

HERITAGE MAGAZINE FOR THE INTELLIGENT COLLECTOR

IntelligentCollector.com

Winter 2011/2012 ■ \$9.95 U.S.

20,000 PIECES STRONG

The man behind the world's
largest Texana collection ►60

SYMBOLS OF FREEDOM

Ancient coins date to
earliest years of Israel ►23

PLUS: Dr. Seuss, Ernest Hemingway,
Frank Capra, Laurel & Hardy, The Beatles,
Mickey Mantle, Gil Elvgren, Charles Dickens

KAREEM'S WIDE REACH

From his all-star career in the NBA,
Abdul-Jabbar has transitioned to a
lover of history and artifacts ►40



HERITAGE MAGAZINE FOR THE INTELLIGENT COLLECTOR

WINTER 2011/2012 NO. 15

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Basketball legend is a collector of astonishing statistics: Three-time NCAA champion. All-time leading NBA scorer. Six NBA championships. Now, he's collecting gold coins and historical artifacts.
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PHOTOGRAPHS BY AXEL KOESTER

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INTERVIEW BY HECTOR CANTÚ



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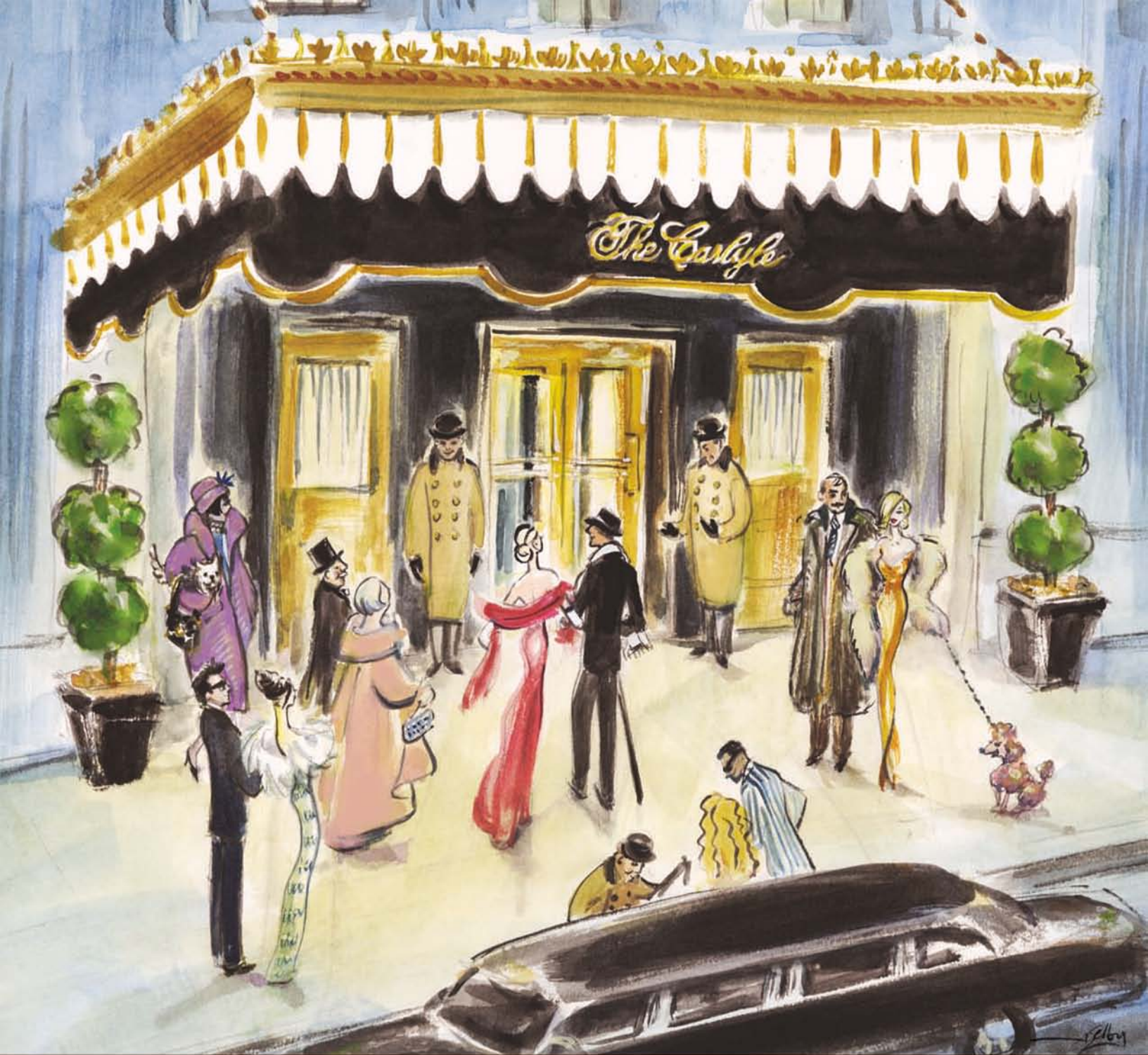
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INTERVIEW BY HECTOR CANTÚ



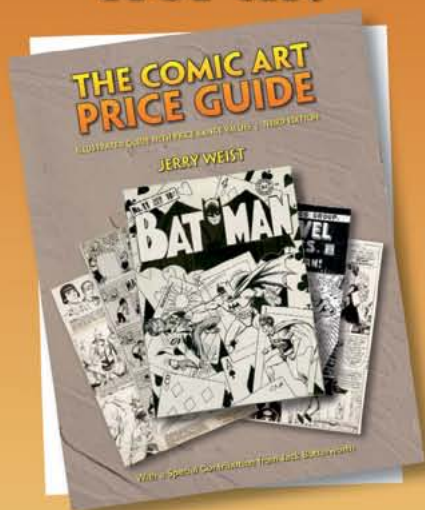
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What is Your Comic Art Worth?



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by Jerry Weist
Softcover, \$29.95

The most authoritative guide to
original artwork from
**Comic Strips, Comic Books,
Science Fiction, Pulp, Fantasy**

As comic art values soared, hundreds of collectors encouraged Jerry Weist to update his indispensable reference work. Now the work is done, with the Third Edition of THE COMIC ART PRICE GUIDE being the culmination of Jerry's intentions. With more than 500 pages of price range values and artist bios, this is a must for all collectors of original comic art.

"Jerry was a giant in fandom, we will probably never see another like him! Fans 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,
Heritage Auctions*

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LETTERS

Send letters to Heritage Magazine for the Intelligent Collector, 3500 Maple Ave., 17th Floor, Dallas, TX, 75219-3941 (Attention: Letters to the Editor), or via e-mail to info@HeritageMagazine.com, or visit IntelligentCollector.com. Please include your name, mailing address, email address and phone number. Published letters may be edited for length and clarity and may be used in future Heritage products.



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2010 WPA Finalist
Maggie Awards

Welcome Aboard

NBA LEGEND KAREEM ABDUL-JABBAR
JUMPING INTO THE MAGAZINE'S MIX

By Hector Cantú

THESE ARE EXCITING TIMES at *Heritage Magazine for the Intelligent Collector*.

We're happy to announce that beginning with this issue, NBA Hall-of-Famer Kareem Abdul-Jabbar is writing a regular column on collecting. After leaving professional basketball, Abdul-Jabbar has successfully transitioned into a respected author and historian with diverse collecting interests. His current focus? Gold coins. We're delighted with the addition and the opportunity for Kareem to share his collecting knowledge with readers. Read our Abdul-Jabbar cover story on page 40, then jump to Kareem's debut column on page 86.



At press time, we learned that *Heritage Magazine for the Intelligent Collector* once again is a finalist for the prestigious Pearl Award for Best Overall Editorial, handed out by the Custom Content Council, the leading professional organization representing custom media professionals in North America. This important award places us in the winning company of *Spirit*, *Fairmont*, *Delta Sky*, *Destination Hyatt*, and *Lexus magazines*. We're proud of the honor and hope it illustrates our commitment to a quality publication.

Also, we're happy to report great results from our decision to place the magazine on newsstands. If you haven't already subscribed, be sure to pick up our next issue at Barnes & Noble and Books-A-Million locations nationwide.

Finally, the Personal Property of John Wayne auction, featured in our last issue, was a huge success, with fans worldwide spending more than \$5 million to own items

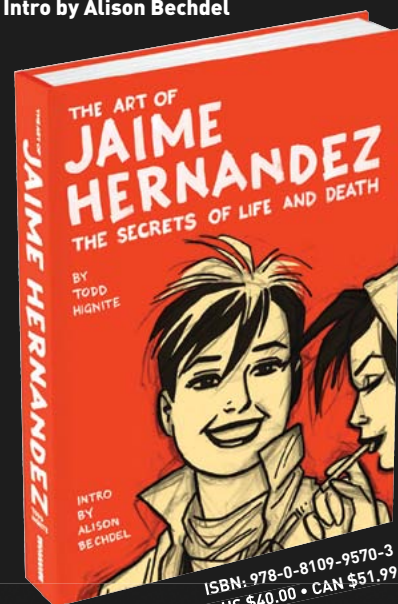
held by the legendary star. At the October auction in Los Angeles, some lucky phone bidders even had the chance to speak with Ethan Wayne, who gladly fulfilled requests by excited bidders for a quick word with the legend's son. See pages 94-97 for a special photo report on auction events in Dallas, New York and Los Angeles.

Here's hoping all this excitement is reflected on the pages you now hold in your hands.

► **SPECIAL WEB FEATURE:** Los Angeles freelance writer Robert Abele, who interviewed Kareem Abdul-Jabbar, tells us that while the basketball icon is soft-spoken and humble, he nevertheless is always excited to talk about his love of history and his collections. After the interview, we followed up with a special video interview. Watch Kareem talk about his firearms and gold coin collections at IntelligentCollector.com.

The Art of Jaime Hernandez

By Todd Hignite
Intro by Alison Bechdel



ISBN: 978-0-8109-9570-3
Hardcover with jacket • US \$40.00 • CAN \$51.99

"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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"Todd Hignite's text is like the best testimonial ever written for a fancy tribute dinner, the kind of speechifying that makes you tear up a little bit in shared love for the subject of its adoration."
— TOM SPURGEON, COMICSREPORTER.COM

"A stunning hardcover collection of art from Jaime Hernandez; impressively substantial, expertly designed, expertly written, a beautiful addition to any bookshelf."
— FORBIDDENPLANET.CO.UK

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AUCTION CALENDAR

► Coins

DEC. 7-11, 2011
U.S. Coins Signature® Auction #1162
 New York
 Viewing dates:
 Dallas, Nov. 14-18, 2011
 New York, Dec. 7-10, 2011
 HA.com/Coins

JAN. 2-3, 2012
World Coins Signature® Auction #3016
 New York
 Viewing dates:
 New York (Park Avenue), Dec. 29-30, 2011
 New York (Waldorf), Dec. 31-Jan. 2, 2012
 HA.com/Coins

JAN. 3-8, 2012
U.S. Coins FUN Signature® Auction #1166
 Orlando, FL
 Viewing dates:
 Dallas, Dec. 12-16, 2011
 Beverly Hills, Dec. 19-20, 2011
 New York, Dec. 22-23, 2011
 Orlando, Jan. 2-7, 2012
 HA.com/Coins

FEB. 1-5, 2012
U.S. Coins Signature® Auction #1167
 Long Beach, CA
 Viewing dates:
 Dallas, Jan. 18-20, 2012
 New York, Jan. 25-26, 2012
 Beverly Hills, Jan. 29-30, 2012
 Long Beach, Jan. 31-Feb. 4, 2012
 HA.com/Coins

MARCH 8-9, 2012
The Shoshana Collection: Ancient Coins of Judea
World Coins Signature® Auction #3003
 New York
 Viewing dates: March 6-9, 2012
 HA.com/Coins



Charles Reiffel (1862-1942), *Eucalyptus Grove*
 Oil on board, 20 x 24 in. Estimate: \$15,000-\$18,000
California Art Signature® Auction #5103
 March 20, 2012, Beverly Hills

► Currency

JAN. 4-9, 2012
Currency FUN Signature® Auction #3516
 Orlando, FL
 Viewing dates: Jan. 2-7, 2012
 HA.com/Currency

► Entertainment & Music

DEC. 13-14, 2011
Music & Entertainment Memorabilia
Signature® Auction #7042
 Dallas
 Viewing dates: Dec. 12-13, 2011
 HA.com/Entertainment

DEC. 16-17, 2011
Vintage Guitars & Instruments
Signature® Auction #7049
 Dallas
 Viewing dates: Dec. 15-17, 2011
 HA.com/Entertainment

FEB. 4-5, 2012
Vintage Guitars & Instruments
Signature® Auction #7056
 Dallas
 Viewing dates: Feb. 2-4, 2012
 HA.com/Entertainment

MARCH 30-31, 2012
Music & Entertainment Memorabilia
Signature® Auction #7053
 Dallas
 Viewing dates: March 29-31, 2012
 HA.com/Entertainment



1861-S Paquet Double Eagle graded AU58 by NGC
 The Galt's Gulch Collection
 Estimate: \$175,000-\$200,000
U.S. Coins FUN Signature® Auction #1166
 Jan. 3-8, 2012, Orlando

► Fine & Decorative Arts

DEC. 1-2, 2011
Rare Wine Signature® Auction #5102
 Beverly Hills
 Simulcast in Hong Kong
 Viewing dates: Dec. 1, 2011
 HA.com/FineArt

DEC. 7, 2011
Decorative Art Signature® Auction #5082
 Dallas
 Viewing dates: Dec. 2-7, 2011
 HA.com/FineArt

DEC. 7, 2011
Fine Silver & Vertu Signature® Auction #5086
 Dallas
 Viewing dates: Dec. 2-7, 2011
 HA.com/FineArt

FEB. 7, 2012
The Estate Auction #5089
 Dallas
 Viewing dates: Feb. 5-7, 2012
 HA.com/FineArt

FEB. 21, 2012
Illustration Art Signature® Auction #5090
 Beverly Hills
 Viewing dates: Feb. 19-21, 2012
 HA.com/Illustration

MARCH 20, 2012
California Art Signature® Auction #5103
 Beverly Hills
 Viewing dates: March 17-20, 2012
 HA.com/FineArt

► Historical

NOV. 30, 2011
Space Exploration Signature® Auction #6075
 Dallas
 Viewing dates: Nov. 29-30, 2011
HA.com/Historical

NOV. 30, 2011
Political & Americana Signature® Auction #6066
 Dallas
 Viewing dates: Nov. 29-30, 2011
HA.com/Historical

DEC. 8-9, 2011
Manuscripts Grand Format Auction #6063
 New York
 Viewing dates: Dec. 7-9, 2011
HA.com/Manuscripts

FEB. 8-9, 2012
Historical Manuscripts Signature® Auction #6080
 Beverly Hills
 Viewing dates: Feb. 7-9, 2012
HA.com/Manuscripts

FEB. 8-9, 2012
Rare Books Grand Format Auction #6064
 Beverly Hills
 Viewing dates: Feb. 7-9, 2012
HA.com/Books

MARCH 10, 2012
Texana Signature® Auction #6067
 Dallas
 Viewing dates: March 9-10, 2012
HA.com/Texana

SPRING 2012
Arms & Armor Signature® Auction #6076
 Dallas
HA.com/Historical

SPRING 2012
NRA Firearms Signature® Auction #6078
 Dallas
HA.com/Historical

► Sports

APRIL 26-27, 2012
Vintage Sports Collectibles Signature® Auction #7051
 Dallas
 Viewing dates: April 25-27, 2012
HA.com/Sports

► Movie Posters

MARCH 23-24, 2012
Vintage Movie Posters Signature® Auction #7055
 Dallas
 Viewing dates: MARCH 22-23, 2012
HA.com/MoviePosters

JULY 16-20, 2012
Vintage Movie Posters Signature® Auction #7060
 Beverly Hills
 Viewing dates: July 16-20, 2012
HA.com/MoviePosters

► Comics & Comic Art

FEB. 23-24, 2012
Vintage Comic Books & Comic Art Signature® Auction #7054
 Dallas
 Viewing dates: Feb. 22-24, 2012
HA.com/Comics

► Jewelry, Timepieces & Luxury Accessories

DEC. 5, 2011
Jewelry Signature® Auction #5079
 Dallas
 Viewing dates:
 New York, Nov. 17-20, 2011
 Dallas, Dec. 2-5, 2011
HA.com/Jewelry

DEC. 6, 2011
Handbags & Luxury Accessories Signature® Auction #5080
 Dallas
 Viewing dates:
 New York, Nov. 17-20, 2011
 Dallas, Dec. 3-5, 2011
HA.com/Luxury

► Natural History

MAY 20, 2012
Natural History Signature® Auction #6068
 New York
HA.com/NaturalHistory

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

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- SUNDAY INTERNET COMICS
 Online only, no floor auction, lots close every Sunday evening.
- SUNDAY INTERNET MOVIE POSTERS
 Online only, no floor auction, lots close every Sunday evening.
- SUNDAY INTERNET SPORTS
 Online only, no floor auction, lots close every Sunday evening.
- SUNDAY & TUESDAY INTERNET COINS
 Online only, no floor auction, lots close every Sunday and Tuesday evenings.
- TUESDAY INTERNET CURRENCY
 Online only, no floor auction, lots close every Tuesday evening.
- TUESDAY INTERNET WATCH & JEWELRY
 Online only, no floor auction, lots close every Tuesday evening.

- THURSDAY VINTAGE GUITAR & MUSICAL INSTRUMENTS
 Online only, no floor auction, lots close every Thursday evening.
- THURSDAY INTERNET RARE BOOKS
 Online only, no floor auction, lots close every Thursday evening.
- MONTHLY INTERNET WORLD COINS
 Online only, no floor auction, lots close the first Tuesday of each month.
- MONTHLY INTERNET SILVER
 Online only, no floor auction, lots close second Wednesday of each month.
- MONTHLY INTERNET WINE
 Online only, no floor auction, lots close second Thursday of each month.



Earl Moran (1893-1984)
Pirate Girl (detail)
 Pastel on board
 26.75 x 19.5 in.
 Estimate: \$8,000-\$12,000
Illustration Art Signature® Auction #5090
 Feb. 21, 2012, Beverly Hills

Joining the Team

KEY ADDITIONS BOOST PRESENCE IN AMERICAN AND CALIFORNIA ART

HERITAGE AUCTIONS HAS BOLSTERED its expertise in American and California art with the addition of two well-respected authorities in the field, Deborah Solon and Alissa Ford. Solon will be Heritage's West Coast director of American Art, while Ford will act as the company's director of California Art.

"With these two significant additions, Heritage has confirmed its dedication to becoming a major entity in the art business," says Ed Beardsley, Heritage's vice president of Fine Arts. "Deborah and Alissa are both tops in their respective fields of expertise and encyclopedic in their knowledge."

Solon will be working out of Heritage's Beverly Hills saleroom, while Ford will be stationed in the company's San Francisco office.

Solon is a renowned scholar, curator and educator with an impressive pedigree in American Art and a career that has included positions with leading art museums, auction houses and galleries. She holds a Ph.D. in Art History with a curatorial and scholastic focus on the work of American Impressionists. She will assist clients with valuation, consignments and sales throughout the Western United States.

"The goal is to provide Heritage clients with the finest service and to grow the department," Solon says. "I look forward to intro-



Solon



Ford

ducing Heritage to collectors who haven't had the opportunity to work with us. This is an exciting step forward and I'm delighted to become a member of this excellent team of specialists."

Ford enhances Heritage's presence in the California art world. She previously worked in director and specialist positions with Josh Hardy Galleries, and Bonhams & Butterfields. Ford is regarded nationwide as a knowledgeable art professional among dealers, curators, collectors, auction houses, designers, advisers and appraisers, Beardsley says.

"As the interest in California paintings continues to rise," Ford says, "I look forward to providing high-quality works to collectors nationwide. From the serene palettes of the Tonalists to the vibrant brushwork of the Impressionists, we'll offer a select grouping of paintings that will represent the great masters of early California Fine Art."

Prices Realized

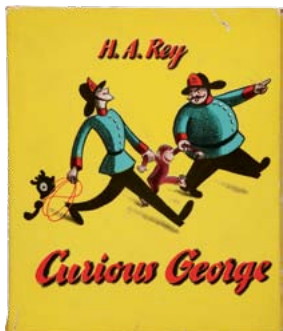


► WORLD COINS

The "Ides of March" silver denarius of Marcus Brutus fetched a record-breaking \$546,250 at Heritage's Long Beach, Calif., world and ancient coin auction in September. The price realized was the most ever paid at auction for a Roman silver coin.

► RARE BOOKS

A 1941 first edition of the children's classic *Curious George* by H.A. Rey realized \$26,290 at Heritage's rare books auction in September. A prime plus for collectors: The book came with its original dust jacket.



► ARMS & ARMOR

A rare ivory-gripped Texas, or Holster Model No. 5, Paterson Revolver from the Alfred Cali Collection realized \$977,500 at a Greg Martin Auctions/Heritage auction in September. Purchased by an unidentified West Coast collector, it's a world record price for a single American Firearm sold at auction.

► SPORTS

Denton T. "Cy" Young's 1908 game-worn Boston Red Sox uniform (pictured) realized \$657,250 at Heritage's August 2011 vintage sports collectibles auction. At the same auction, Lou Gehrig's 1928 World Championship wristwatch realized \$155,350 while Gehrig's uniform from a 1934 exhibition tour of Japan realized \$507,875.



John Wayne Auction Sets Record Prices

THE PERSONAL PROPERTY OF JOHN WAYNE auction realized more than \$5.3 million, with the green wool beret the actor wore in the 1968 film *The Green Berets* realizing \$179,250.

More than 2,600 bidders from around the world registered for the October 6-7, 2011, event at the Hyatt Regency Century Plaza in Los Angeles, hosted by Heritage Auctions and John Wayne Enterprises.

The Golden Globe Award for Best Actor that Wayne received for the 1969 film *True Grit* brought in \$143,400 while a cowboy hat Wayne wore in both *Big Jake* and *The Cowboys* realized \$119,500. "The beret that Wayne wore in *The Green Berets* shocked the room when it reached an astounding record price for a costume hat," says Greg Rohan, president of Heritage Auctions. "And the hat Duke wore in *Big Jake* and *The Cowboys* brought a record auction price for a costume cowboy hat."

More than 700 costumes, scripts, awards, memorabilia and



Auction attendees inspect John Wayne's *Green Berets* cap, which realized nearly \$180,000.

personal items were carefully preserved by Wayne's family for more than three decades before they were offered for auction, Rohan says. "The prices realized show just how beloved John Wayne remains today. They also show that iconic Hollywood memorabilia continues to sell regardless of the state of the economy."

A portion of the auction proceeds are being allocated to cancer research through the John Wayne Cancer Foundation. Wayne, whose career spanned six decades and more than 170 films, died of cancer in 1979.

"This was all about my father's fans," says Wayne's son Ethan Wayne, president of John Wayne Enterprises. "He loved his fans almost as much as his family, and now they will always have something to remember him by."



A limited supply of catalogs (\$50 and \$125) and a special keep-sake DVD documentary (\$19.95) from the John Wayne auction remain available to fans. To order, call 866-835-3243.

TEXAS HISTORICAL MEETING FEATURES BENEFIT AUCTION

A SLEW OF SESSIONS and events, including a live Texana auction hosted by Heritage Auctions, is scheduled for the Texas State Historical Association's meeting March 1-3, 2012, at the Omni Houston Hotel.

Sessions will cover various aspects of Texas history, from colonial rule through the 20th century. Joint sessions are scheduled with Texas historical societies and associations such as the Texas Baptist Historical Collection, the Texas Oral History Association, the Texas Folklore Society, the Texas Supreme Court Historical Society, and the Society of Southwest Archivists. Also on tap is a keynote address by Dr. Darlene Clark Hine, the inaugural director of African American History at Northwestern University.

Throughout the meeting, books by leading publishers of Texas and Southwest history will be on sale in the exhibit hall. A book lovers and Texana collectors breakfast is scheduled for Friday, March 2.

A silent auction featuring Texana items is set for March 1-2, while a live auction, hosted by Heritage Auctions, is scheduled for 2 p.m. on Saturday, March 3. Donations and consignments are being accepted for artillery, art, books, currency, documents, furniture, maps, sports memorabilia, and more. A portion of proceeds from Heritage's Texana Signature® Auction will benefit the Texas State Historical Association.

For meeting and membership information, visit www.TSHAOnline.org.



A William L. Hunter presentation cane, made from a branch cut from James Fannin's grave site, is featured in the TSHA auction. Hunter was a survivor of the Goliad Massacre.

NUMISMATISTS URGED TO HELP SMITHSONIAN

A CHARITY AUCTION at the upcoming Florida United Numismatists convention aims to raise more than \$1 million to create an endowment fund for the National Numismatic Collection at the Smithsonian's Museum of American History in Washington, D.C.

Collectors nationwide are being asked to donate a coin or piece of currency valued at \$500 or more, or a group of coins/currency valued at more than \$1,000.

The auction, conducted by Heritage Auctions, has no seller's fees and no buyer's premiums. "Heritage is donating all of our normal fees and services so that 100 percent of all donations of cash or 100 percent of donations of material to the auction will directly benefit the endowment," says Heritage Auctions President Greg Rohan.

The NNC, which includes more than 1 million numismatic items, ranks as one of the top numismatic collections in the world and includes some of the nation's greatest numismatic treasures. "I don't think it's asking too much for numismatists to join us in keeping the National Numismatic Collection of the Smithsonian Institution accessible, on display and properly curated," Rohan says.

The 2012 Florida United Numismatists convention is scheduled for Jan. 5-8, 2012, in Orlando, Fla. Call Heritage Auctions at 800-872-6467, ext. 1000 (coins) or ext. 1001 (currency) to discuss your participation, or visit HA.com/Smithsonian.

1939

THE FIRST SHOTS OF WORLD WAR II were fired as German soldiers invaded Poland. Gangster Al Capone (1899-1947), convicted on charges of income tax evasion, was released from Alcatraz. The first science-fiction convention opened in conjunction with the New York World's Fair. The guest of honor was illustrator Frank R. Paul (1884-1963), who painted the cover for that year's first issue of Marvel Comics. John Steinbeck (1902-1968) released *The Grapes of Wrath* and in theaters, *Gone with the Wind* premiered in Atlanta.

COMICS

IT WAS A MILESTONE year for comic books. On shelves that spring was *Detective Comics* #27, which included the first appearance of Bob Kane's The Batman. An issue graded VF 8.0 by CGC realized \$1,075,500 at a February 2010 Heritage auction. That summer, *Superman* #1 debuted (after Kal-El's initial appearances in *Action Comics*), followed by *Marvel Comics* #1, considered the beginning of the Marvel Universe.

AMERICAN ART

BY 1939, ARTHUR DOVE (1880-1946) was among the leaders of the early American modernist movement. As part of Alfred Stieglitz's group, which included Georgia O'Keeffe, Marsden Hartley, Charles Sheeler and Paul Strand, Dove helped define the movement and paved the way for Abstract Expressionism. His *Continuity*, a tempera and encaustic on canvas completed in 1939, realized \$131,450 in a May 2006 Heritage auction.

MOVIES

CRITICS EMBRACED the movie, but movie fans weren't so kind, and *The Wizard of Oz* was considered a box-office failure by studio executives. Over subsequent years, the movie would only gain popularity, and take its place among Hollywood's most enduring films. A half-sheet poster from the film's original 1939 release realized \$19,550 at a July 2004 Heritage auction.

SPORTS

LOU GEHRIG (1903-1941) ended his 2,130 consecutive-games-played streak after contracting amyotrophic lateral sclerosis, later referred to as Lou Gehrig's disease. On July 4, he announced his retirement, but he attended the All-Star game a week later, where he was presented with this Dieges & Clust pin, one of the last treasures heaped upon the iconic Yankee during his 17 years of Bronx tenure. The pin realized \$59,750 at an August 2011 Heritage auction.



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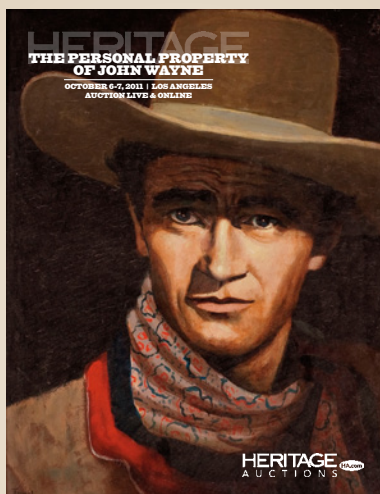
A portion of the proceeds from the sales of the library edition catalogs and all profits from the sale of the DVD will benefit the John Wayne Cancer Foundation.



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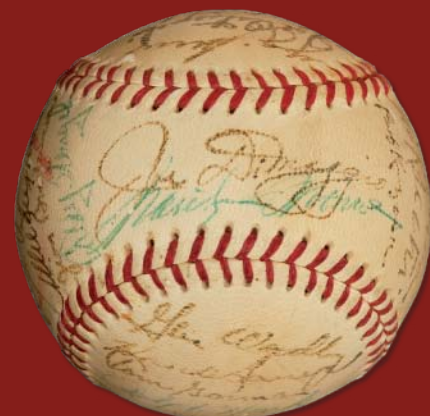
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SAMUEL COLT

AS THE FOUNDER of Colt's Manufacturing Company, Samuel Colt (1814-1862) is credited with popularizing the revolver, which played a key role in the United States' westward expansion. Today, early Colt revolvers are sought after by collectors. A cased, engraved and presentation-inscribed Colt Model 1861 New Model Navy Revolver realized \$805,000 at a September 2011 Heritage/Greg Martin auction.

X-MEN

SINCE THEIR DEBUT in 1963, the comic-book superheroes created by Stan Lee (b.1922) and Jack Kirby (1917-1994) have remained among the most popular characters in the Marvel Universe, with the latest movie adaptation, *X-Men: First Class*, released in June 2011. The original cover art for 1978's *X-Men* #116 by John Byrne (b.1950) and Terry Austin (b.1952) realized \$65,725 at a February 2011 Heritage auction.

HORROR

COLLECTORS SEEM TO ENJOY a good scare, with the word "horror" among the top searches on HA.com. Most results lead to movie posters. "As a category, horror is a perennial favorite," says Grey Smith, director of vintage movie posters at Heritage. A six sheet for 1954's *Creature from the Black Lagoon* (Universal International) realized \$17,925 at a March 2011 Heritage auction.

MARILYN MONROE

WITH 2012 MARKING the 50th anniversary of Marilyn Monroe's death, collectors are hunting for collectibles linked to the Hollywood icon. A 1952 New York Yankees team-signed baseball, with the signatures of Marilyn Monroe and Joe DiMaggio, realized \$59,750 at an August 2011 Heritage auction.

Searches conducted between June 2011 and September 2011.

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Collector Briefing

MUSEUM AND BOOKS PLAY KEY ROLES IN MAKING **PAT CROCE** AMERICA'S TOP PIRATE ARTIFACT EXPERT

INTERVIEW BY HECTOR CANTÚ

WHEN CONSTRUCTION CREWS began building Pat Croce's pirate museum in St. Augustine, Fla., it seemed appropriate that they would uncover pirate-era artifacts. The seaside city was the site of buccaneer raids during the 16th and 17th centuries.

"Sir Francis Drake in 1586 plundered, burned the city to the ground!" says Croce, who founded a chain of sports physical therapy centers that he sold in 1993 for a reported \$40 million. "He looked right across the bay to where my museum is."



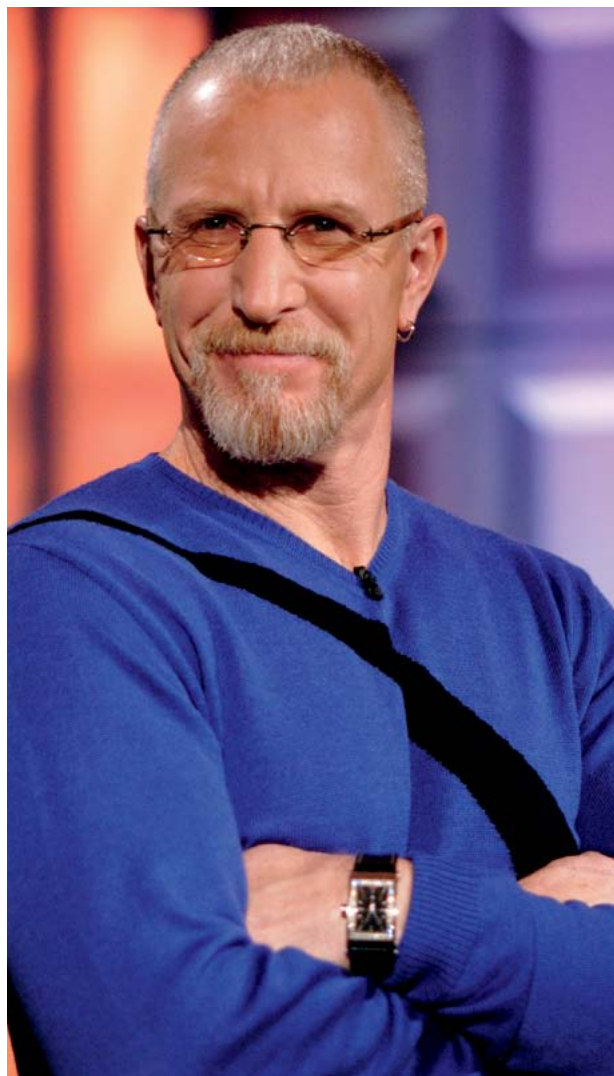
As a youngster, Croce was awestruck by Errol Flynn in the 1935 movie *Captain Blood*. Today, the jacket Flynn wore in the film is part of Croce's collection, acquired for nearly \$12,000 at an April 2005 Heritage auction.

Croce, who was president of the Philadelphia 76ers NBA team for five years beginning in 1996, has been an avid pirate collector for 30 years.

The Philadelphia native owns props from Hollywood movies – Errol Flynn's jacket from 1935's *Captain Blood*, the sword used by Johnny Depp as Captain Jack Sparrow in 2003's *Pirates of the Caribbean: The Curse of the Black Pearl*

– but more than anything, Croce gets excited about his authentic pirate artifacts. Today, his collection contains more than 500 pieces.

"At the museum, you can fire a cannon, a real 17th century cannon," Croce says, his voice again rising in excitement. "You put a matchstick to it and that thing fires! The old and young do it. Fathers push their sons to the side so they can fire it! It's amazing!"



Pat Croce has been called the foremost collector of pirate artifacts.



The chest of privateer-turned-pirate Captain Thomas Tew is Croce's favorite piece. "That's what we're all going for in life," he says. "The treasure chest."

It seems lots of collectors dream about opening a museum to feature their collections. What's your advice for collectors thinking about that?

I made a mistake. I opened a museum. I first called it Pirate Soul in Key West. I thought we'd have this piratical island in the Caribbean, but still in the continental United States. It did OK, but I realized it wasn't relevant. In Key West, what's relevant is partying. The Ernest Hemingway Home & Museum is relevant because he lived there. But the Pirate Soul museum, although it's pirates and I thought it'd be great on this island, I was wrong. It didn't attract families. So after 5½ years, I picked it up, and moved it – and added another gazillion dollars – to a place where history was relevant. St. Augustine is all about history and heritage. It makes it totally different. So I learned if you're going to do a museum, first and foremost, go with the rule in real estate – location, location, location. Secondly, do your due diligence on who is interested in your genre.

You've authored several books about pirates. How big a believer are you in the strategy of a collector working to be a "top expert" on what he collects?

I tell everyone to take action on their passions. For me, it's pirates. When you think of pirates, the only one who owned that brand was Disney. First an amusement ride and eventually, in 2003, the first *Pirates of the Caribbean* movie

came out, so they own it. But they own it in an animated, cartoon way. I wanted to create the brand or be an expert in the brand in an authentic way. And the best way to plant that flag in the sand is with a museum. I surround myself with experts in the maritime field and I totally agree with your statement. If you can make yourself the best expert possible in your specific genre, yes, it makes your collection more valuable.

What did you collect as a youngster?

Baseball cards. Some magic tricks. I really didn't have much money growing up. Let's rephrase that. I didn't have any money growing up. I was a paperboy in 1966. I worked a variety of jobs, but I really never had money because it was a necessity to throw it into my dad's cash drawer so we could use it as a family.

What sparked your interest in pirates?

I was always fascinated, or some people might say infatuated, with pirates. I carved skulls and crossbones into my school rulers. The nuns would beat me with those rulers, but nevertheless, they had skulls and crossbones all over 'em! I think it started when I saw the *Captain Blood* movie sitting on the living room floor. I saw Errol Flynn and it hit me so hard that I was either bit by the bug or cut by the cutlass, whatever you want to say, but that swashbuckling against the aristocracy, making the bad good,

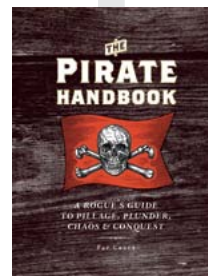
Croce's Books

PAT CROCE HAS AUTHORED several motivational books, including the *New York Times* bestseller *I Feel Great and You Will Too!* (Running Press, 2000), *110%: 110 Strategies for Feeling Great Every Day* (Running Press, 2001), and *Lead or Get Off the Pot* (Fireside, 2004). His recent books have focused on pirates.

The Pirate Handbook: A Rogue's Guide to Pillage, Plunder, Chaos & Conquest by Pat Croce

Chronicle Books, \$18.95, paperback

For anyone who's dreamed of hitting the high seas, manning a crew, brandishing a cutlass or burying treasure. "I take you back 300 years to learn everything about the piratical lifestyle," Croce says.



Blackbeard by Pat Croce

Running Press Kids, \$14.95, hardcover

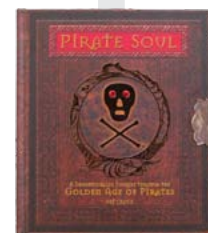
Designed for readers both young and old, the illustrated book tells the tale of the "most notorious pirate of all time." "It's a historical account of Blackbeard's life," Croce says. "His story is better than fiction. It's wonderful!"

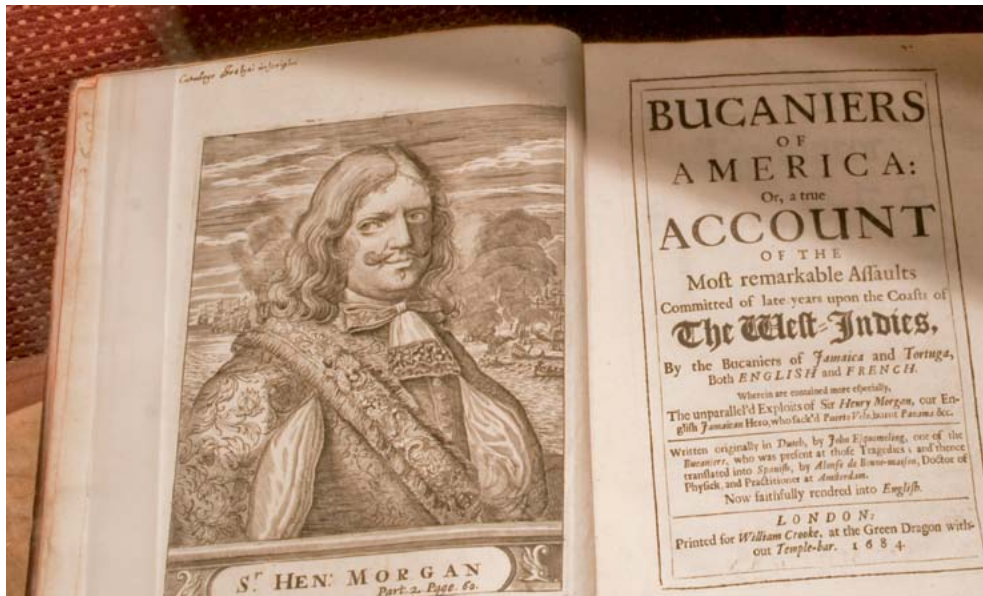


Pirate Soul by Pat Croce

Running Press, \$29.95, hardcover

A coffee-table book that journeys through the Golden Age of Piracy. "The book truly opens up and you can pull out all kinds of things," Croce says. Included: a fold-out treasure map, period playing cards, copies of proclamations, copies of artifacts, and a replica authentic jolly roger.





A first edition of Alexander Exquemelin's *Bucaniers of America* (1684) – called the earliest and most complete source of information about the Golden Age of Piracy – was the first important piece of Croce's collection.

I just loved it! Truly loved it! I still think that's the best pirate movie to date.

So what's the first piece you purchased?

When I started making some money, I bought Alexander Exquemelin's book, a first edition, of *Bucaniers of America*. That was the treatise, the reference book for all others after that. This was 1684. Blackbeard read this book. The first plate you open up to is Henry Morgan. If I had to pick three pirates I love, it'd be Henry Morgan, Sir Francis Drake and Blackbeard. When I got that book, I'd say 25 years ago, that was the beginning of it all.

What attracts you to pirates, these men who disrupted the otherwise orderly state of empire building?

They were the Spanish Main's biggest pain in the ass. Spain had decided that they owned the world, and you had these English pirates, maybe French, and they would band together. These buccaneers had this little island of Tortuga on the north side of Hispaniola, which is now Haiti, and the Spanish ran them off. Now, they messed with the wrong guys. They took their muskets and under Morgan, they go down in these small, six-gun sloops and they go to the Spanish Main. Now, they don't have any means of

measuring longitude, it's only latitude and a compass, and they come down to Cartagena, Portobelo, Nombre de Dios. They're plundering big treasure sites, cities, using land brigades as well as shooting from the sea when Spain owned everything. It demonstrated to the kings of Spain that there was a chance their giant empire could run to ruin, because of these vagabonds. I loved it! They were going against the empire.

Of your 500 pirate artifacts, do you have a favorite piece?

When you come to the St. Augustine Pirate and Treasure Museum, there are nine exhibition areas. The ninth one is Hollywood pirates and that's where you see the hook from the Peter Pan movie *Hook*, and Captain Blood's coat. But the other eight areas are where I immerse you into the Golden Age of Piracy, from 1680 to 1730. Just 50 years. You will see the only pirate treasure chest in the world.

With provenance to privateer-turned-pirate Captain Thomas Tew?

That's the one. That's my No. 1 favorite. That's what we're all going for in life. The treasure chest. All of us. The paycheck at the end of the day. The world championship trophy. It's the treasure chest.

What's a big lesson you've learned from collecting over the years, where you've said, "I'm not doing that again"?

Piratical artifacts are different, because pirates stole everything and they didn't leave their name on anything, so it makes it difficult. But when you deal with someone who says they have something, unless you go see them eyeball to eyeball, and you touch and feel it, and then check it out for yourself, that's the only way to do it. That due diligence that you do in business has to be done when you're buying something. When you're dealing with other collectors, you expect them to be honest and truthful and sincere, but that doesn't always appear to be the case.

So somebody calls you and says they have a great pirate artifact. What's your procedure before you make an offer?

Send me the pictures, because I get calls from London or elsewhere. Send me any provenance you have. I want to know where you got it. Date it. And take me back into its history.

You expect the seller to do this for you before anything else?

Yes. It's his job because he's telling me, "OK, I have this flintlock pistol." OK, I want to know how you know what age it is. And then I have a weapons expert, a treasure expert, a rare-books expert, and a researcher and I have them check things to make sure. It's no different than doing an investment in any business. There are times I didn't do due diligence because I fell in love, and then you get burned.

What advice can you share with collectors?

I love a collector. To me, someone who collects is someone who is more interested in the world and in life. Because that passion, for whatever their genre is, translates into whatever else they do. If people say it's fanaticism or obsession, just say, "Thank you." That's it. "Thank you." Because that carries over into life. Life is too short and too hard, so why not make it an enjoyable journey, at least in your own mind.



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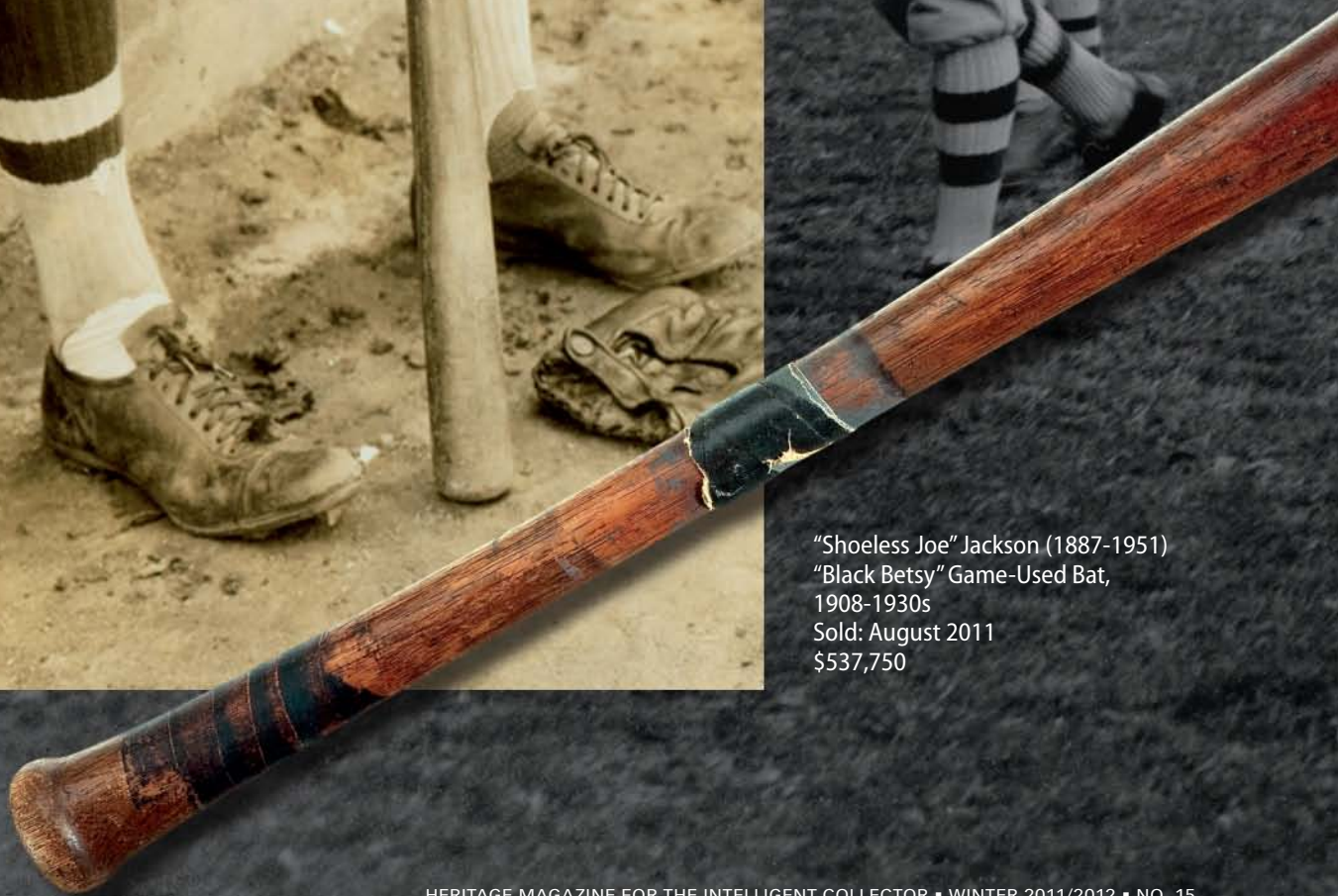


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"Shoeless Joe" Jackson (1887-1951)
"Black Betsy" Game-Used Bat,
1908-1930s
Sold: August 2011
\$537,750



‘SHOELESS JOE’ JACKSON’S ‘Black Betsy’

BASEBALL LEGEND USED HAND-CARVED SLAB OF HICKORY THROUGHOUT HIS CAREER

SHORTLY AFTER HER DEATH in 1959, items in the care of “Shoeless Joe” Jackson’s widow were distributed to relatives and friends.

In her will, Katie Jackson stipulated that “my husband’s ring [go] to his nephew, Lee Jackson. The watch given him by fans to Sinclair Ellis. His other watch to Ray Jackson. His baseball bat to Lester Ervin.”

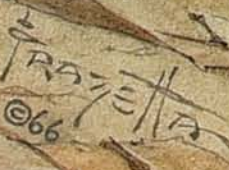
That baseball bat was, in fact, Jackson’s legendary “Black Betsy” – the hand-carved slab of hickory that functioned as both talisman and weapon of war for the legendary “Shoeless Joe.” Its tell-tale characteristic: a bend in the bat, a result of age and improper finishing.

“This is inarguably the most famous and important game-used bat in baseball’s long history,” says Heritage sports auction director Chris Ivy. “ ‘Shoeless Joe’ is a

sports legend, perhaps the most naturally gifted hitter ever to wear a Major League uniform.”

The bat realized \$537,750 in an August Heritage vintage sports memorabilia auction. It ranks as the highest price realized at Heritage for a Major League bat, matched only by Babe Ruth’s first Hillerich & Bradsby used during his years with the Red Sox.

Jackson was notoriously linked to the 1919 Chicago White Sox game-fixing scandal and banned from baseball, although he was never convicted of any charges and proclaimed his innocence until his death. Ervin, who was Katie’s cousin, helped establish the Shoeless Joe Jackson Society, devoted to the goal of “seeing Joe claim his rightful place in the Baseball Hall of Fame.”



Frazetta's 'Tomorrow Midnight'

PAINTING USED FOR COVER OF RAY BRADBURY STORY COLLECTION

IN 1966, BALLANTINE BOOKS PUBLISHED *Tomorrow Midnight*, a mass-market paperback that collected eight comic-book adaptations of science-fiction stories by Ray Bradbury. The tales had previously been published by EC Comics.

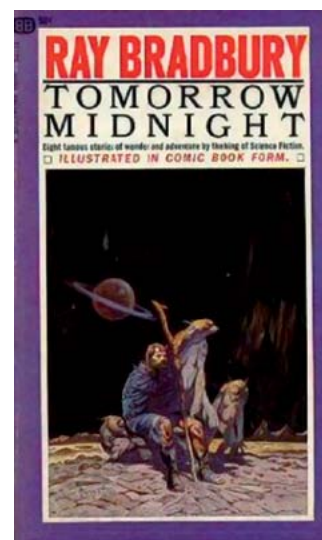
For the book's cover, Ballantine commissioned Frank Frazetta (1928-2010). The New York City native already had under his belt various impressive stints in the comic book field as well as poster work for Hollywood movie studios and the Li'l Abner newspaper comic strip. His detailed style of painting was ideal for illustrating the collection of science-fiction stories.

"His superb cover scene perfectly captures the haunting poetry of Bradbury's vision," says Heritage illustration and comic art expert Todd Hignite. "It's a stunning peak-period painting by the greatest fantasy artist of all time."

The oil on board realized \$83,650 at Heritage's Jerry Weist Collection of Science Fiction & Fantasy Art and Books Auction in September.

Weist, who passed away in January 2011, was a pioneering publisher, historian and scholar who collected pop culture pieces for more than 40 years. "This was the only artwork by Frazetta that Jerry had in his collection," Hignite says, "which speaks to how special Jerry thought it was."

Frank Frazetta (1928-2010)
Oil on board, cover painting for
Tomorrow Midnight by Ray Bradbury, 1966
Sold: September 2011
\$83,650



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HERITAGE AUCTION PREVIEWS

IMPORTANT LOTS FROM UPCOMING AUCTIONS

Gladys Glad ▶ 26

François Linke ▶ 31

Ernest Hemingway ▶ 36

The Beatles ▶ 38



Symbols of Jewish Freedom

Greatest-known private collection of ancient Judean coins offered to collectors worldwide ▶ 34

Painting by Ercole de Roberti (c.1451-1496) shows Roman legions under Titus laying siege to Jerusalem in 70 CE. Coins struck by Jewish freedom-fighters before and during the siege are featured in an upcoming auction.



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.

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

5 ► **Bid by Fax**

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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For a calendar of upcoming auctions, see page 6.

How to Bid

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

Hermès Diamond Birkin

'EXCEPTIONAL COLLECTION' BAG
CONSIDERED AMONG THE
WORLD'S RAREST

Hermès Exceptional Collection
30cm Shiny Rouge H
Porosus Crocodile Birkin
with Diamond and Solid 18K
White Gold Hardware
Estimate: \$80,000-\$90,000



THE DEMAND FOR "CLASSIC" remains strong – and the trend is no more evident than with the growing demand for luxury handbags.

"A decade ago, there would be one bag per season that everyone had to have," says Matt Rubinger, Heritage's director of luxury accessories. "Now, within a certain style or look, people want unique, special bags that no one else has or can get. That has given rise in the auction market for rare, discontinued, vintage and difficult-to-find pieces."

Among the most sought-after are bags by French luxury manufacturer Hermès. In the past two years, six Hermès bags have realized more than \$40,000 each, with the highest – an Hermès 40cm Matte Bleu de Malte Alligator Birkin Bag with Palladium Hardware – fetching \$71,700 at a May 2011 auction.

An Hermès Diamond Birkin is expected to realize at least that much at Heritage's handbags and luxury accessories auction scheduled for Dec. 6, 2011, in Dallas.

"The Hermès Diamond Birkin in Rouge H Crocodile is quite possibly the rarest, most sought-after and most valuable handbag in the world," Rubinger says. "The Hermès Diamond collection, done with solid white gold and diamond hardware — known as the Exceptional Collection — is the most limited of all Hermès productions. With only a few pieces created each year, even major collectors cannot find these pieces. A Birkin from this collection, in signature Rouge Hermès crocodile, is singularly the most desirable bag in the world."

The auction includes Hermès Birkins, Kellys, and other Hermès models in different sizes, materials, and colors. In addition, classic and vintage Chanel, Louis Vuitton, Judith Leiber, Gucci, Bottega Veneta, Prada, Dior, and Kathrine Baumann pieces will be offered.

EVENT

► **HANDBAGS & LUXURY ACCESSORIES SIGNATURE® AUCTION #5080** is scheduled for Dec. 6, 2011, in Dallas. For information, contact Matt Rubinger at 212-486-3519 or MRubinger@HA.com.

Gladys Glad's Jewelry

'WORLD'S MOST BEAUTIFUL GIRL' AND PRODUCER MARK HELLINGER
AMONG HOLLYWOOD'S EARLY GLAMOUR COUPLES

THERE WAS A TIME when Gladys Glad (1907-1983), as a performer for producer Florenz Ziegfeld Jr., was among the highest paid showgirls on Broadway.

After walking into Ziegfeld's New York office, Glad was quickly hired for his production of *No Foolin'*. In 1926, she entered a beauty contest held by New York's *Daily News* to find the "most beautiful professional girl in the world." She won, and Ziegfeld wasted no time promoting Glad and her impressive title. She appeared in the musical productions of *Rio Rita*, *Rosalie*, and *Whoopee!* (the latter with vaudeville legend Eddie Cantor).

At the same time, the career of Mark Hellinger (1903-1947) was reaching new heights as well. The nationally syndicated newspaper columnist was among the judges of "the most beautiful girl" contest and struck up a friendship with Glad. In July 1929, the two were wed.

By the 1930s, Glad was writing a beauty advice column for the *New York Daily News* and Hellinger was a writer/producer at Warner Bros., responsible for *The Killers*, a movie loosely based on a story by Ernest Hemingway and starring Burt Lancaster and Ava Gardner. He also brought to the big screen the 1948 film-noir classic *The Naked City*, which included the tagline, "There are eight million stories in the Naked City. This has been one of them."

Gladys and Mark were among Hollywood's earliest glamour couples, says Charlie Glad, Gladys' nephew. "They entertained actors and actresses around the poolside at their Hollywood estate, big names," Glad says. "Gladys had her own beauty product line and Mark was about to sign a big deal that included a partnership with Humphrey Bogart."

Hellinger died suddenly in 1947 at the age of 44. Glad passed away in 1983.

Pieces from the Gladys Glad Jewelry Collection are featured in Heritage's fine jewelry auction scheduled for Dec. 5, 2011, in Dallas.



Gladys Glad and Mark Hellinger were well-known in the Hollywood entertainment community.



Retro Diamond, Ruby, Platinum, Gold Jewelry Suite, Merrin Estimate: \$15,000-\$20,000
The Gladys Glad Jewelry Collection



John Decker (1895-1947)

Gladys Glad, 1947

Oil painting

Estimate: \$4,000-\$4,500

The Gladys Glad Collection

A painting by Hollywood portraitist John Decker shows Glad wearing the Retro Diamond, Ruby, Platinum, Gold Jewelry Suite (opposite page) featured in the jewelry auction.



Gladys Glad was a star performer for the Ziegfeld Follies.

A highlight is Glad's Retro Diamond, Ruby, Platinum, Gold Jewelry Suite by Merrin of New York. The lot includes the original artwork for the earring design. "This collection represents wonderful mid-century jewelry design," says Jill Burgum, Heritage's director of fine jewelry. "It is a great chance to own a piece of history from a woman voted 'most beautiful woman in the world.'"

EVENTS

► **FINE JEWELRY SIGNATURE® AUCTION #5079**, featuring the Gladys Glad Jewelry Collection, is scheduled for Dec. 5, 2011, in Dallas. For information, contact Jill Burgum at 214-409-1697 or jillB@HA.com.

► **MUSIC & ENTERTAINMENT SIGNATURE® AUCTION #7042**, featuring John Decker's portrait of Gladys Glad, is scheduled for December 13-14, 2011, in Dallas. For information, contact Margaret Barrett at 214-409-1912 or MargaretB@HA.com.

Retro Cultured Pearl,
Diamond, Platinum Ring
Estimate: \$5,000-\$7,000
*The Gladys Glad
Jewelry Collection*



Art Deco, Diamond, Montana
Sapphire, Gold Necessaire,
Tiffany & Co. (with the initials
"GG" for Gladys Glad)
Estimate: \$8,000-\$10,000
*The Gladys Glad
Jewelry Collection*



Freshwater Pearl, Diamond,
Ruby, Emerald Gold Bracelets
Estimate: \$20,000-\$30,000
*The Gladys Glad
Jewelry Collection*



Confederate ‘Montgomeries’

NOTES HIGHLY SOUGHT AFTER FOR THEIR HISTORICAL RELEVANCE, RARITY AND ATTRACTIVE DESIGNS



T1 1861 \$1000 Montgomery



T2 1861 \$500 Montgomery



T3 1861 \$100 Montgomery



T4 1861 \$50 Montgomery

IN CIVIL WAR HISTORY, the date that most often sticks out is April 12, 1861, the day General Pierre Beauregard opened fire on Fort Sumter in Charleston, S.C.

The war was already many months in the making, with the secession of seven states between December 1860 and February 1861, and the formation of the Confederate States of America on Feb. 9, 1861. The Act of March 9, 1861, established the first currency of the Confederacy in the amount of \$1 million. Notes in \$50, \$100, \$500 and \$1,000 denominations bore interest at the rate of 3.65 percent per annum.

Fledgling nations would often allow for the circulation of foreign coinage to keep their economies moving, says Heritage currency expert Dustin Johnston. Up until this point in history, most paper currency was issued out of the need to finance war. “The Colonies did this to fund the fight against the British and by the summer of 1861, the Union was forced to do the same to fund the ever escalating war with the South.” It is very likely that the Union took the issuance of currency by the South as another act of aggression.

Referred to as “Montgomeries,” these first notes were the only ones issued at Montgomery, Ala., the first capital of the

CSA. After the attack on Fort Sumter, many holders of these notes moved quickly to redeem them, only to be given notes issued at Richmond from a supplemental issue of an additional \$1 million. Today, Montgomeries are quite scarce and highly sought after for their historical relevance, rarity, and attractive designs.

A selection of Montgomeries as well as a number of Confederate and Southern States rarities are being offered as part of The Honorable William H. Kelly Collection in Heritage’s currency auction at the 2012 Florida United Numismatists convention in Orlando, Fla.

“The collection is especially important to collectors of Southern States currency because of the many different issues and varieties that will be offered, perhaps the most complete offering in any one single auction,” says Dustin Johnston, Heritage’s director of currency auctions.

Kathy Lawrence

EVENT

► **CURRENCY FUN SIGNATURE® AUCTION #3516** is scheduled for Jan. 4-9, 2012, in Orlando, Fla. For information, contact Dustin Johnston 214-409-1302 or Dustin@HA.com.

Gorham Match Safes

RARE PIECES REPRESENT ERA WHEN PROPER
STORAGE OF MATCHES WAS ESSENTIAL

Gorham 14 Karat Gold Match
Safe with Applied Diamonds
Gorham Manufacturing Corp.,
Providence, Rhode Island, circa 1900
2-1/2 inches high
Estimate: \$8,000-\$12,000

Gorham Silver and Iron Match Safe
Gorham Manufacturing Corp.,
Providence, Rhode Island, 1883
2-5/8 inches high
Estimate: \$20,000-\$30,000



IN 1903, AN AUSTRIAN INVENTOR patented a metallic material that would lead to today's modern lighter. The days of match safes – secure containers for matches with a striking surface – were numbered.

Early matches were easily combustible when carried loosely in pockets or purses, so special containers were designed to hold the matches. Beginning in the early 1800s through the Second World War, they were constructed with a variety of materials, with many approaching jewelry-like design. Though early pieces remained utilitarian in design, manufacturers would later produce match safes in various shapes (animals, flags, coins, nudes and sea creatures) or which carried advertising messages.

Gorham Manufacturing Company, founded in Rhode Island in 1831, was among the most prolific manufacturers of match safes in the United States.

A Gorham Silver and Iron Match Safe, manufactured in 1883, is featured in Heritage's silver and vertu auction

scheduled for Dec. 7, 2011, in Dallas. "During the early 1880s, Gorham began experimenting with new materials, including iron and silver, producing pieces in the Japanese taste," says Tim Ridgon, Heritage's director of silver and vertu. "Due to the difficulties of combining the two materials, very few pieces were made — this is one of three documented examples, all of which date to 1883."

Also featured is a Gorham 14-karat gold match safe with applied diamonds, circa 1900, with an applied forest scene wreathed in laurel. "This rare match safe contains iconographic references to secret societies," Ridgon says, "including the Cedars of Lebanon on the reverse and the flaming sun to the front."

EVENT

► **SILVER & VERTU SIGNATURE® AUCTION #5086**, is scheduled for Dec. 7, 2011, in Dallas. For information, contact Tim Ridgon at 212-486-1723 or TimR@HA.com.

François Linke Vitrines

ÉBÉNISTE CONSIDERED THE GREATEST FURNITURE-MAKER OF HIS DAY



FRANÇOIS LINKE (1855-1946) is arguably the leading cabinet-maker of the Belle Époque, the dazzling period in European social history from the late 19th century to World War I marked by advances in art, literature and technology.

Linke, born in a German-speaking area of Bohemia, moved to Paris in 1875 and in 1881 opened a workshop to produce furniture derived from styles popular during the Ancien Régime. His participation in Paris' Exposition Universelle in 1900 marked the beginning of his greatest success. He later exhibited at the St. Louis World's Fair in 1904 and the Franco-British Exhibition in London in 1908, and his furnishings — including pianos, bureaus and tables — were soon found in the homes of kings and tycoons worldwide.

Linke, notes the book *François Linke 1855-1946: The Belle Époque of French Furniture* (Antique Collectors Club), "is considered by many as the greatest Parisian cabinetmaker of his day, at a time when the worldwide influence of French fashion was at its height."



François Linke (1855-1946, French)
Pair of French Kingwood and Tulipwood Gilt Bronze
Mounted Vitrines with Bisque Medallions
Paris, France, circa 1900
77 x 47 x 78-1/2 in.
Estimate: \$200,000-\$300,000

A pair of French Kingwood and Tulipwood Gilt Bronze Mounted Vitrines with Wedgwood Plaques by Linke, circa 1900, from a Fort Worth Private Collection, is featured in Heritage's decorative arts auction scheduled for Dec. 7, 2011, in Dallas.

"This stunning pair of tall vitrine cabinets display Linke's ability to adapt historical models within a new context," says Tim Rigdon, Heritage's director of decorative arts and design. "While playing off of designs from the Louis XV period, the introduction of astounding gilt bronze figural mounts modeled by Léon Messagé, broken scrolled pediment, bombé form and oval Wedgwood jasperware plaques create an entirely new and original statement. It is this originality, combined with superb craftsmanship, that are the hallmarks of Linke's incredible success during the early 20th century and the reason why his works are sought after today. To find one vitrine of this amazing design and quality is rare — but a matched pair is almost unheard of."

EVENT

► **DECORATIVE ARTS SIGNATURE® AUCTION #5082** is scheduled for Dec. 7, 2011, in Dallas. For information, contact Tim Rigdon at 214-409-1119 or TimR@HA.com.

1895 Morgan Dollar

COIN FROM JACKSON HOLE COLLECTION HIGHLIGHTS HERITAGE'S SMITHSONIAN BENEFIT AUCTION AT F.U.N.

AMONG PROOF MORGAN DOLLARS, the 1895 is the date with the most cachet, and more than a century of numismatic scholarship has justified its position as the "King of the Morgan Dollars."

A Morgan Dollar from the Jackson Hole Collection, graded PR66 Deep Cameo by PCGS, is among the coins donated to the Heritage Smithsonian Benefit Auction, scheduled for Jan. 4-7, 2012, during the Florida United Numismatists convention in Orlando, Fla. Funds from the auction will be used to create an endowment fund for the National Numismatic Collection at the Smithsonian's Museum of American History in Washington, D.C.

The auction, featuring coins and pieces of currency donated by collectors nationwide, has no seller's fees and no buyer's premiums. "Heritage is donating all of our normal fees and services so that 100 percent of all donations of cash or 100 percent of donations of material to the auction will directly benefit the endowment," says Heritage Auctions President Greg Rohan.

The 1895 Morgan Dollar donated to the benefit auction is the key to the Morgan Dollar series. Even though there was a recorded mintage of 12,000 strikes struck for circulation, none has survived, says Heritage's chief coin cataloger Mark Van Winkle.

"Apparently, this mintage is either a Mint ledger mis-entry, or the entire mintage – twelve 1,000 coin bags – were melted under authority of the Pittman Act of 1918," Van Winkle says. "As a result, the only 1895 Philadelphia dollars available to collectors are the proofs, and only 880 of those were produced. This is a high-grade example that also displays the desirable white-on-black cameo contrast between the frosted devices and mirrored fields."



1895 \$1 Morgan graded
PR66 Deep Cameo by PCGS
Estimate: \$110,000-\$120,000

EVENT

► HERITAGE SMITHSONIAN BENEFIT AUCTION #1135 is scheduled for the Florida United Numismatists convention, Jan. 4-7, 2012, in Orlando, Fla. For information, call 800-872-6467, ext. 1000 (coins) or ext. 1001 (currency).



Smithsonian

Golden Age Comics

ORIGINAL-OWNER COLLECTION INCLUDES SELDOM-SEEN RARITIES FROM '30s AND '40s



The first appearances of Batman, Sandman, the Justice Society, the Human Torch and Green Lantern and the scarce *Amazing-Man* #5 are a few of the collection's highlights.

A NEWLY DISCOVERED original-owner collection of Golden Age comics includes five of the six most valuable comics in the hobby.

Leading the way are *Action Comics* #1, the first appearance of Superman, and *Detective Comics* #27, the first appearance of Batman.

"I don't think I've seen a collection with such a high percentage of 'key' issues before, and the really great news for collectors is that most of these key issues are in excellent condition," says Lon Allen, managing director of comics at Heritage.

Almost all of the comics in the collection are from the 1930s and early 1940s, the most desirable years of the Golden Age of Comics. Many seldom-seen rarities are also present in the collection, such as *Detective Comics* from

the pre-Batman era and a number of scarce comics from the short-lived publisher Centaur Comics, whose lineup included Bill Everett's *Amazing-Man*.

"Many people wondered if there were any more great Golden Age collections that were not yet known to the hobby," Allen says, "and I'm pleased to say that there is at least one."

The collection is featured in Heritage's vintage comics and comic art auction scheduled for Feb. 23-24, 2012, in Dallas.

EVENT

► VINTAGE COMIC BOOKS & COMIC ART SIGNATURE® AUCTION #7054 is scheduled for Feb. 23-24, 2012, in Dallas. For information, contact Lon Allen at 214-409-1261 or LonA@HA.com.

Ancient Coins of Judea

JEWISH REBELS WASTED little time striking coins when in 66 A.D. they first expelled Roman forces from occupied Jerusalem. The coins – which themselves were political statements against oppression – would come to symbolize the Jewish people's quest for an independent homeland, a quest that would continue for nearly 1,900 years.

Now, the greatest-known private collection of ancient Jewish coins, spanning 1,000 years and covering periods when the Romans, Greeks, Persians and native Jewish dynasts ruled Judea, is being made available to collectors worldwide.

More than 1,800 coins, with auction estimates ranging from \$200 to more than \$750,000 per coin, are scheduled for auction at Heritage in March and April 2012. Included are small silver coins of the Persian and Ptolemaic periods, bronzes of earliest Jewish rulers and Roman governors, issues of the two great Revolts against Rome, local city coins and Roman issues relating to Judaea.

"This is the most comprehensive collection of coins ever assembled relating to the foundation of Ancient Israel," says David Michaels, Heritage's director of ancient coins. "The collection ranges from the earliest coins struck in the Judean homeland circa 500 B.C. all the way to coins struck in the early Middle Ages."

Many of the pieces in The Shoshana Collection: Ancient Coins of Judea, painstakingly assembled over a 30-year period by a collector who wishes to remain anonymous, are one-of-a-kind. In some cases, the only other known examples reside in Israel's national museum.

"This collection spans the numismatic origins of the Jewish people and their history as told through the coins they struck," Michael says. "These coins reflect their struggles against tyranny to establish a homeland of their own."

It's the first significant collection of Jewish coins offered for auction in more than 20 years, and a similar event is unlikely any time soon. "An auction like this," Michaels points out, "comes once or twice a century."

The Shoshana Collection is being presented in a showcase catalog with text by noted author David Hendin, whose *Guide To Biblical Coins* (Amphora, \$85, hardcover) has been the standard reference work on the field for decades, and noted Judaeen numismatist Herbert Kreindler. "This catalog will become a standard reference work on the subject and will be a must-have for every Ancient numismatic library," Michaels adds.



The Jewish War (66-70 CE) Silver shekel of Year I (May 66-March 67 CE)

Shekel of Israel in Paleo-Hebrew within two dotted circles around a ritual chalice with smooth, wide rim, numeral 1 (year 1) over chalice / *Jerusalem the Holy* within two dotted circles around a pomegranate stem with three pomegranates. Hendin 1352. Meshorer *Ancient Jewish Coinage* 1.
Deeply struck on a broad flan and beautifully toned. Good extremely fine.
Ex Superior Galleries Bromberg Collection I (5 December 1991), lot 56.

Estimate: \$750,000 and up

One of only two specimens known (the other residing in the Israel national museum), this piece is the first coin struck by Jewish forces fighting for their freedom in the First Jewish War and the prototype for all subsequent Judaeen shekels.

EVENT

THE SHOSHANA COLLECTION: ANCIENT COINS OF JUDEA SIGNATURE® AUCTION #3003 is scheduled for March 8-9, 2012, in New York. For information, contact Cristiano Bierrenbach at 214-409-1661 or CrisB@HA.com or David Michaels at 214-409-1606 or DMichaels@HA.com.

THE MOST COMPREHENSIVE COLLECTION EVER ASSEMBLED INCLUDES PIECES DATING TO THE EARLIEST YEARS OF ISRAEL



The Jewish War (66-70 CE) Silver quarter-shekel of Year 1

Quarter of a Shekel in Paleo-Hebrew around a ritual chalice with smooth, wide rim, numeral 1 (year 1) over chalice / Jerusalem the Holy within around a pearly stem with three pomegranates. Hendin 1356. Meshorer AJC 7.

Attractively toned, extremely fine.

Ex Superior Galleries Bromberg Collection I (5 December 1991), lot 62.

Estimate: \$550,000 and up

The coinage adopted by the Jewish freedom-fighters under incredibly stressful conditions was both starkly beautiful and remarkably advanced. A full range of denominations was initially struck, including the full shekel, its half and quarter in silver, all specifically identified with marks of value, as well as a series of bronzes for “small change.” The silver quarter-shekel was quickly dropped and the Shoshana example is one of only two known survivors.



The Jewish War (66-70 CE) Silver shekel of Year 5 (April-August 70 CE)

Shekel of Israel in Paleo-Hebrew around a ritual chalice with pearly rim, Year 5 over chalice / Jerusalem the Holy within around a pearly stem with three pomegranates. Hendin 1370. Meshorer AJC 31.

Nicely toned and good very fine.

Ex Sotheby's Nelson Bunker Hunt Collection I (21 June 1990), lot 116.

Estimate: \$200,000 and up

Shekels struck in the final year of the Jewish War are exceedingly rare. This piece was actually found at the mountaintop fortress of Masada, the last redoubt of the Jewish Rebels, who held out for nearly three years after the fall of Jerusalem in 70 CE. After an epic siege, the Romans finally battered their way into Masada in April 73 CE, only to find the defenders had committed mass suicide in a final act of defiance.



Roman Empire, Titus as Caesar (69-79 CE) Gold Aureus struck 69 CE at an Eastern mint (likely Tyre)

Laureate head of Titus right, aegis on shoulder / IVDAEA DEVICTA, Victory standing right affixing shield inscribed IMP T CAESAR to palm tree. Hendin 1478 (a) variant (VICT AVG on shield). BMC pl. 19, 12 variety (legend transposed). Minor mark on check, otherwise nearly mint state.

Apparently a unique variety and easily the finest-known aureus of the exceedingly rare IVDAEA DEVICTA type.

Estimate: \$325,000 and up

To the Romans, a successful revolt by the Jews meant the potential unraveling of their entire Imperial edifice. They responded with characteristic ruthlessness. The Emperor Nero called from retirement the distinguished general Vespasian and sent him to the East with a huge legionary task force. Methodically, Vespasian swept the Judean hinterland of revolutionaries and reconquered their cities one-by-one. In mid-69 came word that Nero had been overthrown. Vespasian decided to make a bid for the throne himself and struck off for Rome, leaving his able son Titus in charge of the Judean operation. Anticipating a glorious victory, that same year Titus struck this remarkable gold aureus with the reverse legend IVDAEA DEVICTA – “Judaea is Conquered” – at one of his Eastern bases, probably Tyre in Phoenicia. Titus laid siege to Jerusalem in March 70 CE and ultimately took the city seven months later.

Hemingway's First Book

PRESENTATION COPY OF 'THREE STORIES & TEN POEMS' INSCRIBED TO INFLUENTIAL LITERARY EDITORS MARGARET ANDERSON AND JANE HEAP

IN 1923, ERNEST HEMINGWAY was a 23-year old unpublished author living in Paris, working as a journalist. Upon his arrival, he wasted little time becoming acquainted with the expatriate *avant-garde* writers and artists who frequented the Left Bank bars and cafés, and he quickly became a fixture at Gertrude Stein's famed salons.

That year, he met Margaret Anderson and Jane Heap (known professionally as "j.h."), the somewhat radical American co-editors of *The Little Review*, one of the most popular and influential of the "little magazines." The two women had famously been found guilty of publishing obscene material with their serialization of James Joyce's previously unpublished *Ulysses*, and after relocating their magazine to Paris, they were major figures in the world of the "literary exiles."

Anderson was a flamboyant force of nature who, with her partner Heap, founded *The Little Review*, which introduced modernist writers and artists to America, publishing works by everyone from Joyce and Yeats to Eliot and Pound to Picasso and Brancusi. It was Anderson and Heap who enthusiastically published Hemingway's prose vignettes for the first time and introduced his work to the literary world beyond the Rive Gauche.

Hemingway's first book, a slim volume titled *Three Stories & Ten Poems*, was published this same momentous year. Publisher Robert McAlmon allowed him four author's copies, which he picked up from Sylvia Beach at her book shop, Shakespeare and Company, before he left Paris for Toronto. One of these copies was inscribed by Hemingway to Beach that day, and when that copy appeared at auction in 2004, it sold for an astounding \$176,000.

It is quite possible that another of these four author's copies was the one he warmly inscribed to Anderson and Heap. This presentation copy is featured in Heritage's rare books auction scheduled for Dec. 8-9, 2011, in New York.



In 1923, Ernest Hemingway was a reporter for the *Toronto Star* in Paris.



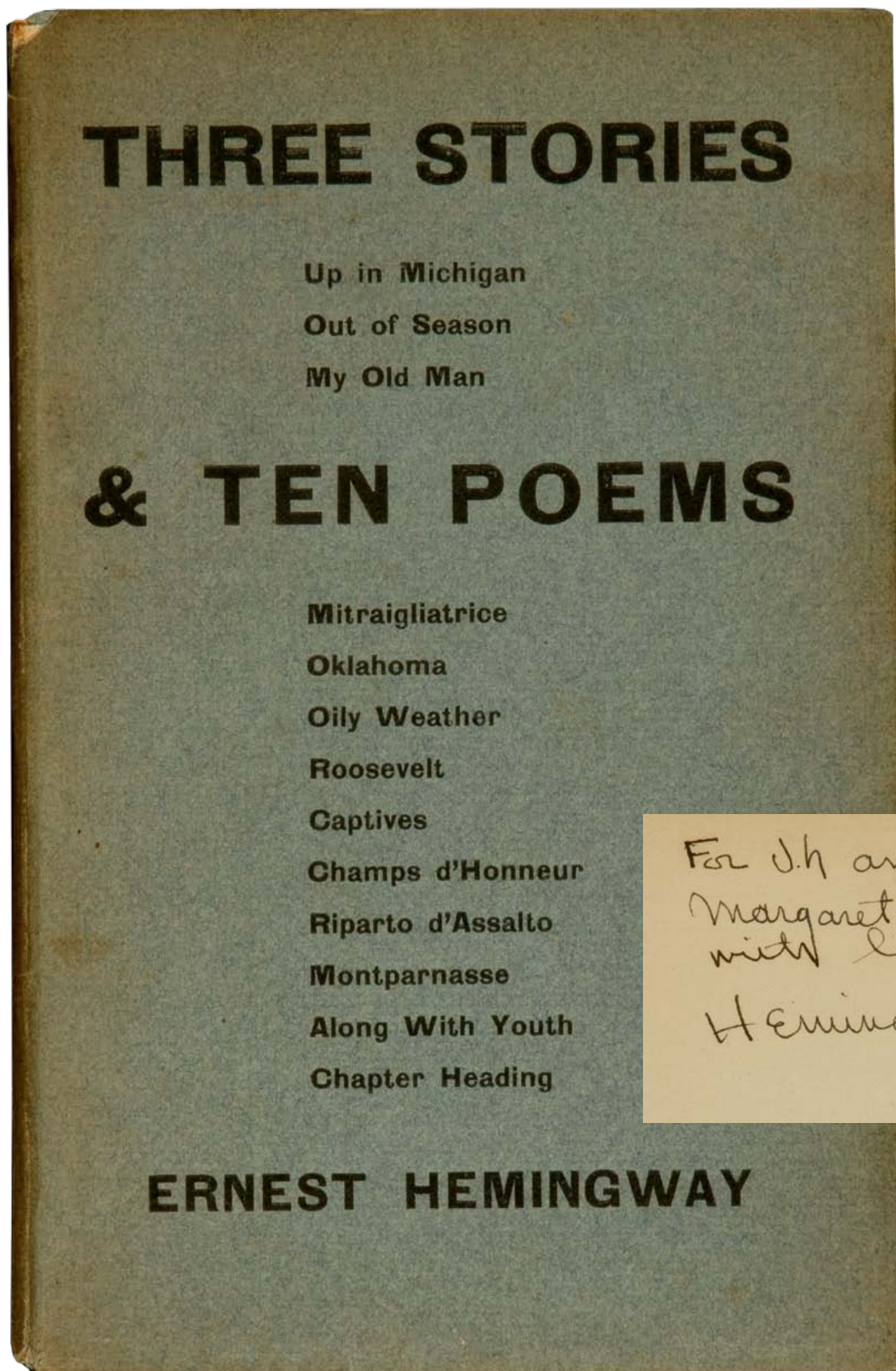
Hemingway's prose work first appeared in the May 1923 issue of Margaret Anderson and Jane Heap's *The Little Review*.

"The first edition of Hemingway's first book – which is one of only 300 copies printed – is collectible even when not signed," says Heritage Auctions' rare books cataloger Paula Bosse. "But this copy, inscribed by Hemingway to Margaret Anderson and Jane Heap – the only copy of any book that we know of inscribed to both women – is an incredible association item."

The book has remained in the private collection of the family of Dorothy Caruso, widow of Enrico Caruso, the internationally renowned opera singer, who, many years after her husband's death became the longtime companion of Anderson. This is the first time this presentation copy has been offered for sale.

EVENT

RARE BOOKS SIGNATURE® AUCTION #6064 is scheduled for Feb. 8-9, 2012, in Beverly Hills. For information, contact Paula Bosse at 214-409-1749 or PaulaB@HA.com.



Three Stories & Ten Poems [Paris]:
Contact Publishing Co., 1923
Estimate: \$75,000+

Beatles' Autographs

ALL BAND MEMBERS AND BRIAN EPSTEIN SIGNED ENVELOPE AFTER RETURNING FROM HISTORIC APPEARANCES IN THE UNITED STATES

ON JULY 10, 1964, the Beatles flew in to their hometown of Liverpool for a civic reception in their honor at Liverpool Town Hall. The band had left for their first U.S. appearances earlier that year, capped by their historic appearances on *The Ed Sullivan Show*.

In Liverpool, the boys didn't know what to expect as they walked down the steps of their plane to pose for photographs. In their entourage was manager Brian Epstein and David Jacobs, one of England's top television presenters and host of *Juke Box Jury*, a program the Beatles had appeared on several times.

"Thousands of Beatles fans had packed Liverpool Airport to welcome them home, but that was nothing compared to the crowds that lined the streets as the motorcade made its way slowly into the city center," says David Bedford, author of *Liddypool: Birthplace of The Beatles*. "John, Paul, George and Ringo didn't know what to expect, and were 'gob smacked' when an estimated 200,000 people turned out to see them."

They proceeded to Liverpool Town Hall, where they stepped onto the balcony with town leaders. "Brian Epstein didn't want to steal his boys' thunder, so he stayed inside the Town Hall, looking after the Beatles' families and friends," Bedford says. "They were then driven to the nearby Odeon Cinema for the Northern premiere of their first film *A Hard Day's Night*."

On this, the most dramatic and nostalgic of days, one quick-thinking fan grabbed an envelope from the local Automobile Association office and obtained the autographs of



The Beatles "Back to Liverpool" Autograph Set with Manager Brian Epstein, July 1964
Estimate: \$8,000-\$10,000

John Lennon, Paul McCartney, George Harrison, Ringo Starr, Brian Epstein and David Jacobs. The signed envelope, direct from Bedford's memorabilia collection, is a highlight of Heritage's music and entertainment memorabilia auction scheduled for Dec. 13-14, 2011, in Dallas.

"This is a unique set of autographs on a unique day in the life of the Beatles," says Heritage specialist Garry Shrum.

EVENT

MUSIC & ENTERTAINMENT MEMORABILIA SIGNATURE® AUCTION #7042 is scheduled for Dec. 13-14, 2011, in Dallas. For information, contact Garry Shrum at 214-409-1585 or GarryS@HA.com.

The Beatles and manager Brian Epstein arrive at the Liverpool Airport in July 1964.





KAREEM ABDUL-JABBAR'S OBSESSIONS

Basketball legend explains
his love of history and gold

INTERVIEW BY ROBERT ABELE

PHOTOGRAPHS BY AXEL KOESTER



Most people know basketball legend Kareem Abdul-Jabbar as a collector of astonishing sports statistics: Three-time NCAA champion. All-time leading NBA scorer. Six NBA championships. Named to the All-Star team 19 times. But the former Los Angeles Laker and frequent author has also been an avid collector off the court, turning a lifelong love of history into a keen acquisition sense, whether it's a focus on Islamic art, items that belonged to the all-black infantry and cavalry regiments of the 19th and 20th century known as the Buffalo Soldiers, or his most recent passion – gold coins.

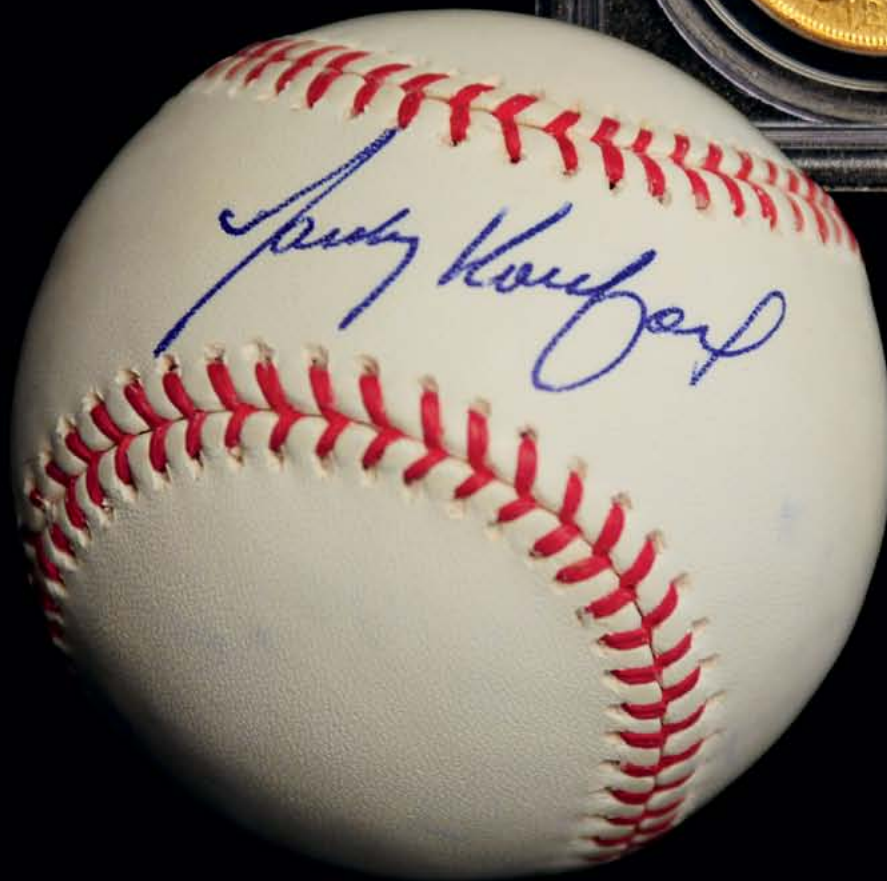
Of course, the most immediately notable items decorating Abdul-Jabbar's offices in Long Beach, Calif., are sports-related: his Lakers jersey; a collection of basketballs that include his own Hall of Fame ball and a historic Spalding from the 1930s; and two signed Willie Mays jerseys. His gold coins, naturally, are safely stowed away, providing basketball's most famous scholar-athlete a sense of financial stability in his later years that dovetails nicely with the interest he relishes in the coins' varied backgrounds.

How many does he have? "Too many to count," says his business manager Deborah Morales. "Gold is at such a high price now, he has to decide if he wants to sell. But he's a historian, so he wants to keep them, too."

Abdul-Jabbar, a native of New York who appeared in the 1978 Bruce Lee film *Game of Death*, and the 1980 comedy *Airplane!*, recalls trying to get the Lakers coaching staff interested in gold coins, going so far as to bring them brochures and trying to educate them. "They were like, 'Yeah, yeah, yeah,'" says Abdul-Jabbar, before a smile appears on his face. "Now they're kicking themselves."

Abdul-Jabbar's treasures include a 1861-O Double Eagle, and a baseball signed by baseball legend Sandy Koufax.

"I've always had a sense that there were people here before me," he says, "and what they did affected who I am, and what my community and nation is all about."



H

How did you get into gold coin collecting?

I was traveling in the Middle East in the early '70s and I saw some Ottoman coins. I had learned about the Ottomans when I was a history major at UCLA. So I bought a couple. But I really got into it in '04 when I read a biography of Alexander Hamilton by Ron Chernow. I

was interested in his policy with regards to currency and the whole idea of Americans owning gold coins. It was very important to him that a tyrant couldn't just come in, control the economy and debase the currency if he felt like it. I read that and thought, "Geez, maybe I should own some gold coins." It's been a wonderful ride for me.

What kind of collection have you amassed?

The first gold coin I got was a 1797 Eagle. I got it at auction. But then I started talking to dealers. They apprised me of the fact that you buy rated coins, NGC or PCGS. [I have] Gold Rush coins. Type 1 Double Eagles. There's the Pan Pacific issue, which commemorated the finishing of the Panama Canal. I have almost the whole [set]. One of the fifty-dollar coins I don't have, but I have all the other ones.

Do you have a favorite coin specifically because of the history behind it?

I've got one coming that's an 1861 Double Eagle, minted in New Orleans. Abraham Lincoln won the election in November of 1860. Now, up until [the following] February, Louisiana was part of the United States, so those coins were minted under the auspices of the federal government. From about February up until April, Louisiana had seceded from the Union, but they kept manufacturing the coins, so the coins from that era were produced under the auspices of the state of Louisiana. Then from April till I think September, it was part of the Confederacy, but they kept making the same coins. So now, if you have an 1861-O, you don't know whether it's under the federal government, the state of Louisiana, or the Confederacy. To me, that's the most interesting of the Type 1 Double Eagles. The history of it is just fascinating to me.



A factory-engraved Colt Model 1911-A1 Gold Cup National Match semi-automatic pistol is part of Abdul-Jabbar's collection.

The recent financial crisis has once again spurred some people to call for a return to the gold standard. What are your thoughts?

I know we can't go back to the gold standard. But historically, the coins made in the United States are very valuable because they represent the high standard of monetary policy that our nation has had.

What has your gold coin collecting meant for you in terms of financial security?

I got so lucky getting on board with gold coins. I think it's really made it possible for me to feel at this time in my life – when I'm not playing professional basketball and getting that incredible salary – that I have a nest egg that's substantial and will take care of me should the weather get inclement.

It's a perennial issue, isn't it: sports stars needing to think about their post-retirement lives.

When you're a young guy, you think you're invincible. You're being told it all the time. The team loves you. The ladies love you. The fans love you. Oh, my God. Then all of a sudden you reach that point, and you can't go back.

You used to have a large collection of Buffalo Soldiers items, too, right?

In the 1980s. I had uniforms, insignias, pictures. I had a Buffalo Soldiers shaving kit. It was in a box, and it had pictures of his family, and his razor, and all that stuff. I still have a couple of firearms,

and the uniform. I have one gun, it's a 1911 .45 auto from the Pancho Villa campaign in Mexico, in which John Pershing led the Buffalo Soldiers. It's factory-engraved.

Why did you sell most of your Buffalo Soldiers items?

It was taking over my house. I had mannequins dressed in the uniforms, and it was just too much stuff. I needed a museum. So I sold it to a guy who sold it to a museum, and I think that museum has since closed.

What else have you collected over the years?

Islamic art. I've collected Oriental rugs and Islamic artifacts. I had a pretty nice collection, but I had a fire in 1984 and everything burned up. Nobody got hurt.

What does something like that do to the mindset of a collector?

You come to terms with the fact that they were just things. You get more things. It won't change your passion for it, but



Kareem Abdul-Jabbar with some of his awards, gold coins, firearms, and a figure of John Wooden (far left), who led Kareem and the UCLA Bruins to three consecutive NCAA championships beginning in 1967.

it helps put things in perspective. You can't buy your health. You can't buy your time on this earth. A lot of people don't get that.

Being a sports legend, you were part of an industry that feeds collectors. What's the status of Kareem-related memorabilia these days?

I don't know. I know my signature is pretty valuable, because I didn't sign a lot when I was playing. Now I understand it in terms of how you relate to the fans. This is a great story, though. I was in 8th grade, and I went to Madison Square Garden to a Harlem Globetrotters game. We were around by the dressing room, because my coach knew them, and this guy comes up and says, "You're a Globetrotter!" I was 6-8 then, but I was in 8th grade. I said, "I'm not." He goes, "No, no, you're a Globetrotter! Sign this for me!" He kept bothering me, so to get rid of him, I said, "All right, I'll sign it." So I signed my name.

Back then your name was Lew Alcindor.

Yeah. And he said, "This is some stupid name you thought up."

Where do you think that item is now? An oddity like that would be valuable.

He probably threw it in the trash.

What treasured sports memorabilia do you own?

Two of my prized possessions are those two Giants jerseys signed by Willie Mays. He was one of my heroes. I was at a dinner for players who played the Negro Leagues, and Willie Mays was there. I had him sign a ball for me. He said, "You want anything else?" I said, "What can I get?" He said, "I'll send you some jerseys." I said, "Yeah!" I also have a baseball signed by the 1955 Dodgers.

How did you get that?

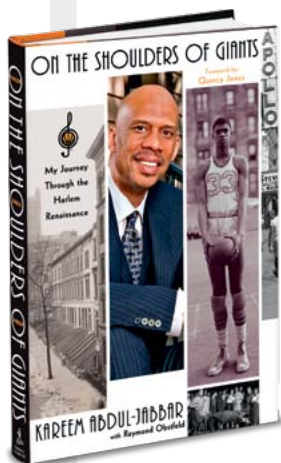
At a card show. I traded a guy one of my signed jerseys. Duke Snider, Roy Campanella, Jackie Robinson and Sandy Koufax signed it.

One could argue the skyhook you made famous is something of value worth collecting as a tool in a basketball player's arsenal of shots, since it did wonders for you. Why isn't it used in the modern NBA?

Too many of the guys aren't interested in playing with their back to the basket. They want to shoot three-pointers, or they want to dunk it. Getting a high-percentage shot from four to eight feet from the basket doesn't interest them. The mid-range game really has lost its appeal to them, but it enabled me to become the leading scorer in the history of the game.

Kareem the Historian

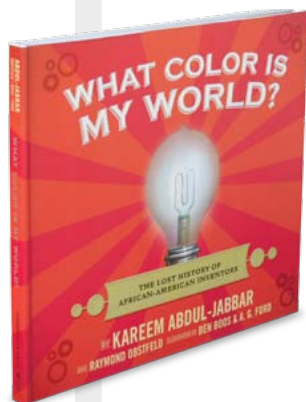
SINCE RETIRING FROM THE NBA in 1989, Kareem Abdul-Jabbar has balanced his love of basketball with his love of history. His published works include *Brothers in Arms: The Epic Story of the 761st Tank Battalion, WWII's Forgotten Heroes* (Broadway, 2005), and *Black Profiles in Courage: A Legacy of African-American Achievement* (Harper Paperbacks, 2000). Other notable books:



On the Shoulders of Giants: My Journey Through the Harlem Renaissance

by Kareem Abdul-Jabbar
Simon & Schuster, \$26, hardcover

Abdul-Jabbar pays tribute to the black artists, activists, athletes, and intellectuals whose lives have shaped his own. "Full of fascinating details about upper-Manhattan athletics in the age of the Cotton Club," reports *New York Magazine*.



What Color Is My World? The Lost History of African- American Inventors

by Kareem Abdul-Jabbar
Candlewick, \$17.99,
hardcover (due January 2012)

Abdul-Jabbar focuses on Americans who changed our culture through scientific and technological inventions.

A NEW VOICE



This issue marks the debut of a column by Kareem Abdul-Jabbar, in which the NBA Hall of Famer plans to share his collecting wisdom with readers of *The Intelligent Collector*. See page 86.

You were diagnosed with leukemia in 2009. How's your health these days?

I'm doing great. I'm in total remission. As long as I take my medicine and get my blood checked regularly, I should not be impacted by the leukemia at all. I'm really lucky.

That's great news, because you're a busy guy between work with your Skyhook Foundation, writing books and producing documentaries like "On the Shoulders of Giants," about the legendary Harlem Rens basketball team. What projects do you have upcoming?

I have a book that comes out in January on black inventors. I tried to do it in a format that's palatable to kids, so they get an idea of black inventors who have invented things that have had a huge impact on American life. The guy who invented the potato chip, the ice cream scoop. Dr. Charles Drew started the blood bank. Lewis Latimer invented the filament for the light bulb that made it practical.

Education and history are clearly important issues for you.

Especially for minority kids, who don't necessarily see themselves as being part of the mainstream of this country. They really need to understand their history. I remember in the history books I saw when I was in grade school, black Americans were only mentioned with regard to slavery and civil rights. We knew nothing about anything that black Americans contributed to American life and society other than that. That's my focus.

Where does your love of history come from?

Probably the neighborhood where I grew up. Inwood [in Manhattan] is right below Washington Heights, which was a Revolutionary War battlefield. We would find musket balls and arrowheads. [English sea explorer] Henry Hudson made his landfall right there. There was an old Dutch farmhouse there, the Dyckman House, from when New York was New Amsterdam. So I've always had a sense that there were people here before me, and what they did affected who I am, and what my community and nation is all about.

Did you have any sense of the value of collecting when you were growing up?

I remember when I was a kid, there was a copper penny from 1943, and I think they made only 30 of them. If you found one of those, you were going to be rich.

Do you have any advice for collectors?

Do your homework. If you have an ironclad grip on what's important, what's not important, what's valuable and what's not valuable, you can talk to dealers and other collectors and they can't take advantage of you.

ROBERT ABELE is a Los Angeles-based journalist and critic whose work has appeared in *The Los Angeles Times*, *LA Weekly*, *Variety*, *Premiere* and *Playboy*.

HERITAGE AUCTIONS

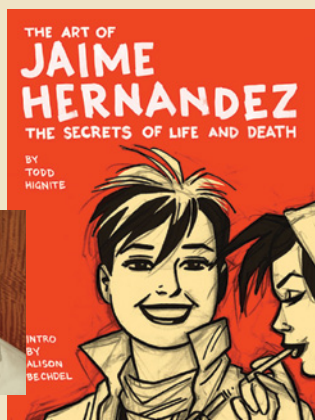
HOME TO THE TOP COLLECTIBLES AUTHORS IN AMERICA

COMIC ART

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

By Todd Hignite
Abrams ComicArts, hardcover,
\$40

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



MOVIE POSTERS

Collectible Movie Posters: Illustrated Guide with Auction Prices

Edited by Jim Halperin
and Hector Cantu
Whitman Publishing,
paperback, \$19.95

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



HOLLYWOOD

Capes, Crooks & Cliffhangers: Heroic Serial Posters of the Golden Age

By John E. Petty and Grey Smith
Ivy Press, softcover, \$39.95

Serial movie poster experts John E. Petty and Grey Smith explore the colorful characters, many from the comics, pulps and radio, who made their silver screen debuts in multi-part serials. Includes hundreds of images of rare and seldom-seen movie poster material.

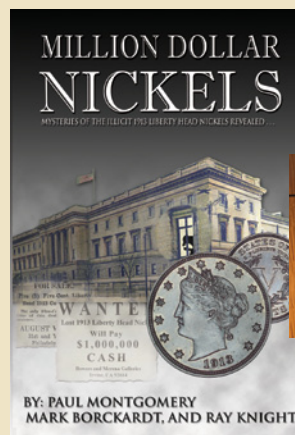
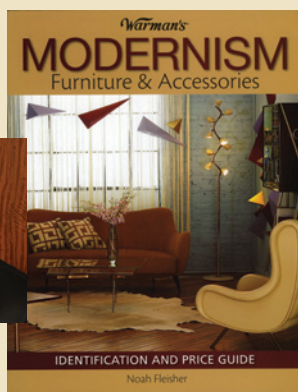


DECORATIVE ARTS

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

By Noah Fleisher
Krause Publications,
paperback, \$24.99

Heritage Auctions expert Noah Fleisher delves into the furniture and designs that emerged during the prime of the movement, between 1945 and 1985. This collection of 1,000 rich and robust color photos and real-world auction prices make this a fundamental reference for anyone with an interest in modernism furniture.



COINS

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

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



Mark Borckardt, Paul Montgomery and Ray Knight uncover a 90-year-old mystery involving eccentric collectors, persistent reporters, an anonymous heiress, shameless profiteers and the most valuable five coins in America. Borckardt is currently Heritage Auctions' senior cataloger.

**AVAILABLE ONLINE &
WHEREVER BOOKS ARE SOLD**



Charles H. Reynolds' Christmas Scene

Holiday Dreams

What better gift for a collector this time of year than a Christmas collectible?

Over the past decade, hundreds of holiday-themed collectibles have been auctioned by Heritage. They've ranged from Santa Claus currency (gladly accepted at the local drug store) to original artwork. They've been linked to artists, writers and personalities from Mickey Mantle to Alberto Vargas and Charles Dickens to Laurel and Hardy. One thing they all have in common: a celebration of that most wonderful time of the year.

Here for your holiday enjoyment, *Heritage Magazine for the Intelligent Collector* presents a collection of the most valuable holiday-themed lots recorded at Heritage Auctions.



Charles Reynolds (1902-1963) was a founding member of the Taos Art Association. His *The Night Before Christmas*, an oil on masonite completed in 1963, was used for Christmas cards manufactured by Western Provincial. This piece realized \$4,780 at a May 2011 Heritage auction.



Carl Barks' Scrooge McDuck

Film fan and collectibles dealer Malcolm Willits commissioned this piece from legendary Disney artist Carl Barks (1901-2000) and it was completed in 1972. The editor of *The Fine Art of Walt Disney's Donald Duck* notes that Willits was a long-beak enthusiast who preferred the earlier Donald "with a bill like a shovel." What didn't change was Scrooge McDuck's miserly ways. This piece, titled "Christmas Composition," realized \$119,500 at a November 2010 Heritage auction.



Hank Porter's 'Christmas Carolers'

Mickey and Minnie, Donald Duck, Pluto, the Three Little Pigs, Dopey and others band together for an incredibly detailed pen and ink illustration by one of the most gifted of all Disney draftsmen, Hank Porter (1900-1951). Porter was considered so crucial to the Disney franchise that he was enlisted to help design the forest animals for the hugely important Disney feature *Snow White*. It's believed this art was created in 1938 as the cover for a Christmastime newspaper supplement. The artwork realized \$47,800 at a November 2010 Heritage auction.



Gil Elvgren's 'A Christmas Eve'

American illustrator Gil Elvgren (1914-1980) was among the first to perfect the sexy Christmas image. Elvgren's girls, it's been said, maintained an endearing quality that celebrated femininity with a touch of elegance. His oil on canvas titled *A Christmas Eve (Waiting For Santa)*, completed in 1954, realized \$50,787 at an October 2008 Heritage auction.



J.C. Leyendecker's Santa Claus

J.C. Leyendecker (1874-1951) is among the most stylish illustration artists of the early advertising era. His version of Saint Nick, most appearing on covers of *The Saturday Evening Post*, is considered the forerunner of the modern Santa Claus. This Leyendecker oil on canvas mounted on board, completed for a 1924 House of Kuppenheimer ad campaign, realized \$71,700 in an October 2004 Heritage auction.



Mr. Fezziwig's Ball.

London: Chapman & Hall, 1843.

A CHRISTMAS CAROL.

IN PROSE.

BEING

A Ghost Story of Christmas.

BY

CHARLES DICKENS.

WITH ILLUSTRATIONS BY JOHN LEECH.



LONDON:
CHAPMAN & HALL, 186, STRAND.

MDCCCXLIII.

Charles Dickens' 'A Christmas Carol'

Few works of literature are as influential come Christmastime as Charles Dickens' *A Christmas Carol*. First published in 1843, the novella was an instant hit with its tale of the stingy Ebenezer Scrooge's transformation after a few supernatural visits. The book has never been out of print. A first edition, first issue of *A Christmas Carol*, with uncorrected text, realized \$33,460 at a June 2008 Heritage auction.

Frank Capra's 'It's a Wonderful Life'

Released in 1946, director Frank Capra's movie about banker George Bailey (James Stewart) and his guardian angel is a holiday classic. A one sheet movie poster in very fine condition and from the film's original release realized \$15,535 in a November 2007 Heritage auction.



Alberto Vargas' Madonna and Child

After gaining notoriety as the artist behind *Esquire* magazine's sexy Varga Girls, Alberto Vargas (1896-1982) and the publication parted ways by 1946. Before eventually landing at *Playboy* magazine, where he continued his pin-up illustrations, Vargas worked occasionally for the American Greeting Cards Company. His Christmas illustration *Madonna and Child* was completed circa 1948. The mixed media on board realized \$10,755 in a July 2009 Heritage auction.



President Roosevelt's Gift to Eleanor

Twenty-one months after his inauguration, Franklin Delano Roosevelt was still struggling with the Great Depression, issuing New Deal legislation that he hoped would heal the economy. That Christmas, he took the time to gift an 18 karat solid gold and diamond basket-weave compact to wife Eleanor. On the inside is inscribed the message: "To Eleanor. Merry Christmas. From Franklin. 1934." Originally obtained from the estate of Grace Tully, President Roosevelt's personal secretary, the compact realized \$14,340 at a June 2008 Heritage auction.



Norman Mingo's Santa Claus

Alfred E. Neuman finds the ultimate cushy Christmastime job in this original artwork for the cover of *Mad* #108. Mingo (1896-1980) created several covers for the magazine between 1956 and 1957 before leaving the publication. He returned in 1962 and painted most of its covers until 1976. This 1967 piece realized \$14,340 at a November 2009 Heritage auction.



Wally Wood's Christmas Spoof

Comic strips were at the height of their popularity in the early 1960s, which meant they were perfect targets for *Mad* magazine. Wally Wood (1927-1981) was among the magazine's founding cartoonists, and in 1962 he took square aim at comics in a feature titled "The Comic Strip Characters' Christmas Party." The two-page original art, published in *Mad* #68, realized \$12,547 at a May 2011 Heritage auction.

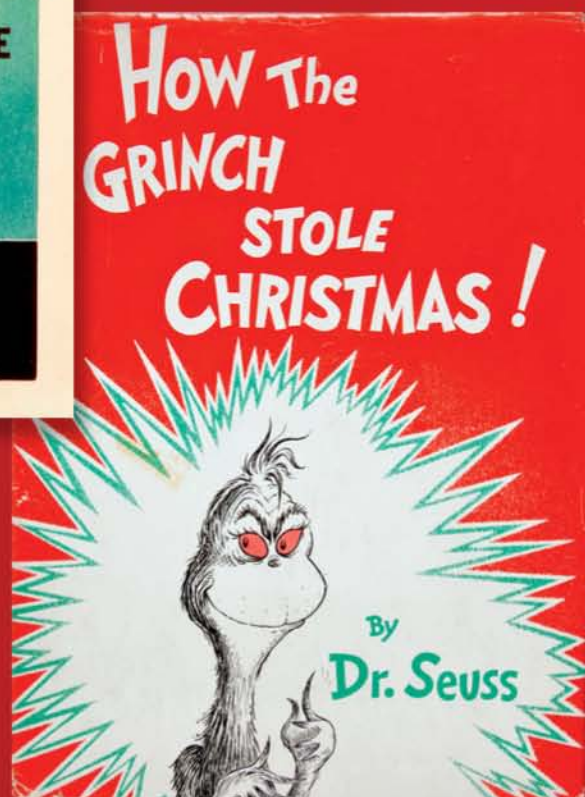
More Fun Comics #39

Santa Claus deals with a striking crew on this 1939 cover of *More Fun Comics*. Graded NM+ 9.6 by Certified Guaranty Company, this issue, featuring inside stories by Batman creator Bob Kane and Superman creators Jerry Siegel and Joe Shuster, realized \$9,200 at an August 2005 Heritage auction.



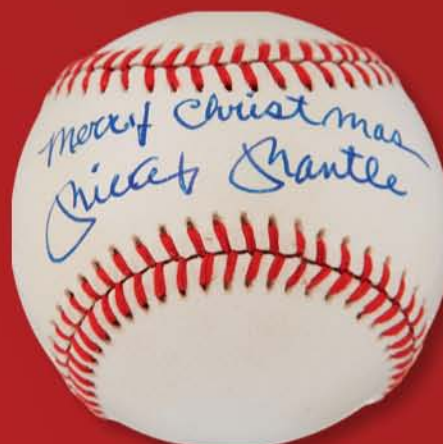
Laurel and Hardy's 'Babes in Toyland'

In *Babes in Toyland*, Stan Laurel and Oliver Hardy, playing Stan and Ollie, star as bumbling apprentices to the master toymaker of Toyland. Critics have called the 1934 movie the best of Laurel and Hardy's films, with frequent television airings during the holidays. The title lobby card for the film's original theatrical release realized \$4,780 at a March 2011 Heritage auction.



Dr. Seuss' Grinch

First released as a children's book in 1957, Dr. Seuss' *How the Grinch Stole Christmas!* criticizes the commercialization of Christmas and spoofs those who profit from the holiday. The tale has been adapted to the stage, big screen and television, and the book has never been out of print. A first edition printing with a first-issue dust jacket realized \$1,015 at a September 2011 Heritage auction.

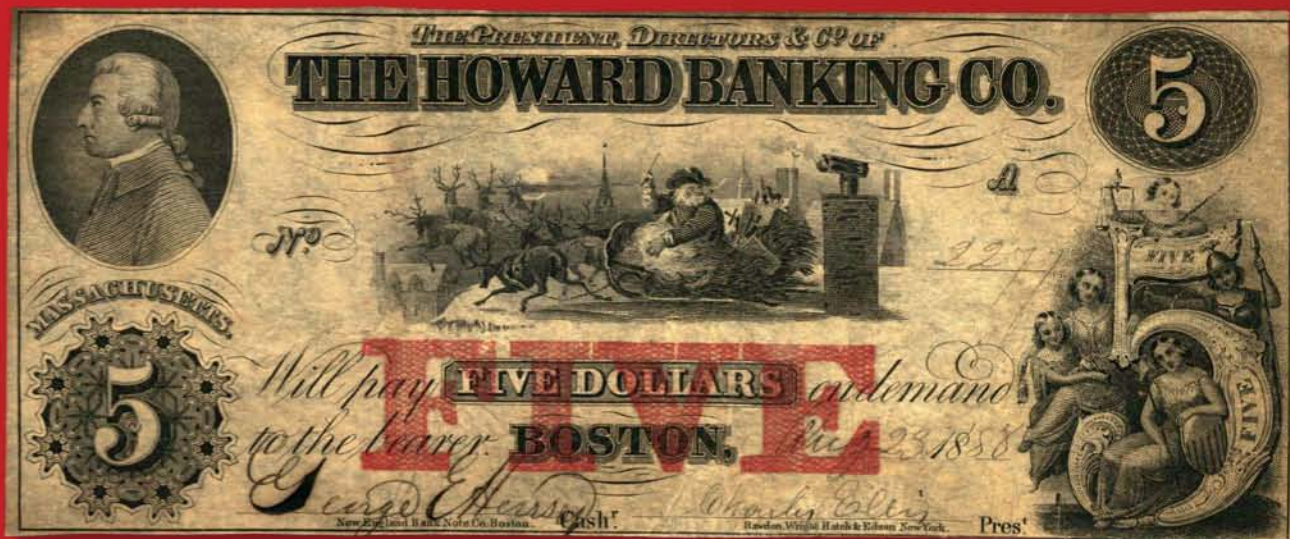


Mickey Mantle Signed Baseball

More than 10 years after he announced his retirement, baseball Hall of Famer Mickey Mantle (1931-1995) wrote "Merry Christmas" on a baseball and then signed it for a lucky fan. In October 2009, the ball autographed by one of the game's greatest players realized \$1,135 at a Heritage sports memorabilia auction.

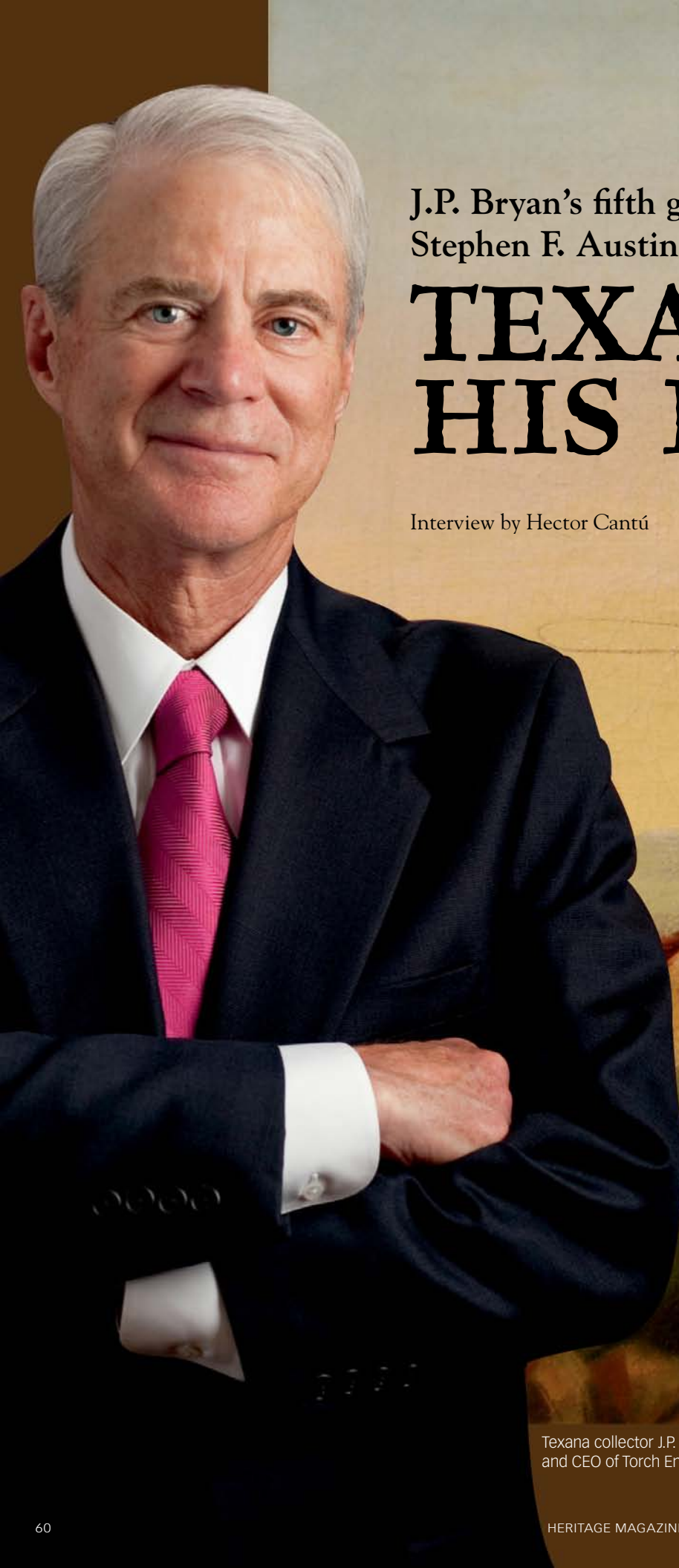
Santa Claus Mechanical Bank

Mechanical banks began to appear shortly after the end of the Civil War. In the late 1880s, one of the most important manufacturers of mechanical banks, Shepard Hardware Co. of Buffalo, N.Y., produced this Santa Claus mechanical bank. Load a coin, press the lever, and Santa tosses the piece down the chimney. It realized \$2,151 at a November 2007 auction.



Santa Claus Currency

Private banks issued paper currency for the U.S. government from the close of the American Revolution until 1861. This \$5 "Santa Claus" note, issued in 1858 by the Howard Banking Co. of Boston, Mass., functioned as legal tender. It realized \$1,552 at a May 2002 Heritage auction. Similar notes were issued at the same time by New York's Saint Nicholas Bank.

A portrait of J.P. Bryan, an older man with white hair and blue eyes, wearing a dark suit, white shirt, and a pink tie. He is standing with his arms crossed.

J.P. Bryan's fifth great-uncle was
Stephen F. Austin. Is it any wonder that

TEXAS IS IN HIS BLOOD

Interview by Hector Cantú



Texana collector J.P. Bryan is founder
and CEO of Torch Energy Advisors Inc.

GROWING UP IN FREEPORT, Texas, during World War II, J.P. Bryan wasn't much of a collector.

"There was not a lot of affluence in that town," he recalls. "This was right after the war and we were still feeling the reach of the depression, so people still didn't have money for more than the necessities of life. It wasn't like people were saying, 'Hey, let's go collect something beyond comic books and baseball cards.' I really didn't have a focus on what I wanted to collect, if anything."



An untitled piece by William Smythe (1800-1877) is part of the Torch Collection.

Today, Bryan, 71, is founder and CEO of Torch Energy Advisors Inc., a privately held, Houston-based energy company. As Bryan and his colleagues manage investments in energy assets, they are surrounded by pieces from the company's Torch Collection – the world's largest, private collection of Texana, consisting of more than 20,000 pieces spanning 2,500 years and including artifacts, currency, books, firearms, Mexican religious art, historical documents, maps and paintings.

"The purpose of the collection is to illustrate the vision, courage, integrity and entrepreneurial spirit with which the state of Texas and the American Southwest were founded," says collection curator Laura Lee.

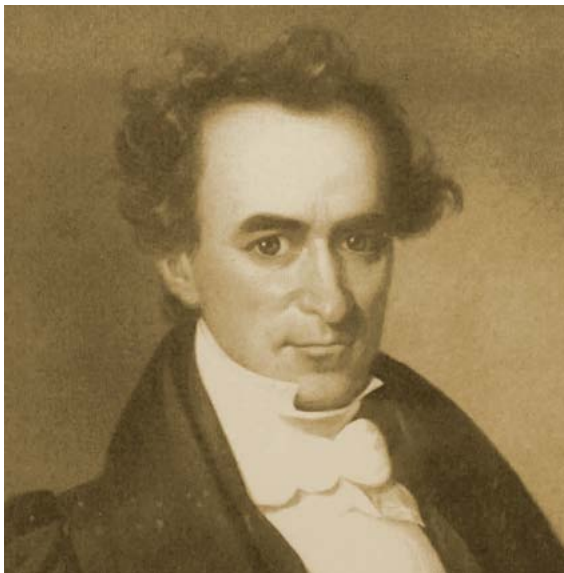
For Bryan, the collection is a natural extension of who he is. His great-uncle is Stephen F. Austin, the "Father of Texas." Other ancestors include Moses Austin Bryan, who served at the Battle of San Jacinto as interpreter for the conference between Sam Houston and Mexican Gen. Antonio López de Santa Anna; and William Joel Bryan, who served in the Texas Revolution with the Brazoria County Volunteers. The town of Bryan, Texas, was named in his honor.

For J.P. Bryan, keeping Texas history alive and vibrant is a part of his everyday life.

He most recently rejoined the board of the Texas State Historical Association; he was the group's president in 1982-83. He's served as president and chairman of the Texas Historical Foundation and was founder of the magazine *Heritage*; chairman of the development/advisory board for the Institute of Texas Cultures; and commissioner for the Texas Historical Commission and on the boards of the Brazoria County and Briscoe Museums.

"As a family, we have annual reunions and various people always give talks about what the family has, or hasn't, achieved in the history of Texas," Bryan says. "It's just something you lived with. I didn't have a particular passion for it. It's just a subject of interest, something I know a lot about because I've heard people talk about it all my life.

"It was never a subject," he says, "where I was devoid of knowledge."

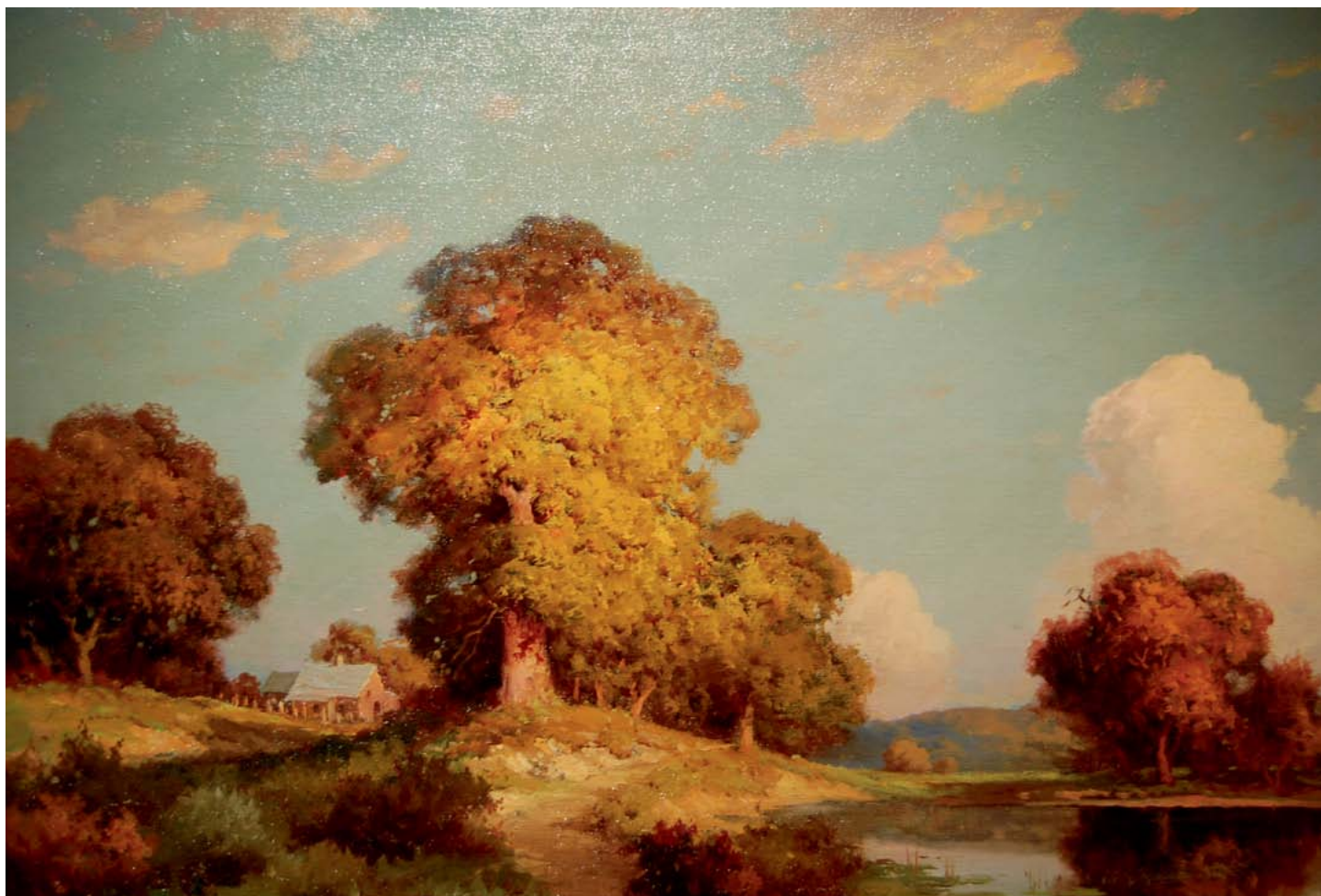


J.P. Bryan's family tree includes Stephen F. Austin, considered the "Father of Texas."

When did you first realize this history was an important part of your family?
I'm always amazed that some children want to be a doctor or a lawyer – well, hopefully not too many want to be lawyers – but maybe a postman, a fire chief, an astronaut. I never said I want to preserve Texas history when I grow up. I was just exposed to it. It was part of my life. It wasn't something I was pursuing. It was something we lived around. Our family had been involved or was responsible in ways for bringing the first Anglos to Texas and they participated in all the important events of those days. They weren't at the Alamo, thank goodness, but they were at the first battle for the Alamo, the Siege of Bexar in San Antonio, where they kicked the Mexicans out and that fully precipitated the Texas Revolution.

The list of your relatives reads like a who's who of Texas history.

Stephen F. Austin was an uncle. His father, Moses Austin, was my grandfather and his sister, Emily, was my



J.P. Bryan places Robert Wood (1889-1979) among the greatest of Texas artists. Wood's oil on canvas *Sunny Landscape* is part of the Torch Collection.

grandmother. Another uncle, Moses Austin Bryan, was with Sam Houston when Santa Anna surrendered. And my direct uncle, William Joel Bryan, founded the town of Bryan, Texas, and he was the founder of the organization that later evolved into the Sons of the Republic of Texas. When I got to the University of Texas, I enrolled in a Texas history class under H. Bailey Carroll. I was 20 years old and I was an art history major first, then decided to pursue a history major rather than art history, and Dr. Carroll was a very inspiring teacher. He encouraged me to get involved with the Texas State Historical Association, 50 years ago, and I helped with their book and document auctions. They did that to raise funds and get collectors connected with the organization.

Was that an awakening for you, as far as owning pieces of history, or did your family already own items from Texas history?

My dad was a very active collector. Early in his life, when he was in his late 30s, he became very interested in maps reflective of the settlement of the western part of the United States, especially Texas. He assembled a fabulous collection,

maybe the very best. I had more than a modest interest but no means to collect. I always felt my dad would eventually leave me his collection. I thought I would supplement his map collection with items that were of interest to me.

Items such as?

A friend and I started a rare-book business selling mainly Texas material on Congress Avenue in Austin when we were in college. It was a way to help pay for my college education. We did fairly well. We also sold rare coins, but our stock in trade was books. I got interested in them and would pick up some occasionally, but collecting requires both an interest in a subject and the currency to be able to do so. In those days, a rare book cost \$100. That was probably a third of what I lived on every month, so I wasn't willing to starve just to have a book. Then, my dad sold his collection in 1966 to the University of Texas, so I decided, "If I'm going to have a collection, I'm going to have to go get it."

He sold everything?

He sold everything he had and also some of my stuff that happened to be in his house! [laughs]

So I started collecting on my own. People ask when I started collecting and I can tell you exactly when it was: August 1966. My dad called and told me he'd sold his collection. By then, I had a sharpened interest in Texas. You're more mature, you know more of the market. I saw the value in collecting Texana and there was a lot of evidence that it was a worthy endeavor. There were notable people who had amassed significant Western American and Texana

"People ask me, 'Have you read every book that you've collected?' I look at them and say, 'You're not a collector, are you?'"

collections and they were given some financial applause for that effort. Thomas Streeter [1883-1965] was one of them. He assembled a fabulous early collection of documents and manuscripts – mainly printed items and

rare books – and sold it for a handsome sum. At that time, there were a lot of people interested in collecting Texana, so I decided to jump in.

What were the first items you began pursuing?

I first started collecting travel books, books by travelers who came to Texas early and had something important to say about it, and they frequently included maps and people's perceptions of Texas. The most valuable was Francis Moore's "Map and Description of Texas," published in 1840. Then I began collecting all rare books about Texas, books about the cattle industry and Spanish/Mexican publications on Texas and Mexico published in the 1700s and 1800s. The most important publication by the Spanish explorer Cabeza de Vaca who wrote a book in 1555, I finally obtained a copy three years ago.

This was the mid-1960s. Where did you find these books?

There were great book dealers in Boston and New York. Also, there were probably five or so high-profile Texana book dealers who lived in Texas. John Jenkins, who was my early business partner, became the most important of those. At that same time, I bought a small interest in an art dealer, the Country Store gallery. It handled Texas artists – not exclusively, but it was their main stock in trade, guys like Porfirio Salinas [1910-1973] and Julian and Robert Onderdonk, and a number of mostly living cowboy artists.

Is that when you moved into collecting Texas art?

I didn't own that interest for very long in the gallery, but it piqued my interest in Texas art. I had been an art major and I thought Texas art was of interest, but I didn't really acquire until the 1980s. At that time, I made a study of Texas art, seeing who was great and who was good. The two Onderdonks, Julian [1882-1922] and Robert [1852-1917], and their teacher and friend José Arpa [1858-1952]. They were all residents of San Antonio, and Frank Reaugh

[1860-1945], the best of the litter. In the 1980s, when I started collecting, we had a crash in oil prices and there was financial upheaval in Texas. Most things that were good were very cheap and there was a lot of art on the market. Two dealers, David Dike and A.C. "Ace" Cook, had big art collections. I bought some works from them. People didn't recognize Texas art having great inherent value. Most people did not believe there are great Texas artists. I disagree. There are many great artists, not all necessarily Texans, but artists who were inspired when they were here. One of these artists died recently, and I don't know if he'll ever get his due, which is mystifying.

Who was this?

Tom Lea [1907-2001] was born and lived in El Paso. He was a remarkably good artist, not only in his ability to paint, but in the range of his ability. He did portraits, and portraiture, to me, is one of the most challenging things you can possibly execute in art. You have to capture more than just the physical appearance. You need to capture some of the soul of the person. And he did an incredible job. He also did murals, illustrations, landscapes, was an author ... he did it all and he did it all well. I have several Lea pieces. I've always been reluctant to buy anything by a living artist. I've always wanted things to season. You can tell pretty soon after an artist's death if there's going to be any real traffic in his work. I bought my Lea pieces after he stopped painting. He'd lost his eyesight and when I realized he could no longer paint, I thought the market was probably going to take measure of that. There was a collector 15, 20 years ago, who put a lot of Lea pieces on the market and it forced prices down. But they seem to be going up nicely now.

Who, in your opinion, are the great Texas artists?

Aside from Arpa, Reaugh, the Onderdonks and Tom Lea, there's Jean Louis Theodore Gentilz [1819-1906]. Karl Friedrich Hermann Lungkwitz [1813-1891]. Friedrich Richard Petri [1824-1857]. Carl G. Van Iwonski [1830-1912], Stephen Seymour Thomas [1868-1956], Edward G. Eisenlohr [1872-1961], and Robert Wood [1889-1979]. When Porfirio Salinas began as an artist, he did things other than bluebonnets and landscapes and there you can see he had great talent.

What about artists you aren't too fond of?

There is a whole group who painted in a more modernistic, almost cubism style, like Everett Franklin Spruce [1907-2002] and Otis Dozier [1904-1987]. I have a little trouble with their work. I can see it as being good, but it's a little troubling to me. It's not something I gravitate to. It's a distortion of the actual image. They are trying to attract you not with an exact reproduction of the scene as it is, but they want to dramatize what they are painting, either poverty or grief or desolation or remoteness. It's more than just about the scene they are painting. It's a message they are trying to deliver ... a thin woman in a dress, hunkered over, or a scene of trees all burned and distorted. I think

their motivations were as much a social statement as they were artistic.

From your point of view, have you seen a growing interest in Texas art?

Yes. If you get a good piece of Texas art – of course, we're in a little slump right now – but you're going to have a lot of people after it. In truth, many Texas artists must go out of state to get proper recognition and certainly New York and Los Angeles remain the great art centers.

We really don't read too much about Iowa Art or Nevada Art. Why is that? What sets Texas apart from other states?

I think you make a good point. We're a big state with a lot of diversity, and artists find that inspiring. It's a combination of geography and history. People are proud to be from Texas and because you are proud of the place you're from, you're pleased to paint it, to draw it, to express it. I think that is the source of inspiration for a lot of the art that gets

commissioned here. Also, in Texas, there's much more variety for inspiration in the culture and the geography; Mexican, Indians, cowboys, missions and religious art, cows and horses, and coastal plains to desert, piney woods to mountains. So I just think it covers a broader spectrum of subjects than other western states. Some artists found their niche here. Reveau Mott Bassett [1897-1981] was never accepted by the famous Taos artists because he was way too conservative in his politics. They were all anarchists, screaming liberals. And so they weren't comfortable with him and he left after awhile. But Bassett could have been as good an artist as any one of them. He lived out his life in Dallas. He painted ducks and he was great at it. He received a lot of commissions.

Is there a reason to be excited about Texas art right now?

I think the fortunes of Texas art follow the fortunes of the residents of the state of Texas. If Texas is doing well



In this oil painting titled *Corrida de la Sandia (The Watermelon Race)*, circa 1848, Jean Louis Theodore Gentilz portrays a "basketball on horseback" game played by San Antonio residents.



Karl Friedrich Hermann Lungkwitz's oil on canvas *Above the Falls of the Pedernales*, completed circa 1885, is part of the Torch Collection. Originally from the Prussian province of Saxony, Lungkwitz arrived in Texas in 1851.



Torch Collection

economically, then Texas art is going to fair well. I do believe there is a lot more emphasis on Texas art now, dealers who specialize in it, whereas when I was in school, I can't remember any store with only Texas art. They had a bunch of French stuff or cowboys, but there was no place to see works by the Onderdonks and others exclusively.

It seems this appreciation has developed pretty rapidly.

If I look back 40 years, there definitely was not anywhere near the same degree of enthusiasm or appreciation. You could ask an art collector, "Who is your favorite Texas artist?" and you'd probably get a blank stare. There is a stereotypical view of Texas outside the state of just cows and cowboys. For example, most people don't realize that, yes, Julian Onderdonk did bluebonnets and did them extremely well, but I probably have six to eight Onderdonks that don't have a bluebonnet within a thousand miles of 'em!

"Collecting says you are getting things because, ultimately, you want to have the biggest and the best, or at least something unique. Otherwise, you're a packrat."

You're a Julian Onderdonk fan?

Yes. I have several pieces he did when he was studying under William Merritt Chase [1849-1916], which I frankly think is some of the best work he ever did. When Chase was at his side critiquing his work, maybe he was trying to show off or be responsive, but it's some of his finest creations. Frank Reaugh is very hard to collect because he didn't sell anything – other than small depictions and the only reason those are around is because he gave them away. He'd take his students out and he'd do three of them – one in the morning, one in the afternoon, one in the evening. And then he'd take those three small images and from those he'd paint on a larger canvas. Reaugh was incredible.

You started Torch Energy Advisors in 1981, and now the company essentially houses the collection.

Our office is a museum and we call our collection "Visions of the West," and the idea is that the settlement of the West was one of the most unique chapters in American history. This history was made by both heroes visible and invisible, and what we have on the walls are the visual displays of the artifacts of the places and people who made this history. Every office in our building has a display of maps and paintings, and there's a large area for viewing where we have guns and saddles, spurs and art.

Do you still personally acquire items or do you have a curator who helps?

I have a curator, but nobody acquires but me. I make all the purchases. The curator's role is to log it in, see that it's displayed and make sure it gets insured, but I buy and always have. Let me not leave this subject without emphasizing that I have been greatly assisted by their advice on what to buy by our curator and countless dealers, to whom I am deeply grateful for their suggestions and support.



Torch Energy Advisors' "Visions of the West" collection – housed at the company's Houston offices – features custom-designed artifact cases, striking gallery wall structures, and educational displays intended to entertain and enlighten waiting guests.

Is there one piece you're most proud of?

My favorite painting without any qualifications is Frank Reaugh's "Longhorn Overlooking the Canyon," a picture

"You grow as a collector and I would give anything to start over again. I could put together a vastly more significant collection now."

of a longhorn steer looking out over Palo Duro Canyon. It says everything about the West and the sense of freedom and independence it inspired. Reaugh was the only artist, period, who had any real competence in

both oils and pastels, and he was fabulous with pastels. I don't think anyone can challenge Reaugh in modern times.

There are a lot of categories you collect: spurs, saddles, pistols, artwork, books ...

The collection is "Visions of the West." We don't stop at Texas. We try to take in as much of the West as we can. I have a fabulous spur collection, one of the best in private hands. ... We have a good saddle collection, great bridles. I'd say a fair gun collection. Plenty of cased guns – in their little wooden cases – probably 15 or 20 excellent case guns plus a Texas Paterson Colt and a Walker Colt. We have lots of Indian artifacts, like papoose baskets, shirts and dresses ... Plains Indian primarily. We have a cross section of Bowie knives, a wonderful stamp collection that goes back to the Spanish settlement of Texas, Civil War items, and

religious art. I had a really good picker who lived in Mexico who found some fabulous religious items.

A lot of collectors say, "Focus your collection." This doesn't sound like your strategy.

I'll tell you a story about a guy I had the most respect for, in many ways, a real connoisseur of Texana material. He could walk into your library, with 1,000 items of Texas material, and in five minutes, he would know everything you had of value. He could immediately price what that collection was worth. One time, he said, "Let me tell you one piece of advice you have to follow: specialize. Focus on one subject. Collect everything in a particular field and learn all you can about it. Don't try to collect travel books, cowboys and Indians, etc., all at the same time."

Well, I went and collected it all! I broke every rule because I'm impulsive as a collector. A collector is an addictive shopper, and my wife always teases me about that. My collection has won a few awards, and when I go and pick them up, she says, "I don't understand this. They give you awards for shopping? All you give me is grief when I go shopping." And she's right. I'm out there buying stuff just like her. I don't sit around waiting for the next great piece of art to come around. I'm seeking the next great pair of spurs, the next great document, the next great book. I like the action of collecting.

So what have you learned over the past several decades as a collector?

To be honest with you, you grow as a collector and I would give anything to start over again. I could put together a

vastly more significant collection now. Early on, I would buy good things, but I was reluctant to pay up for the very most expensive items. People say, “What should I do as a collector?” I say buy the most expensive things, and if it means you can’t buy another thing for a couple of years, do it. Those items will go up geometrically in value. The other stuff will be there at a very common price forever, or for a long time. But that rare item, I promise you, will get further and further out of your reach until finally you won’t be able to buy it, unless your wealth is growing exponentially. I could have bought three Declarations of Independence at various times in my life. One of them, I could have bought for \$75,000. Well, \$75,000 at the time was about \$25,000 less than what I made a year. I debated it for a long time, thinking I should take out a loan. By the time I figured it out, someone else had bought it. Today, a Declaration of Independence could cost you a million.

What advice do you give to collectors?

If you want to put together a valuable collection, pick something where you have the resources and time to collect. Know your subject as well as anyone. If you want to put together a collection of junk, then why do it? Collecting says you are getting things because, ultimately, you want to have the biggest and the best, or at least something unique. Otherwise, you’re a packrat.

I think, generally, that people who collect have a certain passion or love or affection for something and, typically, it’s not financial gain. It’s not because they want to sell it someday and be rich. Now, I know people with great collections who aren’t great collectors. Somebody else puts

their collections together, and they have no real interest in being a collector. A collector, to me, is actively involved in everything and he has a personal objective about what he’s trying to do. He wants to make a statement about himself with that collection.

People ask me, “Have you read every book that you’ve collected?” I look at them and say, “You’re not a collector, are you?” Because no collector reads all these publications, because most of the books that are rare aren’t worth reading anyway! That’s why they’re rare! If they were in such demand, there’d be thousands of ’em on the market and they wouldn’t be rare. But I do know why every one of them is important. I can remember almost every item or the collection contents I’ve bought, and there are more than 20,000 items.

You have 20,000 pieces? An article about you printed 15 years ago said you had 10,000 pieces. Your collection has doubled in that time?

I bought all the work of [Southwest painter, writer, muralist and illustrator] Jose Cisneros [1910 – 2009]. He had a home crammed full of sketches and art. I bought everything he had. He was about to die and an art dealer in El Paso called and said Jose wants to sell his collection. He had 4,000 books and pamphlets. You buy something like that and the numbers go up pretty fast. Believe me, it’s not like I have 20,000 Declarations of Independence!

HECTOR CANTÚ is editorial director at Heritage Magazine for the Intelligent Collector.



Frank Reaugh (1860-1945) impacted Texas art more than any other artist in Texas history, Bryan says. The Torch Collection has the largest private collection of Reaugh work in the world, including this pastel over oil titled *Longhorn at Dusk on Water*.

IN HIS OWN SPACE

JIM RUDDY, founder of Bowers & Ruddy Galleries, adds to his legendary coin reputation with a focus on his old-time general store – and his into-the-future space collection

JIM RUDDY IS WELL KNOWN to generations of American collectors, and in many collecting specialties. A self-taught collector and numismatist, and a self-made businessman, he also learned that wisdom could be gained from fellow collectors and recognized experts.

At 23, Ruddy left a promising job at Ansco (a technology/chemical leader in the 1950s) to become a professional numismatist. The end of that journey was the legendary Bowers & Ruddy Galleries. In 1970, he authored *Photograde*, the first photographic coin-grading book, which altered the course of numismatics and ultimately led to today's coin-grading services.

Jim Ruddy at his General Store Museum
in Palm Springs, Calif.



In retirement, he's assembled a true reference library of auction catalogs (now the core of a university's holdings), and world-class collections of presidential documents and mint general store merchandise. Ruddy's General Store Museum in Palm Springs, Calif., one of the largest displays of unused general store merchandise in the country, remains a popular tourist destination.

His current passion for moon-landed astronaut items is "one of the most spectacular and wide-ranging collections that I have encountered, and one of the best in private hands outside of NASA," says Heritage Auctions' Americana specialist Les Johnson. "In a very real sense, these rare objects are emblematic of man's desire for flight throughout the 20th century. Jim successfully sought the finest examples that any aerospace museum would be proud to own and display."

Ruddy's observations about his collecting goals and habits – *his enthusiasms* – give today's advanced collectors much to consider, especially his conclusions about being prepared to act quickly and to pay the price when the right piece comes to market.

Jim, you have built a lasting reputation for world-class collections in at least five different major collectible areas: space, presidential autographs, colonial coins, general store merchandise, and auction catalogs. What did you collect as a youngster?

Matchbook covers! I was born in 1933, during the heart of the Depression. There was no disposable income. I was active, but I had nothing to do, and I was an introvert as well. We moved from place to place, so there were no school friends. I had to find something to keep active! I couldn't get baseball cards because I couldn't afford the gum.

Matchbook covers were something to collect, and they could be found everywhere in Pennsylvania!

A striking choice to ignite your collecting passion...

They were free, they were interesting, and I was always amazed at how much information they could fit on that little piece of cardboard ... and still have a place for a return coupon! I had thousands, and I stored them at first in cigar boxes that I partitioned off. I made a cabinet for storing them out of an upended orange crate. A fine collection, all at no cost. In an embryonic way, that was the start of my General Store Museum.

So how did you get from matchbook covers to rare coins?

In 1953, I heard the popular rumor that if you found a 1943 copper cent, you would get a new Ford. I went through rolls

and rolls of cents from the bank, and I remember being utterly perplexed by the "D" and "S" I saw on some of them. I was building a large balsa-wood model airplane, and I went to a hobby shop for some parts. While waiting, I spotted a Whitman album. Ah! Denver and San Francisco! How interesting! I stopped looking for just a 1943 cent and started looking to fill all the other holes. By 1954, I had joined the local coin club, and I started to buy coins with the intention of trading or selling them through a part-time mail order business – Triple Cities Stamp & Coin Exchange – that I conducted on weekends. I was also working full-time at Ansco.

You must have learned a lot in that coin club... helping you up the learning curve. Don't buy Nic-a-leened nickels! Don't Scotch-tape tears in currency! And all those other classic mistakes that young collectors made during the 1950s.

Absolutely. I was always very quiet, and I loved to learn, so I would sit and listen to the older collectors. It was my first positive experience with adult companionship. One wealthy, elderly collector took an interest in my part-time coin dealing, and it was through his foresight and kindness that my business became serious. Incidentally, he was the under-bidder on an 1804 dollar around 1900.

We skipped over your first full-time job, at Ansco...

In April 1951, I found a job in science when I so desperately needed one. I had been a science nerd in high school. After graduation, I applied for a job in science at Ansco. They had only one opening in the physics lab. A nuclear physicist was leaving to get his master's degree and Ansco needed someone fast. During my interview, I talked about my plans to build an atom smasher using two Van de Graaff electrostatic generators in my basement. My interviewer had written his

The Apollo 16 checklist recorded the weight and storage of collected moon rocks in various Lunar Module compartments to keep the LM balanced. Covered with moon dust from some of the first lunar samples, this is Ruddy's most significant artifact.

master's thesis on Van de Graaff! He offered me the job if I would attend night school five nights a week and take two courses per night. Ansco would pay for my college courses.

"When somebody calls me, or I see something I want in a catalog, I make a telephone call. They tell me how much. If I want it, I say send it. I inspect it and decide immediately, and they get the check the next day."

I started working on a project for the Atomic Energy Commission. I operated a 250 KV X-ray machine and worked with pure radium.

So how does your full-time job change from nuclearizing to numismatics?

That major collector who had befriended me at the local coin club had told his wife that if anything happened to him, she should contact me to auction his collections. He died suddenly at the end of 1955. I had to make a decision. Do I give up science and my livelihood? I quit night school and Ansco, and started on coins full-time in 1956.

Were you doing coins, or stamps and coins – as so many dealers did during the '50s?

Both, because the auction consignment had both, including uncut sheets of Pan-American stamps. I judged his coin and stamp collections to be of roughly equal value, but after the auctions, I discovered that the coins brought much more than I expected, and his stamps less. I immediately concluded that rare coins were the way to go! Now that I was in the hobby business, I had to follow the fastest way to support myself and my new family.

When did you first meet Dave Bowers?

In 1955. I went to visit my sister at my old home, about five miles from where Dave lived. We had done a little business through the mail. I had no idea how old he was, just "Q. David

Bowers, 2nd National Bank, Wilkes-Barre, PA". I knew the building, and I supposed him to be a distinguished gentleman with a large inventory and an established business. I wanted to look at his inventory. As I was working full-time then, he agreed to meet me on the weekend at his house. That was the day I discovered that he was six years younger than I!

We became friends, and started travelling to conventions together. At the New York Metropolitan convention in 1958, at the Park-Sheraton Hotel, we were eating together. Dave lamented that he didn't have enough time, while I wanted to expand capital. I remember the moment like it was yesterday! "Do you suppose...?" The partnership was forged, and we integrated our companies to form Empire Coin Co. in Johnson City, New York. Dave continued his schooling at Penn State. After moving to Los Angeles, we changed our name to Bowers & Ruddy Galleries. In 1974, we sold our company to General Mills. Of course, Dave and I are still close friends today.

Was your Photograde book the high point in your numismatic career?

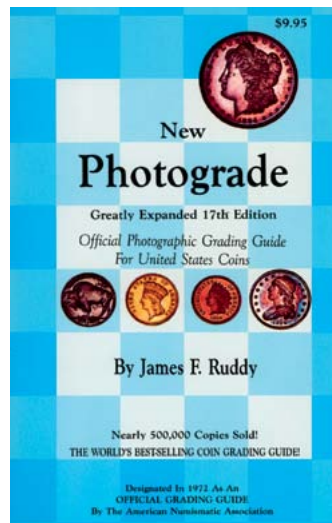
No, partnering with Dave was. But *Photograde* was an amazing undertaking. I took over 5,000 photographs, and wrote the first serious attempt to systematize grading. Ultimately, over 700,000 copies were sold, and I think it is fair to say that more accurate grading improved the coin collecting hobby at that time.

When did you start collecting presidential manuscripts?

I started collecting signed presidential documents while at Bowers & Ruddy Galleries. I was at a coin convention when someone brought a Lincoln document to sell to Dave, but he already had one, so I bought it and put it on my wall at home. Every time I passed it, I thought, "Abraham Lincoln actually touched that!" Hooked, I talked to Dave at length about autograph collecting, and he put me in touch with the Manuscript Society. Years later, I became a Manuscript Society vice-president and Fellow of the Society. I am a recipient of their Award of Distinction.

As I recall, you pursued "in office" ALS [Autograph Letter Signed]...

Yes. When you first start collecting, you should look at the entire market and see how much money would be involved in buying everything, and then begin refining a specialty until you find an area that you can afford to complete. For me, that became presidential letters signed in office, but of a personal nature. I put together a tremendous archive of personal letters of the presidents, while president.



"Photograde was an amazing undertaking," Ruddy says. "I took over 5,000 photographs, and wrote the first serious attempt to systematize grading."



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This Garland Mechanical Pencil – with a full load of lead – was flown to the moon’s surface aboard the Apollo 17 Lunar Module and used by moonwalker Eugene A. Cernan.



How were you defining “personal”?

For example, one of my [George] Washington letters was written to his vice president, John Adams. Two-and-a-half pages, in his hand, covering historical events of the time and a personal note: “Mr. J. Adams, your son must not think of retiring from the walk he is now in: – his prospects, if he continues in it, are fair: –”. Adam’s son, John Quincy Adams, followed the General’s advice and became our sixth president. And two Lincoln letters are good examples – a rare letter to his wife sending her a check in the amount of \$50 for shopping in New York City, and a letter to Lincoln’s doctor: “Will Dr. Stone please send Mrs. L. prescriptions for one of her cases of bilious head-ache?”

What did you do with your research library?

I had more than 10,000 price lists and auction catalogs, dating back to the late 1800s. I used them for research, which is extremely important in collecting historical items. Later, I donated the library to the Manuscript Society, and they gave it to Temple University for further research. The library is a treasure trove of historical information of what people said, not what a biographer wrote about them.

How much did it help you to strictly discipline yourself in defining your collecting?

I wasn’t tempted to spend money on items that didn’t fit in the collection, so I would have money to spend when a great item came on the market.

Is that how you approached your collection of general store merchandise?

Yes. Here again I limited myself to acquiring items from the 1933-1943 period that contained their original contents or were in unused condition. It took 30 years to collect enough of these items to open my museum. In 1986, I built a replica of an old general store building and installed my 6,000-piece collection. When I retired in 2003, I donated the museum building, the complete collection, and an endowment fund to the City of Palm Springs, California. There is nothing for sale in the museum – it’s a time capsule of the 1933-1943 period. When you walk through the door it’s like stepping back in time.

Let’s talk about space – is that your final frontier?

Yes. I have a significant collection of Apollo artifacts that were on the surface of the moon.

So again you specialized: space, Apollo, objects actually landing on the moon...

I had been collecting letters of Neil Armstrong since 1990, but in 1998 I discovered, in an auction to which I had consigned an A.L.S., an artifact that had been on the surface of the moon. I bought it and I was on my way. I realized that a new collecting area was developing and that artifacts of arguably the most important scientific exploration in history – that of humans walking (and driving a car) on another world – could

be acquired. I began to contact the moonwalkers, or their agents, to acquire artifacts with the finest provenance – a necessity in this type of material. I was also a successful bidder in a number of Heritage auctions.

Any parallels with coins or your other collections?

In coin terms, my moon collection is a typeset. That’s how I consider it. I noted that I was buying one item from each mission, but they were very different items. I decided not to get functional duplicates, but to seek the finest item in each category. I have accomplished that with most of my collection.

“Never once did I go after an object just because it was the finest. All I wanted was to have a really fine collection.”

You are working on a new website for your moon collection, www.MoonCollector.com, containing some interesting stories...

I sought artifacts that had a great story, such as the scissors from the Apollo 17 mission. Scissors were considered to be an invaluable tool used for many tasks, but most importantly they were used to open all of the heavy plastic pouches that held almost all of their food. The scissors were also needed as a contingency tool out on the surface of the moon as they could be used for cutting and stripping wires. Moonwalker [Gene] Cernan’s scissors fell out of the equipment transfer bag while they were being lowered from the LEM [Lunar Excursion Module] onto the surface of the moon, and were almost completely buried in the moon’s soil. Each moonwalker had his own pair of scissors, but moonwalker [Harrison] Schmitt left his pair with Command Module pilot Ron Evans – who astonishingly had “misplaced” his pair in the capsule during the trip from Earth. Evans needed Schmitt’s scissors to be left behind if he was to eat! Mission Control in Houston kept reminding the moonwalkers to take the remaining scissors back into the Lunar Module after each EVA [extra-vehicular activity] or they would go hungry as well! (I bought these scissors at a Heritage auction.)

And Heritage will be selling this collection?

Yes. I have instructed my heirs to consign this collection to Heritage. I have written the basic information for lot descriptions, and much of that is available as we grow my website.

Over your lifetime, you have built many world-class collections in different areas. How did your decades of experiences as a dealer and collector – the lessons of the marketplace – inform your pursuits? I

note some parallels, such as going after the finest coin or type collecting, but I also see serendipity and coincidence...

When you collect expensive items like coins, stamps, autographs, space – you have to think ahead about where you want to be and really be patient. Don't just buy things because they are there. You want to try to get the best of that field. There are obviously many different ways of collecting – that happens

“When you collect expensive items like coins, stamps, autographs, space – you have to think ahead about where you want to be and really be patient. Don't just buy things because they are there.”

to be my favorite way because I enjoy having one of the nicest collections ... but I never chased the absolute finest. Never once did I go after an object just because it was the finest. All I wanted was to have a really fine collection. Remember, I never had the kind of money it takes to always buy the finest without even thinking about it. I had limits.

Much of my success was about timing. Fortunately, in my collecting, I was able to start something new just when something else was finishing, and I have had that good luck since I was 18. I had already started getting into space with Neil Armstrong – for about eight years – before I became aware of artifacts that had actually landed on the moon's surface. Of course, if I had gotten there earlier, prices were lower and more material had been available.

Any other secrets of success you'd like to share?

When somebody calls me, or I see something I want in a catalog, I make a telephone call. They tell me how much. If I want it, I say send it. I inspect it and decide immediately, and they get the check the next day. Even as a coin dealer I operated that way. To me, time was more important than arguing over



Ruddy has the map used by Apollo 17 moonwalkers driving the Lunar Rover to Shorty Crater, site of the discovery of orange soil – “one of the most surprising discoveries of the entire Apollo program” according to Eugene A. Cernan.



Among the artifacts in Jim Ruddy's collection are these scissors belonging to Apollo moon walker Gene Cernan, acquired at a March 2008 Heritage auction for nearly \$18,000.



a few dollars, so dealers tended to bring me more of their great finds. Oh, I might counter-offer on a really important piece, but I just didn't have the time or inclination to discuss every piece.

Talking about the importance of good timing – is there anything you see as a ground-floor opportunity for a new generation of collectors?

Definitely. For the beginning space collector, the 135 Shuttle missions, with 353 astronauts, would be a good place to start. There are crew or individual astronaut autographs and photographs, mission patches, philatelic covers, flown U.S. flags, lapel pins and more to collect.

How do we interest a new generation in collecting?

It starts with your children. Take them to one of the many space conventions, where they can meet astronauts – even some of the moonwalkers. Inexpensive space collectibles will be available for sale at dealers' booths. See how excited

your children become when they meet a man who walked on the moon!

For more information on the Moon Collection of James F. Ruddy and to view his General Store Museum brochure, visit www.MoonCollector.com.



BOB KORVER is director emeritus of Heritage Numismatic Auctions. Korver left the Smithsonian Institution in 1975 to become the auction manager at Bowers & Ruddy Galleries. They have been friends for nearly four decades, and it will surprise no readers that Bob considers Ruddy "the finest gentleman I have met in my life." Bob is still the custodian of the renowned Jim Ruddy Reference Collection of Virginia Halfpennies.

True Value

GAMBLING ON EMOTION. IT HAPPENS TO THE BEST OF COLLECTORS, AND SOMETIMES THEY WIN BIG

By Noah Fleisher

A group of approximately 90 plastic cups from John Wayne's yacht *The Wild Goose* realized nearly \$900.

EVERY SUCCESSFUL COLLECTOR is full of good advice – as they're happy to let you know, whether you want to hear it or not (I kid, I kid...) – but there is one truism that seems to always come first: Do not collect because you think something *will be* valuable or *is* valuable. Collect something because you love it.

You have to live with it every day and an emotional connection is always easier to justify if your priceless piece of memorabilia, in 10 years, is not worth what you paid for it when you brought it home. We've all been there, and we all still have those pieces we love, despite the lowering index on their worth. There's always an element of a gamble in it. Accept it, make your bid and move on.

That logic can be turned on its head in some situations, however – I've seen it in many instances: when it's a piece of singular rarity, when nostalgia is the over-riding factor in a given lot, when the provenance is so good it can't be ignored and, as Heritage Auctions witnessed with its auction of the Personal Property of John Wayne Oct. 6-7, 2011, where all of these things came together. In short, the emotional component that can make many things a questionable purchase made so many lots in this auction fantastic buys.

The John Wayne event, which realized \$5.38 million, took every minute of 12 hours for the first 610 lots or so. The bidding was so intense, and the pool of willing participants so deep and energized, Heritage knew that it had something special on its hands. People still love Duke, and they showed it with their energy and patience in bidding on everything from iconic screen-used memorabilia all the way to plastic cups that came off his beloved boat, *The Wild Goose*.

Can there be much question about the \$100,000+ prices paid for a few of Wayne's screen-worn hats or his Golden Globe award? The prices realized on these items were appropriate to his enduring popularity, the emotional connection his fans felt, and still feel, to him and to his current status as one of Hollywood's all-time greatest and most-beloved leading men. Those Hollywood relics will always belong, in a certain sense, to Pop Culture and should retain their value.

Even with something as singular as the John Wayne Auction, however, the gamble really cannot be fully taken out of it.

Let's turn it around and ask about the \$890 paid for a group of Wayne's plastic cups, or the \$950 for a piece of fan art that bears a passing resemblance to Duke, but was clearly not done by Michelangelo. Five generations from now, will those particular pieces still hold that same value, or more? My powers of prognostication are weak today, so I will not venture a guess. What I do know, however, is that collectors bought these things not because of inherent value, but because of emotional connection. When the collector is gone, will the connection remain with someone else?

Only time will tell, of course. Realizing that there is always a gamble intrinsic in collecting – no matter who the auctioneer or famous name associated with a lot or a sale, John Wayne, Marilyn Monroe, Liz Taylor – will sweeten the victory years later when it brings double its original price, or soften the blow when you realize just how much you paid for that particular piece, now worth pennies on the dollar, that you still love as much as the day you bought it.



NOAH FLEISHER is author of *Warman's Price Guide to Modern Furniture and Accessories*.



Springing into Action Figures

TOYS GIVE CHILDREN AN EXCELLENT OPPORTUNITY TO LEARN LESSONS ABOUT DISPLAYING AND VALUING COLLECTIBLES

By Pamela Y. Wiggins

THERE ARE TIMES WHEN helping a child start a collection can be pretty darn simple. If you know a child who likes toys and admires superheroes, firefighters, sports stars or princesses, along with a plethora of other themes, chances are they already have a "collection" of action figures. Or perhaps you have a box of action figures saved from your own childhood or those of your children that can now be passed on to a child or grandchild. With a little guidance and encouragement, owning toys can take on a new meaning.

Transforming a group of action figures into a collection doesn't mean taking all the fun out of the toys, however. Figures purchased as playthings should continue to be enjoyed. But, grouping action figures together by theme, figuring out how to cleverly display them, and learning to value and care for them are some of the lessons adult collectors can easily share with a child. And, of course, there's the joy of procuring new figures for a growing collection. It's always fun to get a new toy.

AN AFFORDABLE ENDEAVOR

Once you get the existing toys in a budding collection categorized, you can think about ways to add more. Fortunately, single action figures stocked on the shelves of toy stores and large retailers can usually be purchased for less than \$25 new in the package. Playmobil and LEGO also offer sets including action figures at many price points, including those in the \$5 range. A child's allowance can be saved up for these purchases, and they're great additions to birthday and holiday wish lists.

Bobbi Boyd of Colorado, co-owner of Raving Toy Maniac (www.ToyMania.com), suggests thinking about fast-food offerings as a place to start. "Fast-food restaurants tend to have toys in their kids meals, and depending on the license, the toy could be an action figure. Many times, the restaurant will have a 'girl toy' promotion running at the same time as the 'boy toy' promotion,

so you might see Barbie-themed toys at the same time as Spider-Man toys at the same restaurant. Some restaurants will sell the toy separately, so you aren't stuck buying the meal if it's not the kind of food you want to feed your child."

Boyd also considers thrift stores to be fantastic resources for finding action figures on a limited budget. "Depending on the store and how they display their mer-



Action figures are an ideal entry category for children, whether it's a more recent toy like this Star Wars figure by Kenner, or a 1972 Superman by Mego.



chandise, action figures could be jumbled up in a big bin you could have fun digging through and exploring, or they could be bagged up with a few similar figures. Be sure to keep an eye out for play sets and vehicles, too. Anything that could be a new 'playground' for the action figures you already have. If Spider-Man can fit into the A-Team van, he can drive it.

"I don't think that anything you would find toy-wise in a thrift store would be especially valuable, but I do believe that searching for the toys and figures in thrift stores could be a fun activity for parents and children to

do together. You just never know what will turn up on a trip there, and the 'toy budget' lasts longer in a thrift store," Boyd adds.

The same shopping strategies can apply to garage sales and flea markets. Look for items to complete sets and themes that already interest your collecting buddy, as well as adding new categories of action figures to expand a collection.

And don't forget those action figures you might already have packed away. That's how Eric Bradley of Wisconsin helped his son Patrick get started as an action-figure collector.

"Lucky for him, my mother was a collector and never got rid of the toys I had when I was a kid. I loved action figures growing up and had lots from the '70s and the '80s. Pat started playing with them when he was young and the interest grew from there."

Patrick adds, "It's like having a mini version of that character. I like to display them and look at them and study their details."

STORAGE AND DISPLAY

Learning to categorize and store collectibles safely is a great learning opportunity for kids through most any type of collection, and action figures are no exception. Bradley, who helps Pat shop for action figures at flea markets, department stores, and comic book shows, suggests using boxes individually spaced with separators to store figures still in great condition. Those "well loved" figures that have seen a lot of action already can be grouped together in a larger box until it's time to play again.

Deciding exactly what they want their action figures to be doing on any given day is all part of the fun. And as you might imagine, there are ready-made backdrops featuring space, castle, jungle, and sports field themes, among many others, available through online retailers like Action-FigureDisplays.com. But, there's a great opportunity for creativity here as well.

"Pat plays with or displays all of his figures out of the package. He really enjoys the details and likes to pose them in battle scenes. He also makes up elaborate sets and headquarters out of cardboard boxes," Bradley says. "He's also learning how to become a better artist. He studies the details, molding and accessories and uses those in elaborate drawings. The figures serve as models for art."

As Bradley notes, enjoying action figures in creative display settings requires taking them out of the packages. As a veteran collector and editor working in antiques and collectibles media, he suggests carefully removing the figures and keeping the packages just in case those figures turn out to be something of value later. Having the original packaging always adds to the value of a collectible.

VALUING ACTION FIGURES

Value is a tricky topic when it comes to collecting action figures. Boyd comments frankly, "Not to sound like the Grinch, but I think the most important thing in this case is that collecting action figures should be a

RESOURCES

► Action Figure Museum

www.actionfiguremuseum.com/site

With fun activities like group tours, a Kryptonite scavenger hunt, and special action figure and toy exhibits, collectors of all ages can appreciate the Action Figure Museum in Pauls Valley, Okla. If you can't make it to Oklahoma to see it in person, visit online for what amounts to a pretty amazing Web tour.

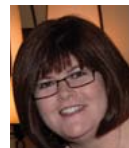
fun thing that parents and kids can do together. If they take the approach that this is something to do as an investment, maybe they should stick to stocks or other traditional investments."

Nevertheless, there are some action figures that are quite valuable and completely ruling out running across one of these would be remiss. These are most often older action figures. People at the time didn't give a second thought about saving them because they might be valuable some day. This lack of supply to meet current demand, in effect, is what makes them valuable.

Prime examples are Star Wars figures from the 1970s. If you have some of these, or run across them, simply do an Internet search to see what specific examples are selling for before playing with them. In the case of Star Wars figures produced during the past 15 years or so, the chance of them being rare and valuable doesn't enter the equation nearly as often.

When collecting new action figures, Boyd offers this advice: "If you still have an eye on the future value, either do not open the packaging or buy one to open and one to keep sealed, and be sure to keep all of the packaging and accessories. Keep the figures clean and in good condition."

Most action figures worth a good sum are purchased and traded by adult collectors rather than kids. But it's not without reason that the child you're nurturing as a collector now will grow up appreciating the lessons you taught them about retaining value, not only as it applies to action figures but to all their future collecting endeavors.



PAMELA Y. WIGGINS
serves as the expert guide
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FROM ACTION FIGURES TO ...

Whether it's Star Trek, Spider-Man, or Barbie, action figures are a good starting point in showing kids how they can expand into other categories – while at the same time maintaining their collecting "theme."

If your child collects comics, acquiring related action figures can add a new dimension to their collection. A 12-inch Batman figure (Mego, 1976), still in its box, can be acquired in the \$100 range.

Conversely, a Barbie doll collection can be complemented with related comics. *Barbie and Ken* #5 (Dell, 1964), in very good/fine condition, realized \$36 at July 2011 Heritage auction.

Movie posters can be a reasonably priced complement to a Star Trek action-figure collection. A one sheet from the original 1979 release of *Star Trek: The Motion Picture* (Paramount), in very fine/near mint condition, realized \$56 at a September 2010 Heritage auction. A one sheet for *Spider-Man 3* (Columbia, 2007) in very fine condition realized \$69 at a February 2011 Heritage auction.

'Of Like Kind'

YOU CAN DEFER CAPITAL GAINS ON THE SALE OF A COLLECTIBLE AS LONG AS IT SATISFIES IRS REQUIREMENTS

By Karl Chiao

When it comes to a 1031 Exchange, the IRS has ruled that collectible coins are not "like kind" to gold bullion.



SECTION 1031 OF THE IRS Tax Code, commonly referred to as a 1031 Exchange, is a tax strategy often used in the real estate world to defer long-term capital gains when one sells real property.

Basically, how this works is when a person sells real property that includes a capital gain, that person can then reinvest that money by taking the proceeds from the sale and buying another piece of property "of like kind" within a specified time to replace the piece sold – and thus deferring any possible tax gains.

While the use of the 1031 Exchange has been around in the real estate world for many years, most people are not aware that the 1031 Exchange can also be applied to the sale of collectibles as long as it satisfies certain IRS requirements.

Here are the basics of the 1031 Exchange as it applies to collectibles:

- **There is an exchange of property that qualifies under 1031:** This means that you have to sell something that is considered a collectible and then buy something that is collectible to replace it. The kicker is that after you sell

your collectible, you have 45 days to identify the replacement item(s) and 180 days to complete the purchase of that item(s). If you miss either of those deadlines, the tax benefits from doing the exchange will be forfeited.

- **The properties exchanged are like kind to one another:** "Like kind" in this instance refers to the nature or character of the collectible, and *not* its grade or quality. This is where we see the most problems. Not only are coins and currency considered not like kind, but the IRS has ruled that collectible coins are not like kind to gold bullion and gold bullion are not like kind to silver bullion. What about exchanging paintings for sculptures? Well, you get the idea. While works of art are not as well defined by the IRS as for other types of collectibles, we have seen acceptable exchanges of "art" for "art" without the delineation of the medium of the works. Thus, a watercolor on paper might be considered of like kind to an oil on canvas. Keep in mind that once the first item is sold, a Qualified

Intermediary (QI) must hold the proceeds from the sale in escrow until the new item is purchased.

- **Both properties are held for investment, or used productively in a trade or business:** The burden falls on the collector/investor that whatever he collects was for investment purpose with the goal of making a profit. As in any investment, capital gains taxes are based on various holding conditions, such as the length of time of the holding.

While the concept of a 1031 Exchange is fairly straightforward, specific rules involving the 1031 Exchange in each individual's situation can be quite a bit more complicated. It is essential that you consult with a certified tax professional before you decide to do the exchange.



KARL CHIAO is Trusts & Estates Representative in Heritage Auctions' Trusts & Estates department.

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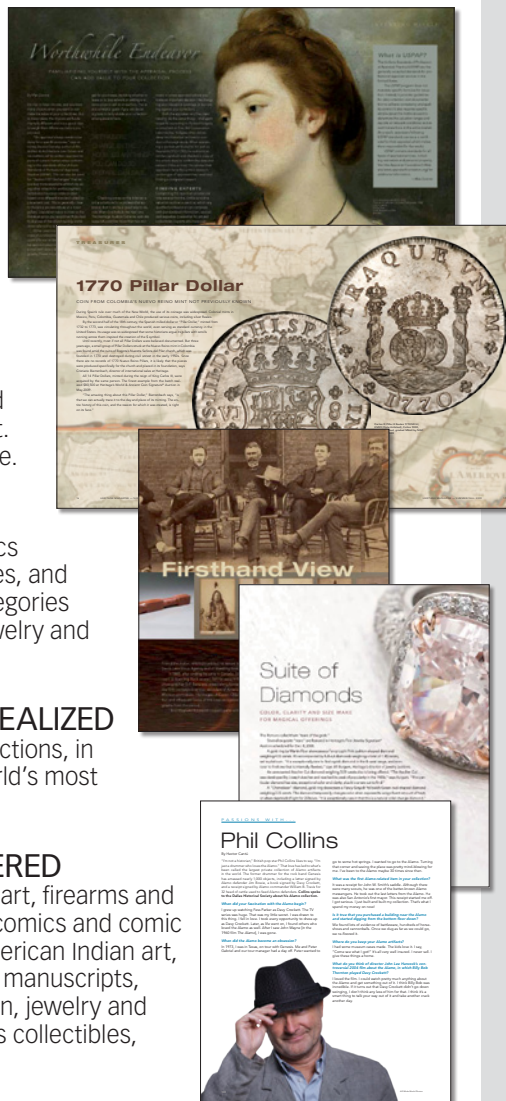
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The Making of a Gold Bug

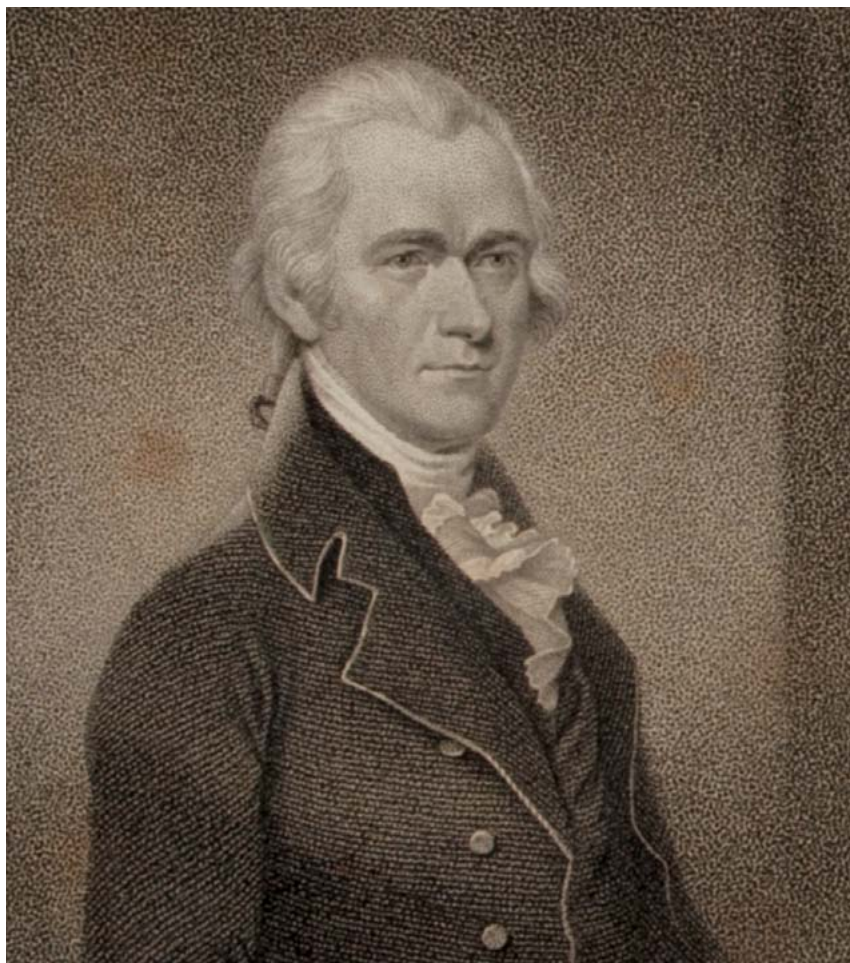
THE REMARKABLE LIFE OF ALEXANDER HAMILTON OPENED MY EYES TO GOLD COINAGE AND ITS PLACE IN U.S. HISTORY

By Kareem Abdul-Jabbar

LIKE MANY PEOPLE I have been fascinated by the return of gold to the forefront of financial interactions. When gold was removed from the monetary structure in 1933, it seemed that it would be forever absent from any meaningful role in monetary policy. But recent events have shaken that assumption to its roots.

I first became aware of gold's role in monetary matters in the early 1970s. On a trip to the Middle East I purchased some Turkish coins that were minted during the time of the Ottoman Empire. I am an avid history student and I saw these coins as bright shiny relics of an interesting era. Soon afterwards, President Nixon removed gold from its status that had frozen its price at \$32 an ounce. From then on it was to be viewed as a commodity and allowed to rise and fall with the other widely traded commodities. Within a year or two, gold had risen to a price of \$800 per ounce and probably caused the emergence of a new generation of "gold bugs," a term that defines hopelessly addicted gold fanatics. I was able to sell some coins at the top of that rise and I made a nice profit on the items that I had bought at about \$40 to \$50 an ounce. I did not try to stay involved with that market, but in some way I had been bitten by the gold bug fever.

Fast forward to 2005. I had the opportunity to read Ron Chernow's excellent biography of Alexander Hamilton. Hamilton's life was an example of how a remarkable man can leave his legacy on remarkable times. At the age of 18, he enrolled in King's College, now known as Columbia University, and from that point moved from one exceptional circumstance to another. His friends and fellow students were passionate advocates for pursuing independence from England. He started writing treatises defending that sentiment and went on to join the American Revolution. Hamilton was General Washington's aide during the conflict as well as an artillery officer. Hamilton proved useful to Washington because he was fluent in French and was able to handle the correspondence Washington had to conduct with our French allies.



Portrait from *The Works of Alexander Hamilton: Comprising His Most Important Official Reports; an Improved Edition of the Federalist* (Williams and Whiting, 1810).

Hamilton had a strong distaste for slavery and often suggested to Washington that the manpower shortage that plagued the Continental Army could be solved by granting freedom to slaves who enlisted. This idea was not embraced by Washington, who was probably conflicted by his status as a slave-owning Virginia planter.

After the war, Hamilton began his law practice on Wall Street in Manhattan, married a wealthy woman of Dutch descent whose name was Eliza Schuyler and started the New York Manumissions Society. Within 19 years, its efforts led to the

establishment of the process that would end slavery in New York State. John Jay was a key participant in this effort. Hamilton also started the U.S. Customs Service, the Coast Guard and was appointed to be the first Inspector General of the U.S. Army. Most interesting to me was the fact that Hamilton was the first of the Founding Fathers to raise the issues of the need to charter an American Central Bank that would facilitate the extension of credit to government and businesses, expand the money supply and deal with issues like foreign exchange, revenue collection and

Turning Success into Significance

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through a hoop; my greatest asset is
my mind."*

Abdul Jabbar

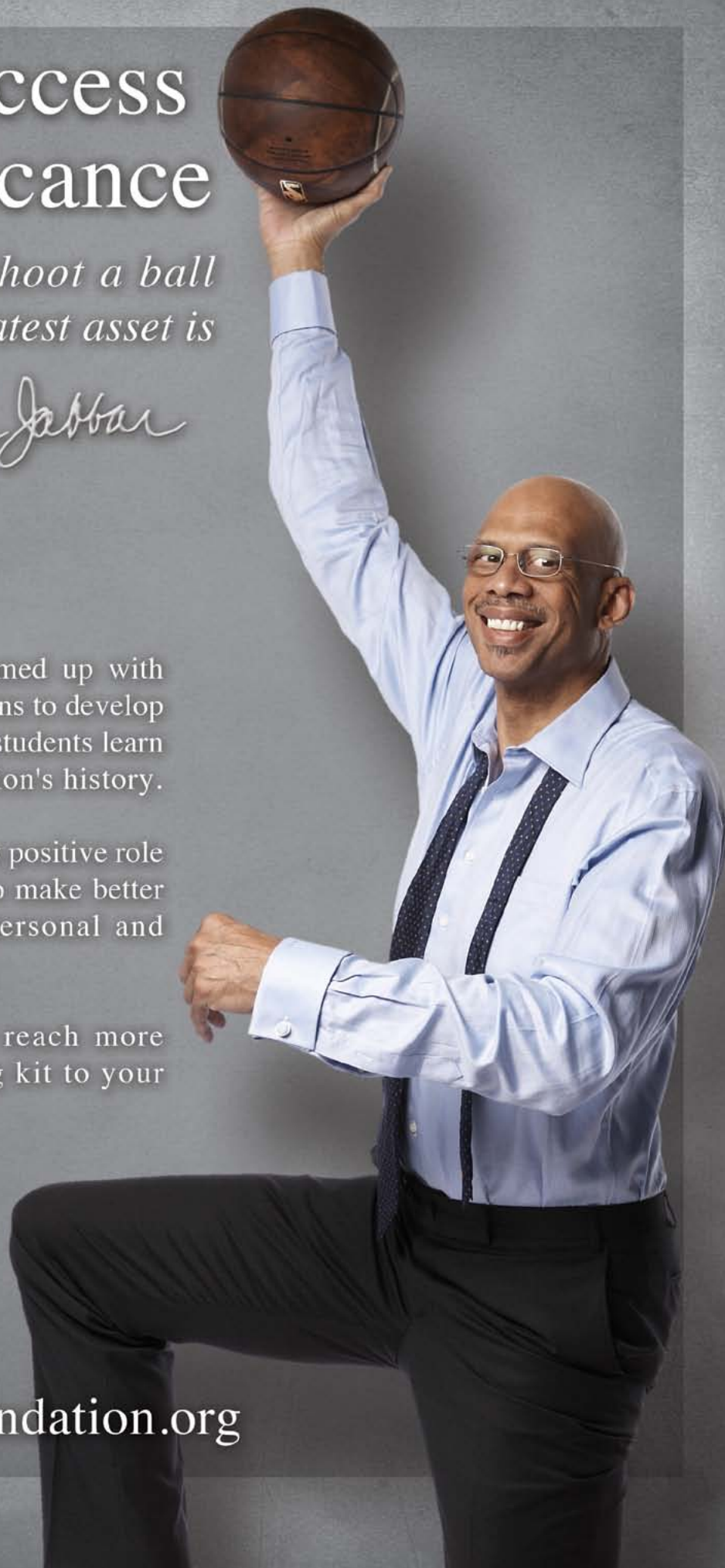
The Skyhook Foundation has teamed up with film makers, writers, and sports icons to develop a series of books and films to help students learn about important people in our nation's history.

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debt payment. In this way, his ideas were essential in the establishment of a monetary system that would enable our new society to grow and prosper.

After reading about the remarkable Hamilton, I thought that maybe I should start to collect U.S. gold coinage because it represented the wealth that our country produced during the growth and flourishing of our democracy. My timing was very fortunate because when I started collecting gold coins, gold was priced at about \$450 an ounce. My investments have appreciated handsomely in the past six years and I owe it all to my willingness to learn about what makes our country work.

Anyone who wishes to learn about U.S. gold coinage should become knowledgeable about the subject in a thorough way. A book that I have found very useful is *The Encyclopedia of U.S. Gold Coins 1795-1933* by Jeff Garrett and Ron Guth and published by Whitman. This book catalogs all U.S. gold coins and gives accurate

info on the total number of each coin that has been released by the U.S. Mint. I would also advise any new collector/investor to talk to coin dealers and become familiar with how the market works. My interactions with gold dealers and other collectors have helped to make me a more savvy participant and I've developed some great new friendships along the way.

As in any field, coin collecting has its own peculiar characteristics. One other book of great use to me has been *The Official Red Book: A Guide Book of U.S. Coins* by R.S. Yeoman, also published by Whitman. It is updated every year and includes all silver coins, coppers and commemorative issues. In addition, it documents coins issued by the territorial mints and assayers in gold and silver from the gold-rush era. Bullion coins (considered commodity issues) are also reviewed.

By holding on to the thought that a knowledgeable investor is a smart investor, newcomers should find this type of

collecting to be enjoyable and, in many ways, profitable. For me, the historic significance of some of my coins is an added benefit. The gold rush and Civil War eras continue to make my collection more meaningful to me.

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KAREEM ABDUL-JABBAR is the NBA's all-time leading scorer and a New York Times best-selling author who has written seven books, including *Black Profiles in Courage*; *A Season on the Reservation*; *Brothers in Arms: The Epic Story of the 761st Tank Battalion, WWII's Forgotten Heroes*; and *On the Shoulders of Giants: My Journey Through the Harlem Renaissance*. His first children's book, *What Color is My World? The Lost History of African-American Inventors*, is being released in January. For more information, visit www.kareemabduljabbar.com.

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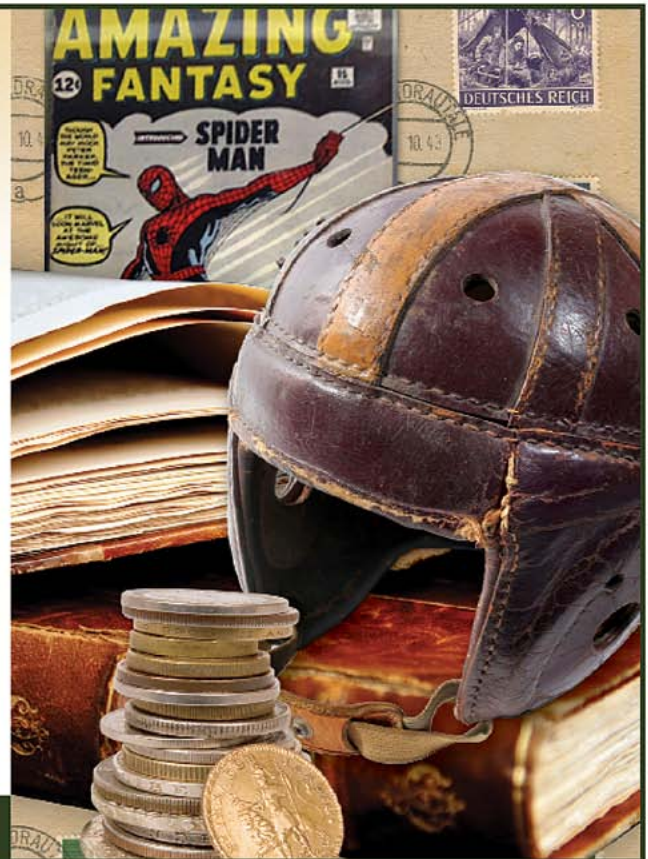
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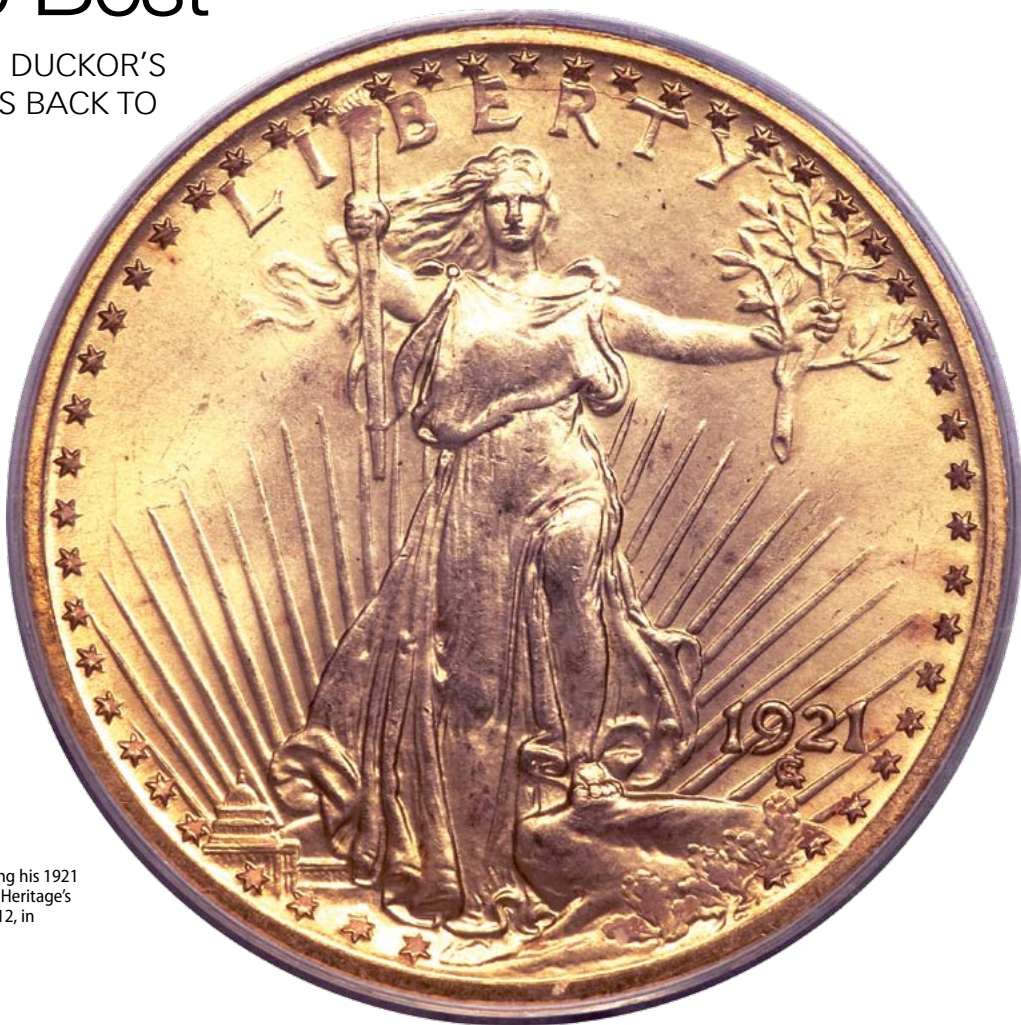
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Pursuing the Best

PROVENANCE OF DR. STEVEN L. DUCKOR'S 1921 DOUBLE EAGLE STRETCHES BACK TO ITS ORIGIN AT THE U.S. MINT

By John Dale Beety



Elite-level collector Dr. Steven L. Duckor is offering his 1921 Double Eagle, certified as MS66 PCGS Secure, at Heritage's FUN U.S. coin auction scheduled for Jan. 3-7, 2012, in Orlando, Fla.

"**HOLDING ON TO QUALITY** is the way to go." That collecting philosophy has served Dr. Steven L. Duckor well in his longstanding pursuit of the best U.S. coins. He began his cabinet of Saint-Gaudens Double Eagles in 1975, and through a series of carefully cultivated dealer relationships, most notably with David Akers, he has put together a set of the twenty dollar pieces that rates highly on technical standards and is matchless for eye appeal.

The most important Duckor Double Eagle is the 1921, one of only a few dozen to survive the U.S. government's mass melting of gold coins in the 1930s. It is certified as MS66 PCGS Secure with Godard/Duckor pedigree and is one of only two coins tied for finest in that firm's Population Report. The other coin so graded, the Phillip H. Morse specimen, set a record by breaking the million-dollar barrier when Heritage auctioned it in November 2005.

"Dr. Duckor's 1921 Double Eagle was not known to us at the time of the Morse auction,"

says Mark Borckardt, Heritage Auctions' senior cataloger. "His eye for quality was as sharp as ever when he bought it, though, and the grading service recognized what he had known all along: that this coin was not only gorgeous, but a contender for finest known."

The provenance of this 1921 Double Eagle stretches back to its origin at the U.S. Mint. George Seymour Godard, Connecticut State Librarian, obtained two examples from Dr. Thomas Louis Comparette, curator of the Mint Cabinet. (The Mint Cabinet was the precursor to the Smithsonian Institution's National Numismatic Collection.) As Connecticut State Librarian, Godard ordinarily bought coins to update the Connecticut State Library's collection, but the 1921 Double Eagle transaction was private.

Godard kept one coin and sold the other to State Senator William Henry Hall, later buying it back from the senator's widow; whether the Godard/Duckor specimen went to Hall or stayed with Godard is unconfirmed. The

Godard/Duckor specimen was first auctioned in 1982 at the sale of the Godard Collection and resurfaced in 1984. Heritage's offering, at its FUN U.S. Coin Auction scheduled for Jan. 3-7, 2012, in Orlando, Fla., is only the coin's third auction appearance in its 90-year history.

Duckor has sold a million-dollar coin with Heritage before: his 1920-S ten dollar piece, easily the finest known for the issue, brought more than \$1.7 million in March 2007. With the Godard/Duckor 1921 Double Eagle, he is poised to do it again.



JOHN DALE BEETY is a numismatic cataloger for Heritage Auctions.

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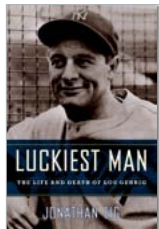
► ILLUSTRATION ART



Frazetta: The Definitive Reference

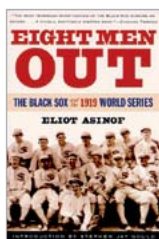
by James Bond
Vanguard Press, \$29.95, paperback
Essays and more than 800 of his unforgettable images trace the entire arc of Frank Frazetta's career. From his early 1950s comics; to his 1960s monster mags; to his major movie posters; to his revolutionary Conan paintings ... it's all included in this reference that's a must-read for Frazetta fans. Includes the most complete index of Frazetta artwork ever compiled. **See page 18.**

► SPORTS



Luckiest Man: The Life and Death of Lou Gehrig

by Jonathan Eig
Simon & Schuster, \$26, hardcover
Wall Street Journal special correspondent Jonathan Eig shows that the life of the "Iron Horse" wasn't as squeaky clean as Gary Cooper portrayed it to be in the 1943 film *Pride of the Yankees*. Still, *Publishers Weekly* notes, this meticulous biography dives into the first baseman's close family ties and the tensions between his German immigrant mother and his publicity-savvy wife, as well as Gehrig's friction with teammate Babe Ruth. **See page 10.**



Eight Men Out: The Black Sox and the 1919 World Series

by Eliot Asinof
Holt Paperbacks, \$16, paperback
First published in 1963, *Eight Men Out* is a timeless classic. Eliot Asinof reconstructs the entire scene-by-scene story of how eight Chicago White Sox players arranged with the nation's leading gamblers to throw the World Series in Cincinnati. Asinof details the tense meetings, the hitches in the conniving, the actual plays in which the series was thrown, the grand jury indictment, and the famous 1921 trial. **See page 20.**

► MATCH SAFES



Gorham Match Safes: An Unconventional Look at American History

by Neil Sharipo and George Sparacio
International Match Safe Association (Matchsafe.org), \$120, hardcover (book and CD)
A comprehensive guide that delves into Gorham records held at Brown University to

categorize all known Gorham match safes. Includes information on more than 1,300 match safes, along with images, production numbers, types, motifs, origin dates, materials, date mark guide, glossary of technical terms and bonus CD with a searchable database. An essential guide for collectors. **See page 30**

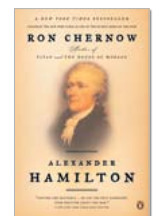
► SPACE



A Man on the Moon: The Voyages of the Apollo Astronauts

by Andrew Chaikin
Penguin, \$18, paperback
This acclaimed portrait of heroism and ingenuity captures a watershed moment in human history. Based on in-depth interviews with 23 of the 24 moon voyagers, as well as those who struggled to get the program moving, *A Man on the Moon* conveys every aspect of the Apollo missions with immediacy and detail. The astronauts themselves have called it the definitive account of their missions, and the *Los Angeles Times* says it's an "authoritative masterpiece." **See page 70.**

► U.S. COINS



Alexander Hamilton

by Ron Chernow
Penguin, \$20, paperback
Alexander Hamilton is credited with creating public finance in the United States. Some historians argue that without Hamilton's political and financial strategic brilliance, the United States might not have survived beyond its early years. Ron Chernow's biography is "a fine work that captures Hamilton's life with judiciousness and verve," notes *Publisher's Weekly*. **See page 86.**

► ACTION FIGURES



Toys & Prices 2011

by Justin Moen
Krause Publications, \$21.99, paperback
Now in its 18th edition, this guide presents comprehensive identification and pricing information on post-World War II toys, including action figures, Barbie, Fisher-Price, G.I. Joe, and PEZ. Includes listings for more than 35,000 toys and 100,000 current-market values; updated commentary and advice from experts; historical information, hobby trends and advice for evaluating toy condition; and a 16-page color section featuring TV and movie-themed toys. **See page 82.**

Contributors: Hector Cantú, Todd Hignite, Chris Ivy, Michael Riley, Jonathan Scheier, and Pamela Y. Wiggins.



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Tom Slater

DIRECTOR OF HERITAGE'S AMERICANA DEPARTMENT ACKNOWLEDGES THE POWER OF NOSTALGIA

Interview by Hector Cantú

TOM SLATER HAS BEEN a collector for as long as he can remember.

The Pittsburgh native collected sea-shells and coins as a child. "I was in the first grade and I remember it well," Slater says, "because I won hobby show awards with those collections."

Today, Slater runs Heritage Auctions' Americana department, which includes political artifacts, campaign buttons, daguerreotypes, flags, banners, wanted posters, folk art, mechanical banks, glassware, china and medals.

The department generated excitement in the hobby when a previously unknown half-plate daguerreotype of an 1850s California Gold Rush scene by famed photographer Robert Vance realized \$83,650 at a May 2011 Heritage auction.

So you initially focused on coins, correct?

Like most people in our business, coins were my "gateway drug" to collecting. Actually, when I was 12, I had half interest in a coin store with an adult partner. I started with a display case in a barber shop where I got my hair cut. I think I paid \$10 a month. I started talking to one of my regular customers and we rented a storefront and we had a store.

When did Americana come into the picture?

I discovered political Americana in my teens as well. I had always loved reading about the presidents and American history, but I wasn't aware of this tangible body of ephemera and collectibles that existed, and just by luck I happened to stumble across a serious collector who introduced me to people from across the country who collected these things.

What political Americana was popular at that time?

At that time, as is today, it was pinback buttons. They have always been the mainstay of political collecting, although in recent years, people's interests have become a little more eclectic, things like posters and three-dimensional items and ribbons.

What are the big changes you've seen in Americana since joining Heritage Auctions seven years ago?

There's been a trend toward quality rather than quantity in collecting. The advent of eBay in the 1990s completely changed the face of dealing in collector's items, because it's a very efficient mechanism for bringing things out of hiding. There are political buttons that sold for, say, \$500 in the mid-1990s that are now selling for \$250, and it's largely because more of them have come on to the scene. It also seems that the younger generation doesn't seem to be very object-oriented. They don't have the patience or need to acquire and hold objects. There is still a strong market for truly rare, special things, but there isn't the huge number of people out there to buy the run-of-the-mill material. However, despite the uneven economy, we keep getting record prices for "top shelf" items.

What separates Heritage Auctions from other online auctions?

Several things. One is reputation. We stand behind our items. When you buy on eBay, you really don't know who you're dealing with and you don't even know for sure if you're going to get the item you bought. Also, accuracy in presentation. When people have things to sell, they know we'll present it in the most effective way in order to maximize their return, as opposed to just throwing something on eBay and hoping the buyers out there recognize its value and appeal. We reach a high percentage of really serious buyers, and we still publish glossy catalogs. Collectors like leafing through catalogs



Tom Slater, director of Heritage's Americana Auctions, is shown seated at a magnificent hand-carved desk and matching chair with patriotic motifs. These desks were custom-made for the U.S. House of Representatives in 1857, and were in use there through 1873. "These are highly sought-after, both for their quality of workmanship and because they evoke such an emotional period in our history," Slater says. "Congressmen rose from these desks to address Congress during the fiery debates leading up to the Civil War, the War itself, Andrew Johnson's impeachment, and the acrimonious wrangling over post-War Reconstruction." This pair is featured in Heritage's Spring 2012 Americana auction, where they will carry a pre-sale estimate of \$30,000-\$40,000.

and marking catalogs, and eBay does not offer that.

What trends do you see coming around the corner in Americana collecting?

One area with potential is collecting technology, collecting early examples of inventions and devices and collecting information relative to them, documents, plans, letters...

There seems to be a fascination with things like early Atari video game systems...

Original Apple computers built by Steve Wozniak and Steve Jobs in their garage are now worth tens of thousands of dollars, and quite sought-after. It's a combination of people's interests and their professional activities and sometimes the evoking of happy memories from their youth. Nostalgia is a motivating factor for many people who embark on collecting hobbies.

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John Wayne Auction, Reception

LOS ANGELES, DALLAS, NEW YORK

WEEKS BEFORE THE HISTORIC Personal Property of John Wayne auction, the family of the legendary star gathered for receptions in Dallas, New York and Los Angeles. Hundreds of Heritage clients, in addition to Wayne family friends, acquaintances and fans, mingled and were treated to viewings of items before the Oct. 6, 2011, auction in Los Angeles.



AUCTION – HYATT REGENCY CENTURY PLAZA, LOS ANGELES

Photographs by Axel Koester

1 Heritage auctioneer Mike Sadler. **2** Bidder vies for a lot. **3** Sir Bret-Livingstone Strong. **4** Bidders view lots.





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RECEPTION – HYATT REGENCY CENTURY PLAZA, LOS ANGELES

Photographs by Axel Koester

1 Rob Word and Ethan Wayne. **2** Pilar Wayne and Greg Rohan. **3** Marisa Wayne. **4** Ethan Wayne and A.C. Lyles. **5** Sean Duffy, Lysa Rohan and Greg Rohan.



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RECEPTION – HERITAGE AUCTIONS, DALLAS

Photographs by Jason Janik

- 1** Patrick Wayne (right) and guest. **2** Ethan Wayne and Greg Rohan.
3 Patrick Wayne, Linda Ivy and Steve Ivy. **4** Guests view personal items belonging to John Wayne. **5** Patrick Wayne (center) with guest and Heritage staffers Kristen Painter and Becky Dirting. **6** T.R. Weymouth, lifetime member of the John Wayne Foundation, and Ethan Wayne.





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RECEPTION – THE FLETCHER SINCLAIR MANSION, NEW YORK

Photographs by Erik Freeland

1 Patrick Wayne, Marisa Wayne, Ethan Wayne and Anita La Cava Swift. **2** John Wayne's *Green Berets* costume. **3** Hat and eye patch from *Rooster Cogburn* and *True Grit*. **4** Poster greets guests. **5** Ethan Wayne and Patrick Wayne. **6** Jacquelyn Kulp, Matt Rubinger, Rachel Peart, Mark Ingold and Debbie Rexing. **7** Portrait and award from the Personal Property of John Wayne.



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Greg Martin Colt Gallery Reception

AUTRY NATIONAL CENTER,
LOS ANGELES

THE AUTRY NATIONAL CENTER in Los Angeles' Griffith Park has unveiled a new exhibition in its newly redesigned Greg Martin Colt Gallery that explores the history of Samuel Colt's revolutionary revolver. The exhibition, titled "The Colt Revolver in the American West," looks at the impact the handgun had on the American frontier. The exhibition includes approximately 100 revolver and 40 related artifacts. The gallery was endowed by Greg Martin, founder of Greg Martin Auctions, one of the nation's top firearm and historic memorabilia auction houses whose assets were acquired earlier this year by Heritage Auctions. The Autry hosted a reception for the gallery opening.

1 Autry curator Jeffrey Richardson, Colt historian Beverly Haynes, and Greg Martin. 2 Autry Founding President and Life Trustee Joanne Hale, and the museum's Founding Chair and Life Trustee Jackie Autry. 3 Autry President and CEO Daniel Finley. 4 A case is devoted to models introduced during Samuel Colt's lifetime and personal artifacts. 5 The exhibit features some of the finest modern percussion revolvers ever made, including a rare Third Model Dragoon designed by Tiffany & Co. 6 Jeffrey Richardson, Greta Martin, Greg Martin, Petra Martin, Jackie Autry, and Joanne Hale.



Margaret Irwin



Margaret Irwin



Margaret Irwin



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Rick Springfield

SINGER FINDS THE VALUE OF SUPPORTIVE FANS – AND HIS COLLECTIONS OF BEATLES, TITANIC AND STAR WARS MEMORABILIA

Interview by Hector Cantú



SURE, RICK SPRINGFIELD is best known for his 1980s worldwide hit *Jessie's Girl*. But a quick look at his schedule and recent projects shows the Australian is as busy as ever. The Grammy Award-winning performer is regularly on tour. He's released *My Precious Little One*, a collection of lullabies written for his sons. He's hosted the popular Springfield & Friends Cruise, where fans can "Rock the High Seas with Rick." And a new documentary, *An Affair of the Heart*, explores Springfield's unique relationship with his devoted fan base. There have been bumps along the way. His memoir, *Late, Late At Night*, delves into his emotional struggles surrounding fame, family and depression. But through it all, Springfield has remained grateful for his fans, who – along with his passions – have eased his journey.

What's bigger, your collection of guitars or mail from female fans who say they're better than *Jessie's Girl*?

Actually, it's letters from male fans saying they have a bigger guitar collection than me.

What are you actively collecting right now?

Beatles stuff, mainly. I have song lyrics. For example "My Guitar Gently Weeps" in George [Harrison's] hand, and "If I Fell" in John [Lennon's]. I have the only Beatles autographs on Elvis stationary from when they met him in 1965.

What else is in your collection?

I'm a Titanic and Star Wars geek, as well. I have one of six remaining Titanic lifeboat plaques. The Star Wars stuff is ... the ultra-cool and extremely geeky action figures from the 1970s. I have one figure that is so rare he wasn't even in the movies. It's a Turkish bootleg figure – very collectible – called "Head Man" and he is cheesy-cool.

Your second album was titled *Comic Book Heroes*. Did you read comics as a kid?

I've always been a comic book fan and was very close to getting a *Superman* No. 1 a few years back, but decided on more Beatles lyrics, since music is a bigger passion for me. I didn't keep any of my comics, but I'm sure someone has them now. Either that or there's a really collectible landfill somewhere.

So, what is your ultimate passion?

Writing. If I could write 24/7, I'd never be depressed (for further enlightenment on my depression, read my autobiography *Late Late At Night*). And drinking red wine, but I couldn't do that 24/7, even if I wanted to. Could I?

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Jean Louis Theodore Gentilz's oil painting *Corrida de la Sandia (The Watermelon Race)*, circa 1848, is part of Torch Energy Advisors' "Visions of the West" collection. Page 60.

