

**PULL-OUT POSTER
MARILYN & DITA**



DITA VON TEESE 69



BABE RUTH 28



ANNIE OAKLEY 78



CALVIN & HOBBS 16



ELVIS PRESLEY 25

HERITAGE MAGAZINE FOR THE

Spring 2012 \$9.95 U.S.

INTELLIGENT COLLECTOR

IntelligentCollector.com

Special Issue

MARILYN MONROE

top collectibles

OF AN AMERICAN ICON 36



Marilyn
Monroe
*River of
No Return*
publicity still
sold for \$334



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An 8-by-10-inch publicity still of Marilyn Monroe for the 1954 movie *River of No Return* realized \$334 at a July 2008 Heritage auction.

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LETTERS

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RELIGIOUS RIOTS ROCK Iran's holy city of Qom and eventually lead to the Iranian Revolution and the rise of Ayatollah Khomeini. President Jimmy Carter signs the Susan B. Anthony Dollar Coin Act and the coins enter circulation the following year. In sports, the Dallas Cowboys defeat the Denver Broncos in Super Bowl XII and the New York Yankees take the World Series against the Los Angeles Dodgers. In the art world, Norman Rockwell dies. *Garfield*, which would become one of the world's most widely syndicated comic strips, makes its debut. In theaters, fans cue up to see *The Deer Hunter*, *Midnight Express*, and *Heaven Can Wait*, and on TV, *Laverne & Shirley*, *Three's Company* and *Mork & Mindy* rule the airwaves.



1978

WESTERN ART

AS AN ILLUSTRATION ARTIST, Frank McCarthy (1924-2002) gained fame as the movie poster artist for films such as *The Ten Commandments*, *The Great Escape* and *The Dirty Dozen*. His fascination with the American West began with an assignment to produce a western image for a book cover. By 1968, he had transitioned to a full-time pursuit of painting western canvases for gallery representation. His 1978 oil on canvas laid on board, *By the Snow Moon*, realized \$77,675 in a July 2009 Heritage auction.

SPORTS

SHORTLY AFTER DEFEATING Leon Spinks, Muhammad Ali (b.1942) commissioned a "World Champion Three Times" ring, which also listed his defeats of Sonny Liston in 1964, and George Foreman in 1974. Three diamonds represent each of the unprecedented three heavyweight championships attained by boxing's greatest name. The ring realized \$59,750 at an August 2011 Heritage auction.

ENTERTAINMENT

JOHN WAYNE'S FINAL FILM, *The Shootist*, had been released two years earlier, but "Duke" wasn't ready for retirement. He was doing TV work and had purchased the film rights to Buddy Atkinson's novel *Beau John* when he took ill in early 1978. An American Express card issued to Wayne that year realized nearly \$10,200 at an October 2011 Heritage auction. Wayne died of cancer in 1979.

COINS

IN NUMISMATICS, A "MULE" is a coin minted with obverse and reverse designs not meant to go together. They can be intentional or produced by error. An extremely rare, and possibly unique, example realized \$8,625 in a September 2006 Heritage auction. One side features the portrait of Elizabeth II typically found on New Zealand's 1978 10-cent coins. The reverse shows a 1978 Canadian 10-cent coin. The Royal Canadian Mint produces coinage for several nations, including New Zealand.

►Coins

APRIL 18-22, 2012
U.S. Coins CSNS Signature® Auction #1169
 Schaumburg, IL
 Viewing dates:
 Dallas, March 26-30, 2012
 Beverly Hills, April 4-5, 2012
 New York, April 11-12, 2012
 HA.com/1169

APRIL 26-30, 2012
World & Ancient Coins CFCF Signature® Auction #3019
 Rosemont, IL
 Viewing dates:
 CFCF, Rosemont, April 24-29, 2012
 HA.com/3019

MAY 30-JUNE 3, 2012
U.S. Coins Signature® Auction #1171
 Long Beach, CA
 Viewing dates:
 Dallas, May 14-18, 2012
 New York, May 23-24, 2012
 Beverly Hills, May 27-28, 2012
 HA.com/1171

JULY 12-15, 2012
U.S. Coins Summer FUN Signature® Auction #1172
 Orlando, FL
 Viewing dates: July 11-14, 2012
 HA.com/1172

AUG. 2-3, 2012
U.S. Coins Signature® Auction #1173
 Philadelphia
 Viewing dates: Aug. 1-3, 2012
 HA.com/1173

►Currency

APRIL 18-23, 2012
Currency CSNS Signature® Auction #3517
 Schaumburg, IL
 Viewing dates: April 17-23, 2012
 HA.com/3517

►Entertainment & Music

APRIL 19-22, 2012
Vintage Guitars & Instruments Signature® Auction #7061
 Dallas
 Viewing dates: April 19-21, 2012
 HA.com/7061

JULY 24, 2012
Entertainment & Music Memorabilia Signature® Auction #7058
 Beverly Hills
 Viewing dates:
 San Diego, July 12-15, 2012
 HA.com/7058

AUG. 14, 2012
Elvis Memorabilia Signature® Auction #7068
 Memphis, TN
 Viewing dates: Aug. 12-14, 2012
 HA.com/7068

►Fine & Decorative Arts

APRIL 11, 2012
Fine Silver & Vertu Signature® Auction #5091
 Dallas
 Viewing dates:
 New York, March 21-24, 2012
 Beverly Hills, March 29-31, 2012
 Dallas, April 7-11, 2012
 HA.com/5091

MAY 1, 2012
Photographs Signature® Auction #5098
 New York
 Viewing dates: April 28-May 1, 2012
 HA.com/5098

MAY 5, 2012
Texas Art Signature® Auction #5094
 Dallas
 Viewing dates: May 3-5, 2012
 HA.com/5094

MAY 5, 2012
Western Art Signature® Auction #5095
 Dallas
 Viewing dates: May 3-5, 2012
 HA.com/5095

MAY 5, 2012
American Indian Art Signature® Auction #5105
 Dallas
 Viewing dates: May 3-5, 2012
 HA.com/5105

MAY 15, 2012
American & European Art Signature® Auction #5096
 Dallas
 Viewing dates:
 Beverly Hills, April 25-28, 2012
 New York, May 2-5, 2012
 HA.com/5096

MAY 22, 2012
Modern & Contemporary Art Signature® Auction #5099
 Dallas
 Viewing dates:
 Beverly Hills, May 9-12, 2012
 HA.com/5099

MAY 23, 2012
The Boss Star Fine Art Signature® Auction #5107
 Dallas
 Viewing dates:
 New York, April 27-29, 2012
 HA.com/5107

JUNE 6, 2012
Illustration Art Signature® Auction #5087
 Beverly Hills
 Viewing dates: June 3-6, 2012
 HA.com/5087

JUNE 13, 2012
20th Century Design Signature® Auction #5104
 Dallas
 Viewing dates: June 9-13, 2012
 HA.com/5104

JUNE 14, 2012
Decorative Arts Signature® Auction #5100
 Dallas
 Viewing dates: June 9-13, 2012
 HA.com/5100



Jack Kirby (1917-1994)
 Joe Sinnott (b.1926)
Fantastic Four #55 original art, page 3
 Marvel, 1966
 Estimate: \$60,000-\$90,000
Vintage Comics & Comic Art Signature® Auction #7059
 May 10-11, 2012, Dallas

► Historical

APRIL 11, 2012
Historical Manuscripts Signature® Auction #6080
 New York
 Viewing dates: April 9-11, 2012
 HA.com/6080

APRIL 11, 2012
Rare Books Signature® Auction #6085
 New York
 Viewing dates: April 9-11, 2012
 HA.com/6085

APRIL 30, 2012
Arms & Armor Signature® Auction #6076
 Dallas
 Viewing dates: April 29-30, 2012
 HA.com/6076

MAY 1, 2012
NRA Firearms Signature® Auction #6078
 Dallas
 Viewing dates April 29-May 1, 2012
 HA.com/6078

MAY 12, 2012
Political & Americana Grand Format Auction #6086
 Dallas
 Viewing dates: May 10-11, 2012
 HA.com/6086

MAY 12, 2012
Space Exploration Signature® Auction #6087
 Dallas
 Viewing dates: May 11-12, 2012
 HA.com/6087

JUNE 9, 2012
Arms & Militaria Signature® Auction #6088
 Dallas
 Viewing dates: June 8-9, 2012
 HA.com/6088

JUNE 10, 2012
Legends of the Wild West Signature® Auction #6079
 Dallas
 Viewing dates: June 21-22, 2012
 HA.com/6079



Early 17th Century Black & White Nurnberg Guild Three Quarter Suit of Armor with Gauntlets and Burgonet
 Estimate: \$5,000-\$10,000
Arms & Armor Signature® Auction #6076
 April 30, 2012, Dallas

► Sports

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

► Movie Posters

JULY 25, 2012
Vintage Movie Posters Signature® Auction #7060
 Dallas
 Viewing dates:
 San Diego, July 12-15, 2012
 HA.com/7060

► Comics & Comic Art

MAY 10-11, 2012
Vintage Comics & Comic Art Signature® Auction #7059
 Dallas
 Viewing dates: May 9-11, 2012
 HA.com/7059

JULY 26-27, 2012
Vintage Comics & Comic Art Signature® Auction #7063
 Beverly Hills, CA
 Viewing dates:
 San Diego, July 12-15, 2012
 HA.com/7063



Northwest Coast Chief's Ceremonial Dance Rattle
 Probably Tlingit
 Length: 14 in.
 Estimate: \$25,000-\$35,000
American Indian Art Signature® Auction #5105
 May 5, 2012, Dallas

► Jewelry, Timepieces & Luxury Accessories

APRIL 29, 2012
Luxury Accessories Signature® Auction #5093
 New York
 Viewing dates:
 Dallas, April 13-15, 2012
 Beverly Hills, April 20-22, 2012
 HA.com/5093

APRIL 30, 2012
Jewelry Signature® Auction #5092
 New York
 Viewing dates:
 Dallas, April 13-15, 2012
 Beverly Hills, April 20-22, 2012
 HA.com/5092

MAY 19, 2012
Timepieces Signature® Auction #5097
 New York
 Viewing dates: May 17-19, 2012
 HA.com/5097

► Natural History

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

► Fine & Rare Wine

JUNE 8-9, 2012
Fine & Rare Wine Signature® Auction #5109
 Beverly Hills
with simulcast in Hong Kong
 Viewing dates: June 8-9, 2012
 HA.com/5109

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 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 LUXURY ACCESSORIES**
 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 INTERNET 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.

Auction Benefits Smithsonian

COLLECTORS JOIN FORCES TO SUPPORT THE NATIONAL NUMISMATIC COLLECTION

HERITAGE AUCTIONS' SMITHSONIAN Benefit Auction raised more than \$400,000 at the Florida United Numismatists convention in Orlando, Fla.

The funds will benefit the National Numismatic Collection at the Smithsonian Institution's Museum of American History. The 225 coin and paper money lots, donated by collectors nationwide, were offered at the official coin, medal, token and paper money auctions hosted by Heritage Auctions at FUN. The total amount raised includes cash donations.

"The Smithsonian is grateful to Heritage Auctions for the exceptional job it did in raising very significant funds to benefit the NNC," says Marc Pachter, interim director of the Smithsonian Institution's National Museum of American History.

Heritage President Greg Rohan says Heritage waived all buyer's and seller's commissions on the donated lots, with 100 percent of all money raised going to the NNC endowment at the Smithsonian.

The National Numismatic Collection, which includes more than 1 million items, includes some of the nation's greatest numismatic treasures.



Marc Pachter, interim director of the Smithsonian Institution's National Museum of American History, visits with Heritage Auctions President Greg Rohan at the Florida United Numismatists convention in Orlando, Fla.

Prices Realized

► COINS

A 1793 "Chain Cent" sold for a record \$1.38 million at a January 2012 Heritage auction. The linking rings on the back of the coin were intended to represent the 15 states at the time, but critics claimed the chain was symbolic of slavery and the design was quickly changed with a wreath replacing the chain.



► FINE ART



An oil on canvas by Pierre-Auguste Renoir (1841-1919) once displayed at San Antonio's McNay Art Museum realized \$657,250 at a November 2011 Heritage auction. The piece, titled *Le Bouquet*, measures 17-by-12½ inches and was completed in 1910.

► HANDBAGS

An Hermes Crocodile Birkin with white gold and diamond hardware realized \$203,150 at a December 2011 Heritage auction. The transaction broke the record for the sale of a handbag at auction.



► CURRENCY

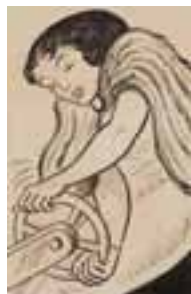
The finest of three known \$20 Nevada Red Seal notes – the 1902, Fr. 641, The Nixon National Bank, Charter #8424 – realized \$66,125 at Heritage Auctions January 2012 FUN Currency Auction. The note bears the signature of one of Nevada's legendary early bankers, George S. Nixon.



MacNelly, Mosley Art Heading to Auction



MacNelly's *Shoe* (left) ran for 23 years, while Mosley's *The Adventures of Smilin' Jack* spanned four decades.



SIGNIFICANT COLLECTIONS of original art by newspaper comic creators Jeff MacNelly and Zack Mosley are featured in upcoming Heritage comic art auctions.

Three-time Pulitzer Prize-winning editorial cartoonist MacNelly (1947-2000) created the popular comic strip *Shoe* in 1977 and drew it until his death. He was twice honored with the prestigious Reuben cartooning award.

"MacNelly's pen work and his determination to draw the hell out of everything he ever worked on shows in every

panel," wrote comic art expert Jerry Weist. *Shoe* remains in syndication today, produced by MacNelly's widow Susie and his onetime assistants Chris Cassatt and Gary Brookins.

Zack Mosley (1906-1993) created *The Adventures of Smilin' Jack*, which ran in more than 300 newspapers until 1973. "It was the most popular aviation adventure strip in the country in the 1930s and 1940s," comics historian Ron Goulart has noted. The fact that Mosley included a bevy of lovely gals ("the de-icers") was undoubtedly a factor in the strip's popularity.

Works by the artists will appear in weekly Internet-only auctions and at select live Signature® auctions.

Heritage Auctions Posts \$806 Million In Sales

RECORDS SET ACROSS CATEGORIES, INCLUDING COINS, COMICS, JEWELRY, SPORTS, ENTERTAINMENT AND DECORATIVE ARTS

WITH TOTAL SALES surpassing \$800 million in 2011, Heritage Auctions posted its best performance ever.

"The bottom line is that service and value will always sell, and Heritage specializes in the very best of both," says Heritage President Greg Rohan. "Collectors respond to that. They know us and they know we understand them. The result has been a decade of tremendous growth."

U.S. Coins continue to be the backbone of the company, with the category registering \$196 million in prices realized. Internet-only coin auctions hit \$22 million – a new record for the subset and an 80 percent increase over 2010.

Heritage's World Coins category recorded \$39.45 million in prices realized – an increase of 60 percent over 2010. Vintage Comics and Comic Art posted more than \$26 million in prices realized, a 13 percent improvement over 2010, which had already set the record for any auction house. "World coins and comics are emblematic of Heritage's continued growth," Rohan says. "Collectors and investors alike, from some non-traditional corners, are all taking a close look at these categories."

Heritage's Jewelry auctions rang up a record \$17.4 million, more than double the category's 2010 record total. Vintage Sports Collectibles realized more than \$16

million, double the 2010 total and making it the No. 1 sports auction house in the United States.

The company held its first Wine auctions in 2011, with the events bringing in nearly \$11.4 million in total prices realized. The new Musical Instruments category saw \$10.5 million in prices realized, while Music & Entertainment auctions realized \$8.6 million, the best year ever for the category. After acquiring the assets of Greg Martin Auctions of San Francisco, Heritage's Arms & Armor category realized more than \$9 million in total sales with only three auctions in 2011.



Roughton

LONGTIME DEALER JOINING STAFF

DEALER, GALLERY OWNER and private collection curator Brian Roughton has joined Heritage Auctions as director of American and European Art.

"We're thrilled to have Brian on board," says Ed Beardsley, vice president of Heritage and managing director of the Department of Fine Arts. "He has a great national reputation, tremendous experience and the expertise to back it up – just like Heritage itself."

Roughton operated Roughton Galleries in Dallas for more than 30 years, with subsequent locations in New York and Los Angeles. The gallery will continue to be operated by the Roughton family. The Heritage position, Roughton says, "gives me the opportunity to share my knowledge and to use my reputation and 45 years of experience with Heritage's art staff to help raise the department to the next level."

Roughton will work at Heritage's Design District Annex at 1518 Slocum Street in Dallas.



Abdul-Jabbar

ABDUL-JABBAR NAMED AMBASSADOR

NBA HALL OF FAMER and *Intelligent Collector* columnist Kareem Abdul-Jabbar has been appointed a global Cultural Ambassador for the United States.

At a meeting with Abdul-Jabbar, Secretary of State Hillary Rodham Clinton reiterated the United States' strong commitment to engaging young people worldwide and to use people-to-people diplomacy as a means to create opportunities for greater understanding.

"I look forward to meeting with young people all over the world and discussing ways in which we can strengthen our understanding of one another through education, through sports and through greater cultural tolerance," says Abdul-Jabbar, who has focused his post-NBA career on engaging youth through socially minded projects and education.

Abdul-Jabbar's column on collecting appears in every issue of *Heritage Magazine for the Intelligent Collector*.

NEW CHARITY CATEGORY LAUNCHED

HERITAGE AUCTIONS IS USING its trusted platform to benefit charities nationwide.

The newly launched Heritage Charity Auctions allows individuals, charities, corporations and agencies to support their causes by placing auction items in front of Heritage's 700,000-plus member marketplace. "We're doing this because we want to give back," says Heritage co-founder Jim Halperin. "Our mission is to help worthy charities save time and resources while raising more money, good will and awareness for their respective causes."

For individual bidders, the category means being able to bid on exclusive experiences and unique objects while supporting worthy causes. The entire bidding experience is handled by Heritage's expert staff.

The new department is headed by Jeri Carroll.

"We're not going to profit from the endeavor itself," Halperin says. "Any money raised will go to chosen charities."

In just the past few years, Heritage has raised hundreds of thousands of dollars through charity auctions for organizations such as The Phoenix House, Children of Haiti, Pat & Emmitt Smith Charities, Texas Scottish Rite Hospital for Children, Equality Now, The Salvation Army, Big Brothers Big Sisters, and the School Sisters of Notre Dame.

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



SPIDER-MAN

THE CREATIVE TEAM of Stan Lee (b.1922) and Steve Ditko (b.1927) unleashed Spider-Man on the world 50 years ago this year. In the past half century, the wall-crawler has firmly taken his place among America's pop culture icons, inspiring movies, toys, games and countless Halloween costumes. The original cover art for 1967's *Spider-Man* #49 realized \$167,300 at an August 2011 Heritage auction.

MAD

THE COMIC-TURNED-MAGAZINE THAT promised "humor in a jugular vein" was launched 60 years ago this year. *Mad* magazine, founded by Harvey Kurtzman (1924-1993) and William Gaines (1922-1992), has influenced satirical humor across the media spectrum. A Gaines file copy of *Mad* #1, graded near mint/mint, realized \$32,200 at a February 2005 Heritage auction.



SOUTH AFRICA

ONLY COINS FROM the United States and China surpass the number of South African coins being sent to the grading services, says world coin expert and Heritage Auctions executive vice president Cristiano Bierrenbach. "It's a very dynamic market right now in South Africa," Bierrenbach says. An 1892 Republic Proof 5 Shillings, graded PR66 Cameo by NGC, realized \$161,000 at a January 2012 Heritage auction.

LALIQUE

FRENCH GLASS designer René Lalique (1860-1945) created perfume bottles, vases, clocks, jewelry and hood ornaments. His work continues influencing designers today. This Lalique clear glass tourbillons vase with black enamel detail, circa 1926, realized \$41,825 at a November 2011 Heritage auction.

Searches conducted between October 2011 and January 2012.

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W.R. LEIGH'S 'HOME, SWEET HOME'

PAINTING OWNED BY FAMILY OF
TEXAS INSTRUMENTS CO-FOUNDER
SETS RECORD FOR ARTIST

IN 1906, TRADING a painting for a train ticket, W.R. Leigh made his first trip to New Mexico, where he began documenting the Southwest with sketches and painting studies of the Pueblo Indians, the landscape and wildlife.

Over the next four decades, the West Virginia native would become one of the most prolific painters of the American West. The *New York Herald Tribune* called Leigh (1866-1955) "the last surviving member of the famous western painting trio that included Frederic Remington and Charles Russell."

In November 2011, an oil on canvas titled *Home, Sweet Home*, completed in 1932, realized nearly \$1.2 million at a Heritage auction, a world record price for the artist. "It's an iconic image of the historic west," says Heritage Auctions vice president Ed Beardsley. "The strong narrative quality of this painting tells a compelling story of camaraderie on the plains, and a disappearing way of life."

The painting came to auction from the property of Philip Jonsson, son of former Dallas Mayor and Texas Instruments co-founder J. Erik Jonsson.

William Robinson Leigh (1866-1955)
Home, Sweet Home, 1932
Oil on canvas, 40 x 60 in.
Sold: November 2011
\$1.195 million







Calvin and Hobbes art

BILL WATTERSON'S DEPICTION OF BELOVED CHARACTERS
AMONG STRIP'S FEW ORIGINAL PIECES ON THE MARKET

BILL WATTERSON IS NOTORIOUSLY protective of his groundbreaking comic strip *Calvin and Hobbes*.

The story of how the artist refused to license his beloved characters is legendary in the comics world. At the same time, Watterson rarely released to the public original artwork of his mischievous boy and his imaginary tiger. Which makes this piece remarkable.

Watterson completed this watercolor for the cover of the strip's best-selling 1989-90 wall calendar, and afterward gifted it to comic historian and editor Rick Marschall, who has worked at Marvel and Disney comics, and edited *Nemo, the Classic Comics Library* and *Hogan's Alley*.

The watercolor realized \$107,550 at Heritage's February 2012 comic art auction in New York.

"Few pieces of original art are as scarce and sought after as a *Calvin and Hobbes* original by Bill Watterson," says Heritage Vice President and comic art expert Todd Hignite. "His artwork is in high-demand and only a very small handful of originals have ever come onto the market. This gem is an incredible, published beauty featuring the two main characters from the most popular and fondly remembered newspaper strip since *Peanuts*."

Bill Watterson (b.1958)
Calvin and Hobbes, circa 1988
Original Art for 1989-90 Calendar Cover
Ink and watercolor, 13 x 10 in.
Sold: February 2012
\$107,550





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HERITAGE AUCTION PREVIEWS

IMPORTANT LOTS FROM UPCOMING AUCTIONS



Marilyn Monroe ► 21
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Elvis Presley ► 25
Babe Ruth ► 28

Realistic Beauty

WILLIAM BOUGUEREAU's *Fishing for Frogs* exemplifies his sentimental portraits of peasant children ► 30

1 ► **Bid by Internet**

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

2 ► **Bid by e-Mail**

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

3 ► **Bid by Postal Mail**

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

4 ► **Bid in Person**

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

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

6 ► **Bid Live by Phone**

Call 1-800-872-6467, ext. 1150, and ask for phone bidding assistance at least 24 hours prior to the auction.

7 ► **Bid Live Using Heritage Live!™**

Auctions designated as "Heritage Live Enabled" have continuous bidding from the time the auction is posted on our site through the live event. When normal Internet bidding ends, visit HA.com/Live and continue to place Live Proxy bids. When the item hits the auction block, you can continue to bid live against the floor and other live bidders.

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

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As the world's largest collectibles auctioneer, Heritage Auctions brings diverse collecting expertise, a huge client base, technical savvy, marketing prowess and financial power to the table in order to make sure you get the most for your treasures. Call the Consignor Hotline at 1-800-872-6467. For more information, visit HA.com/Consign. Do not ship your collectibles to Heritage without first talking to one of our Consignment Directors. See page 99 for consignment deadlines.



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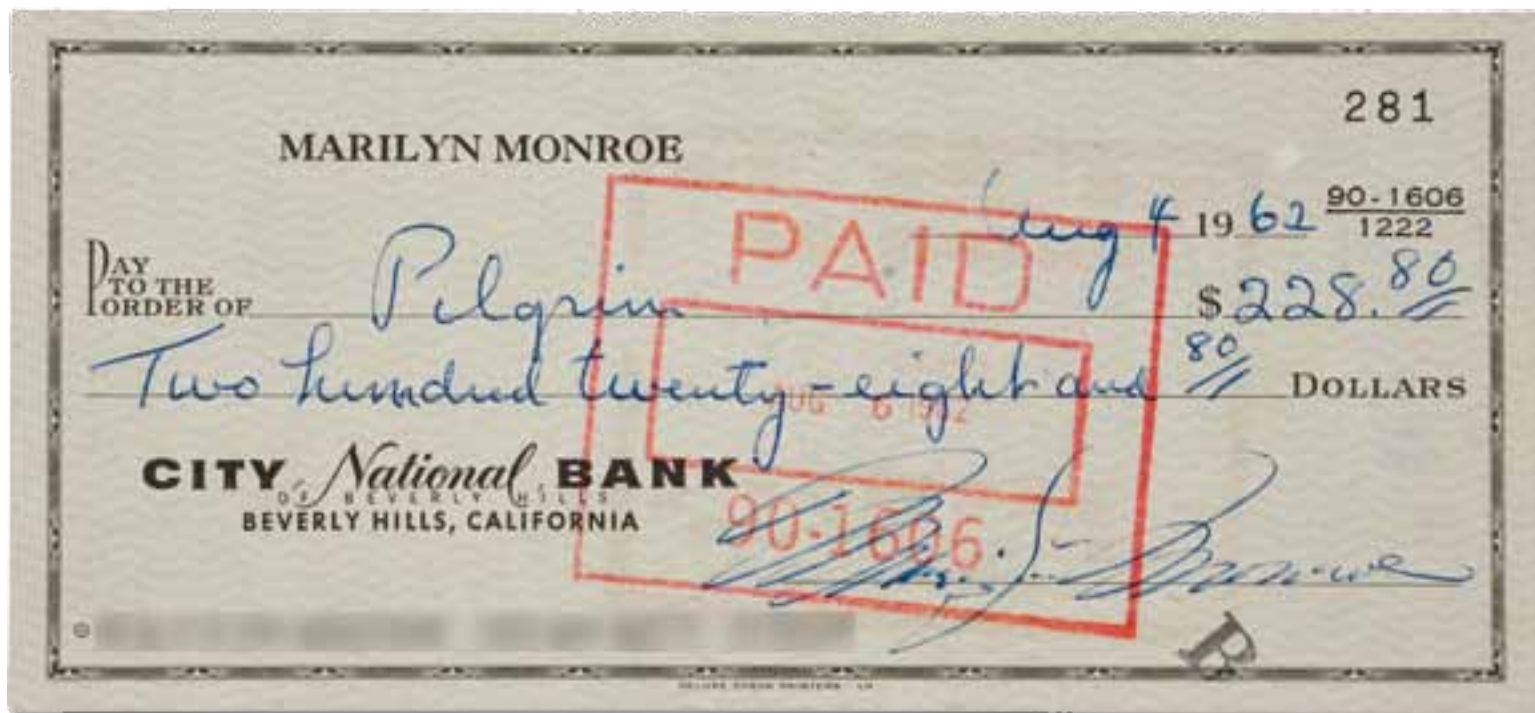
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How to Bid

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

Marilyn Monroe Signed Check

PAYMENT TO FURNITURE COMPANY MADE ON DAY BEFORE SHE DIED



Marilyn Monroe (1926-1962)
Likely Final Signed Check, Aug. 4, 1962
Estimate: \$5,000-\$7,000

ON AUG. 4, 1962, MARILYN MONROE paid for furniture that had been delivered to her Brentwood home. The delivery man from Pilgrim's Furniture on Wilshire Boulevard in West Los Angeles walked away with a check from the star's personal checking account.

In the early-morning hours of the following day, police received a call from Monroe's psychiatrist. The actress had been found dead at her home.

Monroe's likely final signed check is a highlight of Heritage's music and entertainment memorabilia auction scheduled for July 24, 2012, in Beverly Hills.

"The check was written out in another hand, possibly Eunice Murray's, who was Marilyn's caretaker," says Margaret Barrett, Heritage Auctions' director of Entertainment & Music, "but Marilyn herself signed it in her own hand."

The original invoice from Pilgrim's Furniture – showing the purchase of a "chest Roman white" – was sold at a Heritage auction two years ago.

"At this point in time, this seems to be the last check Marilyn ever signed," Barrett says. "It can be used to argue the point that Marilyn did not commit suicide. Would one be concerned with new furniture on the last day of one's life? Probably not."

EVENT

► ENTERTAINMENT & MUSIC MEMORABILIA SIGNATURE®

AUCTION #7058 is scheduled for July 24, 2012, in Beverly Hills. For information, visit HA.com/7058 or contact Margaret Barrett at 310-492-8631 or MargaretB@HA.com.

Berenice Abbott Portfolio

OHIO NATIVE'S PHOTOGRAPHS
PLAYED VITAL ROLE IN DOCUMENTING
HISTORY OF NEW YORK CITY

BERENICE ABBOTT (1898-1991) was one of the greatest photographers of the 20th century.

The Ohio native moved to New York when she was 20 before heading to Paris, where she worked with avant-garde photographer Man Ray (1890-1976).

Shortly after her return to America in 1929, she began photographing New York City as part of the Works Progress Administration's Federal Art Project. "The project ... remains the centerpiece of her career," notes the book *Berenice Abbott: Changing New York*, edited by Bonnie Yochelson, the former curator of prints and photographs at the Museum of the City of New York. "Her ... images have come to define 1930s New York."

A portfolio of 12 Abbott gelatin silver prints is a highlight of Heritage's photographs auction scheduled for May 1, 2012, in New York. Included in the set are the classic Abbott prints "Blossom Restaurant," "Canyon, Broadway and Exchange Place, July 16," and "El, Second and Third Avenue Line" (shown on right).

"Abbott understood how to encompass the vast and complex architecture of New York within the lens of her camera," says Rachel Peart, consignment director in Heritage's photographs department. "A complete portfolio of Abbott's vision of New York is a desirable piece for collectors."

EVENT

► **PHOTOGRAPHS SIGNATURE® AUCTION #5098** is scheduled for May 1, 2012, in New York. For information, visit HA.com/5098 or contact Ed Jaster at 214-409-1288 or EdJ@HA.com.



Berenice Abbott (1898-1991)
New York Portfolio IV, Twelve Photographs, circa 1930
Gelatin silver, 1979
Estimate: \$10,000-\$15,000

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Peter Müller-Munk (1904-1967)
Silver Creamer and Covered Sugar Bowl,
The Peter Müller-Munk Studio,
New York, circa 1935
Estimate: \$30,000-\$40,000



Peter Müller-Munk Set

GERMAN-BORN DESIGNER WAS ONE OF AMERICA'S
MOST IMPORTANT AND INFLUENTIAL INDUSTRIAL DESIGNERS

PETER MÜLLER-MUNK (1904-1967) is a recognized pioneer of American industrial design.

Born in Berlin, he studied design with Bruno Paul and silversmithing with Waldenar Ramischin. He moved to New York in 1926 and after designing for Tiffany, set up his own workshop. He is best known for his 1935 design of a chrome-plated brass pitcher called the "Normandie" for its resemblance to the French ocean liner's prow.

Around this same time, Müller-Munk produced a silver creamer and covered sugar bowl.

"These blaringly modernist yet high-end handmade luxury items presage Müller-Munk's eventual interest in bringing great design to industrial production," says Tim Rigdon, Heritage Auctions' silver and vertu director. "His pieces in silver

are extremely rare and the majority of known pieces are in museum collections."

By 1954, Müller-Munk was president of the Society of Industrial Designers and in 1957, he became the first president of the International Council of Societies of Industrial Design. Last year, Müller-Munk and his Normandie pitcher were featured on the U.S. Postal Service's "Pioneers of American Industrial Design" stamp series of the nation's most important and influential industrial designers.

EVENT

► **FINE SILVER & VERTU SIGNATURE® AUCTION #5091** is scheduled for April 11, 2012, in Dallas. For information, visit HA.com/5091 or contact Tim Rigdon at 214-409-1119 or TimR@HA.com.



Elvis Presley's Blue Silk Shirt with Puffy Sleeves,
I.C. Costume Co., 1970s
Estimate: \$5,000-\$8,000

Elvis Presley Clothing

'THE KING' GIFTED SILK SHIRT TO AUNT DELTA YEAR BEFORE PASSING AWAY

IN 1967, DELTA MAE BIGGS, Elvis Presley's aunt, began living at the singer's Memphis mansion.

For Elvis, family was everything. "That was one reason he ... allowed his 43-year-old aunt to move into Graceland on the death of her husband, Pat, a riverboat gambler and nightclub owner," music journalist Alanna Nash writes in her book *Baby, Let's Play House: Elvis Presley and the Women Who Loved Him*.

Biggs was among Graceland's inner court until the day the superstar died in August 1977. A year later, *People* magazine reported that the only mansion inhabitants were "Elvis' chronically ill grandmother, Minnie Mae Presley, 89, and her daughter, Delta Mae Biggs, 54, who cares for her. Most of the payrolled coterie are gone."

A year before his death, Presley gave Biggs his baby blue silk shirt. "Aunt Delta was the recipient of many items of Elvis' clothing, some to adjust loose buttons, others as gifts when Elvis replaced favorite clothing with new favorites," says Heritage Auctions' entertainment memorabilia expert Garry Shrum.

The blue silk shirt is a highlight of Heritage's Ultimate Elvis Auction scheduled for Aug. 14, 2012, in Memphis. "As everyone knows I am Elvis, aunt," Delta Mae relates in an accompanying letter of provenance. "This baby blue long sleeve silk shirt with puffy sleeves was worn by Elvis around here at Graceland and I think when he performed to." [sic]

"This piece is especially important because you have Elvis wearing it on stage and for regular casual wear," Shrum says. "Plus, it's in excellent condition and it perfectly captures the King's 'mojo.'"

Graceland was opened to tourists in June 1982. Biggs continued living there until her death in 1993.

EVENT

► **ULTIMATE ELVIS AUCTION #7068** is scheduled for Aug. 14, 2012, in Memphis. For information, visit HA.com/7068 or contact Garry Shrum at 214-409-1585 or GarryS@HA.com.

Declaration of Independence

JOHN QUINCY ADAMS COMMISSIONED WASHINGTON ENGRAVER
WILLIAM J. STONE TO CREATE 200 FACSIMILES

BY 1820, THE ORIGINAL DECLARATION of Independence, written in 1776 on parchment and signed by all members of Congress, was in fragile condition and deteriorating.

To preserve the document, Secretary of State John Quincy Adams commissioned Washington engraver William J. Stone to create the first full-scale replicas of what's become the nation's most cherished symbol of liberty. Stone completed his copperplate engraving in 1823 and was ordered to print 200 copies.

The official copies struck on vellum parchment from Stone's plate carry the identification "Engraved by W. J. Stone for the Department of State, by order" in the upper left corner, followed by "of J.Q. Adams, Sec. of State July 4th 1823" in the upper right corner. Two copies were sent to each of the three remaining signers: Thomas Jefferson, John Adams, and Charles Carroll. Other copies were distributed to government officials and presidents of colleges and universities.

Until recently, only 31 copies of the Stone facsimile were known to exist, most in public institutions such as the Boston Public Library, the Houghton Library at Harvard University, and the Library of Congress. Now, a newly discovered thirty-second copy has surfaced and is featured in Heritage's manuscript auction scheduled for April 11, 2012, in New York City.

"This copy has never been offered before at a major auction," says Sandra Palomino, Heritage Auctions' director of historical manuscripts. "It was discovered by a collector at a small, local venue. It's in wonderful condition. You can see evidence of the plate and that's usually not the case. The document is intact, with light soiling, and is in near fine



William J. Stone (1798-1865). Declaration of Independence Copperplate Engraving on Vellum, 1823. Estimate: \$250,000-\$350,000

condition. It's a significant piece of American history, and has impressive presence."

The original Declaration of Independence remains on display at the National Archives Building in Washington, D.C.

EVENT

► **HISTORICAL MANUSCRIPTS SIGNATURE® AUCTION #6080** is scheduled for April 11, 2012, in New York. For information, visit HA.com/6080 or contact Sandra Palomino at 214-409-1107 or SandraP@HA.com.

Adam Smith's 'The Wealth of Nations'

GROUNDBREAKING WORK AMONG HIGHLIGHTS OF
THE JAMES AND DEBORAH BOYD RARE BOOK COLLECTION



Adam Smith (1723-1790)
An Inquiry Into the Nature and Causes of the Wealth of Nations
London: Printed for W. Strahan; and T. Cadell, 1776.
First edition, two large quarto volumes
Estimate: \$80,000+



T. E. Lawrence (1888-1935)
Seven Pillars of Wisdom. A Triumph
London: For the Author by Manning
Pike and H.J. Hodgson, 1926
Privately printed edition, initialed by
Lawrence
Estimate: \$40,000+



Sir Isaac Newton (1643-1727)
The Mathematical Principles of Natural Philosophy.
Translated into English by Andrew Motte.
To which are added The Laws of the Moon's Motion,
according to Gravity. By John Machin
London: Benjamin Motte, 1729
First edition in English, two octavo volumes
Estimate: \$35,000+

IN 1776, SCOTTISH PHILOSOPHER Adam Smith published his masterwork *An Inquiry into the Nature and Causes of the Wealth of Nations*, known today by the shorter title *The Wealth of Nations*.

"Historians consider this book the foundation of modern economic thought," says Heritage Auctions' rare book director James Gannon. "The ideas expressed in these pages reflect the rise of the principles behind modern capitalism."

A first edition of *The Wealth of Nations*, printed by Strahan in London, is featured in Heritage Auctions' rare books auction scheduled for April 11, 2012, in New York. It is part of the James and Deborah Boyd collection of fine books in economics, military history and science. "This marvelous collection boasts numerous historically important works," Gannon says.

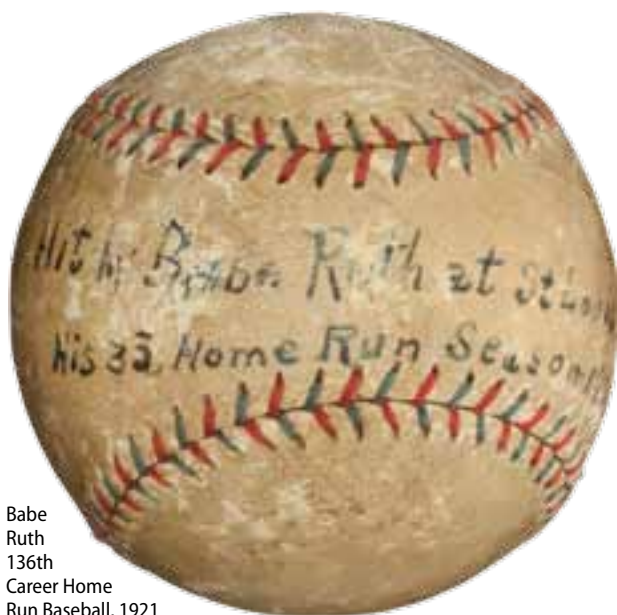
Included in the Boyd Collection is an extremely scarce 1926 privately printed subscribers' edition of T.E. Lawrence's epic *Seven Pillars of Wisdom*, one of only 170 complete copies, signed by Lawrence. Another highlight is a first edition in English of the greatest work in the history of science, Sir Isaac

Newton's *The Mathematical Principles of Natural Philosophy*, printed in London in 1729.

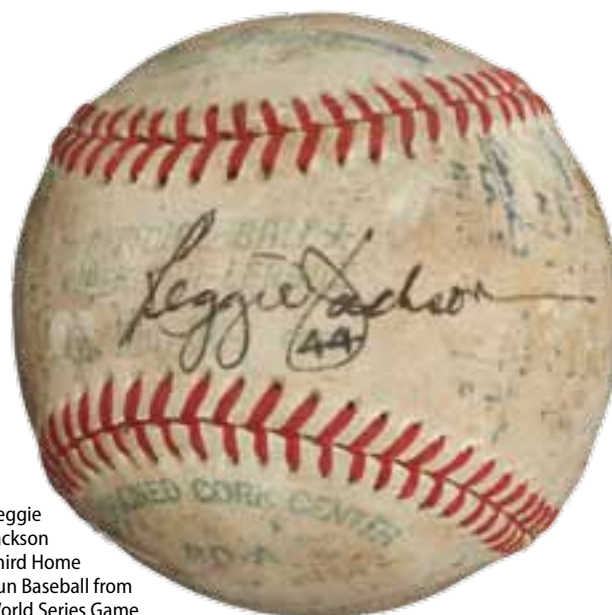
Other high spots of the Boyd Collection include: first editions of Charles Darwin's *The Origin of Species*; Thomas Malthus' *An Essay on the Principle of Population*; Isaac Newton's *Optiks*; Harriet Beecher Stowe's American classic *Uncle Tom's Cabin*; several signed or inscribed Winston Churchill first editions; and two important autograph albums, one featuring signed documents from every U.S. president from George Washington to Herbert Hoover, and the other featuring signatures of Abraham Lincoln and 50 Union Officers from the Civil War.

EVENT

► **RARE BOOKS SIGNATURE® AUCTION #6085** is scheduled for April 11, 2012, in New York. For more information, visit HA.com/6085 or contact James Gannon at 214-409-1609 or JamesG@HA.com.



Babe
Ruth
136th
Career Home
Run Baseball, 1921
Estimate: \$50,000+



Reggie
Jackson
Third Home
Run Baseball from
World Series Game
Six, 1977. Estimate: \$20,000+

Historic Baseballs

ITEMS FROM COLLECTION OF SONGWRITER SETH SWIRSKY
REPRESENT HIS PASSION FOR RUTH, JACKSON ... AND THE BEATLES

IN 1994, SETH SWIRSKY was watching a shopping channel when an item caught his interest.

"They were selling a reunion ball signed by living members of the 1969 New York Mets team," Swirsky recalls. "Now, you and I know that's not the most valuable piece of all time, but I was like, 'Wow!' I had that feeling as a kid of being so excited."

At the time, Swirsky was well into his career as a successful songwriter, with his tunes performed by pop stars such as Celine Dion, Smokey Robinson, Al Green and Olivia Newton-John. He had collected pennies as a boy, but his collecting days had been dormant – until that day.

Shortly afterward, he was in a memorabilia shop and spotted a 1952 Yankees team-signed baseball. "Gil McDougald, Mickey Mantle ... these were names my dad had grown up with. So with the Yankees ball and the Mets ball, my excitement was building. I met someone who knew [noted baseball memorabilia collector] Barry Halper and we met and he got me very excited. I started writing letters to baseball players and before I knew it, I was getting 20, 30 letters back a day."

The answers to those letters – in which Swirsky asked baseball players about their lives on and off the diamond – were



Seth Swirsky and sportscaster Vin Scully, who called Game Six of the 1986 World Series, which featured the infamous "Buckner Ball."

the basis of his bestselling book *Baseball Letters: A Fan's Correspondence with His Heroes* (Crown Books, 1996).

Soon, Swirsky was tracking down more sports memorabilia – and even creating his own special items.

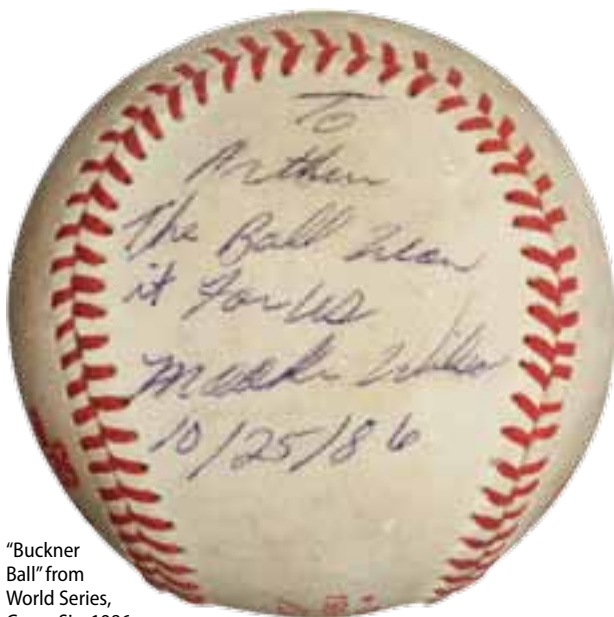
"I bought a ball signed by Mark Koenig, a Yankees shortstop in the 1920s," he says. "The ball cost me \$50 in the 1990s. I got Frank Crosetti to sign the ball, then I got all the other guys who played shortstop for the Yankees to sign it, including guys who only played for a year or two, Andre Robertson, Wayne Tolleson. This ball has 40 guys, including Derek Jeter. It's my 'Yankees Shortstop

Ball.' It's one-of-a-kind.

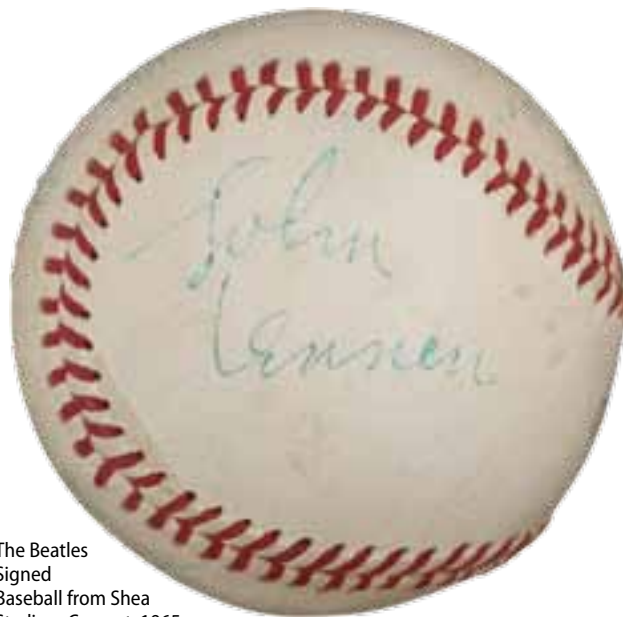
"I love to create history on a baseball," he continues, "and you can do it without spending a fortune."

Now, nearly two decades after starting his collection, Swirsky is auctioning part of his collection. "I love everything I have," he says. "It all has poetry in it. But if you're going to let a little go, you're going to let a lot go. And I'm OK with that."

For Swirsky, a successful collector is someone "who has a real passion for the overall story he or she wants to tell. The story I wanted to tell was the poetry in the sport. Having the



"Buckner Ball" from World Series, Game Six, 1986
Estimate: \$100,000+



The Beatles Signed Baseball from Shea Stadium Concert, 1965
Estimate: \$20,000+

last ticket from Lou Gehrig's last game, where he took himself out of the game, and having the first ticket from Cal Ripken's [consecutive games-played] streak. When you put those two tickets together, there's a hint that you're melding history together, seeing the poetry of it all. That, for me, is what I decided to do."

We asked Swirsky to discuss the uniqueness of the baseballs from his collection featured in Heritage's sports collectibles auction scheduled for April 26-27, 2012, in Dallas.

Tell us a little about your 1921 Babe Ruth 136th career home run baseball, the ball that represents the beginning of Ruth's run as "Career Home Run King."

It's a home run that Babe Ruth hit! That's like a guitar that John Lennon played. To have an actual baseball that Ruth actually hit during the prime years of his career, to me that's just amazing! That home run tied the all-time record for home runs, and then he became "The King."

What about Reggie Jackson's third home run baseball from the 1977 World Series, Game Six.

Reggie Jackson got his nickname from this ball. He would never have been called "Mister October" if he didn't hit three home runs that night. Two was special. But three, in New York City, when the Yankees had not won the World Series in 14 years! This ball represents the greatest nickname ever given to a baseball player. Mister October! It does not get better.

And the "Buckner Ball" – the baseball that went through Bill Buckner's legs in Game Six of the 1986 World Series,



Seth Swirsky, shown with Ringo Starr in 2011, directed and produced the documentary *Beatles Stories: A Beatle Fan's Ultimate Journey*, which features interviews with people who met and worked with the band.

allowing the New York Mets to win the championship.

That ball, for me, is special because it was the absolute highest point of agony that I've ever seen in sports. At the same time, it was the very height of ecstasy. Here was Bill Buckner, one of the great players of all time, and when that ball went through his legs, I can only imagine how horrible he felt and how bad the Red Sox felt. But take a look at the Mets! When they put their hands up in the air, hugging each other, and that camera was shaking on NBC and going nuts, you felt their extreme ecstasy. It's very rare in any sport to see in one play that much extreme in emotions.

You're also auctioning a 1965 Beatles-signed baseball from their Shea Stadium concert.

I was born in 1960, so I remember when the Beatles played Shea Stadium. I was living around the block, in Queens. OK, some people may say the Beatles didn't play baseball, it's incongruent. But to me, it's a very American piece. They started a new era in entertainment when they played that Shea Stadium concert. Here's a baseball from that night. It's a great baseball piece as well, the first time a baseball stadium had been used to highlight a pop act. Now, we talk about stadium concerts all the time.

EVENT

► **VINTAGE SPORTS COLLECTIBLES SIGNATURE® AUCTION #7051**, featuring items from the Seth Swirsky collection, is scheduled for April 26-27, 2012, in Dallas. For information, visit HA.com/7051 or contact Chris Ivy at 214-409-1319 or Clvy@HA.com.

William Trost Richards
(American, 1833-1905)
*View of the Artist's
Home, Graycliff,
Newport, Rhode
Island, 1894*
Oil on canvas,
12½ x 15½ in.
Estimate:
\$15,000-\$20,000



Eastman Johnson (American, 1824-1906)
The Finishing Touch
Oil on academy board, 19 7/8 x 12 in.
Estimate: \$20,000-\$30,000

Martin Johnson Heade (American, 1819-1904)
Cherokee Roses in a Glass Vase, circa 1883-1888
Oil on canvas, 19 x 12 in.
Estimate: \$80,000-\$120,000



19th Century Paintings

HEADE, JOHNSON, BOUGUEREAU, RICHARDS WERE MASTERS OF STILL-LIFE, GENRE, AND LANDSCAPE CATEGORIES

By Mary Adair Dockery

FOUR 19TH CENTURY PAINTINGS, representing still-life, genre, and landscape categories, are featured in Heritage Auctions' upcoming American and European art auction. "These works represent four of the most important 19th-century painters from America and France," says Brian Roughton, Heritage's director of American and European Art.

Martin Johnson Heade's exquisite *Cherokee Roses in a Glass Vase* was recently discovered in a Minnesota estate sale. Soon to be included in Theodore Stebbins' revised catalogue raisonné, the painting bears a letter on its verso indicating that it was originally purchased directly from Heade in his St. Augustine, Fla., studio in 1888 by Curtis H. Pettit, a pioneer settler of Minneapolis and railroad and iron magnate. Like Heade's nine other extant vertical compositions of this tropical flower, *Cherokee Roses in a Glass Vase* exhibits Heade's fascination with botanical realism – delicate petals and waxy leaves twisting to catch the light – coupled with domestic artifice.

Equally iconic, William Bouguereau's *Fishing for Frogs* exemplifies his sentimental portraits of peasant children, this one especially noteworthy with two figures. A master of French Salon technique, Bouguereau here renders realistic details, like the crumbling wall and the torn pinafore, while simultaneously idealizing the girls' beauty and their close affection. Displayed in a period frame from the Biltmore Estate, the painting formerly belonged to a Westchester, N.Y., family for decades and was listed in a Montreal Museum of Fine Arts exhibition catalog.

Like Bouguereau, Eastman Johnson specialized in genre scenes, not merely of rural children at play, but of motley subjects including Civil War soldiers, Nantucket cranberry pickers, and women in intimate interiors. Leading Johnson expert Patricia Hills notes about his delicate *The Finishing Touch*: "The work is an oil sketch of a woman with a voluminous gown standing in front of a large mirror and fixing her hair. The tones are mostly in the red range with a gray-green floor covering. ... The head and neck are delicately painted."

Johnson's contemporary, the marine painter William Trost Richards, favored Rhode Island as a subject, after decades of depicting craggy New England coasts from New Jersey to Maine. In 1882, Richards designed and built a Shingle-style house and studio, "Graycliff," on Conanicut Island at



William Adolphe Bouguereau (French, 1825-1905)
Fishing for Frogs (detail), 1882
Oil on canvas, 54 x 42 in.
Estimate: \$1.5 million-\$2 million

Jamestown, near Newport. Part of a Long Island private collection for over 50 years, Richards' 1894 *View of the Artist's Home, Graycliff, Newport, Rhode Island* demonstrates his hallmark blue-gray-green palette and his keen understanding of the structure of waves as they crash against a rugged shoreline.

"In addition to these noteworthy examples, we are excited to present over 300 striking works of art, the majority having never been offered at auction, with opportunities to add quality pieces to an existing collection, or to begin a new collection that will be sure to turn heads," notes Ed Beardsley, Heritage's vice president and managing director of Fine & Decorative Arts.

EVENT

► **AMERICAN & EUROPEAN ART SIGNATURE® AUCTION #5096** is scheduled for May 15, 2012, in Dallas. For information, visit HA.com/5096 or contact Ariana Hartsock at 214-409-1283 or ArianaH@HA.com, or Brian Roughton at 214-409-1210 or BrianR@HA.com.



Heritage Auctions' 20th Century Design Signature® Auction includes Art Deco and Modernist pieces by designers such as Gilbert Rohde, Raymond Loewy, and Walter Dorwin Teague.

Art Deco and Modernist Design

AUCTION FEATURES WORKS BY SOME OF THE MOST
RECOGNIZED NAMES OF THE PERIOD



Frankart Patinated Metal Figural Smoker's Stand
with Original Black Glass Ashtray
Frankart Inc., New York, circa 1930
26¼ inches high
Estimate: \$700-\$1,000

A COLLECTION OF ICONIC American Moderne decorative arts, secreted away in a Dallas residence, paints a picture of the era between the 1930s and mid-1950s – a period of “glamorous cocktail parties and socialites who looked to earlier times for inspiration, a period of technological advancements that affected all layers of society and brought our world into the modern age,” says Karen Rigdon, decorative arts specialist at Heritage Auctions.

Passionately amassed, the collection encompasses all things streamlined – from furniture and accessories to appliances and books – and will be featured in Heritage Auctions’ 20th Century Design auction scheduled for June 13, 2012, in Dallas.

This American design phenomenon grew from European developments showcased at Paris’ 1925 Exposition Internationale Des Arts Décoratifs, now known as Art Deco. “This new style had two faces, one typified by furniture of refined classical form crafted by hand in fine materials, the other experimenting with machine production and materials previously unknown,” Rigdon says. “Both were absorbed into the American design movement through press exposure and immigration of European designers to the United States.”

By the time of the Chicago Century of Progress Exposition in 1933, American Moderne had blossomed. One star of the Exposition was Gilbert Rohde (1894–1944). In response to his success, he designed the dining suite featured in this auction. “It reflects European precedents with its fine veneers,” Rigdon says, “but also plays with surface and materials, suggesting the sleekness of the machine.”

In this environment, industrial designers such as Raymond Loewy (1893-1986) came to the forefront, designing trains, cars and planes that reflected speed – whether stationary or in motion. “Even in the privacy of one’s home,” Rigdon says, “the speed of the machine was reflected in streamlined forms such as the sleek airship-shaped Zeppelin cocktail shaker or the chrome stripes racing across the cobalt-blue mirrored surface of the Spartan Bluebird Radio designed by Walter Dorwin Teague [1883-1960].”

Heritage’s auction features works by some of the most recognized names of the period, including Rohde, Paul Frankl (1886–1958), industrial designers such as Loewy, Walter Dorwin Teague (1883-1960), John Vassos (1898-1985), Walter von Nessen (1889-1943), Norman Bel Geddes (1893-1958), Warren McArthur (1885-1961), and manufacturers including Frankart, and Chase Brass & Copper.

EVENT

► **20th CENTURY DESIGN SIGNATURE® AUCTION #5104**, featuring an Important Private Dallas Collection of Art Deco and Modernist Decorative Arts, is scheduled for June 13, 2012, in Dallas. For more information, visit HA.com/5104 or contact Karen Rigdon at 214-409-1723 or KarenR@HA.com.

Graham Williford's American Paintings

NOTED COLLECTOR FOCUSED ON GOOD COMPOSITION, EXCELLENT DRAFTSMANSHIP,
CONFIDENT BROAD BRUSHWORK AND SUBTLE COLOR HARMONIES

By Marianne Berardi, Ph.D.

A CENTERPIECE OF HERITAGE AUCTION'S upcoming American and European auction is a fine selection of 200 19th- and early 20th-century American paintings from the extensive holdings of The Jean and Graham Devoe Williford Charitable Trust.

Graham Williford (1926-2006) of Fairfield, Texas, the quietly discerning sensibility behind this collection, began acquiring American paintings voraciously as early as the 1950s, long before they became a hotly contested collecting area.



Williford

A tall, rather shy man who nonetheless had an enormous boisterous laugh, Williford received a degree in Art History from Columbia University in New York after serving in the Navy during World War II. Following his graduate studies at Columbia, he made his way to Paris where he practiced to become a concert pianist at a music conservatory. Interestingly, it was while he was abroad that Williford became

profoundly interested in American art, which became a life-long passion. In Paris, where he eventually obtained an apartment which became a second home to him, his interest was piqued by later 19th-century American artists who worked, exhibited and studied abroad. Rather than focusing solely upon nationalistic subjects in American painting, which was the trend of the field's earliest enthusiasts, Williford daringly explored styles and themes that underscored the cultural exchange of ideas between Americans and Europeans. Aesthetic movement works, those with oriental subjects and compositions such as high horizon lines and large zones of expressive negative space, and Tonalist landscapes figure prominently in Williford's collection.

For more than 50 years, Graham Williford was a fixture on the New York gallery scene, prowling for American landscapes and seascapes, still lifes, portraits and genre scenes possessing attributes he most prized: good composition, excellent draftsmanship, confident broad brushwork and subtle color harmonies. All the dealers knew him; all the auction houses sold to him; and in addition, Williford doggedly tracked down the relatives and heirs of American artists he admired hoping to find treasures still in the family which he could acquire. He collected works by big-name artists and little-known artists alike. Quality is what attracted him, and he became a first-rate connoisseur. He developed a particular affection for the work of American expatriate artists, figures



Frank C. Penfold (1849-1921), *Cattle by a Stream*
Oil on canvas, signed. 20 x 30 in. Estimate: \$5,000-\$6,000

who somewhat like himself, stood apart from the crowd and were independently minded.

Over the course of his life, Graham Williford assembled a massive painting collection of some 1,100 works as well as sculptures by American artists from the period between 1850 and 1920. These filled his homes in Texas, New York, and his right bank apartment in Paris. He bequeathed his collection to The Jean and Graham Devoe Williford Charitable Trust, a charitable tax-exempt foundation. The Trust's mission is two-fold: to preserve the finer works in the Williford collection and lend them to non-profit museums, exhibits and institutions for the enjoyment and education of the public; and to fund an endowment for the support of American art through charitable gifts. These paintings are only a small portion of his extensive collection and proceeds from this auction will be donated to the endowment fund.

MARIANNE BERARDI, PH.D., is Senior American and European Painting Specialist at Heritage Auctions.

EVENT

► AMERICAN & EUROPEAN ART SIGNATURE® AUCTION #5096 is scheduled for May 15, 2012, in Dallas. For information, visit HA.com/5096 or contact Marianne Berardi at 214-409-1506 or MarianneB@HA.com.



William Bradford (1823-1892), *Iceberg*. Oil on board, signed, 13½ x 20¾ in. Estimate: \$30,000-\$40,000



Walter Blackman (1849-1928), *Woman with Upswept Hair*
Oil on panel, signed, 8¾ x 6½ in., with frame 21 x 19 in.
Estimate: \$3,000-\$4,000



Nicholas Alden Brooks (1840-1904), *Two Dollar Bill*
Oil on board, signed. 6¾ x 10¾ in.
Estimate: \$10,000-\$15,000

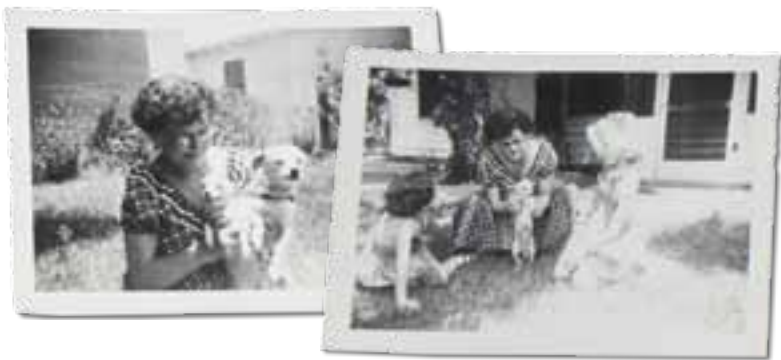
Marilyn

HER COLLECTIBLE TREASURES

ON THE 50th ANNIVERSARY OF HER DEATH, FAST-CLIMBING AUCTION PRICES SHOW HOLLYWOOD LEGEND REMAINS AS POPULAR AS EVER

By Hector Cantú

SHE IS ARGUABLY THE BIGGEST STAR HOLLYWOOD has ever produced. A blonde bombshell who's been described as sensual, gifted, intelligent, vulnerable, beautiful, hopeful, fascinating ... and far more complex than the unwitting sex siren she portrayed on screen. Her big-screen persona and personal life fused to create a pop-culture phenomenon – and a favorite of entertainment memorabilia collectors worldwide.



Marilyn's Puppy: Marilyn Monroe named her female Chihuahua "Josefa" in honor of 20th Century Fox chairman Joseph M. Schenck, who gave the dog to her as a gift around 1948. From these snapshots, it appears Monroe later gifted the dog to a friend, who sent Monroe photos of Josefa (with another family pet) in her new home. The photos realized \$597.50 at a December 2011 Heritage auction.

"She had a luminescence that comes across that you don't see with other stars," explains Greg Schreiner, who owns one of the world's largest private collections of the actress' screen-worn and publicity gowns. "You can't take your eyes off of her. You can't help but love her. That's pretty powerful, to have people fall in love with you."

Grey Smith, director of vintage movie posters at Heritage Auctions, places Monroe with James Dean and Elvis Pre-

sley as the "big three icons of the 1950s. In many ways, talking about Marilyn is like talking about the Beatles and early rock 'n' roll music. There's never going to be anything like her again. Never. For years after the Beatles broke up, it was 'Who's going to be the new Beatles?' It doesn't happen again."

This legendary status has only cemented Monroe's standing among collectors in recent years.

"Used to be you could pick up a Marilyn costume for \$50,000," says Scott Fortner, who produces the Marilyn Monroe Collection Blog and owns more than 500 pieces of Monroe memorabilia. "Now, they're commanding six figures, up to half-a-million dollars in some cases. The dress she wore to President Kennedy's birthday party went for more than \$1 million. The dress she wore in *The Seven Year Itch*, where she stands over the subway grating, sold for \$5 million. These are one-of-a-kind items and, for the most part, they're iconic."

Industry observers note that many high-value items appear to be going to corporate collections. The Ferragamo shoe company, for example, has acquired Ferragamo shoes once worn by the actress. And makeup manufacturer Erno Laszlo has reportedly purchased Laszlo products personally used by Monroe. In addition, overseas collectors appear to be driving demand. "It used to be that Coca-Cola, hot dogs and apple pie symbolized us as a Western culture," Fortner says. "Now, it's Elvis, the Beatles and Marilyn."

While iconic items might be going to "super collectors," more affordable collectibles often hit the market, including autographs, limited edition photographs, posters and documents linked to her career.



1955: Limited Edition Print

It's a scene that forever enshrined Marilyn Monroe as the screen's quintessential love goddess. While filming director Billy Wilder's *The Seven Year Itch*, photographers and spectators turned out for a pivotal shoot in which Monroe stands atop a New York City subway grate — her white dress billowing above her waist. Among the photographers on hand was Garry Winogrand (1928-1984). A gelatin silver limited edition print was produced in 1983 and signed by Winogrand.

Auction price: \$3,585 Sold: June 2010

Her Final Check?

What appears to be the last check Marilyn Monroe ever signed is heading to auction. *Page 21.*

"Marilyn Monroe-signed photographs have been consistently selling for \$10,000 to \$30,000 over the last five to seven years," says Margaret Barrett, director of Heritage Auctions' music and entertainment department. "We're also seeing strong prices for candid snapshots, signed paperwork, such as model releases and studio contracts, and personally owned items she touched, used and held in her hands. That is what is fascinating to fans — that direct and tangible connection to Marilyn herself. Marilyn held this and now I'm holding it."

Even photographs of Monroe's dog have proven popular.

In December 2011, three black-and-white snapshots showing her pet Chihuahua Josefa realized nearly \$600 at a Heritage auction. "Marilyn appeared to have given her dog to an elderly woman, Mrs. Smithe, who then kept Marilyn posted on the dog's well-being by sending photos," Barrett says. "By the time these photos of Josefa were taken and sent to Marilyn in 1953, she was a huge star, probably too busy to care for a dog. Who else's photos of their pup are collectible? Because it's Marilyn, we care about everything she had a connection with — even the Chihuahua she gave away."

On the anniversary of her death, fans are remembering the icon with movies, documentaries, TV shows, and books. Schreiner, co-founder of Marilyn Remembered, the world's longest-running Monroe fan club which annually holds a Monroe memorial service at her Los Angeles burial site, is expecting Marilyn-mania to reach "frenzy" level by this August — 50 years after she was found dead at her Los Angeles home.

In the hoopla surrounding the anniversary, Schreiner hopes fans take time to remember Marilyn the person, in addition to Marilyn the pop icon. "The focus should be on honoring Marilyn and her life and her work and to say 'Thank you for all you gave us.' I can't help but smile when I see her on film. If anything, as time goes by and we learn more about her, it's wonderful. It's like opening a flower one petal at a time, getting to know Marilyn more and more."

1940s

The Budding Star

IN 1945, AN ARMY PHOTOGRAPHER for *Yank* magazine snapped a photo of a young munitions factory worker named Norma Jeane Dougherty. Afterward, she was encouraged to visit the Blue Book Modeling Agency in Los Angeles. Her girl-next-door looks proved popular, and she was soon appearing on magazine covers as well as posing nude for photographers and pin-up artists. A Hollywood contract followed, with studio executives giving the starlet a new name: *Marilyn Monroe*.



1941: Early Signature

Before she was a star, Norma Jeane Baker was a student at Ralph Waldo Emerson Junior High School in Southern California. The teenager, with her black fountain pen, on the back of a panoramic class photo measuring 8-by-24½ inches, wrote a message to a classmate: To "Georgie" / A super, swell fellow in fact really keen (I really mean it Geo.) / Norma Jeane Baker / S' 41. It's one of the future icon's earliest autographs.

Auction price: \$11,950

Sold: December 2011



1945: Studio Portrait

At about the time she joined the Blue Book Modeling Agency, Norma Jeane Baker posed for a small group of portraits at H. Maier Studios. The images are among the earliest professional photographs of the future superstar, with 8-by-10-inch stills like this one, with the studio's embossed blind stamp, popular with fans.

Auction price: \$657

Sold: November 2009

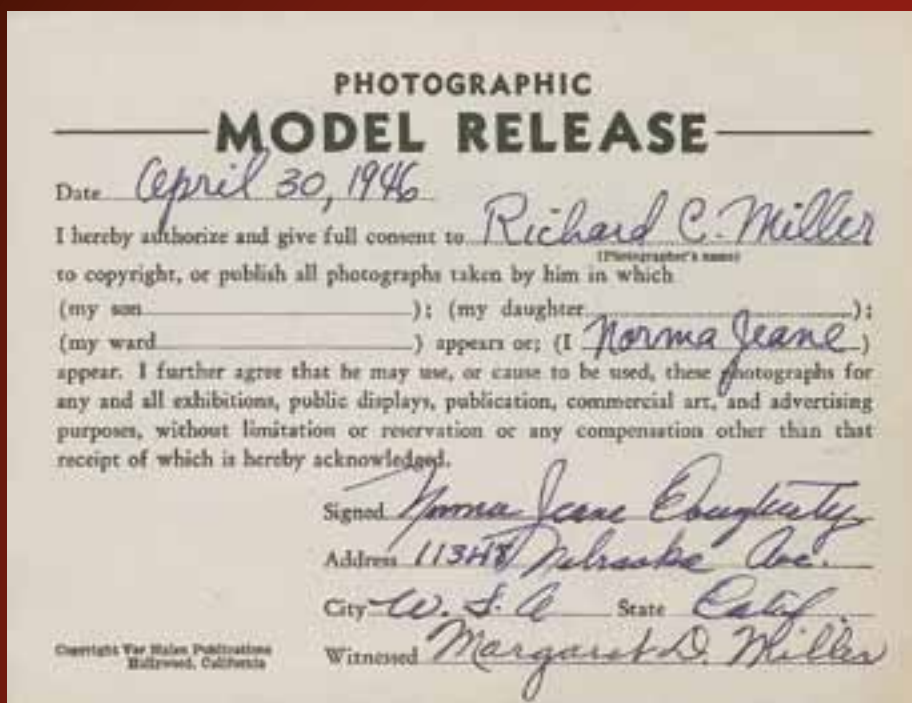
1945: Portrait Still

Norma Jeane Baker's beauty instantly caught the eye of Andre de Dienes (1913 -1985) when she showed up at his photo studio in 1945. "Norma Jeane seemed to be like an angel," de Dienes says in his memoirs. "An earthly, sexy-looking angel! Sent expressly for me!" De Dienes built a portfolio of stunning photographs that would help launch her career. One of those early images, an 8-by-10-inch artist's still, was captured in 1945.

Auction price: \$1,015

Sold: July 2008





1946: Signed Model Release

After signing with the Blue Book Modeling Agency, Norma Jeane Dougherty (using the name of her first husband) modeled for photographer Richard C. Miller (1912-2010). On that day, April 30, 1946, Norma Jeane signed a model release form – a rare artifact from the earliest days of her modeling career.

The document sold at auction with a color print of an image captured at that session: a fresh-faced Monroe posing in a ski lodge tableau.

Auction price: \$19,120 Sold: July 2011



1948: First Movie Poster Appearance

Between modeling jobs, Monroe was cast in the 1948 juvenile delinquent tale *Dangerous Years*, playing a juke joint waitress. The movie marked her first credited appearance, and her image was used on three of the movie's eight promotional lobby cards, including the title card. The cards were sold as a set.

Auction price: \$597
Sold: March 2011





1947-48: Original Pin-Up Art

Pin-up artist Earl Moran (1893-1984) moved to Hollywood in the 1940s to focus on Hollywood publicity posters. At the same time, he was still working for calendar companies, and soon was hiring models to pose for his pin-up art. Norma Jeane Dougherty was Moran's favorite, and he used her in numerous pieces, including this pastel on board titled *Marilyn*.

Auction price: \$83,650 Sold: February 2011

1949: Limited Edition Print

On May 27, 1949, Norma Jeane visited the cramped Los Angeles studio of photographer Tom Kelley (1914-1984), who produced promotional photographs for Hollywood studios. His session with the model produced a series of photos that sold millions of pin-up calendars worldwide. Her nude modeling jobs later caused a Hollywood scandal, but the public accepted Monroe's explanation that she took the jobs only because she was a struggling actress. This print of Kelley's photo is from the *Playboy* magazine archives and is initialed by Hugh Hefner, who published the image in his first magazine.

Auction price: \$6,871 Sold: December 2010



1949: Movie Lobby Card

The same year she posed in the nude for photographer Tom Kelley, Monroe appeared in *Love Happy*, which premiered in San Francisco in October 1949. Her small role in the Marx Brothers movie led to an audition for director John Huston, who later cast her in his drama *The Asphalt Jungle*. This rare lobby card went to auction in very fine/near mint condition and measures 11 by 14 inches.

Auction price: \$1,553 Sold: November 2007



74/50



1950s

The Golden Years

LEGENDARY DIRECTOR JOHN HUSTON cast Marilyn Monroe in his 1950 drama *The Asphalt Jungle* and a star was born. The decade belonged to Monroe. In 1952, she appeared on the cover of *Life* magazine, and she was soon dating baseball Hall of Famer Joe DiMaggio. It was the decade of *Gentlemen Prefer Blondes*, *How to Marry a Millionaire*, *The Seven Year Itch*, *Bus Stop*, *The Prince and the Showgirl*, and *Some Like It Hot*. Monroe and DiMaggio married in January 1954, but divorced 11 months later. In June 1956, she married playwright Arthur Miller. By the end of the decade, Monroe's sexy on-screen persona had made her an international sensation.

1953: Limited Edition Print

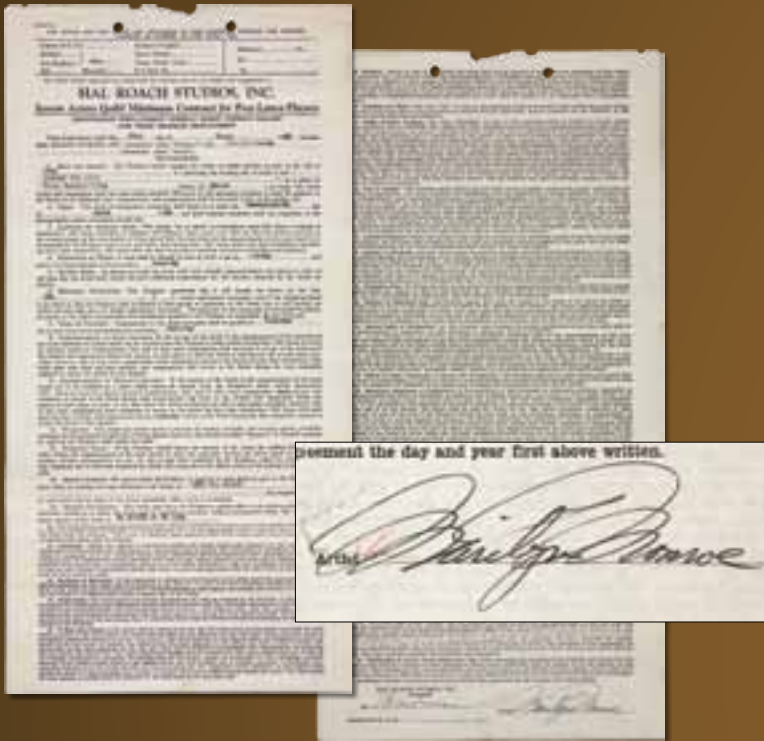
For a 1953 feature on Marilyn Monroe, the editors at *Life* magazine hired photographer Alfred Eisenstaedt (1898-1995), whose snapshot of a sailor passionately kissing a young nurse is among the most famous images of World War II. This limited edition silver gelatin print was produced in 1991 and bears Eisenstaedt's signature.

Auction price: \$4,481 Sold: June 2010

1950: Original Pin-Up Art

As the decade began, Monroe's modeling gigs for pin-up artists began taking a back seat to her movie assignments. At about this time, pin-up calendar artist Earl Moran (1893-1984) completed this 24-by-16-inch oil on board titled *What You Don't Owe Won't Hurt You*.

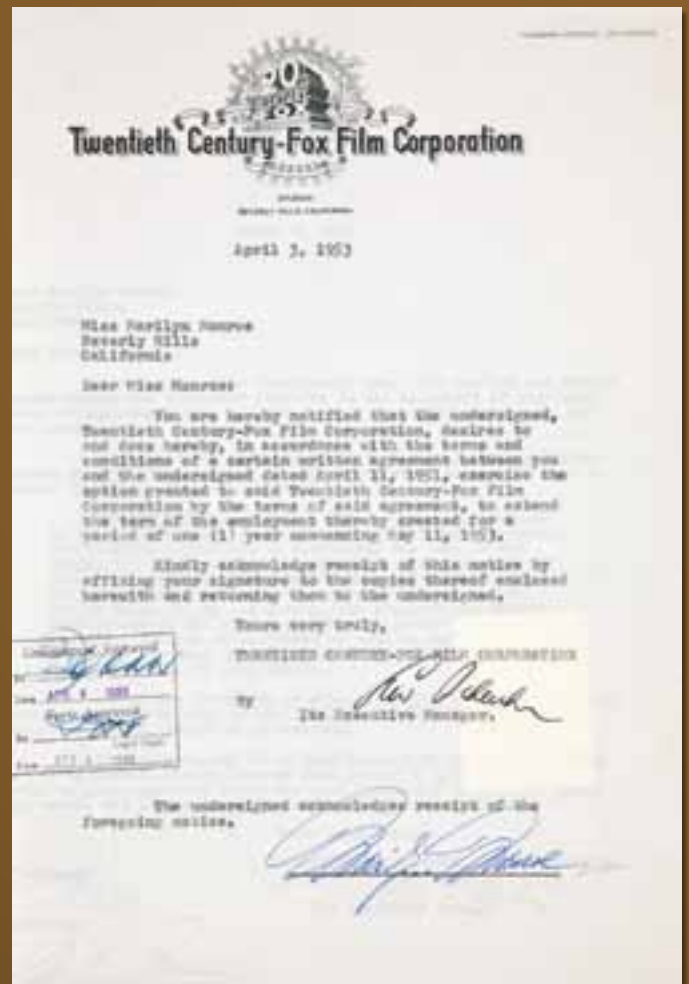
Auction price: \$22,705 Sold: February 2010



1950: Movie Agreement

Hal Roach Studios in March 1950 offered Monroe \$350 a week to appear in the film that would eventually be titled *Home Town Story*. Not yet a star, the single-page, double-sided paperwork offered Monroe a standard freelance player's contract. It's one of the earliest-known examples of a signed Monroe movie contract.

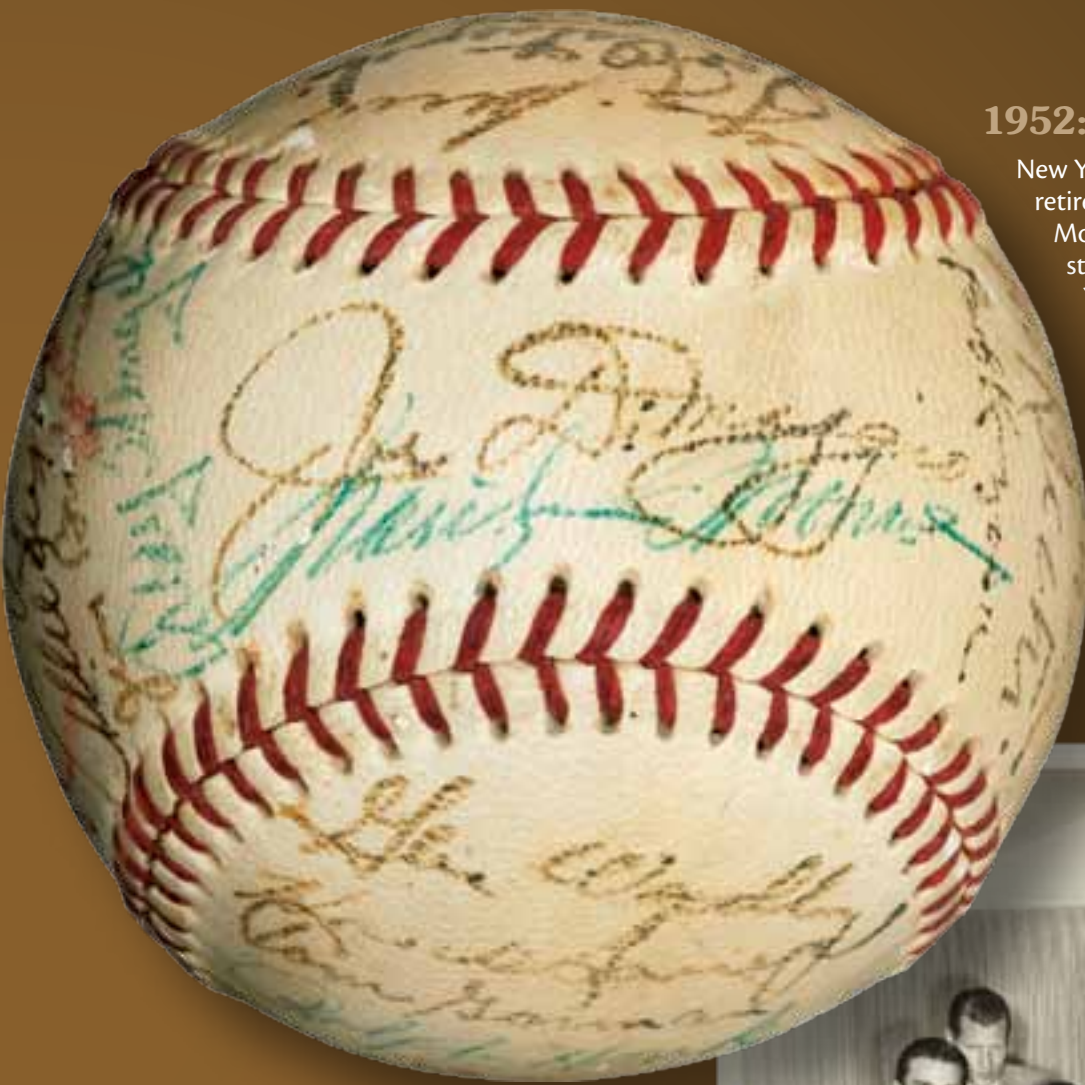
Auction price: \$5,975 Sold: July 2011



1951-55: Signed Studio Documents

In 1951, Monroe signed a standard employment contract with 20th Century Fox. Relations with the studio continued through 1955, with the star signing contract extensions and promising to promote the movies *Monkey Business* and *Niagara*. Other documents detail Monroe's issues with *Pink Tights* and *How to Be Very, Very Popular* – two films she refused to make, resulting in her suspension from the studio and her move to New York, where she started her own production company. In all, this set of documents includes six Monroe signatures.

Auction price: \$23,900 Sold: December 2011



1952: Signed Baseball

New York Yankees baseball legend Joe DiMaggio retired in 1951, and within a year was seeing Marilyn Monroe, visiting her at the 20th Century Fox studio. In 1952, players from the World Champion Yankees participated in the studio's intramural softball league, represented by Monroe. Of course, Marilyn's team won the championship, and 15 balls were signed by all participants – including Monroe, DiMaggio, Mickey Mantle and Yogi Berra – and gifted to the victors. This ball includes the outline of Monroe's red lipstick, a remnant of the star's baseball kiss, and was sold with photos from the signing ceremony.

Auction price: \$59,750 Sold: August 2011

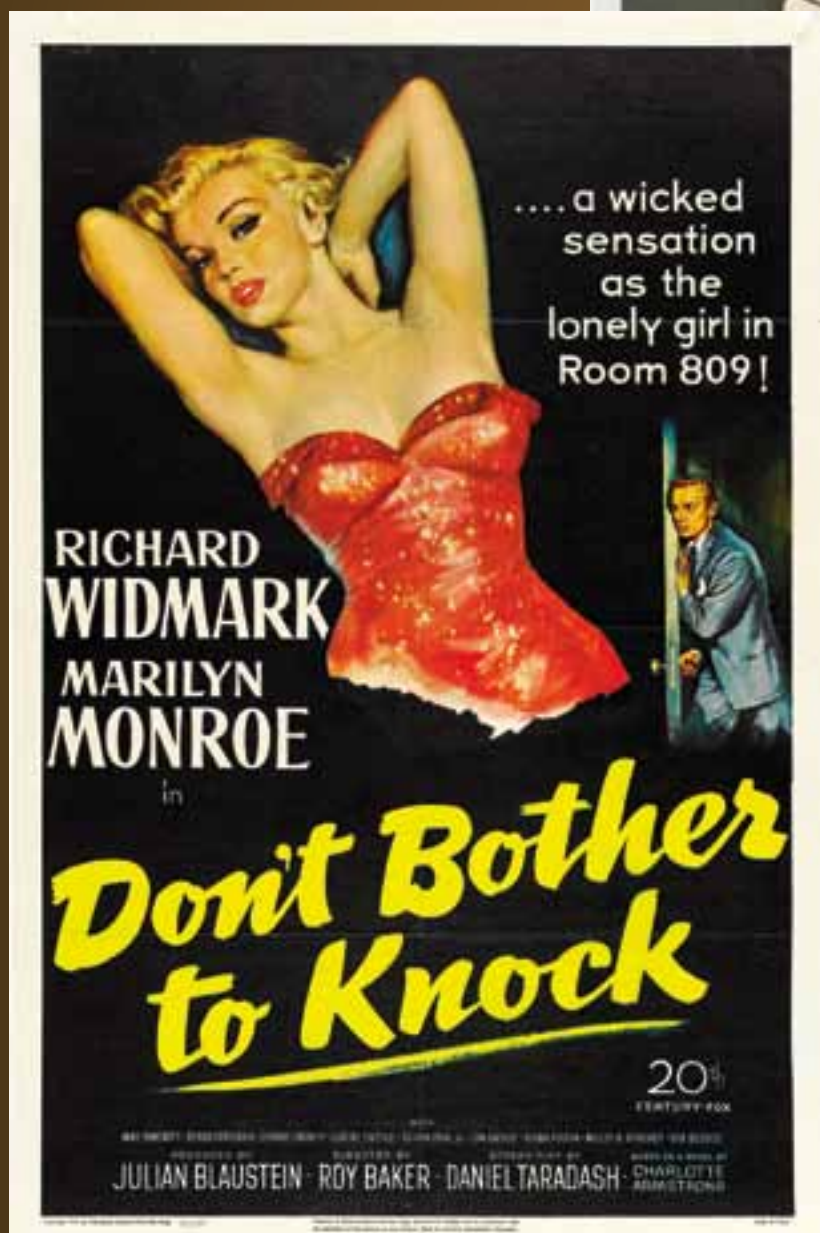


1952: Newsstand Poster

The April 7, 1952, issue of *Life* magazine featured Marilyn Monroe's first cover appearance – marking her growing stature in Hollywood. To promote the issue, *Life* issued this 26.5-by-34-inch promotional poster for display at newsstands nationwide.

This poster has been called one of the scarcest of all Monroe collectibles.

Auction price: \$4,481 Sold: March 2009



1952: Movie Poster

By 1952, Marilyn Monroe was beginning to establish her acting credentials, and was given a chance to lead the *noir* thriller *Don't Bother to Knock*. Starring opposite Richard Widmark, Monroe pulls off a *tour de force* performance as a disturbed and obsessed baby-sitter. The poster remains popular with collectors because of its seductive depiction of the iconic screen queen. This 27-by-41-inch one sheet went to auction with a fine-plus grade.

Auction price: \$2,151 Sold: March 2008

CBS TELEVISION

A DIVISION OF COLUMBIA BROADCASTING SYSTEM, INC.
6121 Sunset Blvd. • Hollywood 28, Calif. • HO. 9-1212

STANDARD AFTRA ENGAGEMENT CONTRACT

Agreement Between

Date September 11, 1953

Miss Marilyn Monroe
c/o Jack Gerdine
Famous Artists Corporation
9441 Wilshire Blvd.
Beverly Hills, Calif.

(hereinafter called "Performer")

and
CBS TELEVISION

(hereinafter called "Producer")

Performer shall render artistic services in connection with the rehearsal and broadcast of the program(s) designated below and preparation in connection with the part or parts to be played:

TITLE OF PROGRAM: "JACK BENNY SHOW"

TYPE OF PROGRAM: Local () Network (X) Sustaining ()
Commercial (X)

SPONSOR (if commercial): AMERICAN TOBACCO COMPANYDATE(S) AND TIME(S) OF PERFORMANCE* SEPTEMBER 13, 1953.AT THE COLUMBIA BROADCASTING SYSTEM STUDIOS IN LOS ANGELES, CALIFORNIA

RIDER TO AGREEMENT BETWEEN CBS TELEVISION AND MARILYN MONROE DATED SEPTEMBER 11, 1953.

Artist's compensation for the performance of services hereunder shall be a new 1954 Standard soft-top Cadillac convertible automobile, which shall be delivered to Artist in 1954. In this connection, in order to facilitate the delivery of such automobile to Artist as soon as possible, CBS shall promptly place an order for the same with a Cadillac Distributor, and CBS will exercise its best efforts to ensure that no unnecessary delay occurs with respect to such delivery. Said automobile is valued in excess of the union scale applicable to the performance of Artist's services hereunder.



Execution of this agreement signifies acceptance by Producer and Performer of all of the above terms and conditions and those on the reverse hereof and attached hereto, if any.

CBS TELEVISION

A Division of Columbia Broadcasting System, Inc.

By Maurice R. Morton

Performer

Telephone Number

Social Security Number

*Subject to change in accordance with AFTRA Code.

CBS-TV-100-1/53



1953: Signed TV Contract

Monroe made her TV debut on *The Jack Benny Program* in an episode that first aired on Sept. 13, 1953. It featured a skit in which Benny fantasizes that the sexy actress is in love with him. Monroe on Sept. 11, 1953, signed and initialed a standard one page, double-sided agreement with CBS Television. Attached was a rider that stipulates Monroe would receive a new 1954 soft-top Cadillac convertible for her appearance on the show.

Auction price: \$4,481 Sold: December 2011





1953: Photographer's Print

After a distinguished career capturing images of World War II, the civil war in China, and the Russian occupation of Manchuria, photojournalist John Florea (1916-2000) settled in Los Angeles, where he quickly found his niche as an entertainment photographer. A friendship with Monroe led to more than 10 magazine covers of the star shot by Florea. This gelatin silver print, from a 1953 shoot, is signed by the photographer.

Auction price: \$1,553 Sold: June 2010



1953: *Playboy* Magazine's First Issue

As Monroe's career began its stellar ascent, publisher Hugh Hefner (b.1926) launched his legendary magazine, anchored by photos taken during the star's nude modeling days. This rare first issue is graded in near mint condition – one of the best-graded copies known.

Auction price: \$31,070 Sold: February 2012

1953: Publicity Still

How to Marry a Millionaire starred Monroe, Betty Grable and Lauren Bacall as a trio of conniving fortune-hunters. The romantic comedy proved another boost to Monroe's blonde bombshell status. This 8-by-10-inch publicity still, showing Monroe in a swimsuit she wears in the film, was distributed to newspapers nationwide.

Auction price: \$1,195 Sold: July 2008



MARILYN MONROE—20th Century-Fox Player
Made in U.S.A.

1953: Movie Poster

Gentlemen Prefer Blondes gave fans one of Monroe's most memorable performances. In this Howard Hawks musical, she plays the gold-digging Lorelei Lee, with her rendition of the song "Diamonds Are a Girl's Best Friend" considered an iconic movie moment. This oversized 40-by-60-inch poster is rare as print runs for larger posters were limited; in addition, the large size made the poster fragile. This poster went to auction graded in very fine-plus condition.

Auction price: \$3,680 Sold: March 2002





1954: Monroe & DiMaggio Signed Photograph

After their marriage, Monroe and DiMaggio honeymooned in Japan, accompanied by DiMaggio's friend Frank "Lefty" O'Doul, a minor league manager who helped establish professional baseball in Japan. While there, the three autographed an 8-by-10-inch photo snapped by a Japanese photographer. A one-of-a-kind piece from the couple's happy days together.

Auction price: \$89,625 Sold: October 2006



1955: Promotional Standee

Of all display and advertising material created for a film's release, standees are often the most rare. To boost moviegoer awareness of *The Seven Year Itch* in theater lobbies, 20th Century Fox produced this 78-inch-high cut-out, which features the film's famous "subway grate" scene. Because they were large and hard to store, most standees were discarded after the film's run.

Auction price: \$8,050 Sold: November 2005



Tommy

A 337

Tommy
 Love and
 Kisses
 Marilyn Monroe



1956: Fan Snapshots

In 1956, the production crew for the movie *Bus Stop* was filming in downtown Phoenix. One evening, Thomas Glenn, a 13-year-old fan, grabbed his Brownie camera and ventured to the location, where he took a number of photos of Monroe, co-star Don Murray, and other cast and crew members. After developing his film, the boy returned to the Sahara Hotel where Monroe was staying, knocked on her door and requested an autograph through her assistant. Monroe inscribed: "To Tommy, Love and Kisses, Marilyn Monroe." Glenn sold the photos after safe-keeping them for more than five decades.

Auction price: \$6,572 Sold: April 2011





1956: Movie Poster

Director Joshua Logan (*Mister Roberts*, *South Pacific*) provided Monroe with what some critics consider her best role – Cherie, a nightclub singer who wins the eye of rodeo champ Bo (Don Murray). The sultry portrait of Monroe featured on this *Bus Stop* poster is among the raciest of her movies. This 30-by-40-inch poster went to auction in very fine condition.

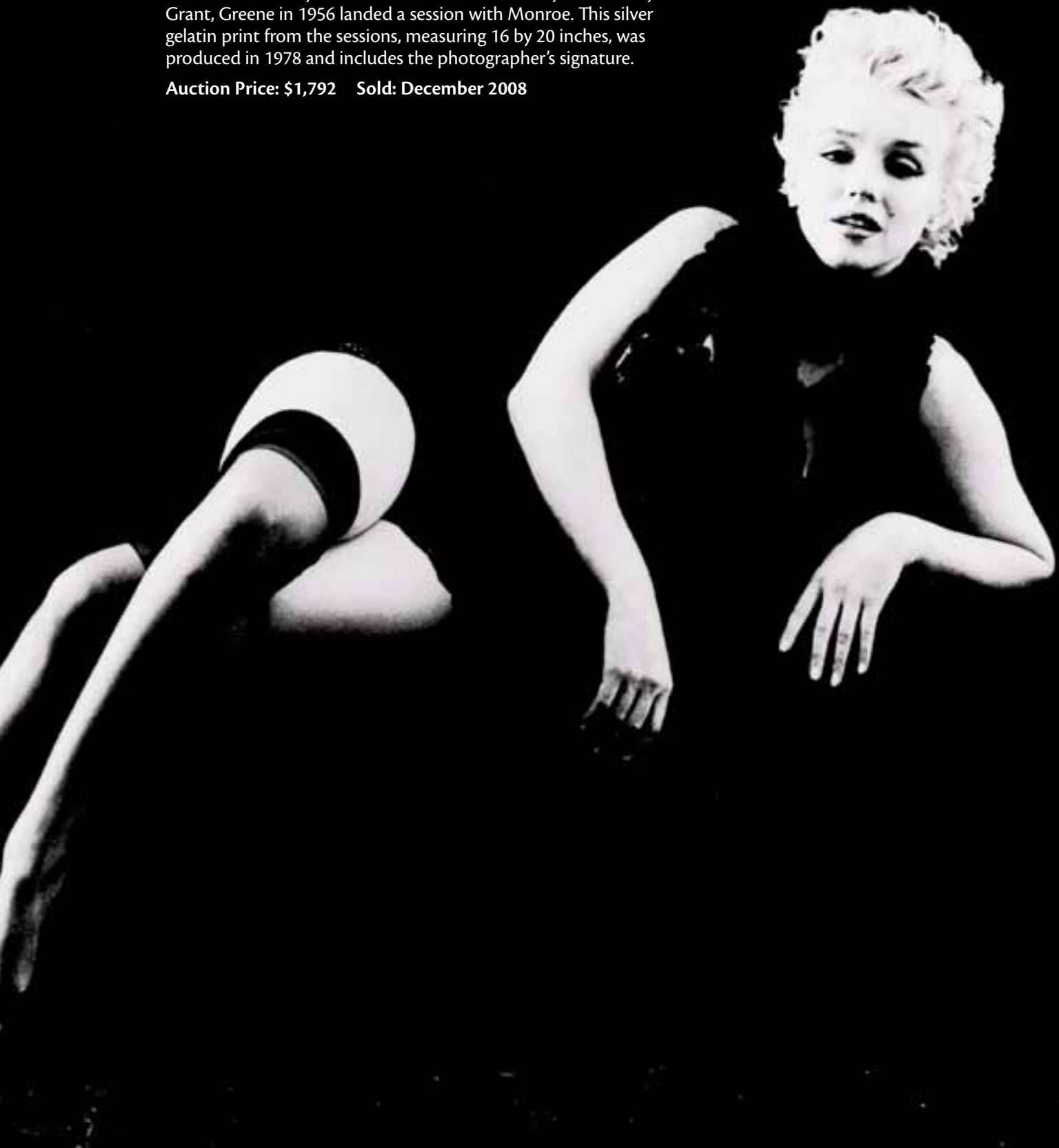
Auction price: \$2,760 Sold: November 2005



1956: Photographer's Print

Milton Greene (1922-1985) helped transform fashion photography into fine art, and his sessions with Marilyn Monroe certainly didn't hurt the movement. In a career that included portraits of Frank Sinatra, Grace Kelly, Marlene Dietrich, Elizabeth Taylor and Cary Grant, Greene in 1956 landed a session with Monroe. This silver gelatin print from the sessions, measuring 16 by 20 inches, was produced in 1978 and includes the photographer's signature.

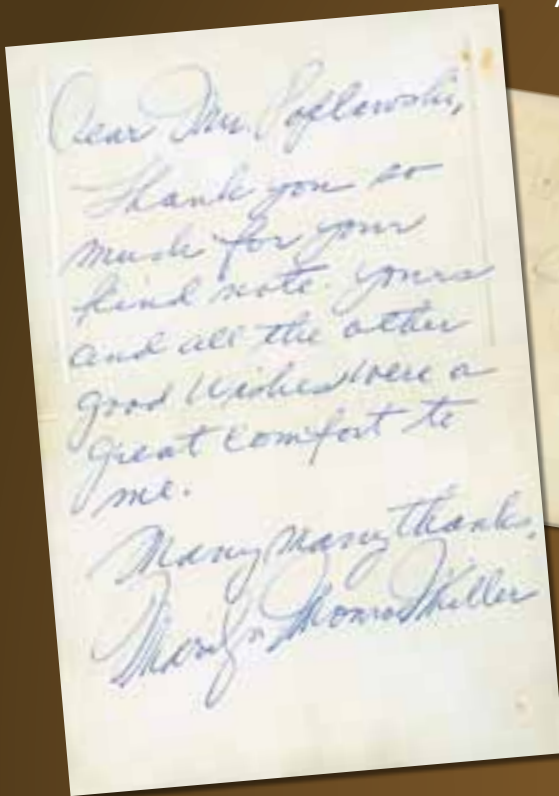
Auction Price: \$1,792 **Sold:** December 2008



1956: Movie Garment

This thermal underwear was worn by Monroe on the set of *Bus Stop*, selected by wardrobe master Ed Wynigear and bearing the film's production number on its tag. The thermals were worn on set, most likely between takes while filming in Idaho. A 20th Century Fox tag sewn into the collar bears Monroe's name handwritten in ink.

Auction price: \$3,585 Sold: February 2011



1957: Signed Personal Note

After her brief marriage to Joe DiMaggio, Monroe in 1956 married playwright Arthur Miller. In early August 1957, she suffered a miscarriage. In a handwritten note postmarked Aug. 14, 1957, Monroe replies to a fan who had sent her a get-well card: "Thank you so much for your kind note. Yours and all the other good wishes were a great comfort to me." The 4-by-3-inch folded card is embossed "Mrs. Arthur Miller" and includes her signature.

Auction price: \$5,078
Sold: November 2009



1957: Movie Poster

Laurence Olivier (1907-1989) directs and stars in what many today consider a comic masterpiece. As showgirl Elsie Marina, Monroe finds herself caught up in a political whirlwind, as well as in the arms of Charles, the prince-regent of Carpatha (Olivier). The making of *The Prince and the Showgirl* is the basis of the 2011 movie *My Week with Marilyn*. This three sheet poster went to auction graded very fine.

Auction price: \$2,868 Sold: March 2008

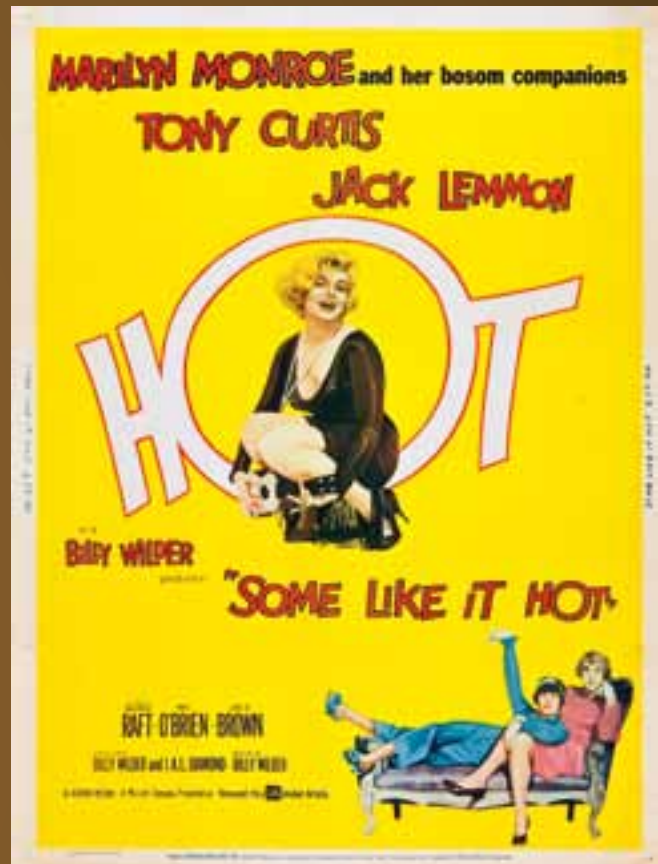




1958: Original Pin-Up Art

By the late 1950s, Monroe was clearly far removed from pin-up modeling jobs, but that didn't mean artists stopped using her likeness. The legendary pin-up artist Gil Elvgren (1914-1980) produced this Marilyn lookalike, a 30-by-24-inch oil on canvas titled *Claws for Alarm* (*Rude Awakening; Caught in a Pinch*).

Auction price: \$59,750 Sold: February 2010



1959: Movie Poster

Many consider *Some Like It Hot* to be Monroe's finest film. This style Z movie theater poster, measuring 30 by 40 inches, is among the film's rarest publicity material, with only one other example of this poster known. This poster went to auction graded fine/very fine.

Auction price: \$4,929 Sold: July 2011



1959: Japanese Movie Poster

Reflecting her international stardom, Monroe's movies packed movie houses overseas, with the American bombshell captivating audiences across Asia and Europe. This 20-by-29-inch Japanese movie poster for *Some Like it Hot*, showing Monroe in a far sexier pose than what was seen on any American paper, went to auction in very fine-minus condition.

Auction price: \$1,434 Sold: November 2007

THE DECADE BEGAN WITH *THE MISFITS*, written by Arthur Miller and directed by John Huston. Production wrapped in November 1960; Miller and Monroe were divorced two months later. In April 1962, Monroe began work on her final, unfinished film, *Something's Got to Give*, directed by George Cukor. In May of that year, she made her last significant appearance, singing "Happy Birthday" to President John F. Kennedy at Madison Square Garden. On Aug. 5, 1962, the international star was found dead at her Brentwood home in Los Angeles. Officials called it a "probable suicide." She was 36.

1960: Limited Edition Print

Monroe began the decade working on *The Misfits* with Clark Gable (1901-1960) and Montgomery Clift (1920-1966). The cast was forced to deal with the oppressive heat of the Nevada desert and Monroe's deteriorating marriage to Arthur Miller. It was Monroe's final film. On the set, *Life* magazine photographer Cornell Capa (1918-2008) snapped this image of Monroe and Gable. This 16-by-20-inch silver gelatin "master" print was produced and signed by the photographer in 2001.

Auction price: \$4,182 Sold: December 2008



1960s

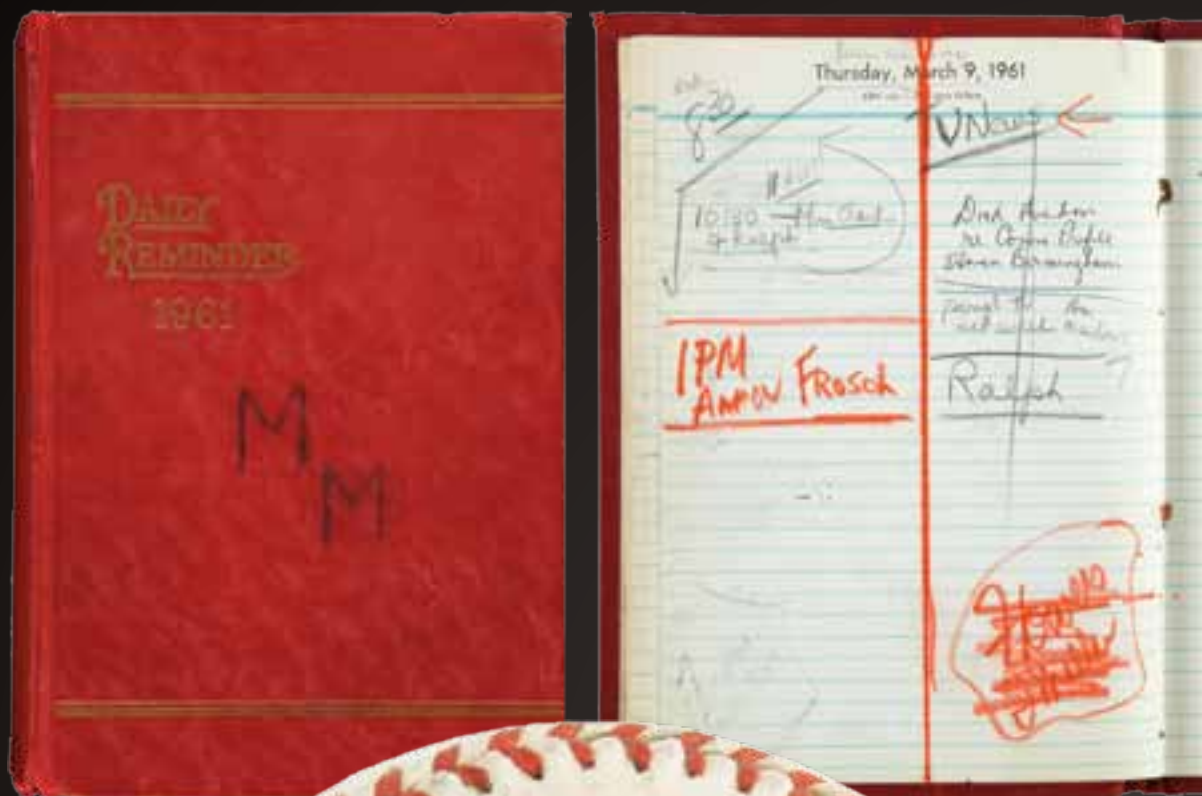
The End of a Career



1961: Personal Appointment Book

A "Daily Reminder" appointment book with "MM" on the cover was used by Monroe and her assistant May Reis to keep track of appointments, invitations, and engagements. Notes by Monroe and Reis are made in pencil, colored pencil and ink throughout, and include references to Joe DiMaggio, actress and gossip columnist Hedda Hopper, columnist Louella Parsons, director Billy Wilder, Ernie Kovacs, Rod Serling, Richard Avedon and Harry Belafonte.

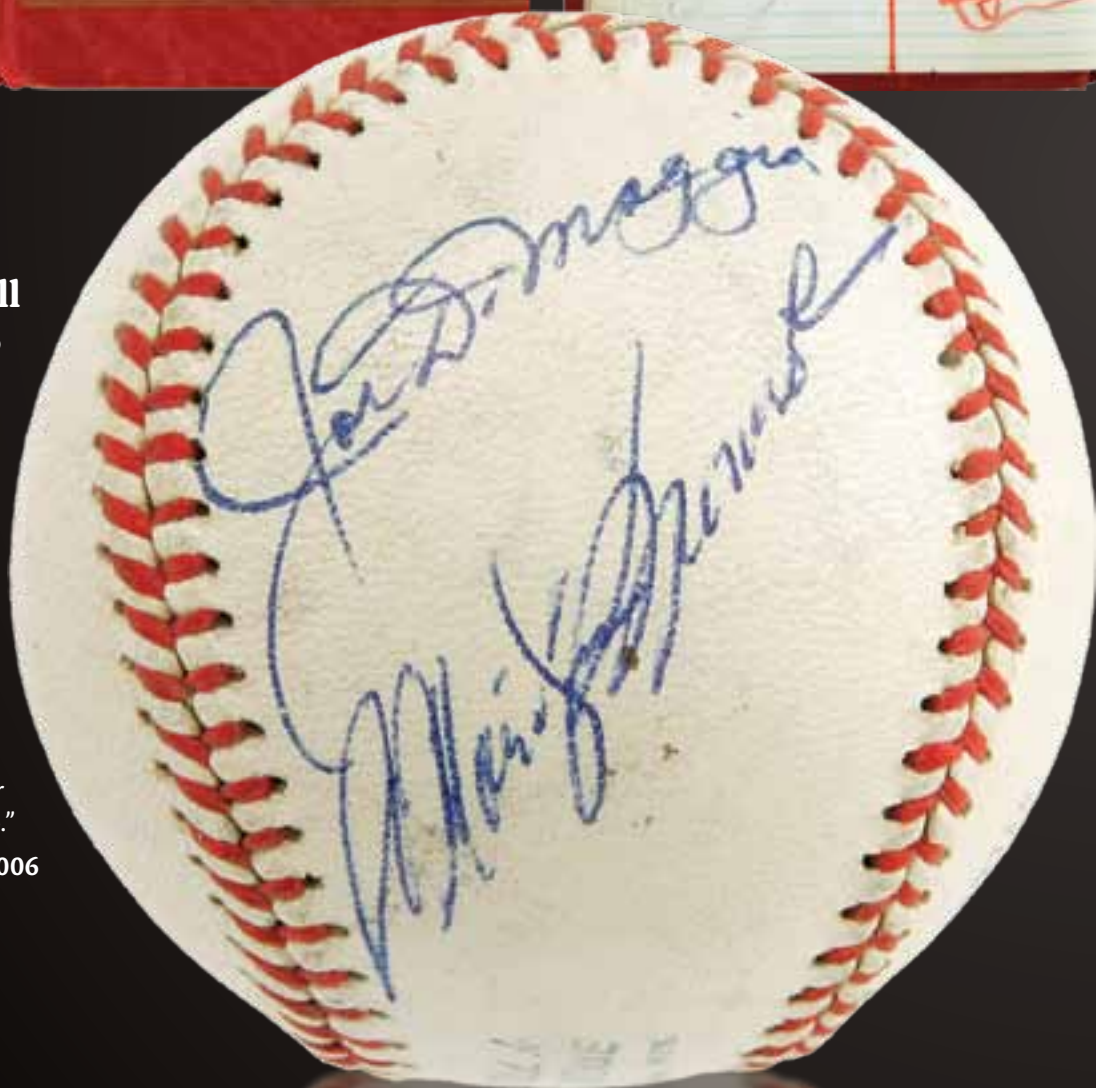
Auction price: \$5,975
Sold: November 2009



1961: Signed Baseball

Although the marriage of Joe DiMaggio and Marilyn Monroe was troubled and short, it remains the ultimate celebrity pairing: the consummate sports legend and the definitive Hollywood star. Their brief time together makes items linking the two particularly attractive to collectors. Seven years after they divorced, a New York-area photographer got the duo's autographs on this baseball while they were together in Florida – possibly considering reconciliation – during baseball's spring training. The occasion was detailed in a 1989 *Newsweek* cover story titled "The Private DiMaggio."

Auction price: \$191,200 **Sold: May 2006**





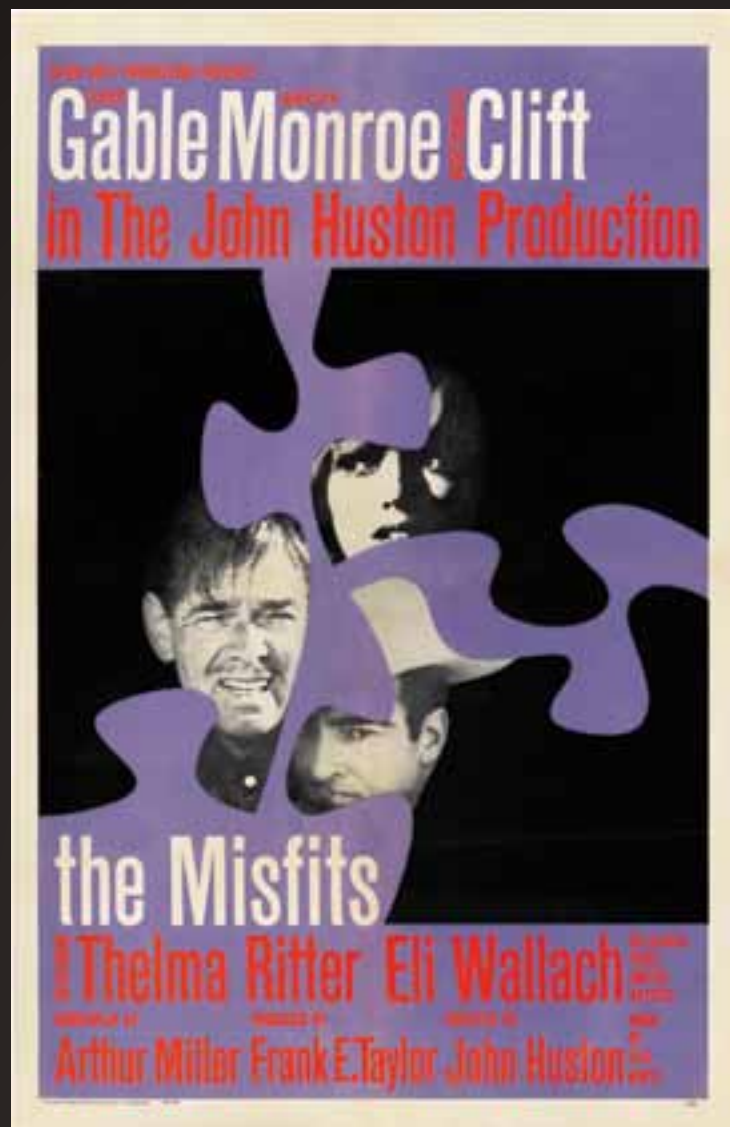
Before she wore her tight-fitting Jean Louis (1907-1997) creation to President John F. Kennedy's birthday party, Monroe was wearing the Hollywood designer's costumes on the set of *The Misfits*. This sketch of a Louis design, with colored pencil and ink on drawing paper with a fabric swatch attached, shows an outfit worn by Monroe in the 1961 drama – her final screen appearance. The drawing is by an unidentified artist, but is signed by Louis and initialed by Monroe and director John Huston.

61

1961: Movie Poster

Monroe's face is downplayed in this one sheet for *The Misfits*. It would be the last completed picture for both Monroe and Clark Gable. This international 27-by-41-inch poster, with graphics that are far superior to the U.S. one sheet, is scarce, and went to auction in very fine condition.

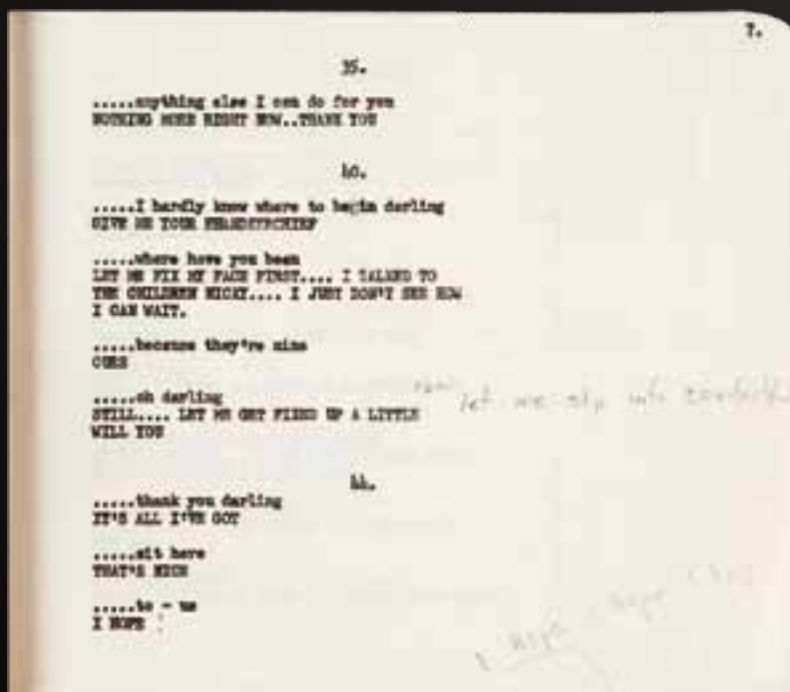
Auction price: \$2,390 Sold: July 2007



1961: Prompt Book

Something's Got to Give paired a struggling and sometimes ill Marilyn Monroe with explosive director George Cukor (1899-1983). Her prompt book for the movie included her lines, plus other actors' dialog that immediately preceded her lines. The 32-page carbon typescript, bound in black paper wrappers with a typewritten label reading "Marilyn Monroe/'Something's Got to Give'", was the actor's personal copy and includes her handwritten notations. The film was never completed.

Auction price: \$6,500 Sold: November 2009



1962: Limited Edition Print

Ten days before his actual 45th birthday, President John F. Kennedy (1917-1963) was feted with a Madison Square Garden party. Monroe took a break from filming the never-completed *Something's Got to Give* to attend the event at the suggestion of Kennedy's brother-in-law, actor Peter Lawford. Arriving late, she eventually took the stage to sing her now-famous "Happy Birthday, Mr. President." Monroe's performance was captured by photographer Bill Ray (b. 1936). This gelatin silver print is signed "Bill Ray '62".

Auction price: \$2,031 Sold: June 2010





1962: Limited Edition Print

After serenading President John F. Kennedy at his birthday party at New York's Madison Square Garden, celebrity photographer Irv Steinberg captured Monroe leaving the building with her entourage. This image provides a great view of the Jean Louis "body stocking" gown Monroe wore at the event. The print was sold with the negative and its copyright notice.

Auction price: \$3,107 Sold: April 2007



1962: Limited Edition Print

For director George Cukor's *Something's Got to Give*, Monroe was called to film a nude swimming scene. She had been fired from the set after missing several days of shooting, but was rehired after some negotiations. Sadly, her death two months later put an end to the production. This image was captured during the filming of the movie's famous night-time skinny-dipping scene. This 8-by-10-inch single weight glossy print is number six in a set of seven that were printed.

Auction price: \$1,195 Sold: November 2010

1962: Telephone Bills

Some of Marilyn Monroe's last long-distance telephone calls and telegrams are revealed in telephone statements dated between March and July of 1962. Telegrams were sent to a man named "Roberto" in Mexico while phone calls were made from California to New York City and Washington, D.C., between March 10 and March 26. Monroe died five months later.

Auction price: \$1,673
Sold: December 2011

GENERAL TELEPHONE COMPANY
SERVIC. OFFICE

1740 WESTWOOD BLVD., L.A. 24, CALIF. 476-2251

AGE BILL PRESENTED TO TELEPHONE NO. DATE

1 MONROE, M 476-1890 MAR 29, 1962

FOR EXPLANATION OF CODES AND OTHER INFORMATION, SEE OTHER SIDE

		AMOUNT
3/16	AMOUNT OF PREVIOUS BILL	22.11
	PAYMENT RECEIVED CREDIT	22.11
	MONTHLY SERVICE RATE	6.35
	236 MESSAGE UNITS	10.03
	TOLL CHARGES MIN REFERENCE	
3/10	N Y C TR72212 10	G212 7.70
3/11	BKLN TR51367 35	H212 17.40
3/15	N Y C TR72212 15	212 7.19
3/18	BKLN TR51367 32	212 19.65
3/21	BKLN TR51367 7	212 4.65
3/26	WASH RE78200 5	202 3.45
	10 % FEDERAL EXCISE TAX	7.64
	TOTAL DUE	84.02

APR 10 1962
CF-1177

Long Distance Calls . . .

your number 276 2006 page 1

DATE	PLACE CALLED	AMOUNT
3-10 Roberto Diaz MEX	TELEGRAM	4.13
3-13 Roberto Diaz MEX	TELEGRAM	2.96
3-15 Roberto Diaz MEX	TELEGRAM	4.78
3-24 Roberto Diaz MEX	TELEGRAM	2.05
3-26 Roberto Diaz MEX	TELEGRAM	3.22
TOTAL		17.14

PTO-PLAT LINE NUMBER
WITH SERVICE CHARGES

PACIFIC TELEPHONE
PART OF THE NATION-WIDE BELL SYSTEM

ST2 NO. SEVEN - 04
BEVERLY HILLS CALIF 476-4

JUN 7 62 276-2006

BALANCE FROM LAST BILL	(debit if paid)	
METROPOLITAN AREA CALLS	(debit if paid)	115 → 1.49
LONG DISTANCE (LIST ENCLOSED)		→
OTHER CHARGES AND CREDITS (LIST ENCLOSED)		→
DIRECTORY ADVERTISING		→
MONTHLY SERVICE CHARGE		→ 6.35
U.S. TAX ON ITEMS MARKED BY →		→ 78
PLEASE PAY THIS AMOUNT		8.62

Please keep this portion for your record
Networks replace letter in your telephone number
in this statement for more efficient billing

JUN 18 1962
CF-1177

PACIFIC TELEPHONE
PART OF THE NATION-WIDE BELL SYSTEM

ST2 NO. SEVEN - 04
BEVERLY HILLS CALIF 476-4

JUL 7 62 276-2006

BALANCE FROM LAST BILL	(debit if paid)	
METROPOLITAN AREA CALLS	(debit if paid)	117 → 1.87
LONG DISTANCE (LIST ENCLOSED)		→ 17.14
OTHER CHARGES AND CREDITS (LIST ENCLOSED)		→
DIRECTORY ADVERTISING		→
MONTHLY SERVICE CHARGE		→ 6.35
U.S. TAX ON ITEMS MARKED BY →		→ 2.51
PLEASE PAY THIS AMOUNT		27.57

Please keep this portion for your record

PACIFIC TELEPHONE
PART OF THE NATION-WIDE BELL SYSTEM

ST2 NO. SEVEN - 04
BEVERLY HILLS CALIF 476-4

JUL 7 62 276-2006

BALANCE FROM LAST BILL	(debit if paid)	
METROPOLITAN AREA CALLS	(debit if paid)	51 →
LONG DISTANCE (LIST ENCLOSED)		→
OTHER CHARGES AND CREDITS (LIST ENCLOSED)		→
DIRECTORY ADVERTISING		→
MONTHLY SERVICE CHARGE		→ 6.35
U.S. TAX ON ITEMS MARKED BY →		→ 64
PLEASE PAY THIS AMOUNT		6.99

Please keep this portion for your record



Richard C. Miller

MARILYN MONROE

top collectibles

OF AN AMERICAN ICON

1946: LIMITED EDITION DIGITAL PRINT

Norma Jeane Dougherty was a favorite subject of photographer Richard C. Miller, a shooter for national publications such as *Family Circle*, *Colliers*, *Life*, and *Time*. In 1946, Miller used the future Marilyn Monroe on various assignments. In this photo, he gave the 20-year-old model an innocent look and titled the image *Puppy in Basket*. Miller later produced and signed this limited edition digital print from his original 4-by-5-inch Kodachrome.

Auction Price: \$1,493 Sold: July 2011

HERITAGE MAGAZINE FOR THE INTELLIGENT COLLECTOR SPECIAL ISSUE

Dita Von Teese



Dita Von Teese with her Zoe Mozert pastel on paper,
Portrait of a Woman, at her Los Angeles home.



Pin-Up Princess

for model and burlesque star dita von teese,
old-fashioned beauty is a part of her everyday life

DITA
POSTER

Interview by Hector Cantú | Photographs by Axel Koester

ENTERING THE LOS ANGELES HOME OF DITA VON TEESE is like traveling back in time. At the door, looking for all the world like she's just stepped out of a 1950s television commercial, Von Teese greets guests in a June Cleaver dress, with perfectly coifed hair and bright red lipstick. In her living room, you'll lounge on furniture patterned after 1930s Art Deco classics. If she lets you peek into a bedroom that's been transformed into a giant walk-in closet, you'll see brooches, stockings, shoes, hats and corsets from the 1940s. And in her garage, you'll see her latest vintage car, maybe a classic 1965 Jaguar S-Type.

Von Teese is lucky. Her career as a burlesque performer-turned-international style icon allows her to fill her life with things she likes, things that remind her of days gone by.

"Some defining moments in my life were times I spent at my grandparent's house," says the native of Rochester, Mich. "All the things in it were fascinating to me. They were married in the 1930s, and so they had a lot of things from that era, lots of knickknacks. Today, I can't stand sterile environments, modern places, white colors. I like the richness, depth and romantic feel of old times."

Call it Hollywood Regency, says Connie Parente, who provides jewelry for fashion shoots, music videos and movies, and who counts Von Teese among her clients. "It's like taking a movie set from the late '30s or early '40s and bringing it into your home."

Other than her stage name (she was born Heather Renée Sweet), there's little about Von Teese's demeanor that gives away what she does for a living. She is soft-spoken and pe-

corner of her living room. In the vintage silverware she keeps in her kitchen. In the pin-up paintings on her walls. In the brooches stored in her bedroom closet.

"Things she's attracted to," Parente says, "are things that suit her look and personality. When she puts something on, it looks like she was born in it."

"Generally," says Von Teese, "I have a big appreciation for the way things were made with a different kind of beauty, pre-1940s. And generally, I don't care what the value is. Somebody once told me, 'Do you know what you have there?' And that's great. I'm glad to know something I have has a certain kind of resale value. But generally, I'm not a snob about my collection. I buy things that I like."

Do you ever answer your front door wearing pajamas or jeans?

In today's celebrity culture, there's a whole attitude of, "I'm just like you." It used to be in old Hollywood there was an attitude of, "I'm *not* like you. I'm totally different. I go around like this every day." It was about creating mystique. People like to have something to dream about. If you see your favorite actress at Starbucks with her hair not brushed, wearing sweatpants with holes, wearing Birkenstocks, I think it bums people out.

So when did you start collecting?

My mother used to collect antiques. She loved buying vintage furniture and stripping it and re-doing it herself. So we were always looking at antiques, vintage furniture, going to garage sales. I always say I don't know what I'd do if I fell in love with someone who was really into modern style and décor. One time, a certain very handsome, well-known movie star wanted to go on a date with me and I went to his house and I was thinking, "This is never going to

"Generally... I have a big appreciation for the way things were made with a different kind of beauty, pre-1940s. And generally, I don't care what the value is..."

tite, standing no more than 5 feet 6 inches. Yet this model-turned-*Playboy* centerfold has crafted a wildly popular burlesque show that's recorded two sold-out runs at Los Angeles' Roxy Theatre. Last summer, she took "Burlesque: Strip Strip Hooray!" on the road, selling out venues coast-to-coast. "We've seen a lot of Dita's show, and it does *not* disappoint!" celebrity blogger Perez Hilton gushes. "There's just something about how she moves that can put anyone into a trance ... magical stuff, we tell you!"

Dita has her own ideas about what's magical. There's magic in the Art Deco, tall-case clock standing sentry-like in the

DITA'S DREAM GALLERY

We asked Dita Von Teese to reveal her favorite pin-up artists and paintings.



GIL ELVGREN (1914-1980)

Stepping Out, 1953

"I love this one because when I create a new burlesque act, I always think of bringing pin-up art to life."

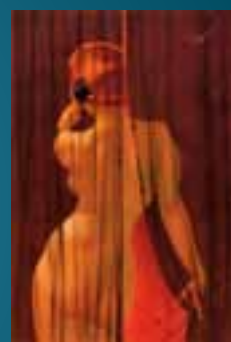


CARDWELL HIGGINS

(1902-1983)

Boa Dancer, circa 1945

"I was in a bidding war with someone over this one! I really wanted it, because she's feather fan-dancing, which is a classic burlesque element that I continuously re-invent in different ways, with different types of fans, in almost all of my acts. Sadly, it didn't go home with me."



GEORGE PETTY

(1894-1975)

Esquire illustration

"I was bidding on this from a dinner party in Paris! I have always loved this image. I wish I had made it mine, but at the time, I had a lot more research to do about the value of pin-up art before I could bid with confidence."

work." It was one of those extreme minimalist, white modernist houses. Push a button and the doors open. That kind of thing. It was really too much for me. We never even really went on a first date. But I also started collecting because I couldn't afford new things. I couldn't afford designer clothes, and so that's how I started flea-marketing and buying vintage.

Let's start with your pin-up art collection. Obviously, it's easy to see the connection between Golden Age pin-up art and your career as a burlesque performer.

I just bought a Zoe Mozert [1904–1993] at a Heritage auction. I'm still kicking myself because there are a few things I lost in that auction. I was there from start to finish and there was a Peter Driben [1902-1968] piece. I'm really distraught that I didn't get one when I had a chance. You're sitting there, thinking that the price is getting pretty high, and you stop bidding and then you go home and think, "Oh my god! These are important pieces, pieces that inspired everything about my career! And they're as valuable as any other kind of artwork!" You think how much influence pin-up art has had on culture, especially for me. But it's hard.

Did you bid on any other items in that auction?

There were a couple of pieces that I loved that weren't necessarily famous artists, but I found myself bidding against someone over a piece estimated at under \$1,000. I'd never heard of the artist but this piece showed a fan dancer. I remember sitting next to this guy and he was, like, "I'm not leaving today without that painting." And it went up and up and up to like \$7,000 and I thought, "Who? Who wants this as bad as me?" It was upsetting. I was thinking, "I'm a fan dancer. I want this fan dancer art. Who needs that more than I need it?" That's the thing. There are always people with bigger buying power, and if somebody wants something, they're going to have it. I do the same thing to people on eBay. I can afford to spend a certain amount on a dress. It works both ways.




PAL FRIED (1893-1976)
Blue Ballerina

"I love the 1940s-1950s era art of ballerinas! When I was a little girl, I saved up for a '50s painting in a nearby antique store where I lived in West Branch, Mich. I also had a '50s record of ballet music, and on the front was a ballerina with a turquoise tulle tutu and point shoes, with fishnet tights with seams up the back. I believe that image had a huge impact on what my adult obsessions became. This painting reminds me of it. I grew up wanting to be a ballerina, but now I realize I just wanted their outfits and dramatic makeup!"



TED WITHERS (1896-1964)
Can Can Girl

"I collect French pin-up art of dancers, so this one really appeals to me. I like to search flea markets in Paris for any kind of pinup/nude/erotic/showgirl art, and I don't care who painted it. I just love brushstrokes of frills, lace, bonnets and stocking-clad legs!"

A photograph of Dita Von Teese, a well-known burlesque dancer, standing next to a large pastel portrait. She is wearing a bright pink, strapless, ribbed dress and has her dark hair styled in a classic 1940s fashion with a side part and a low bun. She is looking towards the camera with a slight smile. The pastel portrait, titled 'Portrait of a Woman' by Zoe Mozert, depicts a woman with long, wavy blonde hair, wearing a large, light-colored feathered collar and a pink flower. The portrait is set against a solid pink background and is framed in a gold-colored frame. The background of the photograph features a light blue wall with a white door and a decorative arched window. A patterned curtain with a floral design is visible behind the portrait.

DITA AND HER newly acquired Zoe Mozert pastel on paper, *Portrait of a Woman*, from the Charles Martignette Collection.

It's amazing how popular pin-up art has become in recent years.

Yes, it's incredible. But at the same time, when you think about the art of that era, people will always love it and it's finished. It's over. There's nothing like that now. So of course people want it.

Who are some of your favorite pin-up artists?

[French artist] Jean-Gabriel Domergue [1889-1962] is one. I love the big colorful Gil Elvgrens [1914-1980]. I love Rolf Armstrong [1889-1960]. I love Alberto Vargas [1896-1982]. I like the big, colorful paintings the most. I love the punchy ones on the covers of *Wink*, *Eyeful* and *Titter*. I collect magazines from that era, from the 1940s and 1950s.

I see pin-up art hanging on your walls. What piece are you most proud of right now?

My Zoe Mozert is beautiful. I like my Domergues. I like the long necks he painted, the swan neck. I also like things that aren't necessarily by famous painters. I find a lot of great paintings in Paris, like costume sketches and vintage showgirl sketches. I also like works by Olivia [b.1948]. She's a modern pin-up artist and she's a good friend of mine and I have a few original paintings that she did of me.

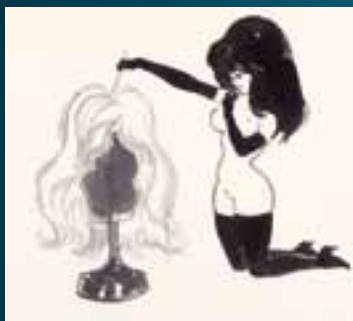
I hear that you're selling your 1965 Jaguar S-Type on the Internet. How's that going?

Basically, what happened was this: I had a 1939 Chrysler New Yorker for many years, about 15 years. I bought it and then it came time to restore it and my mechanic said, "Listen, the cost of the restoration is going to be \$15,000. The car is probably worth \$8,000." He's giving me this whole story, that I should sell it, but I was really attached to it. I love '30s cars. But he



A PIECE BY Jean-Gabriel Domergue hangs in Von Teese's living room.

DITA'S DREAM GALLERY



LEROY NEIMAN (b.1926)

Femlin Believes Blondes Have More Fun, Playboy illustration

"I always adored the Femlin character from *Playboy*, and this one is especially funny. Modern pin-up artist Olivia paints me as Femlin sometimes, and they are some of my favorite pieces she's done."



ZOE MOZERT (1904-1993)

Wild Orchid

"I love this piece. She's just so luscious! I have a different Zoe Mozert piece, but this one really struck me."

talked me into it. I put it on the Internet and it went for \$25,000 to some guy in Germany! And we got really excited about that.

Then I bought a 1946 Ford convertible. I just sent it to the shop. I needed the gas gauge fixed because a girl in a vintage car without a working gas gauge ... it's hard enough keeping those cars on the road, let alone running out of gas! It's a great convertible. Then I just bought a Packard, because it satisfies my '30s car lust. The reason I decided to sell the Jag, even though I finally got everything working and running on it, is because there's this Cadillac I have my eye on. It's dark green with green tinted glass, from that era. That's when I decided to let the Jag go so I can make more room. But even the Packard, I bought it for \$23,000 and there are three people who wanted it, too, and I heard they said things like, "If she changes her mind, I'll pay five grand extra for it!" So we make a joke that I should keep buying and selling cars. Take pictures with them, go to some red carpet events and then sell them.

A lot of people don't think of you when they think of a typical car buff.

I don't work on my cars, although I know how to check the oil and put in oil and water! But that's about the extent of it. It's funny because whenever I park one of my old cars and go into a store, there's always a couple of guys standing around it when I get back, and I'm like, "Excuse me," and they say, "This is your car?" So it is kind of a stereotype that they're men's cars. I've dated guys who drove vintage cars and one day I was thinking, "Wait, I can buy and I can drive my own vintage car! I don't need this guy driving me around!"

How many do you have right now?

I have two in my possession, hopefully soon to have three, if I get this Cadillac.

What two or three things do you look for when you go out buying?

I like the thrill of the hunt, especially with vintage clothing. I am not going to walk into a fancy Art Deco store in Los Angeles and spend ... their stuff is beautiful, I admire it, of course ... but I'm not going to spend \$8,000 on a martini shaker. I'm going to find one that needs a little bit of polishing, re-chroming and I'm going to find it at a flea market for considerably less, because I like the thrill of the hunt. I generally know what things cost. I don't buy things just because they're expensive. I have no problem telling somebody that their '30s dress is overpriced and that I'd never spend that much on it. But there are some things that are totally worth spending money on.

Where do you buy most of the items in your collection?

I do a lot of eBay and I've followed it since it started. I remember when you could look at everything on eBay in one sitting! I also go to the Rose Bowl flea market. The Long Beach Antique Market is a favorite. And I go to auctions. I went to a pin-up art auction at Heritage Auctions in Beverly Hills. I got two pieces there. And then there's an auction house in Paris where I saw a Domergue and I became really obsessed. I looked at the estimate and it was 3,000 euros or so, and I thought, "Oh, wow, I can afford that." I went in and it was really intense. I was bidding. People were on the phone bidding and I went up to 10,000 euros [\$13,800], and then I

DITA'S DREAM GALLERY



PETER DRIBEN (1902-1968)
Through the Keyhole
Whisper magazine cover, May 1951
"I love Peter Driben. I have stacks of vintage men's magazines that feature his cover art. *Eyeful*, *Wink*, *Twitter* ... endless inspiration for me. This is an iconic piece. I love stockings and garters!"



CHARLES EDWARD CHAMBERS (1883-1941)
Pampered Treatment
"This was another painting I was bidding on. I love this image so much. The colors, the scene. It's so elegant and interesting."



ANYTHING BY BILL WARD (1919-1998)
"I own an original Bill Ward that was given to me in the very early 1990s by a friend of mine named Reb Stout. He owned some incredible Bill Wards, very extreme, and also some of the original gear that was worn by Bettie Page for [photographer] Irving Klaw. He was one of the most interesting and amazing men I have ever known, and he was the one who shaped my early years as a burlesque star. He passed on a few years ago, but I think of him often, and Bill Ward's art always reminds me of him."

stopped because I got scared. Later, the same day, I went to a gallery and saw that Domergues were selling for between \$40,000 and \$300,000 each. And my accountant said, "You can invest in art. It's better than investing in more clothes and more shoes." So it was my first lesson in doing my research, because I had never bought art before. I didn't really know what I was getting into and I still regret I didn't bid higher.

Do you have someone who buys for you?

No, no, no. At most, I have my friend, Stacia Dunnam, who's an interior designer, and she and I are close friends and we go hunting together.

What would you like to collect that you don't collect now?

Hmmm. Airstream trailers! I want an Airstream trailer. I want to redecorate the whole inside. That's my dream, making it all posh and luxurious inside!

Let me throw out some categories you collect and give me some thoughts on each. First, talk about your entertainment memorabilia.

I have letters from [burlesque dancer and actress] Sally Rand [1904-1979]. She was famous for doing a feather fan dance with nearly no clothes on ... and sometimes *no* clothes on, with big white ostrich feather fans. I have a corset that Betty Grable [1916-1973] wore in a movie, which I bought over the Internet. It was a great score! Definitely genuine. Also a shawl that Dorothy Lamour [1914-1996] knitted on a movie set. I got that from a Hollywood memorabilia company.

You collect jewelry?

I collect big brooches, big rhinestone costume brooches, designers like Trifari and Regency. I have a lady, Connie Parente, who usually is my go-to gal for great costume jewelry. She sells at the Vintage Fashion Expo, which is another favorite excursion here in Santa Monica. I like things from the '40s, like the big, gold, swirling, feather-type brooches, things with a lot of color, really big extravagant jewelry. I have a few fine jewelry pieces ... watches, rings, earrings. I like Art Deco jewelry. Generally, I like big jewelry. It's either big jewelry or no jewelry!

Furniture?

All the furniture we're sitting on here, it's all reproductions by these guys in Texas. They build beautiful Deco furniture but I have a lot of authentic furniture from them, too.

Taxidermy? That's a strange one. Why taxidermy?

That's something me and my ex-husband [rock star Marilyn Manson] used to collect together. I love my taxidermy pieces and when I move I always pack those myself. I tell the movers, "I will kill you if anything happens to them!" Our collection got split down the middle when we got divorced. I kept the stuff I felt was mine – the swans and the birds – and he kept all the monkeys and the weird orangutans.



VINTAGE PIN-UP MAGAZINES like *Eyeful*, *Titter* and *Wink* influenced Dita's "look" and are among the items in her collection.



VON TEESE is proud of her Betty Grable corset. "It was a great score! Definitely genuine," she says.



You also like antique silverware?

I love the Love Disarmed series by Reed & Barton. I've been collecting it very slowly, trying to get an entire set. But it hasn't been as easy as I'd hoped. I have five settings in my Paris apartment. That, in particular, is a very beautiful design with a very voluptuous woman with her arm up and a cupid behind her. It's really sexy and dates to the 1800s. I love reminders that people weren't always so conservative. I've gone on a few TV shows and they've tried to cover up my cleavage, and I was thinking, "What's happening in this coun-

"I like things that are racy," Von Teese says of her Love Disarmed silverware, "things that remind you that people have always had a sense of humor about sex."

try that everyone is so afraid of women's breasts?" Being a burlesque dancer and knowing the history of American burlesque in this country, it's really strange to me that things have made a shift. Why is it that burlesque shows were so popular and [American burlesque entertainer] Gypsy Rose Lee [1914-1970] was a huge star who stripped and wore pasties on stage, and yet things have flopped all these years later? So I like things that are racy, things that remind you that people have always had a sense of humor about sex and have liked titillating things.

If there's a running theme in your collection, what would it be? What binds everything together?

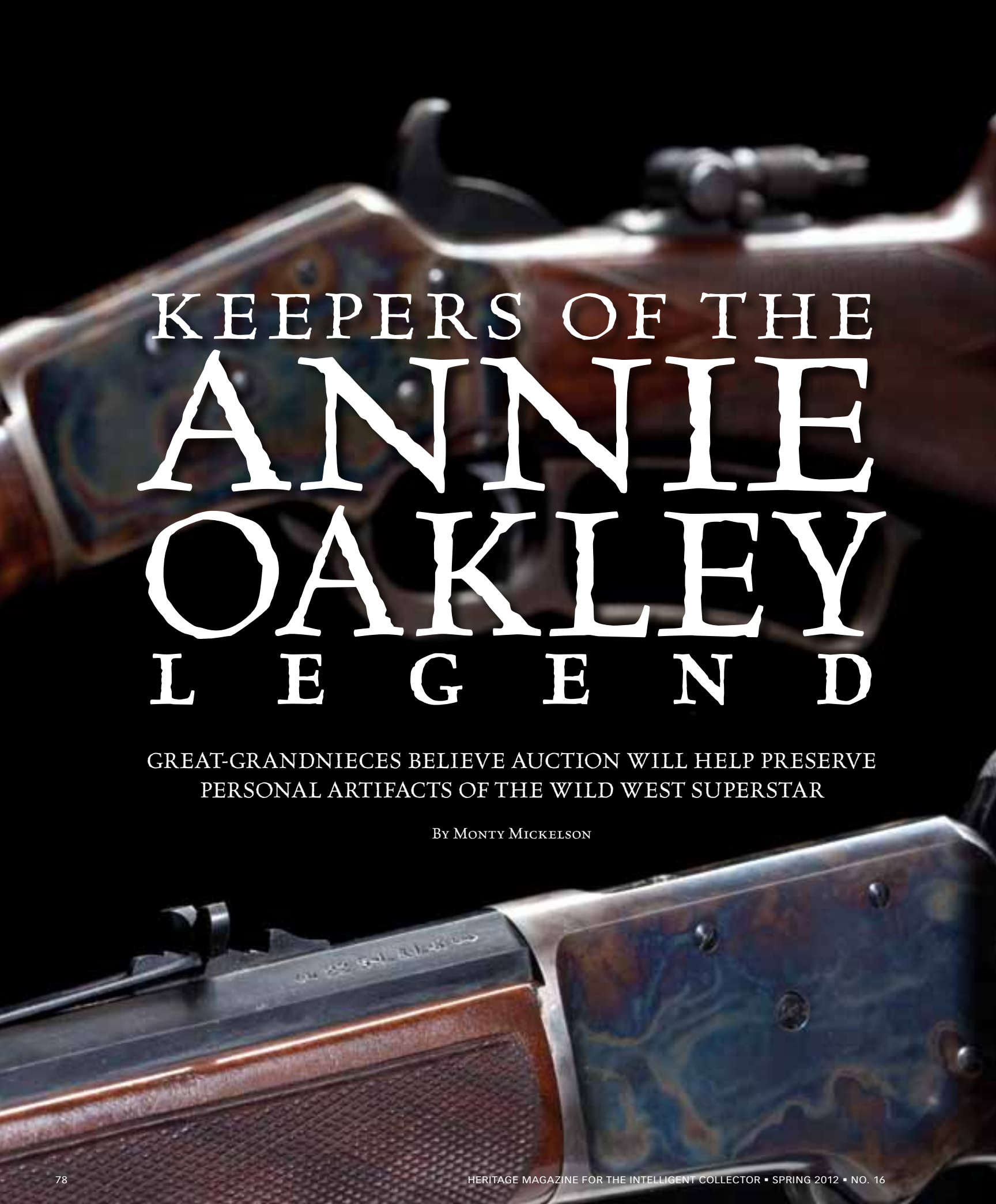
I call it retro glamour, with a little bit of kitsch thrown in. I like funny things. You haven't seen my whole house, but it can get pretty kitschy in here. There's a ceramic wiener dog on the floor. I buy things because I like them.

So, ultimately, what is your fascination with vintage collectibles?

One of the reasons I like my things is I like to imagine who had them before or who wore them before and I know a lot of people get freaked out by things like vintage clothes, thinking, "I don't want to wear old clothes!" But that's what I like about it. I love imagining, "Oh my god, some woman used to wear this, walking on the street. What an amazing time that was. What was she like? Did she have a boyfriend? A husband? Where did she wear this hat?" I'm really fascinated by that, especially in this day and age when everybody is trying to blend.

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





KEEPERS OF THE ANNIE OAKLEY LEGEND

GREAT-GRANDNIECES BELIEVE AUCTION WILL HELP PRESERVE
PERSONAL ARTIFACTS OF THE WILD WEST SUPERSTAR

By MONTY MICKELSON

The auction includes a previously unknown cabinet photo of Annie Oakley as she appeared in the play "The Western Girl," inscribed and signed by Annie on verso.



White

1261 BROADWAY
105 FOURTH AVE
N. Y.

Growing up in southern California, Terrye Holcomb did not consider the family emphasis on firearms and marksmanship to be anything unusual. Terrye's mother, Billie Butler Serene, took her two daughters target shooting back when shooting and hunting was still allowed in the Santa Monica Mountains. Terrye and sister Tommye honed what her mother deemed an essential skill on two lever-action Marlin rifles and a Parker shotgun — all of them family heirlooms dating to the 19th century.

Billie schooled her girls on the feminist ethic of self-defense and the protection of personal property. And she lived it, too. Terrye recalls how during college she acquired a stalker, a man they spotted prowling the family property in Mar Vista. Billie took to waiting up nights, posting herself with a pistol in her lap: a pearl-handled Colt revolver. When Billie called the sheriff's department

“We had 63 years worth of treasures in steamer trunks. My mother cherished her family, and when the family passed, this is what she clung to.”

to report the prowler, she also clarified her legal position. She asked the dispatcher if, in the event she shot the man, she should “drag him inside” before calling police. The dispatcher told her *that would be a good idea*.

Terrye's mother was a crack shot because she was taught by her great-aunt, Annie Oakley, arguably the most celebrated sharpshooter in the history of firearms. Working as a team with Frank Butler — her muse, her promoter and her husband of 50 years — Annie was the crown jewel of Buffalo Bill's Wild West (and Congress of Rough Riders). She was perhaps the most celebrated female performer in the world, novelist Larry McMurtry writes in his dual biography *The Colonel and Little Missie*. “Buffalo Bill and Annie Oakley were, in my opinion, the first American superstars — in the 1880s and 1890s, at the height of their fame, their images were recognized the world over,” McMurtry notes. “Annie Oakley, in the days just before the movies took off, was as popular as any actress.”

In Colonel Cody's arena, Oakley fired the very guns that Terrye and Tommye fired. And, when she died in 1926, Annie Oakley passed along more than just her incomparable skill. She left her great-niece, the one she called “dear Billie”, a trove of her personal belongings — including the lap-warming Colt revolver.



Annie Oakley's great-grandnieces Terrye and Tommye Holcomb with the pearl-handled Colt revolver once owned by the Wild West legend. While placing more than 70 other items in the upcoming auction, the family is keeping the revolver.

“We had 63 years worth of treasures in steamer trunks,” Terrye Holcomb says. “My mother cherished her family, and when the family passed, this is what she clung to.”

FIRST TIME TO AUCTION

The contents of those trunks — and Billie's gun cupboard — are featured in Heritage Auctions' Legends of the Wild West auction, scheduled for June 10, 2012, in Dallas. In all, more than 70 items will be auctioned, estimated to fetch more than six figures total. None of the items has been previously offered to the public.

“Annie Oakley has always been one of the most collectible figures in western memorabilia,” says Tom Slater, Heritage's director of Americana. “You rarely see her effects come up at auction.”

The auction lots include one of Frank and Annie's Christmas cards, a never-before-seen portrait of Annie perched on a table, and a set of cabinet photos of a young (possibly newlywed) Annie and Frank Butler. There are

KEEPERS OF THE ANNIE OAKLEY LEGEND

handwritten letters, and a promotional card with a shot-through heart that Annie mailed to fans. The auction also includes one of Annie's Stetson hats, and an autographed photo of Annie hunting quail. The quail-shooting photo, according to Slater, is a particular rarity. "Autographed photos of Annie are highly desirable, with the vast majority being cabinet photos from her days as a performer," Slater says. "But a one-of-a-kind signed photo from the era of her retirement from show business is much more uncommon."

Paul Fees, former curator at the Buffalo Bill Heritage Center and a noted expert on Wild West memorabilia, notes there is only one other known example of a Christmas card from Annie Oakley and Frank Butler. "Christmas cards are among the most intimate of correspondence," Fees says. "There are just not a lot of them available from that era."

As for the studio portrait, Fees says it was taken in New York in 1903 or 1904 in the Broadway studio of Luther White. Annie poses casually, perched on a tabletop and wearing her costume and wig from *The Western Girl*, a stage play written specifically for her. According to Fees, the rifle depicted in the portrait was a gold-plated Winchester Model 1892, a factory presentation gun that was a particular favorite of Annie's because of its light weight and .32 caliber.



Terrye and Tommye's mother, Billie Butler Serene, circa early 1930s, in a classic Annie Oakley pose – wearing her famous great-aunt's hat and holding one of her Marlin rifles. Oakley left her "dear Billie" a trove of personal belongings.



This charming Christmas greeting card sent by Annie Oakley and Frank Butler in 1891 is believed to be one of only two surviving examples.



A newspaper clipping accompanies the lot.



A beautifully engraved Parker shotgun, used by Annie in Buffalo Bill's Wild West performances. She acquired this gun in 1885 – certainly a step up from the plain models she is pictured with earlier in her career.

But for Fees, the showpiece of the Heritage auction, the *pièce de résistance*, is Annie's Stetson hat. "It's a marvelous item," Fees says, "Annie Oakley's apparel and costume items are extremely rare, and this is the first hat from her that we've seen."

SHARPSHOOTING LESSONS

Billie Butler Serene lost her mother to tuberculosis at a young age. Her father went east, and she was raised in Joliet, Ill., by her paternal grandparents, William E. and Emma Butler. William Butler, who managed department stores, was the younger brother of Frank Butler, Annie's

"I've seen magnificent things, really valuable things, put out in a yard sale because people didn't know what they had. I did not want to see that happen to us."

husband. By the time Billie arrived on scene, Annie Oakley and Frank Butler had retired from touring shows. The couple divided their time between Nutley, N.J., Cambridge, Md., and winters in Pinehurst, N.C. Annie and Frank visited Joliet often, and also joined the Butlers on vacations in Wyoming. It was during these sojourns that Annie first put a firearm in young Billie's hands and taught her basic marksmanship — which is a bit like having Ginger Rogers teach you how to dance.

Her mother's prevailing memory of the woman she called "Auntie Annie" was of "an incredibly upbeat, happy person," Terrye Holcomb says. "A person with lots of good memories."

Those memories included 18 years touring with Colonel Cody's iconic show, performing throughout the United States, England and Western Europe. Annie Oakley performed before kings, emperors, and — as part of her Golden Jubilee celebration — Queen Victoria. Annie was also famously adopted by the great Sioux chief Sitting Bull (who toured for one season with the Wild West show), receiving from him the nickname "Little Sure Shot."

A catastrophic train collision in 1901 injured Annie's back and signaled the beginning of the end. Also, the advent of motion pictures hastened the decline of touring shows and circuses. (The first feature produced by Thomas Edison's new film studio was a western. Over the next decade, *hundreds* of westerns were rushed to the screen.) After a long convalescence, Annie and Frank did shooting exhibitions for a cartridge company. By 1913, Annie Oakley and Frank Butler were officially retired.

Even without the Wild West shows, Annie remained quite famous, still widely admired as a pioneering feminist. During World War I, Annie made public appearances on behalf of several patriotic and civic organizations. She devoted much of her free time teaching other women to shoot at the gun club in Pinehurst. Annie also defended her reputation by suing more than 50 newspapers that reprinted a false and defamatory article about an Annie Oakley impersonator. (Annie won 54 of the lawsuits, including a lucrative judgment against newspaper mogul William Randolph Hearst.)

Oakley launched a comeback in 1922, headlining shows in several cities and making plans to play herself in a biographical film. Those plans were derailed by injuries Annie and Frank suffered in a car accident. Annie Oakley never fully recovered, and she and Frank died just



A very early pair of cabinet photos of Annie Oakley and Frank Butler, circa 1882. These are previously unseen photos, with the pair identified in ink on reverse sides in Frank Butler's hand.

days apart in 1926, ending one of the most enduring and romantic partnerships in show-business history.

Despite living such a public and celebrated life, Annie Oakley's private legacy is curiously sparse. The little lady with the colossal talent — she stood no more than 5 feet tall — had melted down nearly all of her shooting medals by the time of her death. Some of Annie's performance guns were stolen from the Butler home in Joliet in the 1930s. Oakley's effects — her scrapbooks, her cards and letters, her hand-sewn costume components — were scattered among a handful of small museums and historical societies. Thus, the discovery of the Serene family trove could spark some spirited bidding between rival institutions, or among avid collectors of Wild West memorabilia.

'AURA OF MYSTERY'

Terrye Holcomb has mixed emotions about seeing Oakley's heirlooms at auction, in part because of what they meant to her mother. Billie Butler Serene was not

just an executor, but an avid keeper of the flame; she was profiled by community newspapers like the *Venice Vanguard*, often posing with Annie's costumes and guns. Billie even did her own endorsements for a cartridge maker. Terrye recalls how her mother would subject all of the inherited guns to a meticulous oiling and cleaning — another skill imparted by "Auntie Annie".

Her mother, Terrye recalls, even wrote to the Secretary of the Navy seeking to place Annie's name on a warship. The Navy readily complied, and when they commissioned a Liberty ship, the *U.S.S. Annie Oakley*, Billie and Oliver Serene attended the dedication, breaking the obligatory champagne bottle over the prow. (Sadly, the *Annie Oakley* met an unfortunate end, one of hundreds of transports sunk by German U-boats during World War II.)

The movie and comic-book industries, of course, lent substantial credence to Annie's legend — along with lots of embellishment. Betty Hutton, Ethel Merman, Barbara Stanwyck, Geraldine Chaplin, Bernadette Peters, Reba McIntyre and even soap star Susan Lucci have all played Annie Oakley in film, stage and television adapta-

The auction features Buffalo Bill correspondence and personal belongings, including the gun he carried for many years as a scout, buffalo hunter and Indian fighter.

LEGENDS OF THE WILD WEST AUCTION

Colonel Cody's personally used Remington revolver once exhibited at Buffalo Bill museum in Wyoming

THE PERSONAL BELONGINGS of two frontier legends anchor Heritage Auctions' upcoming Legends of the Wild West auction.

In addition to more than 70 lots consigned directly by the family of Annie Oakley, the auction includes items once belonging to William F. "Buffalo Bill" Cody.



A signed Buffalo Bill silver print, inscribed to his sister Nellie Snyder Yost, realized \$5,676 at a November 2007 Heritage auction.

The Buffalo Bill consignment is not unknown, but this is the first time it has been available for purchase, says Tom Slater, director of Americana auctions at Heritage. Central to this grouping is what is arguably the most important Colonel Cody gun extant, the Remington revolver he carried for years while building renown as a scout, buffalo hunter and Indian fighter. "There are numerous 'Buffalo Bill guns' in circulation – guns presented to him or by him, or ones used in his Wild West performances," Slater says. "But this is *the* Buffalo Bill gun."

Late in life, Cody presented the gun, along with other personal mementos, to close friend Charles Trego, who owned a farm in Eastern Pennsylvania where Cody boarded his prize stock over the winter to avoid the harsh Plains weather.

In addition to the Remington gun, the auction includes a number of letters from Buffalo Bill to Trego. "In his later years, Cody was well aware of his status as a genuine legend of the Wild West," Slater notes. "Perhaps with this in mind, he provided Trego with handwritten notes confirming the provenance of the items he was entrusting to him." The note which accompanies Buffalo Bill's gun, written on one of Cody's business cards, reads: "To Charlie and Carrie Trego. This old Remington revolver carried and used for many years in Indian Wars and buffalo killing and never failed me. W.F. Cody, Dec. 13, 1906".

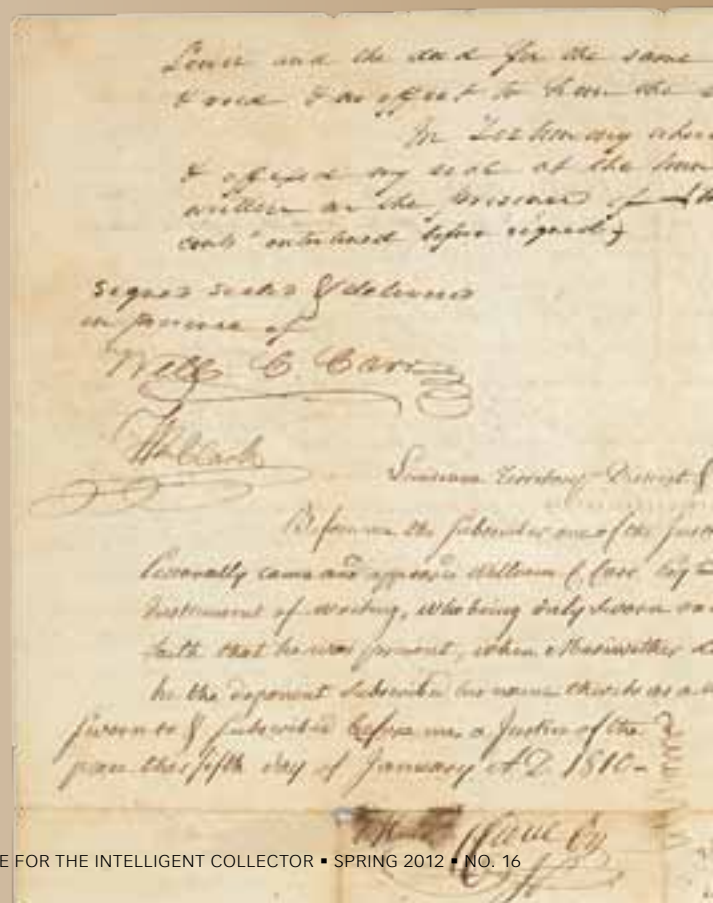
The Buffalo Bill material remained in the hands of Trego's family until it surfaced in a little-noticed estate auction outside of Philadelphia in the early 1980s, Slater says. Two Pennsylvania dealers bought every item in partnership and quickly sold everything to another collector, in whose hands it has remained since. "This Cody revolver has appeared in books and was exhibited at the famed Buffalo Bill Historical Center in Cody, Wyo., in the interim," Slater points out, "but this is the first time that other collectors and institutions will have an opportunity to own it."

All items in the Legends of the Wild West auction relate to famous individuals whose myths helped romanticize the Wild West and instill an image in the minds of generations of Americans, Slater says. Included will be items from Wild West show performers, lawmen, outlaws, explorers, famous Native Americans, George Armstrong Custer, and more.

Another significant lot is what is almost certainly the only-known document signed by transcontinental explorers Meriwether Lewis and William Clark. "Lewis died just five years after their famed expedition, and his autograph is rare in any form," Slater says.



The only-known document bearing the signatures of both Lewis and Clark has an opening bid of \$100,000.



KEEPERS OF THE ANNIE OAKLEY LEGEND



Annie Oakley wore a wide-brimmed Stetson in order to keep the sun out of her eyes when shooting. Such hats are ubiquitous in her photos, yet this may be the only one that has survived.

tions of her life. Since its Broadway premiere in 1946, the musical *Annie Get Your Gun* has enjoyed continuous revivals on community stages and dinner theaters. Terrye Holcomb's granddaughter plumbed the family costume trove for a community theater production of *Annie Get Your Gun*, and wore the authentic Stetson when she played the sheriff (they were short on boy actors).

But with Billie's passing in 2009, there remained no family archivist with the enthusiasm (or stamina) to maintain the memorabilia. Also, Terrye has grave concerns about dispensation. "We ask ourselves: How is this going to be divided?" Holcomb says. "What's going to happen [to this material] when we go? I've seen magnificent things, really valuable things, put out in a yard sale because people didn't know what they had. I did not want to see that happen to us."

So Terrye and Tommye collectively decided that now was the optimal time, and Heritage's Legends of the Wild West auction was the appropriate forum. Terrye won't try to predict what level of collector interest the items will garner, but she anticipates that auction day "will be *very* exciting. I'll have total butterflies."

For experts like Paul Fees, seeing Oakley items coming to auction provides new insights into the "aura of mystery" that surrounds Annie's legend. "There remain a number of mysteries about her because she was so private," Fees says. "[These items] provide a glimpse of someone who, despite her fame, remained an enigma to all but her closest friends."

MONTY MICKELSON is an author, screenwriter and journalist whose work has appeared in the *St. Petersburg Times*, the *Boston Globe* and *Cowboys & Indians* magazine.

EVENT

► **LEGENDS OF THE WILD WEST SIGNATURE® AUCTION #6079** is scheduled for June 10, 2012, in Dallas. For information, contact Tom Slater at 214-409-1441 or TomS@HA.com. To order a fully illustrated catalog, call 866-835-3243 or visit HA.com/6079.



Edgar S. Paxson (1852-1919) in his 1912 oil painting envisioned William Clark and Meriwether Lewis on their westward journey guided by Sacagawea.

Cowboy Culture

FOCUS ON THE 'OLD WEST' REFLECTED IDEALS
CONSIDERED THE BEDROCK OF OUR CULTURE

By Kareem Abdul-Jabbar

THE ABILITY OF POP CULTURE to influence the lives of young children should never be underestimated. Today, many parents lament the effect that cultural phenomena like heavy metal, rap and reality shows like *Jersey Shore* have on their children. The traditional values that have supported mainstream American culture seem to have lost much of their influence.

As I grew up, there was one part of traditional American culture that was able to inspire and motivate American youth: the tradition of the Old West. Cowboy culture and its ability to convey American values was given huge support by the movie, TV and comic book industries. Western heroes like William S. Hart and Tom Mix were fixtures in the minds of American youth starting in the silent movie era, and Westerns grew in popularity and influence from that point on.

When I was in grade school, I watched Westerns at the movie theater and more frequently at home on television. I sat transfixed by shows like *Hopalong Cassidy*, *The Lone Ranger*, *The Roy Rogers Show*, *Cheyenne*, *Maverick*, *Have Gun, Will Travel*, *The Range Rider*, *The Gabby Hayes Show*, *The Adventures of Wild Bill Hickok*, *Rawhide*, *Wagon Train* and *Gunsmoke*. I would take notice of Western stars in Macy's Thanksgiving Day Parade or the Rose Parade broadcast. It was a test as to whether I liked playing baseball or watching Westerns when I became a Little Leaguer. Our games were scheduled for Saturday mornings and that meant I had to miss some of my favorite cowboy shows. In the end, baseball did win out.

All these shows and events were meaningful because they supported the ideals that were considered the bedrock of our culture: the rule of law and order, fair play, equal opportunity and honesty. When my



In the mid '50s to early '60s, successful TV shows were often turned into comic books – reflecting the nation's fascination with Old West culture.

dad became a policeman, I saw that event as my dad joining the tradition of the American lawman that had its roots in the days of the frontier.

As a result, I have been a lifetime fan of Western culture. I have a collection of Colt Single Action Army Revolvers. Several of them are engraved and highly collectible. I have been a member of the Single Action Shooting Society since the mid '90s and I have enjoyed the society's annual "End of Trail" event. My DVD collection of Western movies is extensive and it has provided me with much enjoyment over the years.

PURSUING THE FULL STORY

Unfortunately, there was a side of this Western legacy that didn't ring true. Much of what was portrayed was not factual. The Western expansion of the United States resulted in a genocidal campaign against American Indians from the earliest colonial times. The destruction of American Indian culture was inevitable. In 1850, there were conservatively 30 million to 50 million buffalo on the Great Plains. By 1890, there were less than 2,000. The buffalo were targeted because as long as they provided sustenance for the tribes on the Great Plains, those tribes would resist assimilation into the dominant culture. Once the buffalo were eliminated, the tribes had to depend on government beef to eat and any challenge to the dominant culture was eliminated.

It wasn't until movies like 1990's *Dances With Wolves* that a more honest portrait of Western policies took shape. Blacks were almost never shown participating in the westward expansion of America. This, to me, is particularly disturbing because blacks were intimately involved in creating cowboy culture. Many slave owners moved to Texas while it was

Turning Success into Significance

*"I can do more than shoot a ball
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.

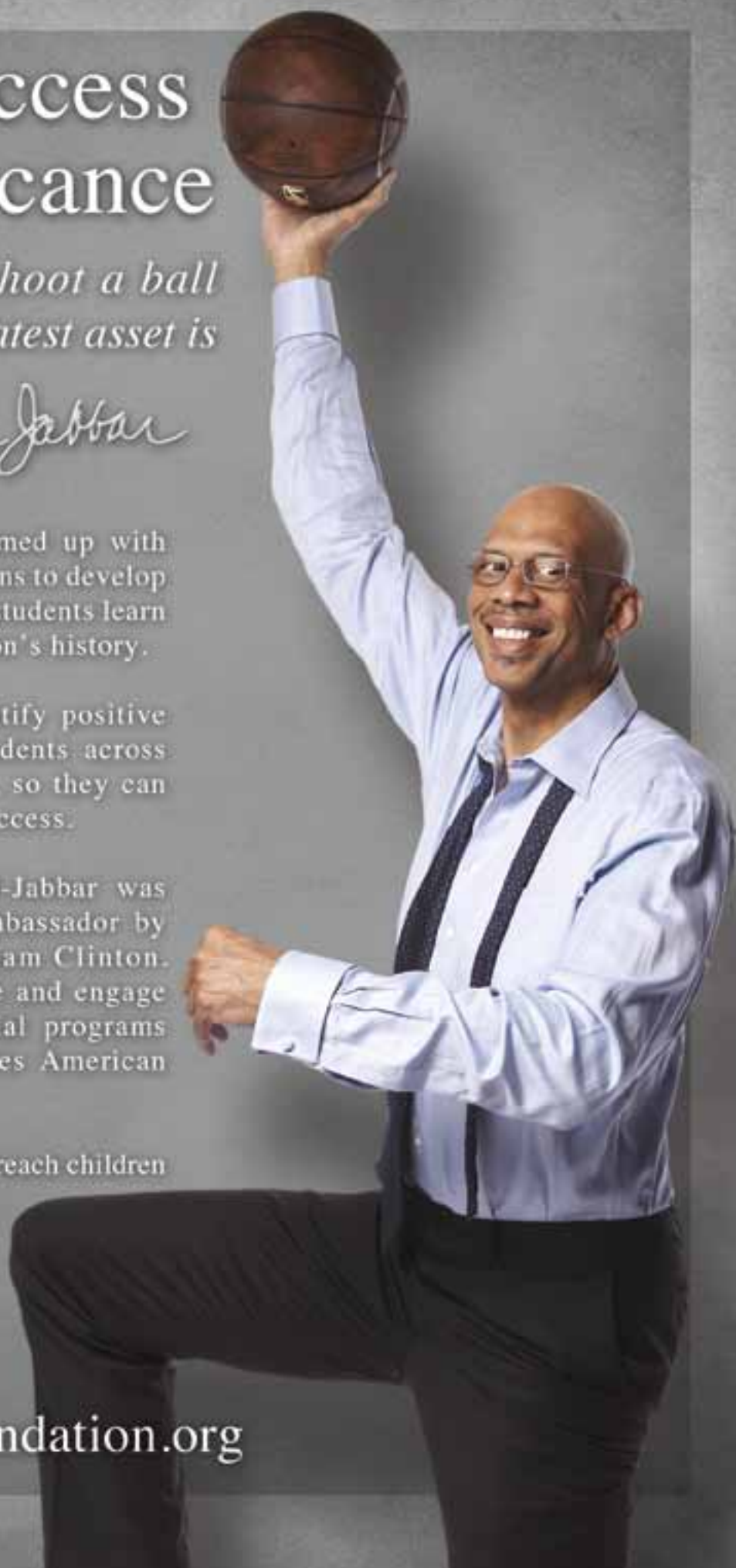
The Foundation's goal is to identify positive role models who can inspire students across the globe to make better choices, so they can achieve personal and academic success.

In January 2012 Kareem Abdul-Jabbar was appointed as a U.S. Cultural Ambassador by Secretary of State Hillary Rodham Clinton. His mission is to travel the globe and engage underserved youth through special programs and open dialogue which promotes American history and culture.

Please help the Skyhook Foundation reach children everywhere by donating today.



www.skyhookfoundation.org



still part of Mexico. These settlers had their slaves learn the skills that the Spanish vaqueros developed to maintain a cattle culture. Therefore, a significant portion of the first “cowboys” were black. I did not discover these facts until I read a book about black cowboys in 1992. From that point on, I was inspired to learn as much about the subject as I could and to share the knowledge with any and everyone who would listen. I especially wanted to reach young black kids who weren’t learning these facts from their history books.

ITEMS FROM HISTORY

In my book *Black Profiles in Courage*, I cover many different aspects of this history. I tell the story of the first explorer to see the Southwest. He was an African slave named Estevanico who was the sole survivor of the Cabeza de Vaca expedition that sailed west from St. Augustine in Florida. I was further surprised to learn about the Buffalo Soldiers. In James Michener’s book *Texas*, he devotes significant time to the black soldiers who served on the frontier. Black troops that fought in the Civil War gave such a good accounting of themselves that Congress passed legislation that created two infantry and two cavalry units that were then sent to serve on the frontier. The 24th and 25th infantry divisions and the 9th and 10th cavalry divisions patrolled the Western territories, protecting wagon trains, survey groups, railroad crews and telegraph workers. They did the best they could

to maintain peace with the tribes. When I was a kid, the only time they were recognized in popular culture was in John Ford’s 1960 movie *Sergeant Rutledge*, starring Woody Strode.

Given this history of Black Americans and the West and my desire to document it, I have encountered many items that have helped me to tell the story. I have ended up collecting guns, uniforms and documents that illustrate the service of the Buffalo Soldiers. I have other evidence that tells the story of how intimately blacks were involved in the taming of the frontier. My book *Black Profiles in Courage* has a bibliography that will enable anyone who is curious about these subjects to find the reading material they need to enlighten themselves.

What I learned from becoming informed about this era of history has changed the way I see myself and my country.

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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*; *On the Shoulders of Giants: My Journey Through the Harlem Renaissance*; and *What Color is My World? The Lost History of African-American Inventors*. For more information, visit www.kareemabduljabbar.com.

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This 87.17-ounce Kellogg and Humbert gold ingot recovered from the S.S. *Central America* is a direct link to the California Gold Rush. It realized \$230,000 at Heritage's FUN Auction in January 2012.

Golden Time Capsule

155 YEARS AFTER SINKING, S.S. *CENTRAL AMERICA* SURRENDERS TREASURES – AND UNIQUE PIECES OF HISTORY

By John Dale Beety



Struck early in the San Francisco Mint's history, this 1857-S \$20 gold coin sat undisturbed on the ocean floor for more than 150 years. Graded MS67, it realized \$138,000 at a January 2012 Heritage auction.

"GOLD RUSH" MEETS "SUNKEN treasure." That may sound like the plot of a Hollywood film, but it is the true story of the S.S. *Central America*.

The *Central America* set sail from Panama on Sept. 3, 1857, carrying several hundred passengers and a fortune in California gold coins and bars as cargo – more than \$2 million at a time when gold was valued at just \$20.67 per troy ounce. After a stop in Cuba, the ship sailed for New York but never reached its destination. A hurricane off the Carolina coast sank the *Central America* on Sept. 12. Survivors' accounts tell of passengers taking off their money-belts and throwing them on the deck; with the *Central America* going down, their hard-earned gold coins might as well have been lead weights.

Hundreds of lives and the ship's gold were lost. In 1987, an exploration team located the wreck of the *Central America* and salvaged its cargo. After a nine-year legal battle, the team won rights to the vast majority of the treasure. When the team put it up for auction, the offerings transformed coin collecting.

The 1857-S \$20 gold coin, struck early in the San Francisco Mint's history and once thought scarce, suddenly became available in near-pristine condition and by the thousands. While most 1857-S double

eagles went into commerce and suffered attrition, the *Central America* coins had lain undisturbed on the ocean floor. One of the best coins recovered, graded MS67 out of 70 points, realized \$138,000 in a January 2012 Heritage auction.

Double eagles were not the only coins recovered. *Central America* passengers' personal holdings included a variety of privately minted coins that circulated as money during the California Gold Rush.



The U.S. Mail Steamship S.S. *Central America* foundered in 1857 with a loss of 423 lives in a hurricane off Charleston, S.C. Treasure hunters located the ship and its cargo of gold in 1987.

A moderately worn \$10 piece, struck by Moffat & Co. in 1849 with a design similar to the U.S. government's \$10 coins, was among the items brought up from the bottom of the ocean. It realized just over \$10,000 in the same auction held at the Florida United Numismatists convention.

California Gold Rush historians were most excited about the gold bars recovered from the *Central America*. Most

California gold bars were melted down in financial centers such as New York and Philadelphia, and only a few examples were in museums before the *Central America* treasure came to light. The ship's sinking created a "time capsule" of gold bars that formed a record of the refiners and assayers active in the months before the ill-fated 1857 voyage. The most-represented firm among the *Central America* gold bars was Kellogg and Humbert, the latter being Augustus Humbert, former United States Assayer of Gold for California. A hefty 87.17-ounce Kellogg and Humbert gold ingot from the *Central America*, an irreplaceable artifact of the California Gold Rush, realized \$230,000 in January 2012.

The S.S. *Central America*'s voyage ended in tragedy, with hundreds of lives and fortunes lost. Even 25 years ago, it was largely forgotten. Now, its golden treasures, sunken no longer, remind collectors of the California Gold Rush: not only the wealth, but the peril.



JOHN DALE BEETY is a numismatic cataloger for Heritage Auctions.

The Wonder of Words

READING WITH CHILDREN IS FIRST STEP TO FALLING IN LOVE
WITH BOOKS ... AND THEN, PERHAPS, COLLECTING THEM

By Pamela Y. Wiggins

IN AN AGE WHEN LEISURELY READING often means picking up an electronic device, would a young person ever consider collecting “dead tree” books? It might not be the easiest sell, considering kids these days are coming of age at a time when mainstream brick-and-mortar bookstores are becoming more of a rarity. But the increasing novelty of books actually points to this genre of collectibles becoming more attractive over time as young people discover the nostalgia associated with book collecting.

So where does nurturing the young bibliophile begin? Susan Benne, executive director of the Antiquarian Booksellers Association of America, suggests reading with children as a first step. Allow them to fall in love with books by making up stories to go with the pictures, even if they’re too young to grasp the words. As they get older, noticing an emerging interest and sharing a few volumes with a budding book enthusiast can spark an interest in collecting.

Ryan Julian, a 2010 winner of the National Collegiate Book Collecting Contest, picked up his first book on the history of mathematics as a teen while working on a research paper. This one book changed Julian’s view of mathematics forever by giving him insight into how modern disciplines were first formulated, and his newfound appreciation led him to seek out another book on the topic. A teacher who had mentored Julian’s interest in math for many years gave him several more historical mathematics-related books to spur him on. That simple act of sharing led to an expanded collection Julian continues to build and share with others today. In fact, his book collection has not only earned accolades but also warranted a display at the University of Chicago’s Regenstein Library.

“In addition to my main collection on the history of mathematics, I also have a smaller collection of books relating to the history of science and a number of early American textbooks,” Julian says of his collection. “I think it’s extremely important to first find a subject area or theme that truly



While a first edition with an original dust jacket might fetch thousands at auction, later versions of Maurice Sendak's *Where the Wild Things Are* – such as this signed 25th anniversary edition from 1988 – might be found for less than \$70.

fascinates you. This will not only help you to identify and understand the nuances of the individual items in your collection, but it will also ensure that your interest will sustain the development of the collection for years to come.”

KNOWING VALUE

James Gannon, director of rare books at Heritage Auctions, also emphasizes focus when helping a young person start a book collection. For instance, a youngster interested in collecting children’s literature or picture books can set out to duplicate the winners appearing on past Newbery or Caldecott Medal lists. Allowing lists like these to guide a collection helps to narrow possibilities that may at first seem overwhelming.

Gannon also suggests visiting used book stores, where you can find older editions of books at affordable prices with some

patience and diligence. These probably won’t end up being extremely valuable first editions, or even moderately valued second editions. But he cites older books as generally more interesting and often of higher quality in terms of construction when compared to recent reprints.

Teaching children about the value of first-edition books can also be a rewarding lesson. If you have an opportunity to shop garage sales, estate sales and thrift stores where used books are frequently sold, you can look for those elusive treasures together. While you may never actually run across a first edition in one of these settings, it never hurts to know the potential value of these collectibles.

Even first editions of children’s picture books can be worth quite a good sum. According to 1stEdition.net, there are more than 40 picture books with a value of \$1,000 or more. *Where The Wild Things Are* by Maurice Sendak, first published in 1963,

tops the list with a value of \$6,200 in very good condition. Many other first editions published within the past 10 to 20 years, like *Shrek!* by William Steig, first printed in 1990, might sell in the \$80 to \$160 range to an avid collector.

When asked about identifying first editions, Gannon shared that each publisher marks their first editions differently. He suggests visiting websites like AbeBooks.com and AlephBet.com to start researching used books added to a child's collection, since you'll want to determine which edition they have and what it might be worth. AbeBooks also features a video on identifying first editions as part of its "Basic Guide to Book Collecting."

But don't forget about second-edition books. Gannon, who once built an entire collection based solely on second editions, says: "Second-edition books are often essentially the same book as first editions, perhaps with very minor changes or none at all." They won't be as highly valued, but they do hold more worth than later runs of the same book and merit noting in a collection. These can be researched just like first editions.

A NEW WORLD

For older children and teens showing an interest in books, the Internet provides a good place to start when it comes to buying books at affordable prices in addition to researching them. Actually visiting an antiquarian bookstore to pique a youngster's interest, however, could open up a new world filled with books ripe for exploration.

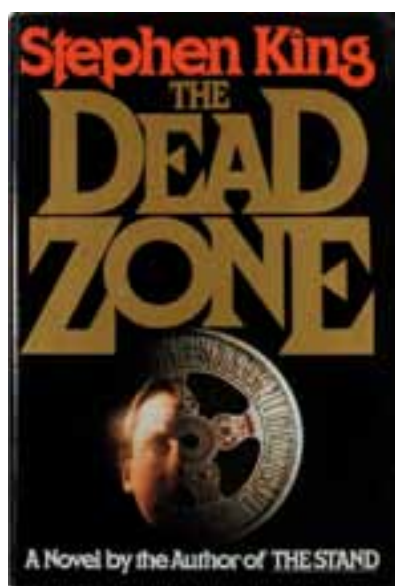
Ian Kahn, proprietor of Lux Mentis in Portland, Ore., has collected books since he was a child growing up among avid readers in what he describes as a "house of books." He also guides his son Aidan, 14, as he collects and deals in miniature books, and thoroughly enjoys entertaining young collectors in his store. "I love having kids and young people show an interest and will go on about various elements for as long as they can stand it," he shares jokingly. "The key is to find out what they are interested in and letting that define the direction."

When visiting an antiquarian bookstore, ask the shopkeeper to point you in the direction of books based on the interest of the child. Take note of what they define as "cool" as you browse the stacks together. Even though they may not be able to afford those particular books now, time spent in this setting can provide some insight on how to direct them as you approach building a suitable collection surrounding the child's interests and budget.

Books won't be the right collecting choice for every young person, since a certain maturity level and penchant for reading come into play. But with some guidance, a child who exhibits an interest can build a collection that entertains, educates and carries them into adulthood surrounded by the wonder-filled world of the bibliophile.



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



Stephen King remains popular with readers and collectors alike – with first editions available in various price ranges. A non-inscribed 1979 first edition, first printing of *The Dead Zone* (left) realized \$53 in March 2011, while a signed 1977 first edition of *The Shining* realized \$2,868 in October 2010.

BOOK CARE BASICS

A CHILD NEEDS TO LEARN proper book handling to keep his or her collection in good condition and to maintain its value. James Gannon of Heritage Auctions' rare books department, suggests reminding kids of these book-care basics:

- ▶ Remove books from the shelf correctly by pushing in the volumes to either side and grasping the book at the center rather than the top of the spine where it can tear.
- ▶ Take care not to extend a book too far when opening it to protect the binding.
- ▶ Always use a bookmark to hold your place rather than laying a book flat with the pages open.
- ▶ Never eat or drink while handling a book you want to preserve, especially collectible books.

RESOURCES

- ▶ AbeBooks' Basic Guide to Book Collecting
www.abebooks.com
Click on "Rare Books" at top of home page; click on "Book Collecting Guide" box on right side of page.
- ▶ The Antiquarian Booksellers' Association of America's National Collegiate Book Collecting Contest
www.abaa.org
Click on "About Rare Books" at top of home page; click on "National Collegiate Book Collecting Contest".
- ▶ BMD Books' Basics on Valuing Books
www.bmdbooks.com/value.html

Let There Be No Fear

COLLECTORS ARE STEWARDS OF HISTORY
WHO VALUE ARTIFACTS AS MUCH AS PREVIOUS OWNERS
UNTIL THEY THEMSELVES ARE READY TO LET GO

By Noah Fleisher

THE INTELLIGENT COLLECTOR has discussed the accumulation and dispersal of collections before, but not the psychology that goes into the latter – a delicate thing, at best. True collectors, often with an entire lifetime put into assembling their treasures, are frequently loath to part with what they've gathered. Veteran collectors break out in a cold sweat at the thought; some may outright break down. I'm here today, however, to tell you not to fear the auction – it's all under control.

As this issue of *The Intelligent Collector* goes to press, Heritage Auctions is readying The Shoshana Collection of ancient Judaeen coins, the most important grouping of its kind ever offered at public auction. It took decades for a very advanced collector to assemble and it represents seminal moments in "recent" Jewish history, including an absolutely amazing Year 1 silver Shekel prototype coin, one of the very first pieces of money minted by Jewish rebels after they ousted the Romans from Jerusalem. Incredible and historic stuff, no doubt.

While the collection will already have sold by the time this issue comes out, there's little doubt that Shoshana's owner must feel some trepidation in letting his lifetime's work go and more than a little fear that his precious pieces of history may end up in the hands of a collector less dedicated to their history than he. It's a feeling likely shared by most every dedicated collector who makes the decision to move on; it may be a necessary thing, but it's not easy.

If the above describes you, then I'm here to tell you that everything is going to be all right; step back and take a deep breath. Auction houses like Heritage see thousands of collectors, both selling and buying; the staff talk to them, get to know them and often become friends with them – and here's what I know for sure: There is little difference between any of us, minus what we have to spend on our collections.

The owner of The Shoshana Collection likely never viewed himself as *just* a collector, or worse, an investor. He gathered his coins because he loved the pieces, because he viewed himself as a steward of their history and, subsequently, as a historian of the Jewish people. Realizing that he would not be able to keep them forever, he made the hard choice and has let them go.

How he let them go, to me, is the story:

He approached a responsible auctioneer, where the professionals who cataloged, photographed and sold his coins shared his same deep appreciation for their significance. I can also tell you that the most important coins went to people who also share that appreciation, who have given these coins a place of honor in their lives and in their collections, and who are now safeguarding their history.

It is history and context – and the appreciation of it – that give value to an object, not just the money.

Here's how noted numismatic historian and writer David Hendin – whose brilliance helped illuminate Shoshana for the Heritage Auctions catalog – described the process as it related to Shoshana:

"Think about this," he says. "For more than 1,500 years, most of these coins were locked away in a vault of earth, unknown. When they came to light, they made their separate ways to various collections – many of them famous – where the owners relished and protected their amazing history and the physical collective memory stored in them. It's that collective memory that made the past owners and the current owner stewards of history, and it's that collective memory that's allowing these coins to go into new collections, with new owners, who will value them as much as the previous, and who'll protect that collective memory until they themselves are ready to part with them."

Acknowledging Hendin's sparkling insight, we can take his quote and distribute it evenly across *all* collecting categories, from the smallest lot to the most brilliant and expensive.

Let there be no shame in auctioning off your collection, let there be no fear. Collectors are, by nature, innate curators of history. The price of a coin, or comic, or whatever you are buying or selling, is merely the value of that stewardship.



It is history and context – and the appreciation of it – that give value to objects, such as this Year 1 silver Shekel prototype coin from The Shoshana Collection.



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

Paper Money Autographs

BEFORE PROVING TOO CUMBERSOME, NOTES WERE PERSONALLY HAND-SIGNED BY TREASURER AND REGISTER OF THE TREASURY



This \$1 1899 Silver Certificate, graded Gem New 65PPQ by PCGS and carrying the courtesy autograph of U.S. Treasurer Carmi A. Thompson, is featured in Heritage's upcoming currency auction.

BY KATHY LAWRENCE

COLLECTING AUTOGRAPHS AS a pastime has remained popular over the centuries. Some have argued that the practice extends back to the days of the ancient Greeks and Romans as they were keen on collecting the manuscripts and letters of poets, playwrights, philosophers, historians and politicians. Regrettably, those original documents were lost to posterity.

Not surprisingly, the Renaissance ushered forth a resurgence in the collection of documents. Francesco Petrarca (1304-1374), known to us as Petrarch, the "Father of Humanism," was distressed by the lack of surviving historical documents and sought to reverse that trend for future generations. Among other items, he personally discovered a collection of Cicero's letters which were previously unknown. Upon Petrarch's death, his library was seized by the lords of Padua, and his holdings became widely scattered.

Several centuries later, it became more common to solely collect autographs by means of an album. In some parts of the world, it was actually part of the pop culture of the day to collect the autographs of friends, teachers and acquaintances. Autograph collecting continued to evolve in the subsequent centuries and

collectors began sending requests via the mail for autographs from the well-known people of the day.

J.P. Morgan (1837-1913) and Franklin Delano Roosevelt (1882-1945) were both autograph collectors. Many will no doubt remember that Carol Burnett (b.1933) had guests on her TV show sign an autograph album.

When the first Federal United States paper money was issued in 1861, the notes were hand-signed by the Register of the Treasury and the Treasurer of the United States. It soon became apparent that the task was much too time-consuming and clerks began signing on behalf of the Treasury officers. By the following year, printed signatures were incorporated into the note production process. However, there were still autographed countersignatures of some officials over the next several decades on some notes. That task proved cumbersome as well and the signatures were eventually incorporated onto the printing plates.

National Bank Notes, which were issued beginning in 1865, bore the hand-signed signatures of the cashier and president. Some of the banks paid to have a commercial printer overprint the signatures onto the notes. In other cases, rubber-stamped signatures were applied.

Beginning in 1921, the signatures began being added to the printing plates.

The incorporation of the printed signatures into the printing process led to another type of paper money collectible, known as courtesy autographed notes, examples that were hand-signed by the official after they were printed and issued to the public. In general, with the more frequently encountered small-size notes with courtesy autographs, the signature of the Secretary of the Treasury is believed to add more value to a note than that of the Treasurer of the United States, as it is less commonly encountered. The Treasurer's position is not as demanding and includes public relations duties that sometimes entail applying courtesy autographs to notes at events.

Heritage Auctions is offering a number of outstanding courtesy-autographed Large Size Type Notes at the official currency auction of the Central States Numismatic Society convention, April 18-23, 2012, in Schaumburg, Ill.



KATHY LAWRENCE is a numismatic cataloger and researcher for Heritage Auctions.

Have You Seen This?

MYSTERIOUS GIBSON MODERNE CONSIDERED THE HOLY GRAIL OF GUITARS

By Willie G. Moseley

SOME 20 YEARS AGO, A SILHOUETTE image of a strange-looking solid-body electric guitar appeared in a guitar magazine ad. The retailer indicated that his store was searching for such an instrument, as the black picture was captioned with the perhaps-sardonic phrase "Name your price for this guitar."

While some individuals who perused that ad may have considered the dealer's comment to have been somewhat cryptic, knowledgeable guitar buffs knew — and still know — that the instrument in the ad was the mysterious Gibson Moderne of the late 1950s.

The 1948-1965 tenure of Gibson President Ted McCarty (1910-2001) was considered the golden era of innovation for the Kalamazoo-stringed instrument manufacturer, as Gibson introduced numerous legendary products that happened to dovetail perfectly with the burgeoning rock 'n' roll phenomenon, and many, if not most, of those Gibson creations are still viable in today's guitar market.

In the 1950s, however, Gibson still had a reputation as "a bunch of fuddy-duddies," McCarty recalled in an interview in the late 1990s, and the image of Gibson as a staid, perhaps snobbish guitar-builder had been exacerbated by the emergence of an upstart California guitar company called Fender, which had created and successfully marketed more than one new style of electric instrument — Gibson's Les Paul solid-body electric guitar was introduced after Fender's Telecaster became a hit among musicians, and the Kalamazoo company was compelled to enter the electric bass market after the phenomenal success of Fender's Precision Bass, a new type of instrument which looked like a guitar, but supplanted the cumbersome upright/doghouse bass in combos.

Tired of being perceived as playing catch-up to Fender, Gibson opted to design a series of solid-body guitars that would "...shake 'em up," McCarty said of the electric-stringed instrument

marketplace, and his company ultimately patented three radical-looking shapes: The body of the Flying V looked like the solitary letter in its name, and the rarer, zig-zag Explorer may have gotten its moniker from America's first satellite, which was launched in the same time period that Gibson's modernistic guitars were created.

However, the third design, the Moderne, is even rarer, and may not have existed at all.

The patent drawing for the Moderne shows a body that appears to be one-half Flying V, while the other half has apparently ... er ... atrophied, giving the body silhouette a fairly unappealing aesthetic, even compared to the Flying V and Explorer. The headstock resembles a putty knife, for that matter. One wag observed that the overall silhouette looks like a praying mantis.

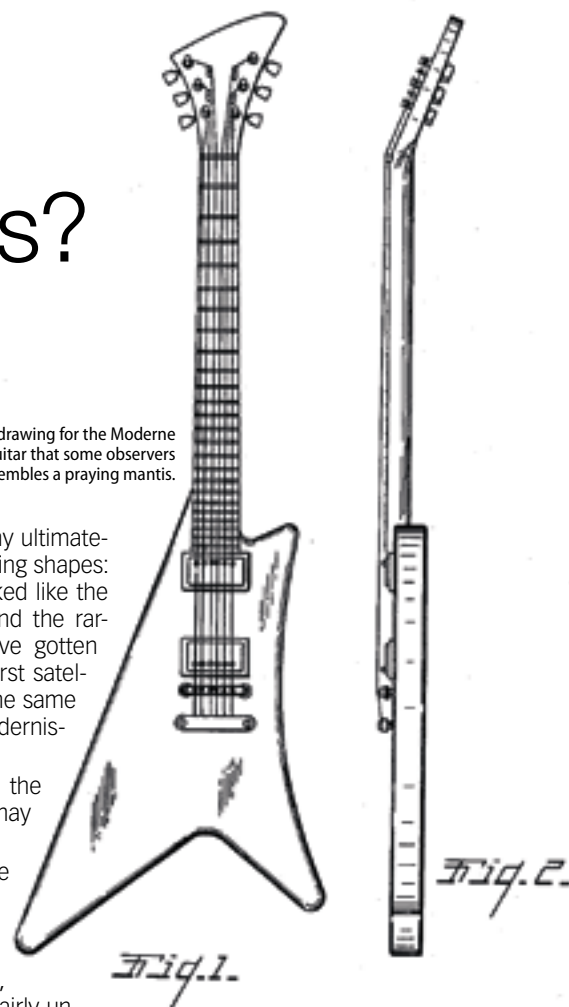
The Moderne was to have the same electronics and controls as the Flying V and Explorer, and all three guitars were to be crafted from limba, a light-colored African mahogany that was marketed by Gibson as "korina."

While Gibson committed to production runs of the Flying V and Explorer, the Moderne apparently never made it beyond prototype/experimental stage. McCarty did recall prototypes of the Moderne being made, averring they were subsequently displayed at a musical instrument manufacturers' convention in Chicago. The model's mystique has been further enhanced by nebulous (and possibly erroneous or misleading) shipping records.

However, no prototype of a late '50s Moderne — not even a photo of one — has ever surfaced, inferring that simply because an instrument design was patented doesn't mean that it was ever made.

The original Explorer and Flying Vs were unsuccessful, but their rarity and historical importance means, of course,

The patent drawing for the Moderne shows a guitar that some observers say resembles a praying mantis.



that they are now among the most collectible electric guitars in existence.

Perhaps not surprisingly, forgeries of Modernes have been encountered in the vintage guitar marketplace, but in 1982, Gibson created a limited edition run of "real" Modernes; i.e., a "re-issue" series of guitars that may not have had an actual forebear.

Playing one of the re-issues reveals that it's actually a comfortable instrument (Cheap Trick's Rick Nielsen has two early 1980s Modernes, and has played them in concert), but it's still a weird-looking item, even by early 21st century guitar standards.

But if a legitimate late '50s Gibson Moderne ever makes its presence known, the resulting bidding war among affluent guitar collectors would be unprecedented. It's not surprising that this oddball electric guitar is considered by many stringed-instrument lovers to be the vintage guitar phenomenon's Holy Grail.



WILLIE G. MOSELEY is the senior writer for *Vintage Guitar Magazine*. His 10th book, an anthology of profiles of collectible electric basses, will be published in the fall of 2012.

Grey Smith

AFTER WORKING IN THE FILM BUSINESS, VINTAGE MOVIE POSTER DIRECTOR RETURNS TO HIS FIRST LOVE

Interview by Hector Cantú



Photo by Kevin Gaddis Jr.

AS A BOY, GREY SMITH remembers sitting in front of the television set and waiting to see another movie. "Television was my baby sitter and at pre-school age, I'd go sit in front of the test pattern waiting until the shows started," Smith says. "It really wasn't long before I was reading movie history books." That fascination led him to study film at the University of Texas at Austin, and he later worked with directors such as Oliver Stone (*JFK*, *Born on the Fourth of July*) and David Mamet (*House of Games*, *Things Change*). In 2001, he joined Heritage Auctions as director of the movie poster department.

How did you go from movie fan to movie poster collector?

In the late '60s, when I was 12 years old, my grandmother took me to a nostalgia convention and there were guys at tables and they had posters from the '30s and '40s and they were like magnets! In those days, they were charging \$1 to \$5 for a poster and I remember I shelled out 11 bucks and bought a handful. I was completely struck.

So you took them home and tacked them to your walls?

Of course! They'd fall down and I'd tack them up again. They were pretty tattered before long. I had posters for Westerns, Gene Autry's *Cowboy Serenade*, Tim Holt's *Pirates of the Prairie*. In those days, there was no real place to find these posters. I look at the Internet now and think, "Man, if this was available when I was a kid, I'd have been thrilled and overwhelmed."

Did you collect posters from then on?

I continued until about midway through high school when other things sort of took precedence. There were girls and girls, and then there were girls. When I began working in the film industry, I traveled a lot, so I walked into a bookstore one day and they had posters. I asked, "Hey, you guys have anything with James Dean?" And the guy pulled out all three of his one sheets [*East of Eden*, *Rebel Without a Cause*, *Giant*]. I bought them and never looked back.

Then you joined Heritage Auctions.

I put together our first auction in fall 2001. When I came to Heritage, I never assumed by any means that it was going to be long-term. I was planning to continue my career in the movie industry. But by our third auction, they began to do so well that I decided to retire from film and work at Heritage full time.

What's popular right now with collectors?

I don't know if it's any different than from previous years. Horror, really scarce pre-code material, late '20s, early '30s. Science-fiction is always in demand. I have hopes the hobby will grow as we're seeing more grading and certifying of movie posters. I'm hoping this brings more people into it because it gives people a feeling of security in knowing that someone

Grey Smith has an eye on posters for independent cult films, "movies like *Donnie Darko* and *Pulp Fiction*."

else, other than the person selling it, has looked at it, graded it and authenticated it, though the buyers know Heritage stands behind everything we sell.

What do you think collectors will be chasing in the coming years?

Popular titles will continue to be collectible, but I think there will be interest in movies that are more cult-like, independent films that gain cult status, that don't get large distributions, movies like *Donnie Darko* and *Pulp Fiction*. At the same time, Daniel Craig's version of *Casino Royale* is popular now. It's going for \$40, \$60 maybe \$100.

Any concerns as a movie poster fan?

A lot of the newer material, sadly, is being knocked off and sold as the real thing. Publishers are also legitimately reprinting older posters and selling them at gift shops. As much as it irks me that some people may be deceived at some point, I think it's a way for people to become interested in buying the real thing. Maybe fans who buy reprints will say, "These are cool. I wonder where I can find the *real* poster," and maybe that will lead them into the hobby and to Heritage.



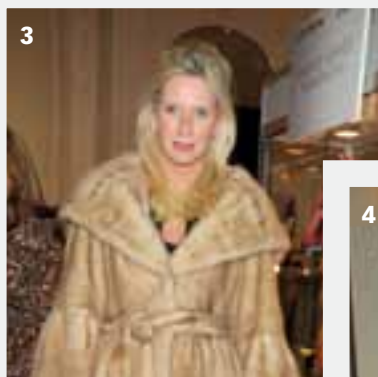
Auction Preview Reception

HERITAGE AUCTIONS, DALLAS

Photographs by Kevin Gaddis Jr.

Kickoff reception at Heritage's Design District Annex for auction previews of the Fine Jewelry & Luxury Accessories and Fine Silver & Decorative Arts auctions.

1 Linda Ivy, Lee Jowett, Betsy Crouse. 2 Henry Baker. 3 Matt Rubinger, Nancy Halbreich, Greg Rohan. 4 Pat Kouzak, Jeff Warr, Virginia Smith. 5 Coley Clark, Jennifer Clark, Matt Rubinger. 6 A selection of Hermès handbags. 7 Jeremy Denning, Ava Denning, Deanna Denning, Bianca Allison, Kirby Allison.



Holiday Luxury Auction Preview Reception

FLETCHER-SINCLAIR MANSION, NEW YORK CITY

Photographs by Patrick McMullan

Heritage Auctions and Moda Operandi teamed up to host a preview reception for the Holiday Luxury Auction along with a trunk show of rare and vintage Hermès bags. The invitation-only event allowed guests to preview the spectacular designer bags before the general public.

1 Jennifer Creel, Matt Rubinger. 2 Jennifer Creel, Aslaug Magnusdottir. 3 Mary Snow. 4 Allison Aston, Ashley Bryan. 5 Sheldon Barr, Kathleen Guzman, Tom Gardner. 6 Brooke Kettner, Matt Rubinger, Timmy Woods. 7 Allison Aston, Matt Rubinger, Hayley Bloomingdale.

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U.S. Coins Long Beach Signature® Auction #1170

Auction dates: May 30-June 3, 2012
Consignment deadline: April 20, 2012
 Contact: 800-872-6467, ext. 1000

U.S. Coins Orlando Summer FUN Signature® Auction #1172

Auction dates: July 12-15, 2012
Consignment deadline: June 1, 2012
 Contact: 800-872-6467, ext. 1000

U.S. Coins Philadelphia Signature® Auction #1173

Auction dates: Aug. 2-3, 2012
Consignment deadline: June 20, 2012
 Contact: 800-872-6467, ext. 1000

World Coins Long Beach Signature® Auction #3020

Auction dates: Sept. 5-10, 2012
Consignment deadline: July 10, 2012
 Contact: Warren Tucker, ext. 1287
 Warren@HA.com

U.S. Coins Long Beach Signature® Auction #1174

Auction dates: Sept. 5-9, 2012
Consignment deadline: July 31, 2012
 Contact: 800-872-6467, ext. 1000

► COMICS & COMIC ART

Vintage Comics & Comic Art Signature® Auction #7063

Auction dates: July 26-27, 2012
Consignment deadline: June 12, 2012
 Contact: Lon Allen, ext. 1261
 LonA@HA.com

► CURRENCY

Currency Long Beach Signature® Auction #3519

Auction dates: Sept. 5-10, 2012
Consignment deadline: July 16, 2012
 Contact: Dustin Johnston, ext. 1302
 Dustin@HA.com

Currency Dallas ANA Signature® Auction #3520

Auction dates: Oct. 18-22, 2012
Consignment deadline: Aug. 28, 2012
 Contact: Dustin Johnston, ext. 1302
 Dustin@HA.com

► ENTERTAINMENT & MUSIC

Vintage Guitars & Instruments Signature® Auction

Auction date: Summer 2012
Consignment deadline: May 15, 2012
 Contact: Mike Gutierrez, ext. 1183
 MikeG@HA.com

Entertainment & Music Memorabilia Signature® Auction #7058

Auction date: July 24, 2012
Consignment deadline: June 2, 2012
 Contact: Garry Shrum, ext. 1585
 GarryS@HA.com

Elvis Memorabilia Signature® Auction #7068

Auction date: Aug. 14, 2012
Consignment deadline: June 23, 2012
 Contact: Garry Shrum, ext. 1585
 GarryS@HA.com

Vintage Guitars & Instruments Signature® Auction

Auction date: Fall 2012
Consignment deadline: July 15, 2012
 Contact: Mike Gutierrez, ext. 1183
 MikeG@HA.com

► FINE & DECORATIVE ARTS

Illustration Art Signature® Auction #5087

Auction date: June 6, 2012
Consignment deadline: April 4, 2012
 Contact: Ed Jaster, ext. 1288
 EdJ@HA.com

Decorative Arts Signature® Auction #5100

Auction date: June 14, 2012
Consignment deadline: April 7, 2012
 Contact: Tim Rigdon, ext. 1119
 TimR@HA.com

20th Century Design Signature® Auction #5104

Auction date: June 13, 2012
Consignment deadline: April 11, 2012
 Contact: Tim Rigdon, ext. 1119
 TimR@HA.com

The Estate Signature® Auction #5101

Auction date: Sept. 10, 2012
Consignment deadline: July 8, 2012
 Contact: Fine Arts, Ariana Hartsock, ext. 1283
 ArianaH@HA.com
 Decorative Arts, Karen Rigdon, ext. 1723
 KarenR@HA.com

Silver & Vertu Signature® Auction #5108

Auction date: Sept. 25, 2012
Consignment deadline: July 31, 2012
 Contact: Tim Rigdon, ext. 1119
 TimR@HA.com

California Art Signature® Auction #5110

Auction date: Oct. 9, 2012
Consignment deadline: Aug. 2, 2012
 Contact: Beverly Hills, Deborah Solon, ext. 1843
 DeborahS@HA.com
 San Francisco, Alissa Ford, ext. 1926
 AlissaF@HA.com

Illustration Art Signature® Auction #5111

Auction date: Oct. 13, 2012
Consignment deadline: Aug. 6, 2012
 Contact: Ed Jaster, ext. 1288
 EdJ@HA.com

Fine Modern & Contemporary Art Signature® Auction #5113

Auction date: Oct. 23, 2012
Consignment deadline: Aug. 16, 2012
 Contact: Frank Hettig, ext. 1157
 FrankH@HA.com

Texas Art Signature® Auction #5114

Auction date: Nov. 10, 2012
Consignment deadline: Sept. 3, 2012
 Contact: Atlee Phillips, ext. 1786
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Western Art Signature® Auction #5116

Auction date: Nov. 10, 2012
Consignment deadline: Sept. 3, 2012
 Contact: Kirsty Buchanan, ext. 1741,
 KirstyB@HA.com

American Indian Art Signature® Auction #5117

Auction date: Nov. 10, 2012
Consignment deadline: Sept. 3, 2012
 Contact: Delia Sullivan, ext. 1343
 DeliaS@HA.com

American & European Art Signature® Auction #5118

Auction date: Nov. 13, 2012
Consignment deadline: Sept. 6, 2012
 Contact: Ariana Hartsock, ext. 1283
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Arms & Militaria Signature® Auction #6088

Auction date: June 9, 2012
Consignment deadline: April 18, 2012
 Contact: Dennis Lowe, ext. 1441
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Legends of the Wild West Signature® Auction #6079

Auction date: June 10, 2012
Consignment deadline: April 19, 2012
 Contact: Tom Slater, ext. 1441
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Auction date: Oct. 14, 2012
Consignment deadline: July 7, 2012
 Contact: David Herskowitz, ext. 1610
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NRA Firearms Signature® Auction #6090

Auction dates: Sept. 22-23, 2012
Consignment deadline: Aug. 1, 2012
 Contact: David Carde, ext. 1881
 DavidC@HA.com

Arms & Armor Signature® Auction #6081

Auction date: Oct. 15, 2012
Consignment deadline: Aug. 24, 2012
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 DavidC@HA.com

Historical Manuscripts Signature® Auction #6084

Auction dates: Oct. 17-18, 2012
Consignment deadline: Aug. 26, 2012
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Timepieces Signature® Auction #5121

Auction date: Nov. 18, 2012
Consignment deadline: Sept. 17, 2012
 Contact: Jim Wolf, ext. 1659
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Handbags & Luxury Accessories Signature® Auction #5123

Auction date: Dec. 4, 2012
Consignment deadline: Sept. 27, 2012
 Contact: Matt Rubinger, ext. 1419
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Auction date: Dec. 3, 2012
Consignment deadline: Oct. 2, 2012
 Contact: Jill Burgum, ext. 1697
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Vintage Movie Posters Signature® Auction #7060

Auction date: July 25, 2012
Consignment deadline: June 2, 2012
 Contact: Grey Smith, ext. 1367
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► SPORTS

Sports Signature® Auction #7057

Auction date: Aug. 2, 2012
Consignment deadline: June 11, 2012
 Contact: Chris Ivy, ext. 1319
 Clvy@HA.com

Sports Signature® Auction #7065

Auction date: Oct. 26, 2012
Consignment deadline: Sept. 3, 2012
 Contact: Chris Ivy, ext. 1319
 Clvy@HA.com

► WINE

Fine & Rare Wine Signature® Auction #5109

Auction dates: June 8-9, 2012
Consignment deadline: April 26, 2012
 Contact: Frank Martell, ext. 1753
 FrankM@HA.com

Fine & Rare Wine Signature® Auction #5112

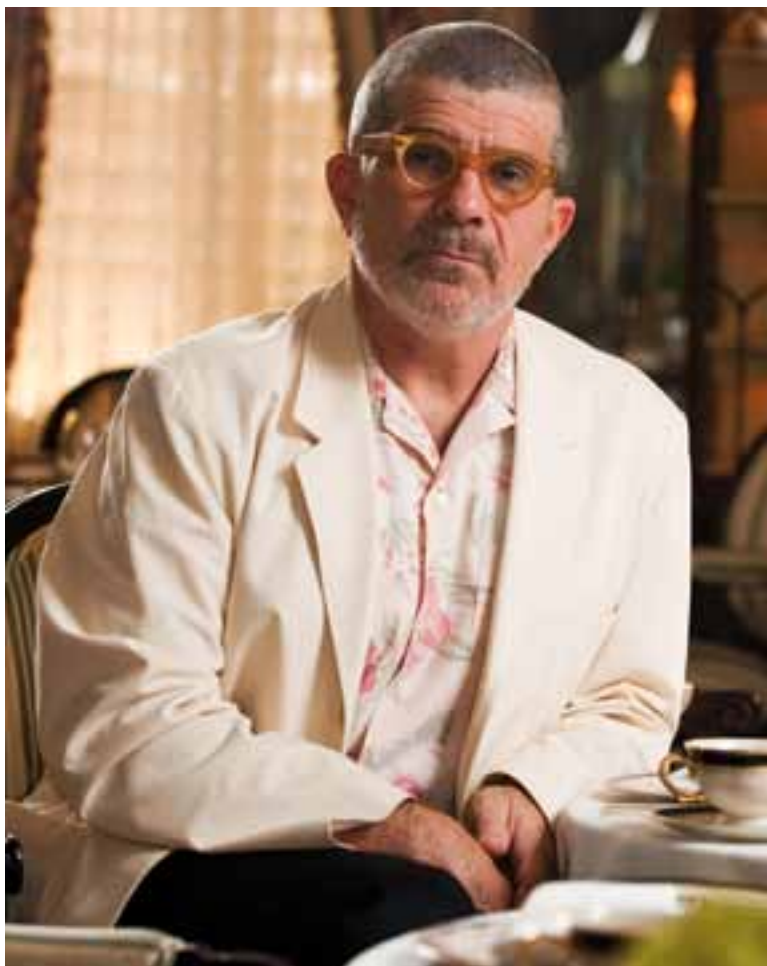
Auction dates: Sept. 14-15, 2012
Consignment deadline: Aug. 2, 2012
 Contact: Frank Martell, ext. 1753
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David Mamet

FOR CREATIVE FORCE BEHIND 'GLENGARRY GLEN ROSS' AND 'WAG THE DOG,'
WEAPONS ARE MEANT TO BE FIRED – EVEN COLLECTIBLE ONES

Interview by Gary Dowell



Associated Press

A MAN OF MANY TALENTS, playwright, screenwriter, and stage and screen director David Mamet earned a Pulitzer Prize and a Tony nomination for his acclaimed drama *Glengarry Glen Ross*, and received Academy Award nominations for *The Verdict* and *Wag the Dog*. A marksman and lifelong collector of guns and knives, Mamet took time to discuss his collection – some of which he has consigned to Heritage's arms and armor auction scheduled for April 30, 2012, in Dallas.

You've done target shooting for quite some time. Does your collection stem from that?

The other way around. I've got a house way back in the middle of nowhere in Northern Vermont, a little cabin in the woods, and out back I had a couple of hundred yards. Beyond that was many thousands of acres of given-up farmland. So I built a little berm and put in a pistol range, and I would shoot silhouettes or shoot targets. ...

EVENT

► **ARMS & ARMOR SIGNATURE® AUCTION #6076**, featuring items from the collection of David Mamet, is scheduled for April 30, 2012, in Dallas. For information, visit HA.com/6076 or contact Michael Grassia at 415-777-4867 or MichaelG@HA.com.

Also, in those days, every little town in Vermont – still to some extent but less so – had a country store, and they all had guns and people would trade guns. So it was a good thing to do to get out of the house and stop writing and have a cup of coffee and see what was in the case or had come out of somebody's closet.

How long have you been building up your collection?

I don't know – off and on for maybe 40 years. But things come and go, you know, and one of the wonderful things I wrote about [in the Heritage auction catalog] was the things that one traded away. You'll think back and say "Why in the world did I do that?" or even worse "Whatever happened to that gun?" You know it's been gone for years, but did you give it to someone or did you trade it? What the hell?

Do you have anything in your collection that you'll never part with?

Oh, I've got a couple of them. One of them is this gorgeous Sheriff's Colt. It was reworked for me by Hamilton Bowen and then engraved by Jim Kelso, who's a great, great Vermont artist and gun engraver. He doesn't do guns anymore. I carried that for years. There's a .45 Long Colt I've carried for years and I've ruined back in the woods.

Do you have a "holy grail" item that you would just love to get your hands on?

I wouldn't mind having an Artillery Luger, or one of the American Eagle Lugers. You know, I like to own things I can shoot, and anytime I bought anything that was collectible I took it out and ruined the collectability of it. And it's a common failing.

What else do you collect?

I've built a pretty good knife collection over the years. I just started collecting them because I like using them. I had pneumonia about 30 or 40 years ago. I was in bed for awhile, and I found an article about custom knives, so I wrote away for one and started getting all these custom knife catalogs.

How do you go about acquiring your pieces? Do you have a buyer? Do you hit auctions?

I come from the other side of the equation. I got most of it out of the glass case at the checkout counter in the country store. And a lot of it came from World War II. I was born in 1947, so everybody in my dad's generation who was in the war and in the Army came back with interesting memorabilia, and that was the stuff that started coming out of the closets in the '60s and '70s. You'd see all this marvelous stuff like Nambus, Walther's, and Lugers and Hitler Youth daggers.

Do you still shoot in competition?

No. I live out in the Los Angeles area now, so if you even take the gun out of the safe you have to have two sheriffs standing next you. That was the great thing about living in Vermont. When I got tired of writing, I just opened up the safe, decided what I wanted to shoot, and went out on the back porch and shot a couple hundred rounds.

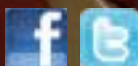
GARY DOWELL has written for The Dallas Morning News, DarkHorizons.com and PopCitizen.com.



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