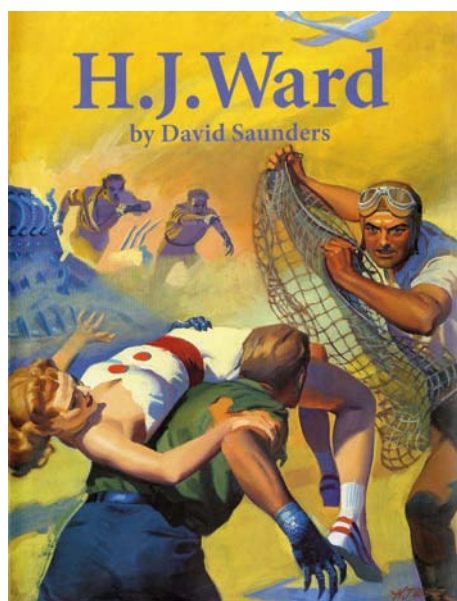
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Prodigious Talent

SAUNDERS SHOWS WHY H.J. WARD WAS A MASTER OF OVER-THE-TOP 'MENACE ILLUSTRATIONS' OF THE '30S AND '40S



H.J. Ward
By David Saunders
The Illustrated Press, \$39.95 (hardcover)

By Don Mangus

DAVID SAUNDERS – ARTIST, pulp historian and son of famed illustrator Norm Saunders (1907-1989)– has meticulously researched, assembled and designed a sumptuous, eye-popping monograph on “Spicy” pulp cover legend H.J. Ward (1909-1945). The book is a must-have for all fans of the over-the-top “menace” pop culture of the 1930s and 1940s and, as such, it covers Ward’s all-too-brief but brilliant career in pulps and radio promotion art.

Ward was a prodigious talent who set a new standard for imaginative illustration – from his sexy and scandalous “Spicy” covers to his majestic, iconic, early full-length portrait painting of Superman and his groundbreaking conceptualizations of other classic pop culture heroes



H.J. Ward, 1931

The Illustrated Press

such as the Green Hornet and the Lone Ranger.

As aptly stated on the book’s dust jacket, “H.J. Ward painted many of the most sensational pulp magazines that ever graced a sidewalk newsstand and stopped a pedestrian dead in his tracks. He painted sexy women hounded by ferocious predators, whose merciless villainy is only matched by their shocking lack of chivalry.”

As pulp art historian Robert Lesser so vividly recounted about the Ward approach in his book *Pulp Art* (Gramercy Books, 1997): “One day in April 1942, [New York City] Mayor [Fiorello Henry] La Guardia spied an unusual *Spicy* mystery on the newsstand and exploded in instant rage. He ruled on the spot: ‘No more *Spicy* pulps in this city.’ “Ward was the cover artist and it was typical of his work – sexual tension, violence in action, and a beautiful woman, all painted with aggressive brushwork to create a cover that never failed to catch the eye.

Until David Saunders’ book, Ward’s life had remained a mystery to most fans due in large part to his untimely death from cancer at the age of 35 while serving in World War II. With great sensitivity and insight, Saunders has worked with the artist’s associates in the field, as well as family members, including the artist’s daughter Patricia, to unveil such details of this pulp master’s life as his early family history, art education, and formative years as a newspaper cartoonist.

Ward’s unique creative approaches and formal methods of developing his compelling images are also covered in-depth. This book contains more than 100 original paintings, 80 drawings, and 50 historic photographs, as well as a comprehensive checklist of all published illustrations.

Spanning 272 pages, with more than 500 high-quality reproductions, this superb and highly recommended book is sure to be the consummate reference book on H.J. Ward. It’s an essential art book for any pulp fan and collector, and a worthy companion to The Illustrated Press’ other high-quality books on *Norman Saunders* and *Reynold Brown*.



DON MANGUS, a comic and illustration art expert at *Heritage Auctions*, has written for *Comic Book Artist* and *Charlton Spotlight* magazines.

BEST SUITED FOR THE PRINTED PAGE

PUBLISHERS APPEAR KEEN on books of interest to collectors, since these topics generally are best-suited for the printed page. Some recently released books:

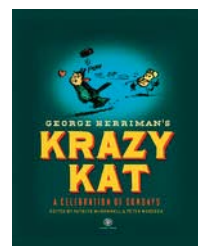
► *J.C. Leyendecker*

by Laurence S. Cutler (Abrams, \$50): One of the most popular artists among illustration art collectors, Leyendecker (1874-1951) captivated audiences throughout the first half of the 20th century. This book features his masterworks, rare paintings, studies and other artwork, including the 322 covers he did for the *Saturday Evening Post*.



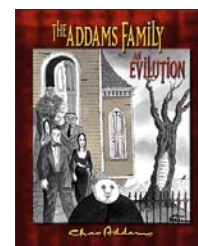
► *Krazy Kat: A Celebration of Sundays*

by George Herriman (Sunday Press Books, \$100): A beautiful look at one of the most influential newspaper comic strips of all time. Includes 135 full-page Sunday episodes from the classic Herriman (1880-1944) strip, presented in their original scale.



► *Charles Addams: The Addams Family: An Evulsion*

(Pomegranate, \$39.95): From their first appearance in a 1938 issue of *The New Yorker*, this book traces the development of Addams’ ghoulish brood. Addams (1912-1988) himself explains in this book how his characters evolved over time. Includes more than 200 cartoons, many of which have never been published.



► *Buck Rogers In The 25th Century: The Complete Newspaper Sundays Volume 1 1930-1935*

by Russell Keaton and Rick Yager (Hermes Press, \$60): For the first time, fans of the space explorer who first appeared in the pulps can read five complete years of this classic American newspaper strip in one volume. Strips are printed in full color in their original tabloid format – giving a detailed view of the gorgeous artwork by Russell Keaton (1910-1945) and Rick Yager (1909-1995).



Odd Denominations

IN ITS FIRST CENTURY—
AND FOR VARIOUS REASONS—
THE U.S. PRODUCED
HALF-CENT, TWO-CENT
AND THREE-CENT COINS

By John Dale Beety

QUARTERS, NICKELS, PENNIES and dimes — these coins appear in pockets and piggy banks everywhere. Half dollars and dollar coins are used less often but are not rare. But U.S. coinage history also contains a number of “odd denominations,” strange values later left by the wayside.

One cent is the lowest denomination produced today, but not the smallest ever. When the Act of April 2, 1792, set up the official U.S. monetary system, a half cent was on the list of denominations. Its purchasing power was low, but the half cent was a big coin, wider than a nickel. An 1857 law abolished the half cent and shrank one-cent coins (which were twice as heavy as the half cents) to the smaller size seen today.

During the Civil War, a two-cent denomination was created to help counteract a coin shortage. People worried about the war hoarded gold and silver coins, but bronze coins such as the two-cent piece circulated more freely. The denomination was not needed after the Civil War, and it was abolished in 1873. Today, the two-cent piece is best remembered as the first coin to bear the motto “In God We Trust.”

Three-cent coins made their debut in 1851, the same year the cost of a first-class stamp dropped to that amount. The first pieces were thin and made of silver, while a later version begun in 1865 was made out of copper-nickel, the same alloy as today’s “nickels.” The cost to mail a one-ounce letter fell to two cents in 1885, and the last three-cent coins were struck in 1889.

The 20-cent piece was struck for the first time in 1875. Officially, this coin was designed to help make change in Western and Southern



Half-cent, two-cent, three-cent, and 20-cent coins (from top clockwise) struck in the 18th and 19th centuries.

states, which were formerly Mexican territory. In reality, the denomination was sponsored by a Western legislator as a favor to silver mining interests. The public rejected the 20-cent coin; it lasted only four years, from 1875 to 1878.

Before 1934, the U.S. struck a variety of gold denominations. The oddest of them was the three-dollar gold piece, a value which seems to have served no practical purpose. Even expert numismatists are unsure why three-dollar gold coins were produced; a popular but weak bit of speculation involves sheets of 100 three-cent stamps. Though the three-dollar gold denomination rarely had more than a

token mintage, it lasted more than three decades before its end in 1889.

Odd denominations offer insight into America’s colorful coinage past and are great conversation starters. Their generally short series lengths also make them ideal starting-points for the beginning coin collector.



JOHN DALE BEETY is a numismatic cataloger for Heritage Auctions. His work has appeared in the Official Program for the World’s Fair of Money and on the Heritage Auction Galleries blog.



Dr. Christopher Kwon (second from left) of Oakland, N.J., was last year's winning bidder for a "Once-in-a-Lifetime Experience" to play poker with Dallas Cowboys legends Troy Aikman, Michael Irvin, Emmitt Smith and Daryl Johnston.

Emmitt Smith Celebrity Invitational

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DALLAS COWBOYS LEGEND

and Pro Football Hall of Famer Emmitt Smith and wife Pat are hosting the second annual Emmitt Smith Celebrity Invitational May 13-14, 2011, to benefit Pat & Emmitt Smith Charities. The weekend of exclusive events in McKinney, Texas, just north



Troy Aikman plays a round of poker with Dr. Christopher Kwon.

of Dallas, includes a celebrity poker tournament sponsored by FullTiltPoker.net, a celebrity golf tournament hosted by TPC Craig Ranch, and a live fantasy auction of "Once-in-a-Lifetime Experiences" sponsored by Heritage Auctions. Celebrity invitees include Michael Jordan, Justin Timberlake, Phil Ivey, Jerry Rice, Eric Dickerson, Drew Brees, Peyton Manning, George Lopez, Marcus Allen, Ray Romano, Magic Johnson, Barry Sanders, and Celine Dion. Pat & Emmitt Smith Charities is a 501(c)(3) public charity that raises funds to create unique educational experiences and enrichment opportunities for underserved children. For information, call 972-584-0534.

Taste of the NFL Drop-Off Party

FLATS AQUA LOUNGE, DALLAS

CHEF KENT RATHBUN and Heritage Auctions co-hosted an evening of cocktails and culinary creations to benefit the Taste of the NFL, which rallies the country's top chefs and the NFL's greatest to raise money in support of food banks throughout the United States.



1 Heather Zweig, Kent Rathbun and Dr. Richard Zweig. **2** An NBC crew interviews Todd Imhof. **3** Wayne Kostroski and Kay Wyne. **4** Heather Walther, Todd Imhof, Heidi Imhof and Debbie Rexing.

Smithsonian Reception for NNC Endowment Auction

2011 FLORIDA UNITED NUMISMATISTS CONVENTION, TAMPA, FLORIDA

A BENEFIT AUCTION to establish a \$1 million endowment for the renowned National Numismatic Collection (NNC) was announced by Heritage Auctions at the 2011 FUN convention in Tampa, Fla. The event is scheduled for FUN's January 2012 convention in Orlando. "On behalf of all of us at the museum, I want to thank everyone in advance for consigning coins to this auction; it means so much for the future," said Brent Glass, director of the Smithsonian's National Museum of American History in Washington, D.C. Heritage President Greg Rohan said the effort will help the museum expand the online catalog of its collection and fund traveling exhibits throughout the U.S. "As collectors and dealers at the forefront of the numismatic world," Rohan said, "we are charged with the responsibility to grow our hobby from one generation to the next."



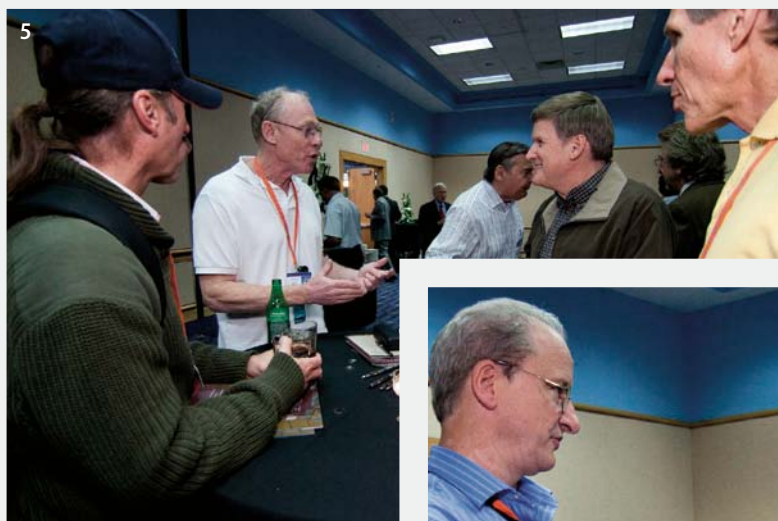
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4



6

1 Jim Halperin, Brent Glass, Greg Rohan and Steve Ivy. 2 Walter Husak and Martin Logies. 3 Bill Motto and Todd Imhof. 4 Greg Rohan. 5 Rollo Fox, Stewart Blay, David Akers and Tom Koessl. 6 Rick Snow and Lloyd Mincy.

Jonas Aronson

HERITAGE AUCTIONS' NEW
DIRECTOR OF VINTAGE
GUITARS & MUSIC GOT AN
EARLY START IN THE BUSINESS

Interview by Hector Cantú

JONAS ARONSON WAS RAISED in Annapolis, Md., across the street from a Naval Academy drum instructor.

"I was asked to join a band that played clubs that I was too young to get into," he says. "On the way to the audition, I was hit by a drunk driver and didn't make that audition. I did see that as a sign from the music gods that probably I should concentrate on my studies."

He eventually attended the University of Maryland before opening his own music stores, dealing in new and vintage instruments. In January 2011, he joined Heritage Auctions as director of guitars and music in the music and entertainment department.

That accident you were in as a teenager really impacted your life.

I had bought a drum set specifically for that particular audition and I wound up buying a classified ad and selling it a couple of weeks later for a profit. After the drum set sold, I had all these phone numbers of people who wanted drums, so that capitalistic light went off and I said, "Wow, what if I could get these guys another drum set?" And that's what I did. I found more drums and sold them.

Where were you getting these drums?

I hit the pawnshops early in my life. After the first eight months, my dad realized I had sold 32 drum sets, and he said, "You know, you should really try expanding into different instruments."

When did you open your first retail store?

I was 19 years old. People would come in and ask if they could speak to my father, and I said, "Why do you want to speak to my father? He works for the Food and Drug Administration in Rockville, Md. This is my store!" I had a partner, and after about eight years, I sold my interest in the business to



Photo by Kevin Gaddis Jr.

Jonas Aronson has been selling vintage instruments since he was a teenager in Maryland.

him. After that, I started another company in Northern Virginia and then relocated back to Annapolis. It was called Amanda's Texas Underground. We were right next to the King of France Tavern in the historic district of Annapolis. It was neat to have people like Herb Ellis and B.B. King come into your music store looking for instruments.

Were you a collector at this time? Were there items in your stores that you decided to keep?

It's hard to be a collector because then you'd be your own best customer. I tell people my favorite instruments are the sold instruments. I prefer making people happy and taking care of their musical needs.

When did collectibles become a bigger part of your business?

The collectibles aspect dates to when I was 16 buying from pawnshops. I realized that if I found instruments that other people couldn't find because they were busy living life and working a job or traveling in bands, how cool! I've got something that's 40 or 50 years old and I noticed that when I put those in the store, there was a "wow" factor. People would say, "Oh my gosh, my grandfather used to have one of those!"

Vintage guitars and musical instruments is a new category for Heritage Auctions. Why is it being launched now?

It's supply and demand. An instrument that may have sold for \$300 when I was a teenager today might go for \$25,000 or \$30,000. It's demand-driven. People are looking for vintage instruments and there just aren't that many out there.

Is there an element of the "Boomer Generation" driving interest as well?

It's absolutely driving demand. Their favorite artist plays one so they want one, too. It's something they can collect and they can play it, too! They don't have to put it behind a piece of glass, or call a company to move it. Now, not all vintage guitars are great, but it's our job to bring some of the best ones to market, and we're doing that through the auction process.

What trends do you see coming around the corner?

One question I get is, "What are the vintage guitars 20 years from now?" I usually respond with, "The ones that are well made with quality materials." Today, Fender, Gibson and PRS all have custom shops. These are the quality guitars that I see being collected as the vintage guitars of the future. In 20 or 30 years, you'll be hard pressed to find '50s or '60s Stratocasters that haven't been locked up in permanent lifetime collections.

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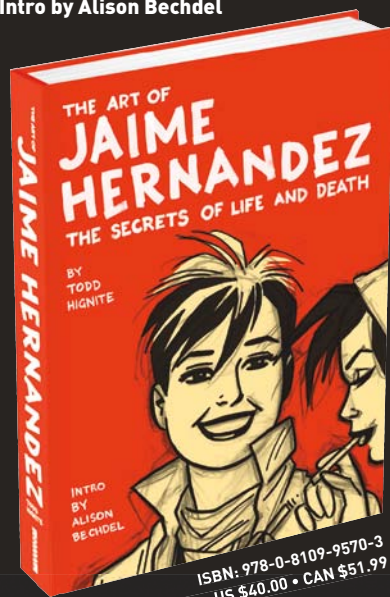
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The Art of Jaime Hernandez

By Todd Hignite

Intro by Alison Bechdel



ISBN: 978-0-8109-9570-3
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"The Art of Jaime Hernandez is proof of what I've been trying to convince comics artists to do for thirty years... Bravo, Jaime, for your body of work! Continue to be yourself."
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Whoopi *continued from p. 65*

What does your cat think of it?

He's a Russian Blue and his name is Oliver, and his tail doesn't listen. He likes to touch the figures in the monkey band, so I thought it would help if I could secure them in some way. And so I glued them down with earthquake putty.

"I like to take [my books] off the shelf and touch them, feel the gilding and smell the pages. I think about the hundreds and thousands of hands that have touched the pages. I don't use gloves."

And what does the recurring theme of fantasy and make-believe – fairies, sirens, Maxfield Parris, musically inclined monkeys – say about you?

That I have a good eye!

Do you ever put items or collections of items up for sale?

No, I have it all.

What kinds of books do you collect?

I collect first editions and anything else that interests me. I collect fairy books like those of Andrew Lang and books with beautiful letter illustrations. And I collect a lot of black books, meaning books by black authors, and children's books and scary books. I collect a lot of Charles Dickens and Rudyard Kipling and the poet Paul Laurence Dunbar and Penny Dreadfuls. I find it fascinating that books were once read in parts. And I love the way old books are bound.



Goldberg uses earthquake putty to protect items in her collection from the tail of her Russian Blue cat named Oliver, shown next to her Lalique "Faune" vase.

Do you do anything to protect them?

No. I like to take them off the shelf and touch them, feel the gilding and smell the pages. I think about the hundreds and thousands of hands that have touched the pages. I don't use gloves.

*You have said that you enjoyed playing Guinan, the wise, advice-dispensing lounge hostess in **Star Trek: The Next Generation**. Have you been cast in the next sequel?*

Before *Star Trek* aired in the 1960s, when Uhura made her appearance, there were no black people in the future, and certainly no black women. I have said I *want* to be in the next *Star Trek* movie.

What big projects do you have in the pipeline?

Sister Act, which made its stage musical debut in London, will be coming to the stage of the Broadway Theatre in April. I won't be acting in it but I'll be producing it.

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

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

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JamesG@HA.com

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Ray Billingsley

WHEN THE CREATOR OF THE 'CURTIS' NEWSPAPER STRIP COLLECTS, HE TURNS TO HIS COLLEAGUES

Interview by Hector Cantú

RAY BILLINGSLEY LAUNCHED the nationally syndicated comic strip *Curtis* in 1988. The inspiration for the inner-city pre-teen came to Billingsley in the middle of the night. "I didn't even turn on a light," says the North Carolina native who grew up in Harlem. "I just sketched a little boy, and the next morning, there he was: Curtis." Today, the strip appears in more than 250 newspapers nationwide.

You recently celebrated the 20th anniversary of Curtis. Did you think you'd be doing this two decades later?

You know, it doesn't even feel like that much time has passed. When I think of it and realize that I have drawn every picture and written every storyline, it makes me gasp! It has been a lot of work, but I try my best to keep it topical and interesting. Most importantly, I don't take my audience for granted. I don't talk down to them and I give them my best all the time.

What do you collect?

Several things. First, of course, since I am an artist, I collect artwork. People who inspire me are also friends, so it's easy to ask them for pieces of work and they give it to me. I have a great collection by some of the masters of the genre ... Charles Schulz, Mort Walker, Morrie Turner, Jim Davis, Will Eisner, and many more.

What else is in your collection?

Original Lionel trains. The very first Hot Wheels sets. I even have a kids' lunch box by Morrie Turner, one of the first African-American men to break into syndicated newspaper strips with his integrated work, *Wee Pals*.

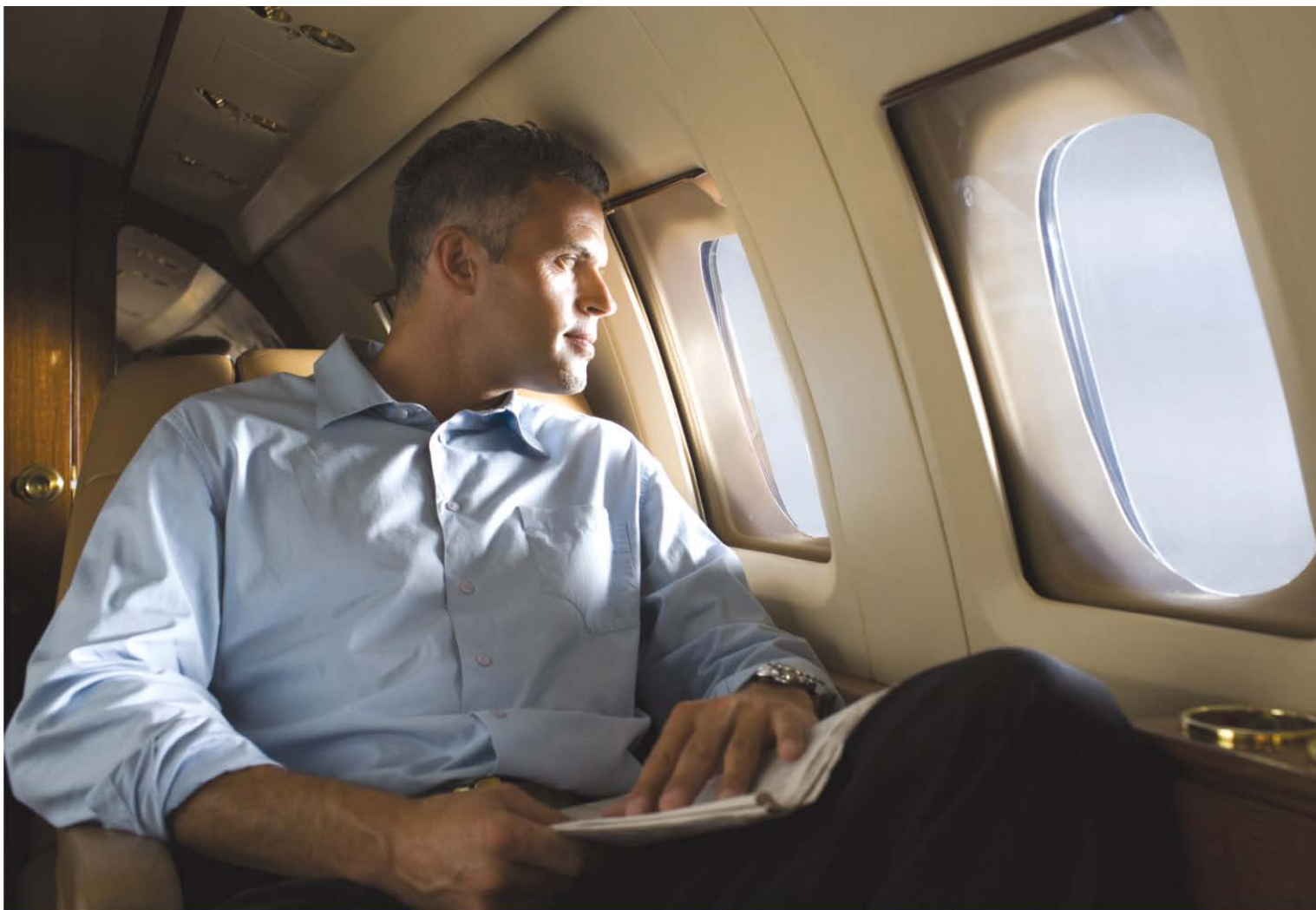
How did you begin collecting African art?

I've always had an interest in art from different cultures. In the travels that I've been lucky to take, I always keep my eye ready for struggling artists who sell their homemade works on the streets for a living. African art is indeed one of my favorites. Years ago, I was in Johannesburg, and was told of an art dealer who specialized in such objects. A particular piece just caught my eye. Now it's in my studio.

What is your passion?

Believe it or not, my great passion is music! I have always been a lover of music. When I was younger, I used to perform and sing. I remember those days well ... working for weeks really hard, then being treated backstage like crap, then getting a small pay envelope. But being in front of an audience was a lot of fun and I miss it at times. I also like throwing parties for close friends. Everything must turn out well or I am crushed. Cooking for black folk is especially demanding. If the food ain't good, we talk about you behind your back!





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