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# HERITAGE

SUMMER / FALL 2009 \$9.95

MAGAZINE FOR THE INTELLIGENT COLLECTOR



## PIN-UP & GLAMOUR ART PIONEER



How **Charles Martignette** amassed the finest collection of American illustration art ever to be offered at public auction



Lobby Living Room



Luxe Accommodations



The French Room



# THE ADOLPHUS

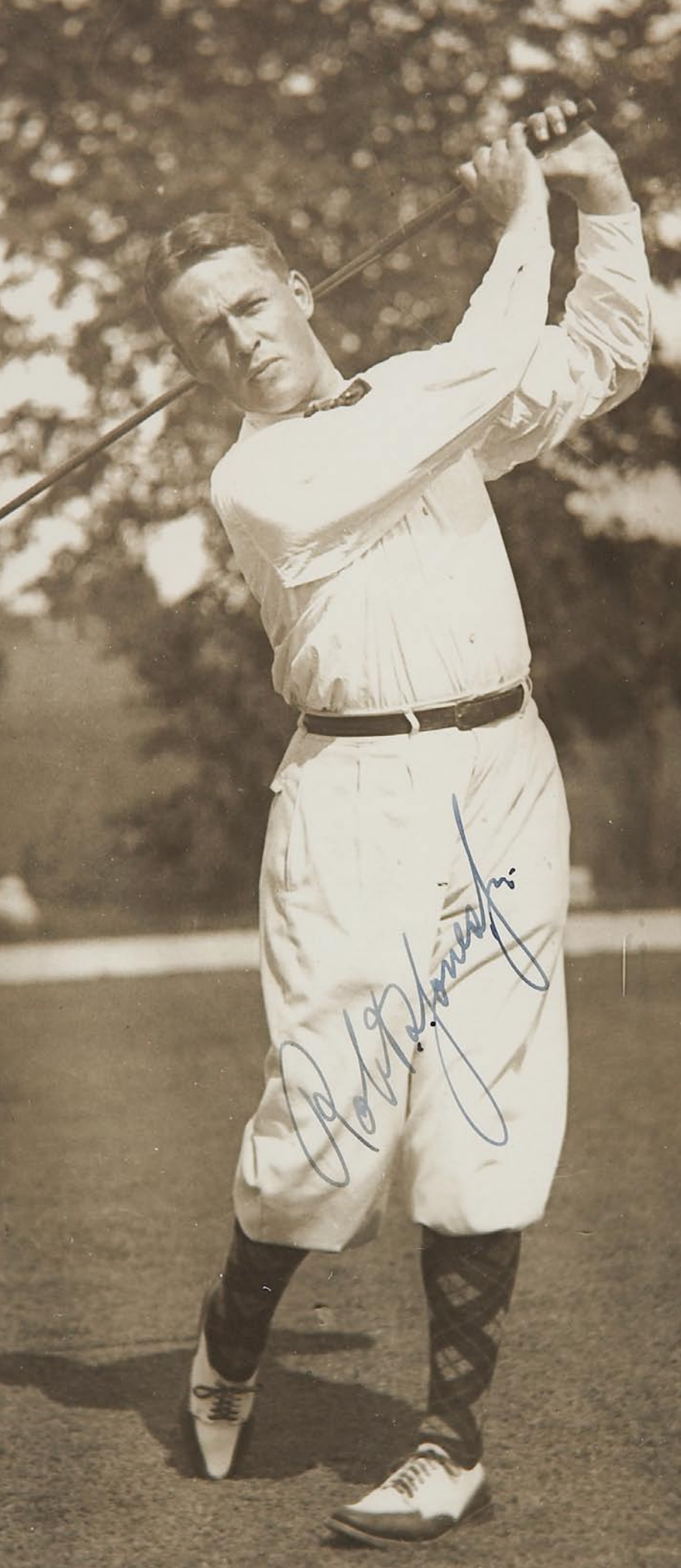
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For decades, Charles Martignette scoured the country amassing the finest collection of American illustration art ever to be offered at public auction

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Storm Thorgerson and Hipgnosis designed images synonymous with some of the most famous rock recordings of all time

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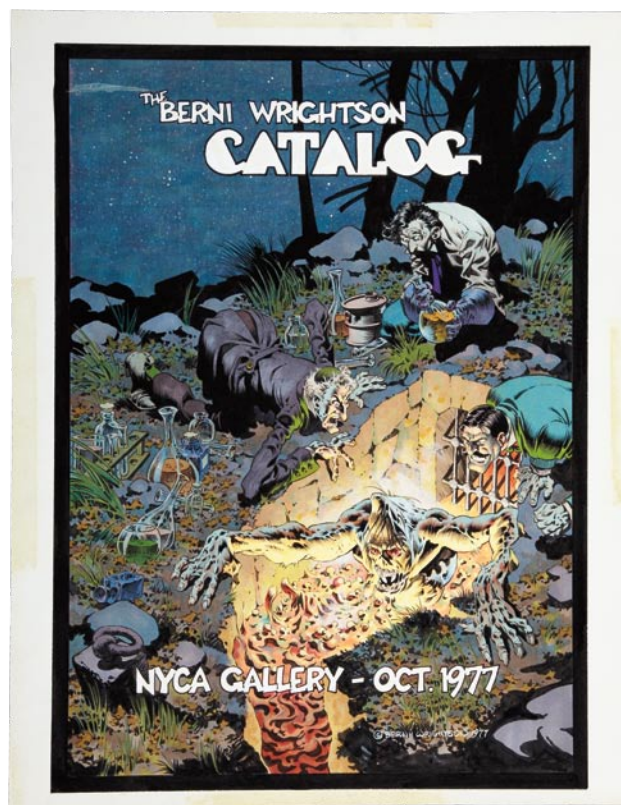
### On the cover:

*A Polished Performance*, 1964, by Gil Elvgren  
from the Estate of Charles Martignette,  
featured in *Glamour & Pop Art Signature®*  
Auction #7015. Estimate: \$30,000-\$40,000

Bobby Jones (1902-1971) Signed  
Photograph, detail  
Estimate: \$8,000-\$10,000  
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Estimate: \$15,000-\$25,000  
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William IV Silver Gilt Covered Cup  
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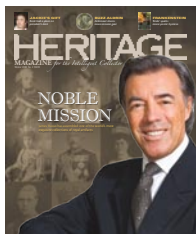
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Five things to know  
about cigar label art

Charlie Duke Jr. and  
fellow astronauts open  
their vaults to collectors  
Living legend Muhammad Ali



Leonard Maltin's focus on  
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D.B. Cooper's Cash

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The greatest treasures of  
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Sara Karloff and her  
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Super collector Stephen Geppi  
Mad magazine's treasure trove  
of iconic cover art



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## COINS

**SEPT. 9-13, 2009**

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Signature® Auction #1129  
Long Beach, CA  
Viewing dates: Sept. 8-12, 2009  
HA.com/Coins

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Auction #3006  
Long Beach, CA  
Viewing dates: Sept. 8-12, 2009  
HA.com/Coins

**OCT. 22-25, 2009**

U.S. Coins Dallas Signature® Auction #1130  
Dallas, TX  
Preliminary viewing dates: Oct. 15-17, 2009,  
in St. Charles, MO  
Dallas viewing dates: Oct. 21-24, 2009  
HA.com/Coins

**DEC. 3-5, 2009**

U.S. Coins Houston Signature®  
Auction #1132  
Houston, TX  
Viewing dates: Dec. 3-4, 2009  
HA.com/Coins

**JAN. 3-5, 2010**

World Coins New York  
Signature® Auction #3008  
New York, NY  
Viewing dates: Jan. 2-4, 2010  
HA.com/Coins

**JAN. 6-10, 2010**

U.S. Coins FUN Signature® Auction #1136  
Orlando, FL  
Viewing dates: Jan. 4-9, 2010  
HA.com/Coins

## COMICS & COMIC ART

**AUG. 14-15, 2009**

Vintage Comic Books & Comic  
Art Signature® Auction #7009  
Dallas, TX  
Viewing dates: Aug. 12-14, 2009  
HA.com/Comics

**NOV. 19-21, 2009**

Vintage Comic Books & Comic Art  
Signature® Auction #7013  
Dallas, TX  
Viewing dates: Nov. 18-20, 2009  
HA.com/Comics

## CURRENCY

**SEPT. 9-13, 2009**

Currency Long Beach Signature® Auction  
#3506  
Long Beach, CA  
Viewing dates: Sept. 8-12, 2009  
HA.com/Currency

**JAN. 6-10, 2010**

Currency FUN Signature® Auction #3508  
Orlando, FL  
Viewing dates: Jan. 5-9, 2010  
HA.com/Currency

## ENTERTAINMENT/MUSIC

**NOV. 6-8, 2009**

Entertainment & Music Memorabilia  
Signature® Auction #7011  
Dallas, TX  
Viewing dates: Nov. 5-7, 2009  
HA.com/Entertainment

## FINE & DECORATIVE ARTS

**JULY 16-17, 2009**

Art of the American West & Texas  
Art Signature® Auction #5019  
Dallas, TX  
Viewing dates: July 13-16, 2009  
HA.com/FineArt

**SEPT. 17-18, 2009**

Glamour & Pop Art Signature®  
Auction #7015  
Dallas, TX  
Viewing dates: Sept. 15-17, 2009  
HA.com/FineArt

**OCT. 6, 2009**

Modern & Contemporary Art  
Signature® Auction #5031  
Dallas, TX  
Viewing dates: Oct. 1-6, 2009  
HA.com/FineArt

**OCT. 7, 2009**

Vintage Photography  
Signature® Auction #5029  
Dallas, TX  
Viewing dates: Oct. 4-7, 2009  
HA.com/ArtPhotography

**NOV. 9, 2009**

Decorative Art Signature® Auction #5011  
Dallas, TX  
Viewing dates: Nov. 5-9, 2009  
HA.com/FineArt

**NOV. 9-10, 2009**

Fine Silver & Vertu Signature®  
Auction #5025  
Dallas, TX  
Viewing dates: Nov. 5-9, 2009  
HA.com/FineArt

**NOV. 10, 2009**

European & American Art  
Signature® Auction #5030  
Dallas, TX  
Viewing dates: Nov. 7-10, 2009  
HA.com/FineArt

**NOV. 21, 2009**

Art of the American West & Texas  
Art Signature® Auction #5026  
Dallas, TX  
Viewing dates: Nov. 19-21, 2009  
HA.com/FineArt

**DEC. 9-10, 2009**

Illustration Art Signature® Auction #7016  
Dallas, TX  
Viewing dates: Dec. 5-9, 2009  
HA.com/Illustration

**DEC. 16, 2009**

20<sup>th</sup> Century Art & Design  
Signature® Auction #5032  
New York, NY  
Viewing dates: Dec. 14-16, 2009  
HA.com/FineArt



Lalique Opalescent  
"Thais" Statuette on  
Bronze Base, circa 1925  
9 in. high  
Estimate: \$30,000-\$40,000  
20<sup>th</sup> Century Art & Design  
Signature Auction #5032,  
featuring the work  
of René Lalique



## HISTORICAL

**JULY 25, 2009**

**Militaria Signature® Auction #6023**  
Dallas, TX  
Viewing dates: July 24-25, 2009  
HA.com/Historical

**SEPT. 15, 2009**

**Space Exploration Grand Format Auction #6033**  
Dallas, TX  
Viewing dates: Sept. 14-15, 2009  
HA.com/Historical

**SEPT. 19, 2009**

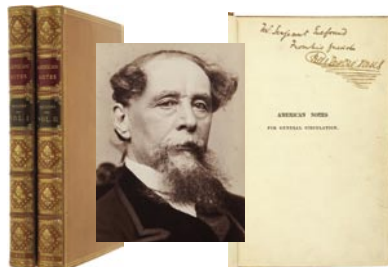
**American Indian Art Signature® Auction #6029**  
Dallas, TX  
Viewing dates: Sept. 17-19, 2009  
HA.com/AmericanIndian

**OCT. 15-17, 2009**

**Rare Books Grand Format Auction #6030**  
Dallas, TX  
Viewing dates: Oct. 13-15, 2009  
HA.com/Books

**OCT. 16-17, 2009**

**Rare Manuscripts Grand Format Auction #6031**  
Dallas, TX  
Viewing dates: Oct. 13-16, 2009  
HA.com/Manuscripts



Charles Dickens (1812-1870)  
*American Notes for General Circulation*  
(London: Chapman and Hall, 1842)  
Inscribed first edition, first issue, in two volumes  
Estimate: \$30,000-\$40,000  
**Rare Books Signature® Auction #6030**

**NOV. 18, 2009**

**Political & Americana Grand Format Auction #6032**  
Dallas, TX  
Viewing dates: Nov. 16-17, 2009  
HA.com/Historical

**NOV. 21-22, 2009**

**Texana Signature® Auction #6028**  
Dallas, TX  
Viewing dates: Nov. 19-21, 2009  
HA.com/Historical

**DEC. 10, 2009**

**Militaria Signature® Auction #6021**  
Dallas, TX  
Viewing dates: Dec. 8-10, 2009  
HA.com/Historical

**DEC. 10, 2009**

**Civil War Signature® Auction #6034**  
Dallas, TX  
Viewing dates: Dec. 8-10, 2009  
HA.com/CivilWar

## JEWELRY & TIMEPIECES

**DEC. 7-9, 2009**

**Jewelry Signature® Auction #5027**  
Dallas, TX  
Viewing dates: Dec. 4-8, 2009  
HA.com/Jewelry

**DEC. 8-9, 2009**

**Timepieces Signature® Auction #5028**  
Dallas, TX  
Viewing dates: Dec. 3-8, 2009  
HA.com/Timepieces

## MOVIE POSTERS

**JULY 23-25, 2009**

**Vintage Movie Posters Signature® Auction #7008**  
Dallas, TX  
Viewing dates: July 22-24, 2009  
HA.com/MoviePosters

**NOV. 12-13, 2009**

**Vintage Movie Posters Signature® Auction #7014**  
Dallas, TX  
Viewing dates: Nov. 11-13, 2009  
HA.com/MoviePosters

## NATURAL HISTORY

**JANUARY 2010**

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

## RARE STAMPS

**AUG. 7 & 11, 2009**

**Rare Stamp Signature® Auction #1107**  
Pittsburgh, PA  
Viewing dates: Aug. 5-7, 2009  
HA.com/Stamps

**OCT. 19-21, 2009**

**Rare Stamp Signature® Auction #1111**  
New York, NY  
Viewing dates: Oct. 18-20, 2009  
HA.com/Stamps

## SPORTS

**OCT. 1-2, 2009**

**Sports Memorabilia Signature® Auction #716**  
Dallas, TX  
Viewing dates: Sept. 29-Oct. 1, 2009  
HA.com/Sports

## CATALOGS



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## INTERNET ONLY AUCTIONS

These auctions at HA.com:

### WEEKLY INTERNET GOLD

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

### SUNDAY INTERNET COMICS

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

### SUNDAY INTERNET MOVIE POSTERS

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

### SUNDAY INTERNET SPORTS

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

### TUESDAY INTERNET CURRENCY

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

### SUNDAY, TUESDAY & THURSDAY INTERNET COIN

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

### MONTHLY INTERNET WORLD COINS

Online only, no floor auction, lots close every four weeks.

# Looking Back... 1986

The U.S. space program was dealt a setback when the Space Shuttle *Challenger* disintegrated shortly after launch. In the Soviet Union, Chernobyl would become the site of the worst nuclear power plant disaster in history. In sports, the Boston Celtics won the NBA Championship, but in the World Series, the Red Sox (with Bill Buckner's infamous roll through the legs) lost to the New York Mets. Movie theaters were projecting *Howard the Duck*, *Pretty in Pink*, *Stand by Me*, and *Top Gun*. *Out of Africa* won the Oscar for Best Picture. On television, viewers were tuning into *Cagney & Lacey*, *The Golden Girls*, *The Cosby Show*, and *Pee-wee's Playhouse*, while in music, Quincy Jones, Michael Jackson and Lionel Richie won Grammy Awards for their song "We Are the World."



## DISNEYANA

### CARL BARKS

Barks (1901-2000) never truly retired, with the legendary Disney artist and storyteller working until shortly before his death. His 1986 oil painting "Dubious Doings at Dismal Downs" features Scrooge McDuck, Donald Duck and Huey, Dewey, and Louie and is based on the 1948 story "The Old Castle's Secret," which appeared in *Four Color* #189. It realized \$150,570 in an August 2007 Heritage auction.

## SPORTS CARD

### MICHAEL JORDAN

Considered by many the greatest basketball player of all time, Michael Jordan (b.1963) was drafted by the Chicago Bulls in 1984. Two years later, Fleer issued his rookie card, which today is among the most sought-after modern cards of any type. Fleer's 1986 Michael Jordan #57 realized \$7,170 in May 2008. Of more than 900 cards graded by Sportscard Guaranty, the auctioned card was one of four to achieve Gem Mint 98 status.



## MUSIC

### CHET ATKINS

As an architect of the Nashville Sound, Atkins (1924-2001) touched millions of fans and influenced countless artists. In 1986, the year he released his album *Street Dreams*, Atkins played a Gibson Country Gentleman Original Prototype Guitar, which featured innovations not seen on the regular edition Gibson Country Gentleman, including string locks above the nut and fine tuners on each string between the bridge and Bigsby tailpiece. Atkins' guitar realized \$14,340 at a February 2009 Heritage auction.



## COMIC STRIP ART

### BILL WATTERSON

For most of Calvin and Hobbes' 10-year run and in the years since, Watterson (b.1958) has avoided the spotlight. As one of the few cartoonists to shun the merchandising of his characters, Watterson's original Calvin and Hobbes comic art is a true rarity. An illustration completed in 1986 and acquired by a fan directly from Watterson is one of the few original pieces in private hands. It realized \$14,101 in May 2007.





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# Auction NEWS

## STRING OF SUCCESSES FOR LONE STAR ART

HERITAGE AUCTION GALLERIES DEPARTMENT IS INCREASINGLY GETTING THE ATTENTION OF TEXAS ART AFICIONADOS

In January 2009, *In the Hills – Southwest Texas*, 1912, by Julian Onderdonk (1882-1922) realized \$131,450 – an impressive amount for an Onderdonk not featuring bluebonnets. That followed a strong \$179,250 for *Breezy Morning*, 1896, by Frank Reaugh (1860-1945), called by many the “Dean of Texas Painters.”



Atlee Phillips

“There’s no reason why Heritage can’t be the premier Texas Art venue in the state,” says Atlee Phillips, consignment director for Heritage’s Texas Art department. “Heritage has a national presence and that works to our advantage. While we have strong ties to the Texas Art community, not all Texas art is in Texas. Some of the best art in our auctions has come from outside the state.”

Phillips is excited about the success of works by contemporary artists, including Nancy Lamb, Daniel Blagg and James Surls. Lamb and others are following a bold new trend in Fine Art auctions by consigning directly to Heritage. Other contemporary and modernist art also is being sought. *Palatine Hill III*, 1957, by Fort Worth native Bror Utter (1913-1993) realized \$11,950 in January, an auction record for the artist, and a piece by Dallas artist Olin Travis (1888-1975), labeled a modernist masterpiece by one scholar, was scheduled for Heritage’s July 2009 Texas Art auction.



Olin Travis (1888-1975)  
*Lakeside*, 1955  
Oil on canvas  
20.5 x 49 in.

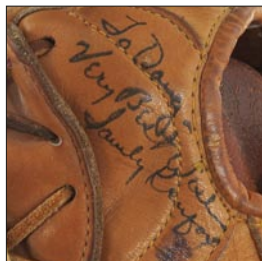
“As scholarship, exhibitions and collector interest continue to grow, so too does the Texas Art market,” Phillips says. “Heritage has made a deep commitment to other regional categories, most notably Texana, and our clients quickly learn that we share a passion for their Texas Art.”

## UPDATE PRICES REALIZED



### 1804 CLASS 3 \$1

The Adams-Carter specimen of the Class 3 AU 58 PCGS 1804 silver dollar realized \$2.3 million at Heritage Auction Galleries’ Central States Numismatic Society Convention Platinum Night Auction in April 2009. The Adams-Carter 1804 is one of only 15 of its type known to exist, and is considered the most famous in the world. “It’s an iconic piece of American history,” says Heritage President Gregory Rohan.



### KOUFAX GLOVE

A game-used fielder’s glove once belonging to Hall of Fame southpaw Sandy Koufax (b.1935) realized nearly \$108,000 at Heritage’s April 2009 sports collectibles auction. “Fewer than five fielder’s gloves have ever cleared the six-figure mark at auction,” notes Chris Ivy, director of sports collectibles at Heritage Auction Galleries. “Our Koufax gamer joins that elite club.”



### SENDAK ILLUSTRATION

An original Maurice Sendak (b.1928) *Where the Wild Things Are* backdrop landscape realized \$74,688 at Heritage Auction Galleries’ March 2009 illustration art auction. It is the highest price ever paid at auction for a piece of Sendak artwork. Written in 1963, *Where the Wild Things Are* is considered a classic of American illustrated children’s literature.



### ASTRONAUT PATCHES

Space Shuttle Columbia Commander John Young’s flight-suit patches realized \$56,750 at Heritage’s April space exploration auction. The four patches were presented to Young (b.1930) after he piloted the Space Shuttle’s maiden flight in 1981. “The first Space Shuttle mission was a crowning achievement in modern space exploration,” says Heritage chief historian Michael Riley.



### SHOWCASE #4

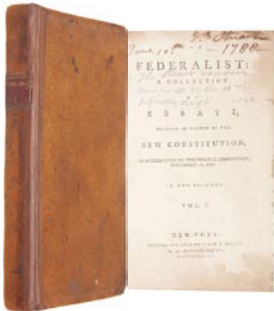
A CGC-certified 9.6 copy of DC’s Showcase #4, 1956, which marked the beginning of the Silver Age of comic books with an updated version of Golden Age superhero the Flash, realized \$179,250 at Heritage’s May 2009 comics and comic art auction. It’s a record for a 1950s comic book.



## 'FEDERALIST' FIND PAYS OFF FOR SOLDIER

Public support for an Indiana National Guard soldier helped boost the price realized for his first edition copy of volume one of *The Federalist*, a 1788 collection of essays calling for the ratification of the U.S. Constitution.

Capt. Nathan Harlan, 35, of Granger, Ind., was in high school when his mother spotted the book at a flea market in 1990. He paid \$7 for it. His class had been studying the Federalist Papers that same week.



Capt. Harlan

In June, the book realized \$95,600 (including buyer's premium) at Heritage Auction Galleries' rare books auction. The auction house, in recognizing Harlan's military service, waived the standard seller's fees.

Harlan plans to save most of the money, and perhaps add to the college funds of his two sons and daughter. "It's a rare opportunity when someone gets a windfall

like this," he told the Associated Press.

## NEW BOOK SPOTLIGHTS MOVIE SERIALS

Movie serials of the 1930s, '40s and '50s are the focus of the new book *Capes, Crooks & Cliffhangers: Heroic Serial Posters of the Golden Age* (Ivy Press, \$39.95) by John Petty and Grey Smith. Included are chapters on Superman, Batman, the Green Hornet, Flash Gordon, Buck Rogers, the Phantom, the Shadow, the Lone Ranger, Rocketman and Captain Marvel.

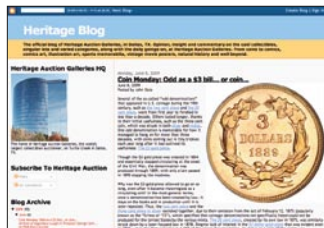
The book, scheduled for release this summer, includes a forward by Noel Neill, who played Lois Lane in the Superman serial films.

"Movie audiences for years enjoyed a weekly trip to the theater to catch the latest movie serial of their favorite heroes," says Smith, director of vintage movie posters at Heritage Auction Galleries. "We've done our best to fill the book with great information and full-color images of rare posters, comics, toys and memorabilia."

The book will be available through Amazon and the Heritage Auction Galleries Web site ([www.HA.com/Serial](http://www.HA.com/Serial)).



## BLOG DEBUTS FOR COLLECTORS



Interviews, commentary and previews of upcoming auctions are featured on Heritage Auction Galleries' new blog, [www.HeritageAuctions.Blogspot.com](http://www.HeritageAuctions.Blogspot.com).

Daily postings are being made by Heritage contributor Noah Fleisher and other category experts at Heritage. "The blog has already proven a hotspot for a wide cross-sampling of the Heritage audience," says Fleisher, who

previously worked at *Antique Trader*, *New England Antiques Journal* and *Northeast Journal of Antiques and Art*. "At heart, I'm just a collector talking about things that I'd love to have."

The blog features regular *Coin Monday* posts from numismatic cataloger John Dale Beety. Postings have covered the acquisition of the Charles Martignette Estate, a trove of rare sporting memorabilia related to "Shoeless" Joe Jackson, and a copy of the rare *Showcase #4* comic, the book that started comics' Silver Age.

## NEW FACES

### OPERATIONS

**Ed Beardsley** has joined Heritage Auction Galleries as vice president and managing director of the Fine Arts Division, based at Heritage's Slocum Street annex in Dallas' design district. With 15 years of auction experience, Beardsley brings a special focus to Heritage's newer auction categories, including Modern & Contemporary Art, 20<sup>th</sup> Century Design, Furniture & Decorative Arts, Illustration, Western Art, and Texas Art, among others. Beardsley is leading initiatives to ensure operational efficiency, excellent customer service, and the strategic addition of new collecting categories at auction.



### MODERN & CONTEMPORARY ART

**Frank Hettig** is Heritage Auction Galleries' new director of Modern & Contemporary Art. He previously worked in Bonhams & Butterfield's Los Angeles office, where he cultivated several important single-owner auctions in addition to putting together two exemplary multiple consignor sales each year. Under his directorship, the auction house also added its biannual "Made in California" contemporary art auction, dedicated to showcasing California's cultural heritage. Trained as an art historian at the University of Amsterdam, Hettig has advised on exhibitions and museum catalogs, lectured at a number of colleges and universities in the U.S. and overseas, and written for multiple art publications.



### DECORATIVE ARTS

**Nicholas Dawes**, a longtime *Antiques Roadshow* personality and renowned expert in Lalique, art glass and decorative arts, has joined Heritage Auction Galleries as a consignment director. Dawes, who will be based in New York City, is the author of three standard works on decorative arts, which collectively have sold more than 100,000 copies. He is a former department head and auctioneer at Phillips and Sotheby's, and has organized his own auctions at several prominent auction houses, including Doyle and Rago.



### RARE COINS

**Win Callender** has joined Heritage Auction Galleries as a professional numismatist and consignment director. A lifelong numismatist – he found a 1770 Russian 5 Kopek when he was just 5 years old – Callender parlayed his hobby into a fulltime business when he was in his mid-30s, starting his own business in Broken Arrow, Okla., in 1993. He subsequently worked for Carter Numismatics and David Lawrence Rare Coins.











# Saber-Tooth Skull

NEARLY INTACT FOSSIL FOUND NEAR  
LOS ANGELES' FAMED LA BREA TAR PITS

Saber-toothed cats ranged throughout North and South America from 11,000 to 2.5 million years ago. In the 1960s, an amateur fossil hunter found a nearly complete saber-toothed tiger skull in Los Angeles.

The specimen originated in the Wilshire/Hauser Tar Pit, across the street from the original Tar Pit discovery at Rancho La Brea, probably the single most important Late Pleistocene locality in North America, says David Herskowitz, director of Natural History at Heritage. It is 95 percent intact, with few cracks or blemishes. "It is one of the best specimens of its kind," Herskowitz says.

Since its discovery, the skull has remained in private hands, first with a Beverly Hills collector and most recently with a collector in New York, Herskowitz says. In May, the specimen – which measures just over 12 inches long, 13 inches high and with seven-inch saber-teeth – realized \$334,600 at Heritage's Natural History Signature® Auction.

"Most people find this sort of thing really cool," Herskowitz told the *Chicago Sun-Times* after the auction. "We can't get enough of it. That's the reason natural history museums remain so popular."

Extremely Rare Saber-Toothed Tiger Skull  
*Smilodon fatalis*  
Pleistocene  
Rancho La Brea Formation, Los Angeles  
Sold: May 2009  
\$334,600



# 1770 Pillar Dollar

COIN FROM COLOMBIA'S NUEVO REINO MINT NOT PREVIOUSLY KNOWN

During Spain's rule over much of the New World, the use of its coinage was widespread. Colonial mints in Mexico, Peru, Colombia, Guatemala and Chile produced various coins, including silver Reales.

By the second half of the 18th century, the Spanish milled dollar or "Pillar Dollar," minted from 1732 to 1773, was circulating throughout the world, even serving as standard currency in the United States. Its usage was so widespread that some historians argue its pillars with scrolls running across them inspired the creation of the \$ symbol.

Until recently, most if not all Pillar Dollars were believed documented. But three years ago, a small group of Pillar Dollars struck at the Nuevo Reino mint in Colombia was found amid the ruins of Bogota's Nuestra Señora del Pilar church, which was founded in 1770 and destroyed during civil unrest in the early 1950s. Since there are no records of 1770 Nuevo Reino Pillars, it is likely that the pieces were produced specifically for the church and placed in its foundation, says Cristiano Bierrenbach, director of international sales at Heritage.

All 14 Pillar Dollars, minted during the reign of King Carlos III, were acquired by the same person. The finest example from the batch realized \$80,500 at Heritage's World & Ancient Coin Signature® Auction in May 2009.

"The amazing thing about this Pillar Dollar," Bierrenbach says, "is that we can actually trace it to the day and place of its minting. The entire history of this coin, and the reason for which it was created, is right on its face."







Carlos III Pillar 8 Reales 1770NR-VJ,  
KM39 (Date Unlisted), Calico 1000,  
Cayon Unlisted, graded MS64 by NGC  
Sold: May 2009  
\$80,500



In 1978, Anne Stafford was shopping for a gift for her husband's birthday.

"He is a B horror movie fan and he loved Dracula and Sherlock Holmes and stuff by Roger Corman," Stafford says. She ended up in a southern California antiques store, not certain what she was looking for or what she would find.

But then, a stack of movie posters caught her attention. She began flipping through the sheets when one in particular stood out. "When I saw it, it was just stunning," Stafford recalls. "I knew I had a terrific hit on my hands. It was the perfect gift. There were maybe 10 movie posters on that table, but honestly I don't remember what the others were. I just remember the *Freaks* poster." Stafford paid \$10 for the poster and her husband was delighted with the gift.

When released in 1932, *Freaks* shocked moviegoers. It was based on a short story published in February 1923 in *Munsey's Magazine*. Rather than using actors in costumes and makeup, director and producer Tod Browning cast real performers as circus "freaks." The MGM movie was quickly pulled from distribution, called an error in judgment by the studio, and it disappeared from theaters, only to become a cult classic decades later at revival houses and on college campuses.

For the past 30 years, the Staffords had little idea that the poster hanging on their wall was one of the last remaining original posters for the controversial movie. "Movie posters from the original release are virtually unheard of," says Grey Smith, director of vintage movie posters at Heritage Auction Galleries. "It's one of the hobby's greatest rarities."

While researching the poster, at least one dealer offered Stafford \$60,000. But the family decided an auction was the best option. In March 2009, an East Coast collector purchased it for \$107,550 at Heritage's Vintage Movie Poster Signature® Auction.

"We all like nice things," Stafford says, "but we certainly can't take it with us. We enjoyed it for 30 years. It was fun having it."







# 'Freaks' Insert

MOVIE POSTER FROM ORIGINAL  
 1932 RELEASE IS ONE OF  
 HOBBY'S GREATEST RARITIES

*Freaks*  
 1932, MGM  
 Insert (14 x 36 in.)  
 Sold: March 2009  
 \$107,550





# Navajo Craftsmanship

CHIEF BLANKETS AND SERAPES AMONG THE MOST  
DESIRABLE OF ALL AMERICAN INDIAN WEAVINGS

For generations, the Navajo people of the Southwestern United States fostered a cultural relationship with the Pueblo. By the late 17th century, the Navajo had learned the art of weaving from their American Indian neighbors, and within a few decades, the skills of the Navajo surpassed those of the Pueblo. The quality and versatility of Navajo blankets made them prized possessions among wealthy Spanish settlers and Indian chiefs from surrounding tribes.

In the early 1800s, Navajo weavers began experimenting with the simple striped designs of the Pueblo blankets. The earliest Navajo designs, made through about 1865, were typically composed of indigo blue stripes against an ivory and brown banded ground. Today, these are known as First Phase Chief blankets. They are among the rarest of Navajo blankets, with between 50 and 100 known to exist and valued at up to \$500,000.

In the 1850s, Navajo weavers began adding red rectangles to their blankets. This marked the beginning of Second Phase Chief blankets, which lasted until about 1880.

"Second Phase blankets differed from First Phase examples by the addition of rectangles that broke up the banded layout," says Delia E. Sullivan, American Indian art specialist at Heritage Auction Galleries. "Weavers also began experimenting with different colors, adding green and yellow accents to their blankets."

Third Phase Chief blankets were even more intricate, most with diamond and half-diamond shapes in place of rectangles, others with triangles, zigzags and crosses. Some historians have classified a Fourth Phase Chief blanket, generally made after 1870, with large diamonds becoming the main focus against a receding banded background.







Navajo Second Phase Chief Blanket  
Estimate: \$75,000-\$95,000



## DAT-SO-LA-LEE BASKET

In the late 19th and early 20th centuries, Louisa Keyser (also known as Dat-so-la-lee) of Carson City, Nev., created some of the finest Washoe baskets ever made.

Thanks to her patrons, Abe and Amy Cohn, who featured her work at their Emporium clothing store, Keyser was widely recognized for her skill and innovation. The Cohn's meticulously recorded each basket in a special ledger. One superb example, LK#62 in the ledger, was named by Keyser: "let's forget, bury our troubles in this basket" (pictured). "The unusual design and shape and the fact that it has a lid are attributes that help put this basket over the top," says Delia E. Sullivan, American Indian art specialist at Heritage Auction Galleries.

The basket, along with other fine baskets by Keyser, Scees Bryant and Elizabeth Hickox, is being offered at Heritage's American Indian Art Signature® Auction scheduled for Sept. 19, 2009.



Washoe Polychrome Coiled Jar with Lid by Louisa Keyser (Dat-so-la-lee)  
Estimate upon request





Navajo Third Phase Chief Blanket  
Estimate: \$40,000-\$60,000



Navajo Late Classic Serape  
Estimate: \$15,000-\$25,000

A Second Phase Chief blanket and a Third Phase Chief blanket are featured in Heritage Auction Galleries' American Indian Art Signature® Auction scheduled for Sept. 19. A Late Classic Serape is also included in the auction. All three pieces were gifted to Dr. Robert Morris Bertolet, M.D. (1846-1882), as payment for his services as a surgeon in the USA Medical Corps (N.M. Territory). Upon Dr. Bertolet's death, the textiles were transferred to his brother, Alfred Spang Bertolet, who gifted them to the current owner's grandparents in 1947.

"Navajo Chief blankets and serapes are perhaps the most desirable of all American Indian weavings," Sullivan says. "They have been collected by business tycoons like newspaper publisher William Randolph Hearst and countless others with an eye for beauty."

## EVENT

**American Indian Art Signature® Auction #6029** is scheduled for Sept. 19, 2009. For information, contact Delia E. Sullivan at 214-409-1343 or DeliaS@HA.com. To receive a complimentary catalog, register online at [HA.com/HM16866](http://HA.com/HM16866) or call 866-835-3243 and mention reference HM16866.

FOR MORE INFORMATION ON  
THESE AND SIMILAR ITEMS, VISIT  
[www.HA.com/AmericanIndian](http://www.HA.com/AmericanIndian)







U.S. 1-cent blue Benjamin Franklin (Scott 5)  
Stamp Market Quarterly Value: \$90,000



U.S. 29-cent inverted New York Stock Exchange Bicentennial (Scott 2630c), 1992, multicolored, center (black engraving)  
Scott Value: \$26,000

FOR MORE INFORMATION ON  
THESE AND SIMILAR ITEMS, VISIT  
[www.HA.com/Stamps](http://www.HA.com/Stamps)

# Stamp Rarities

## FRANKLIN 1-CENT, INVERTED NYSE BICENTENNIAL AMONG PHILATELIC STARS

The U.S. Congress authorized United States postage stamps in 1847, with the first general-issue postage stamps going on sale in New York City. One, priced at 5 cents, depicted Benjamin Franklin. The other, a 10-cent stamp, showed George Washington. These stamps lacked perforations, so clerks used scissors to cut them out from gummed sheets.

Four years later, the government dropped postage prices and created the first 1-cent postage stamp, which retained the image of Franklin but switched the design to an all-blue color. Three-cent, 5-cent, 10-cent and 12-cent stamps also were introduced, but the Franklin 1-cent has remained extremely popular among collectors.

"Production issues led to several plate modifications for the Franklin 1-cent," says Steve Crippe, managing director of Heritage's rare stamp department. A Franklin 1-cent (Scott 5) is featured in Heritage's Philatelic Signature® Auction scheduled for Aug. 6-7, 2009. It is the only Plate position that completely shows the design of the 1851-56 1-cent issue.

The Franklin 1-cent being offered "is one of the most important United States 19<sup>th</sup> century stamps in existence," Crippe says. "It is the rarest regular-issue stamp prior to the Grilled issues of 1868. Fewer than 100 total copies have been documented. It's a stamp that is missing from most collections, and it's a stamp that rarely comes to market."

Also being offered is an inverted 29-cent New York Stock Exchange Bicentennial, considered one of the U.S. Postal Service's rarest inverted errors.

### EVENT

**Philatelic Signature® Auction #1107** is scheduled for Aug. 7 and 11, 2009. For information, contact Steven Crippe at 214-409-1777 or [StevenC@HA.com](mailto:StevenC@HA.com). To receive a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM16866, or register online at [www.HA.com/HM16866](http://www.HA.com/HM16866).





Photo by Bob Freeman

Come to Hollywood and explore the fascinating past, present and future of this international icon - a monument that sparks a thousand dazzling associations... The Hollywood Sign is administered by the Hollywood Chamber of Commerce.

# HOLLYWOOD

Priceless Past ★ Golden Future



**Hollywood's Business  
Advocacy Organization**



# Rolex President Watch

## RARE TIMEPIECE FEATURES PIECES OF PREHISTORIC METEORITE

In 1836, thousands of years after falling to Earth, meteorites were found in Nimibia, Africa, near the town of Gibeon. Today, the Gibeon meteorite shower is considered the most extensive meteorite shower on Earth. Until their "discovery," local people had been using the meteorites to make spear points and other weapons.

Found at the dawn of the Victorian Era, Gibeon meteorites drew the curiosity of British royalty, mineralogists and geologists, but pieces soon entered private hands.

A Rolex Diamond and Gold President Watch with a dial made of slices of Gibeon meteorite is featured in Heritage Auction Galleries' Watches & Fine Timepieces Signature® Auction scheduled for December 2009. "The crystallization of the taenite and kamacite minerals in the Gibeon meteorite is said to have taken place more than 4 billion years ago," says James Wolf, Heritage's director of watches and timepieces.

Although manufactured less than three years ago, the watch remains popular. "The Rolex President model was introduced in 1956 and has become synonymous with class and style across the world," Wolf says. "This model has undergone many structural and internal improvements over the years yet the 'look' has not changed dramatically. This newly introduced meteorite model with the diamond lugs offers a fresh look on this classic timepiece while still holding to the ever-popular 'Presidential' design of the past."

### EVENT

**Watches & Fine Timepieces Signature® Auction #5028** is scheduled for Dec. 8, 2009. For information, contact James Wolf at 214-409-1659 or JWolf@HA.com. To receive a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM16866, or register online at [HA.com/HM16866](http://HA.com/HM16866).



Rolex Diamond & Gold President with Meteorite Dial, Ref. 118388, circa 2007  
Estimate: \$14,000-\$18,000

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[www.HA.com/Timepieces](http://www.HA.com/Timepieces)



# Mercury 7 Photograph

SIGNED BY AMERICA'S FIRST GROUP OF ASTRONAUTS

After a series of extensive and grueling physical and mental examinations, seven test pilots were chosen in 1959 to launch the United States' manned exploration of space. They were known as Astronaut Group 1, or the Mercury 7.

"Project Mercury proved that human spaceflight was possible," says John Hickey of Heritage Auction Galleries' space exploration department. "These men were embraced by the public as true American heroes. They represented the new age of space exploration."

Alan Shepard Jr. (1923-1998), Virgil "Gus" Grissom (1926-1967), John Glenn Jr. (b.1921), Scott Carpenter (b.1925), Walter "Wally" Schirra Jr. (1923-2007), Leroy Gordon Cooper Jr. (1927-2004) and Donald "Deke" Slayton (1924-1993) are the only astronauts who, as a group, have flown aboard all classes of NASA manned spacecraft – Mercury, Gemini, Apollo and the Space Shuttle.

A photograph signed by all Mercury 7 astronauts is featured in Heritage Auction Galleries' upcoming Space Exploration Grand Format Auction. The astronauts have all signed using their formal full names. Later, the men used less formal signatures, sometimes using their nicknames.

"Signed Mercury 7 photographs are scarce but not entirely rare," Hickey says. "What makes this copy desirable is its outstanding condition. Most photos have flaws, such as smudges or slight photo damage. For collectors, the best part may be the imagery. This photo reflects the culture of those early days of America's space program."



Photograph Signed by the Mercury 7 Astronauts  
Estimate: \$6,000-\$8,000

## EVENT

**Space Exploration Grand Format Auction #6033** is scheduled for Sept. 15, 2009. For information, contact John Hickey at 214-409-1264 or JohnH@HA.com, or Michael Riley at 214-409-1467 or MichaelR@HA.com. For a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM16866, or register online at HA.com/HM16866.

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# Bernie Wrightson

MASTER OF THE MACABRE AMONG COMIC INDUSTRY'S MOST INFLUENTIAL ARTISTS

In the world of contemporary horror and sci-fi comics, Bernie Wrightson has few equals.

Wrightson (b.1948) was a horror fan from the start. In 1966, as a teenager, his art appeared on the fan page of *Creepy* #9. Within three years, he was working on DC's *House of Mystery* before he teamed up with Len Wein to create the *Swamp Thing* in 1972. The "shambling mockery of a man" would appear in several comic book titles and eventually star in his own movie and TV series.

"Bernie was an inspired talent who quickly established himself as one of the industry's great artists," says Don Mangus, Heritage Auction Galleries' comic and illustration art expert. "Whether it was illustrating horror classics by Edgar Allan Poe or Stephen King, or the horror yelp-yarns he did for Warren Publishing, Bernie has proven over and over that he is an incomparable superstar of the field."

Last year, Dark Horse Comics re-released Wrightson's *Frankenstein*, his illustrated version of Mary Shelley's classic monster tale. *Midwest Book Review* called it his masterpiece. "Ever since I first started working professionally, I drew the monster into various things," Wrightson says in Christopher Zavis's 1991 monograph *Bernie Wrightson: A Look Back*. "You can find him in just about everything from fanzines to *Swamp Thing*."

The artist's trendsetting work has made him a favorite among collectors. His original art for page 4 of *Swamp Thing* #4 (1973) realized \$25,095 in August 2008. A Wrightson painting for Poe's "The Tell Tale Heart" realized \$21,510 in February 2008. And in 2005, an original 1971 Wrightson piece showing an early interpretation of Frankenstein for the fanzine *Scream Door* realized \$20,700.

"Wrightson's best work ranks among the highest prices realized for all living comic artists," Mangus notes.

Original Wrightson art is featured in Heritage's vintage comic art auction scheduled for August 2009. Among the highlights is page 9 from *Swamp Thing* #8 (1974). "Wrightson was in peak artistic form when he drew this Bronze Age showdown for 'The Lurker in Tunnel 13,'" Mangus says. "This suspense-filled story shows why he's considered the master of the macabre."

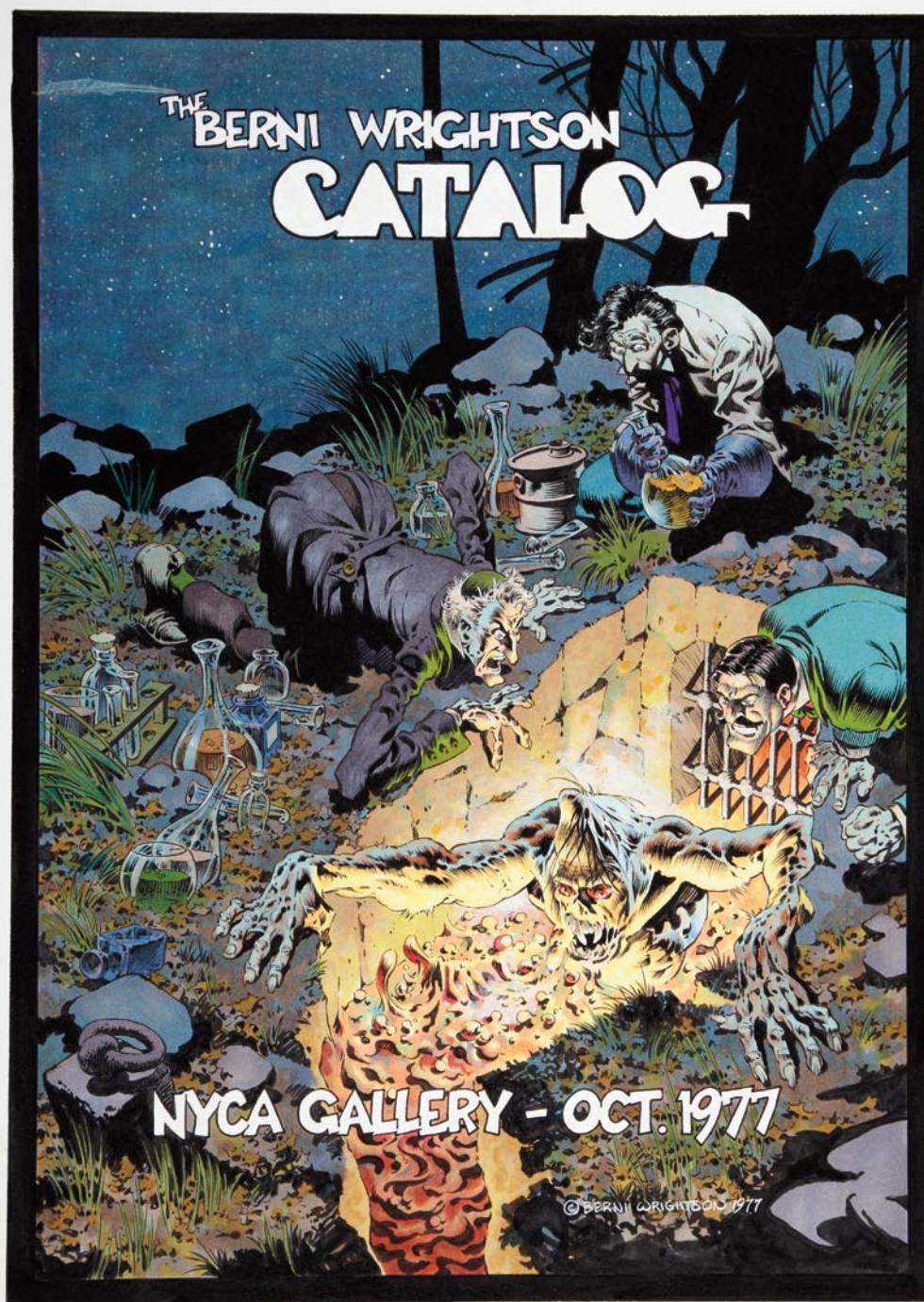


Bernie Wrightson (b.1948)  
*Creepy* #62 inside front cover original art,  
Uncle Creepy  
(Warren, 1974)  
Estimate: \$6,000-\$9,000



Bernie Wrightson (b.1948)  
*Swamp Thing* #8 page 9 original art  
(DC, 1974)  
Estimate: \$7,000-\$10,000





Bernie Wrightson (b.1948)  
*The Bernie Wrightson  
 Catalog* cover original art  
 (New York Comic Arts  
 Gallery, 1977)  
 Estimate: \$15,000-\$25,000

## EVENT

**Vintage Comic Books & Comic Art Signature® Auction #7009** is scheduled for Aug. 14-15, 2009. For information, contact Don Mangus at 214-409-1331 or DonM@HA.com. To receive a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM16866, or register online at [HA.com/HM16866](http://HA.com/HM16866).

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# D.B. Cooper Cash

MORE PIECES FROM THE BRIAN INGRAM COLLECTION  
FEATURED IN AMERICANA AUCTION

Brian Ingram, who as a boy found part of the ransom money given to the infamous bandit known as D.B. Cooper, is releasing more of the bills.

In 1980, the Ingram family was picnicking on the shores of the Columbia River in Washington state when Brian, then 8 years old, found tattered \$20 bills protruding from the sand about 35 feet from the water's edge. Most were damaged by exposure to the elements.

Nine years earlier, a man flying under the name of "Dan Cooper" had hijacked a Northwest Orient Airlines flight from Portland, Ore., to Seattle. He demanded and received a parachute and \$200,000 in \$20 bills. Somewhere over the Pacific Northwest, the plane's rear airstair was opened and Cooper jumped into the night air, never to be seen again.

PCGS Currency has certified the \$20 denomination notes found by Ingram. A specially made currency holder depicts the famous 1971 artist's sketch of the sunglasses-wearing skyjacker and includes the words "D.B. Cooper 1971 Ransom Money."

The FBI initially took the bills Ingram found, and only later returned a portion of the find to Ingram. He has offered bill remnants in two previous auctions. At least 11 remnants are be-



Brian Ingram

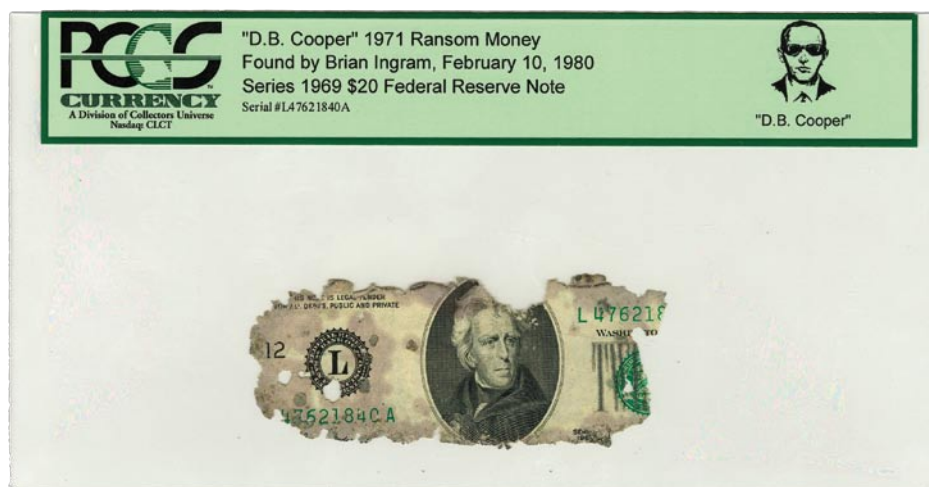


"D.B. Cooper"

ing offered in Heritage's upcoming Political & Americana Grand Format Auction, scheduled for November 2009.

Law officials have never stopped looking for Cooper.

"They might as well be looking for Sasquatch," *New York* magazine said in an October 2007 story about the notorious skyjacker. To many, Cooper is an American folk icon, inspiring books, poems, rock songs, television shows and a 1981 movie, *The Pursuit of D.B. Cooper*.



"D. B. Cooper" 1971 Ransom Money,  
serial #L47621840A, series 1969 \$20 Federal Reserve Note  
From the collection of Brian Ingram  
Estimate: \$1,500+

## EVENT

**Political & Americana Grand Format Auction #6032** is scheduled for Nov. 18, 2009. For information, contact Marsha Dixey at 214-409-1455 or MarshaD@HA.com. For a free Heritage catalog, call 1-800-872-6467, ext. 1150, and mention code HM16866, or register online at [www.HA.com/HM16866](http://www.HA.com/HM16866).

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[illegible]

**CLELAND &  
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INSURANCE, INC.



Rolf Armstrong (1889-1960)  
*Pin-up in Black*  
Pastel on board  
37 x 29.5 in.  
Estimate: \$15,000-\$20,000  
From the Estate of Charles Martignette





# PIN-UP & GLAMOUR ART PIONEER

FOR DECADES, **CHARLES MARTIGNETTE**  
SCoured THE COUNTRY AMASSING THE FINEST  
COLLECTION OF AMERICAN ILLUSTRATION ART  
EVER TO BE OFFERED AT PUBLIC AUCTION

By Hector Cantu

AS A GUITARIST FOR THE ROCK BAND SOUL ASYLUM, Dan Murphy is not easily impressed. He's seen quite a bit during his group's 25 years of touring.

But ask him about meeting Charles Martignette and Murphy remains astonished.

As a collector of original illustration art, Murphy first talked to Martignette over the phone 13 years ago. Not long afterward, Murphy scored a personal tour of Martignette's legendary art warehouse. When Martignette and Murphy arrived, it was 1:30 in the morning. "We were there until about 2 the next afternoon," Murphy recalls, "going through piles and piles of art. Charles had these huge racks against the wall and he'd pull out an Enoch Bolles painting, or an N.C. Wyeth painting. There were Henry Clives, Rolf Armstrongs, Gil Elvgrens. It was amazing."

Murphy pauses.

"If a person could have a single love, that was Charles's love, and yes, that made him a kook, to be that obsessive about a single thing."

## BUYING, SKIMMING, SELLING

Charles Martignette began collecting original illustration art in the early 1970s – “with a credit card and a \$350 line of credit,” says Louis Meisel, an art historian and owner of the Louis K. Meisel Gallery in New York City. “With that credit card, he bought three illustrations, sold one for \$1,000 and kept the other two. When the Norcross Greeting Card Company went out of business, Charles went to them and bought 90,000 pieces of art, 5-by-7 inch watercolors, everything they’d ever published. He paid what worked out to

‘THESE WERE JUST  
WONDERFUL, BEAUTIFUL  
IMAGES, AND CHARLES  
WAS INTO THAT. THESE  
ALL-AMERICAN GIRLS  
WERE IN EVERY GAS  
STATION, IN EVERY  
WORKSHOP IN AMERICA.’

be maybe a penny apiece. Well, Charles sold them for \$10 apiece at flea markets. That’s how Charles worked. That’s all he did.”

It was a system he followed for most of his life: buy, skim, sell. With his strategy in place, Martignette focused his collection on original pin-up art.

“Charles was into sex ... nudes, girls, the pin-ups,” explains Meisel, who established a business partnership with Martignette in 1980. Beginning in the 1920s and peaking in the 1960s, illustrations of women in sometimes-provocative poses were used to sell everything from magazines to auto parts to wall calendars. “These were just wonderful, beautiful images, and Charles was into that,” Meisel says. “These all-American girls were in every gas station, in every workshop in America. It was stuff we grew up on.”

The masters of pin-up art – Gil Elvgren, Rolf Armstrong, Alberto Vargas, Earl Moran, Enoch Bolles – were all on

Charles Martignette kept his vast collection in a warehouse near his Florida home.







Rolf Armstrong (1889-1960)  
*The Pool*  
Pastel on board  
Estimate: \$15,000-\$20,000  
*From the Estate of Charles Martignette*



William Herbert Dunton (1878-1936)  
*The Badger Hole (The Spill)*, 1906  
Oil on canvas  
28 x 19 in.  
From the Estate of Charles Martignette







"I pioneered the entire world of pin-up and calendar art," Charles Martignette once boasted. "I was belittled and scoffed at and ridiculed for many years, both in the antique and the art world."

'ILLUSTRATION ART HAS ALWAYS BEEN A LEGITIMATE ART FORM. PIN-UPS DONE IN THE 1930s, '40s AND '50s, PEOPLE WILL CARE ABOUT THEM AND RESPECT THEM 300 YEARS FROM NOW.'

Martignette's "want list." But Martignette wasn't a passive buyer. He often went directly to the artists or artists' families and made offers for whatever they had. Other times, he went straight to the people who commissioned the art. "Charles would travel to these obscure calendar companies, knock on the door and walk out with Vargas pastels," Murphy says. "He'd go to Brown & Bigelow, or the Louis F. Dow calendar company and he would say, 'Hey, I'm a historian and I'm trying to write a book on this stuff.'"

At the time, Martignette had few competitors. He kept the finest pieces, and sold the rest. "In those days," says Heritage consignment director and illustration art specialist Todd Hignite, "much of the art establishment roundly ignored illustration art, often considering it nothing more than cheesecake or kitsch at best and trash at worst."

One man who took notice was Hugh Hefner. The *Playboy* magazine founder in 1980 began publishing a series of articles featuring Martignette's collection. And, true to his



## MASTERS OF PIN-UP AND GLAMOUR ART

The Charles Martignette collection includes works by these legendary illustrators:

**ROLF ARMSTRONG** (1899-1960) is considered one of the best pin-up artists of the early 20th century. His work appeared in *Pictorial Review* magazine during the 1920s and he was among the top artists at Brown & Bigelow.

**ENOCH BOLLES** (1883-1976) is considered among the top Art Deco era pin-up artists, with his work most notably gracing covers of *Film Fun* magazine.

**GIL ELVGREN** (1914-1980) considered one of the most prominent pin-up and glamour artists of the 20<sup>th</sup> century. Best known for his pin-up paintings for Brown & Bigelow. Also did advertising and illustration work for *The Saturday Evening Post* and *Good Housekeeping*.

**J. C. LEYENDECKER** (1874-1951) is best known for his men's fashion advertisements, particularly the Arrow Collar Man. He was Norman Rockwell's predecessor as the top cover illustrator for the *Saturday Evening Post*.

**EARL MORAN** (1893-1984) rocketed to fame after being featured in a 1940 *Life* magazine story. Worked for Brown & Bigelow and hired a young Marilyn Monroe to model for his paintings. Completed publicity posters for Hollywood movie studios.

**PATRICK NAGEL** (1945-1984) is best known for his Art Deco-inspired illustrations for *Playboy* magazine, and for designing the *Rio* album cover for the pop music group Duran Duran.

**LEROY NEIMAN** (b. 1927) is best known for his bright, semi-abstract paintings and screen prints focusing on athletes and sporting events. Considered by many to be the premier sports artist in the world. Hired by Hugh Hefner to complete illustrations for *Playboy* magazine shortly after its launch in the 1950s.

**GEORGE PETTY** (1894-1975) produced pin-up art for *Esquire* and *True* magazines, and various calendars. Petty's art was widely mimicked by military artists who decorated warplanes during World War II, including the *Memphis Belle*.

**ALBERTO VARGAS** (1896-1982) worked on Hollywood movie posters in the 1930s. In the 1940s, he created iconic World War II pin-ups for *Esquire* magazine known as "Varga Girls." His work later was featured in *Playboy* magazine.

**FRITZ WILLIS** (1907-1979) produced illustrations for the nation's top magazines, including *Esquire*. He developed the "Willis Girl" for Brown & Bigelow calendars in the early 1960s.

Earl Moran works with Jayne Mansfield in a 1956 modeling session.

Earl Moran (1893-1984)  
*A Run on Sugar*  
Pastel on board  
24.25 x 19.25 in.  
From the Estate of  
Charles Martignette



©BETTMANN/Corbis





word, Martignette wrote his book, *The Great American Pin-Up*, co-authored with Meisel. Today, it's considered the bible of American pin-up art.

As his collection grew, Martignette expanded beyond pin-up and glamour art. He was soon pursuing important works by illustrators like Norman Rockwell, Joseph Christian Leyendecker, William Herbert Dunton, and Harvey T. Dunn. As Martignette once wrote: "These pictures, which were once a part of every American's daily life, now serve as reflective mirrors that capture moments in time and depict slices of America's past life at home, at work, in sports, fashion, romance, adventure and education."

### ENTERING THE FINE ART WORLD

Mel Ramos began painting nudes 50 years ago. But don't call it pin-up art, he says.

"To me, they [pin-up artists] were all commercial guys," the California artist says. "I was kind of a snob when I was younger, and I thought these guys were just illustrators. They weren't fine artists. It was only when I saw my first Norman Rockwell show, whom I also considered to be a commercial illustrator, that I realized, 'Jesus Christ, this guy is one hell of a painter!' and I changed my attitude a little bit about that, as I have with Gil Elvgren, who's also a real journeyman painter."

Martignette was familiar with the criticism.

"Charles always argued that his favorite artists were prolific, masterful realists," says Ed Jaster, Heritage Auction Galleries vice president and director of illustration art. "He argued that these guys could flat-out paint. If you're questioning the subject matter, I think the argument can be made that nudes are a staple of artists. What's the difference between Sandro Botticelli's *Birth of Venus* and a Vargas girl? Why is there this disdain by the art establishment?"

Meisel bluntly questions the ability of the art world to define "fine art," pointing to a recent sale by a British artist. "Last year, he sent 200 paintings to auction, all these things that people thought were very famous. They were essentially new pieces, copies, made by him and his staff and they sold for \$200 million. After that, pieces of his original works came along, and they went for a third of what people paid for the copies! Yet these are the people who sneer at the pin-ups in your house.

"Illustration art," Meisel continues, "has always been a legitimate art form. Pin-ups done in the 1930s, '40s and '50s, people will care about them and respect them 300 years from now."



Alberto Vargas (1896-1982)  
*Ski Troops Girl*  
Watercolor on board  
22.5 x 17.5 in.  
Estimate: \$20,000-\$30,000  
From the Estate of Charles Martignette

"They are the original American pop artists," adds Hignite, "speaking to the cultural moment as importantly as later artists such as Andy Warhol and Roy Lichtenstein. More people are realizing this."

This widening appreciation for illustration art began only in recent years, experts say, placing Martignette ahead of the curve in collecting a genre that continues growing in importance and value. "With a lot of these artists," Hignite says, "prices are not going to stay where they are. It's the tip of the iceberg of what the market is going to be."

When he died unexpectedly in 2008 at age 57, Charles Martignette left behind his life's work: the largest private collection of American illustration art in the world. The collection was crammed, room after room, into a warehouse near his Florida home. Its scope is unmatched, containing perhaps the finest pieces of America's top illustrators.





According to Dan Murphy, "Charles would travel to these obscure calendar companies, knock on the door and walk out with Vargas pastels."

"Charles was always refining his collection," Hignite says, "always keeping the best of the best. It's impossible for a collection like this to be ever compiled again."

### **'ENCYCLOPEDIA OF KNOWLEDGE'**

Charles Martignette was consumed by his collection. Friends called it an obsession.

"Charles was an eccentric man," Meisel says. "He was a night owl. He would go to bed at 7 in the morning. He didn't care about clothing. He bought stuff at thrift shops. He didn't manage his money well. He inherited \$800,000 from his grandfather and he lost it all gambling. But Charles knew about illustration art more than anyone in the world. He knew where a piece was published, when it was published and he had all the magazines featuring the illustrations. He was an encyclopedia of knowledge."

He was particularly pleased, says Murphy, when art by Gil Elvgren and other pin-up artists recently began reaching record prices at auction. "He knew the true value of this art years ago, before anyone else," Murphy says.

Not long ago, Martignette admitted that he hadn't sold more pieces because his collection was neither archived nor organized. "I have a lot of storage facilities," Martignette told the *Portland Oregonian*, "rooms packed with hundreds of wooden crates and boxes. To get to one painting sometimes takes two men, working four to five hours each, mov-

'CHARLES KNEW ABOUT  
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PIECE WAS PUBLISHED AND  
WHEN IT WAS PUBLISHED.  
HE WAS AN ENCYCLOPEDIA  
OF KNOWLEDGE.'

ing 190 wooden crates to get to the painting in the back of the room. And I have a lot of rooms in my life."

In February 2008, Charles Martignette died of apparent heart failure. In the following months, experts from Heritage Auction Galleries arrived at his Florida warehouse and began the delicate process of tagging and shipping three truckloads of artwork to Dallas for auction. About 4,300 pieces from Martignette's inventory are scheduled to be sold in more than half a dozen sales over the next few years.

Gil Elvgren (1914-1980)  
*Bear Facts (A Modest Look; Bearback Rider)*,  
1962  
Oil on canvas  
30 x 24 in.  
Estimate: \$30,000-\$40,000  
From the Estate of Charles Martignette



Elvgren





Mel Ramos (b. 1935)  
*Sheena, Queen of the Jungle*, 1963  
 Oil on canvas  
 30 x 26 in.  
 Estimate: \$120,000-\$160,000  
 From the Estate of Charles Martignette

## MEL RAMOS SETS HIMSELF APART FROM THE CROWD

Many art historians consider Mel Ramos (b.1935) a part of the pop art movement, grouping him with Andy Warhol, Roy Lichtenstein, Tom Wesselmann, and James Rosenquist.

His nudes first caught the public eye in the 1960s during the Golden Age of American pin-ups. But Ramos doesn't consider himself a pin-up artist. "No," he says. "I'm not part of that group."

Ramos, 74, says his inspiration was another art form. "I was attracted to comics back then, because of the eroticism before the Comics Code was imposed," Ramos says. "After that, comic books got kind of boring. The drawings in those early comic books of Sheena and all those sexy comic queens, that's what attracted me. Originally, I was just doing comic

book images the way they appeared and then I decided I wanted to make them look more realistic, so I started adding the faces of celebrities, which I still do."

Superman, Wonder Woman and the Green Lantern all got the Ramos treatment. His *Sheena, Queen of the Jungle* — like many of his images — features vivid colors within sharp contour lines, with the subject's name spelled out in big letters. The painting is featured in Heritage's Glamour & Pop Art Signature® Auction scheduled for Sept. 17-18, 2009.

The *New York Times* has pointed out that modeling comic book bodies on those of real women — movie stars like Jane Russell and Marilyn Monroe — was Ramos's innovation. "So despite their nonrealistic comic style," the *Times* said, "Mr. Ramos's women had an erotic presence that comic-book women of the day never had."

His later works combine nudes with well-known brands, including images of women, for instance, inside a Baby Ruth candy wrapper or kicking back on a giant roll of Lifesavers. He's also known for his "peek-a-boo" paintings, where nude women are visible through keyholes.

Although he owns an original Gil Elvgren painting, Ramos says he's never been particularly inspired by the work of America's great pin-up artists. "The Spaniards — Joaquin Sorolla, Diego Velazquez — those were the main influences when I was younger," he says. "I aspire to those kind of heights."

As for contemporary artists, Ramos is more likely to identify with his colleagues and friends Tom Wesselmann and Allen Jones. "Most of my career, I have received the brunt of criticism from nudity in my work. It's controversial. I've been the target of feminists over the years. Not so much anymore. But like Tom and Allen, we've suffered the same abuse because of the erotic implications of the work.

"When Picasso or Matisse did a painting of an undraped model, a nude model, they were called nudes," Ramos continues. "When I do it, they're called pin-ups. Somebody has a pre-occupation with this. I certainly don't. I consider myself a painter."

—Hector Cantu

Mel Ramos says his work was inspired by the eroticism of pre-Code comic books.

Photo by Jan Stürmann



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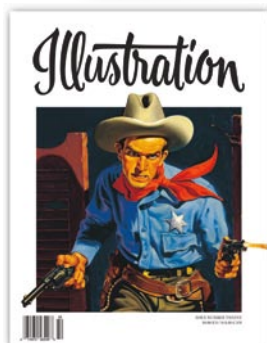
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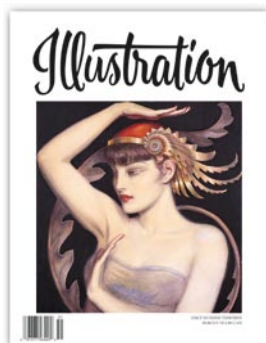
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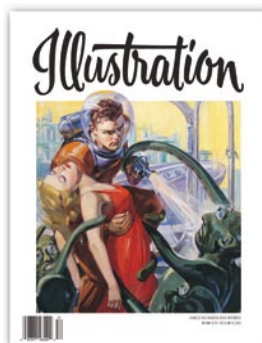
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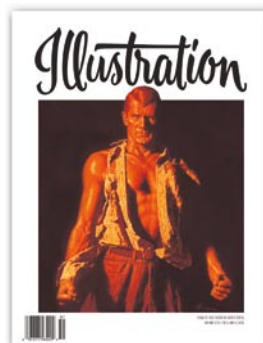
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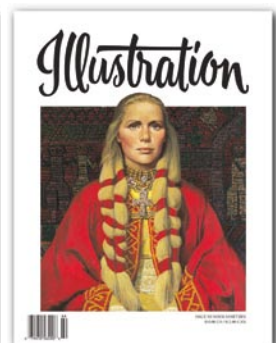
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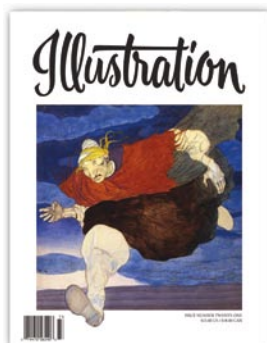
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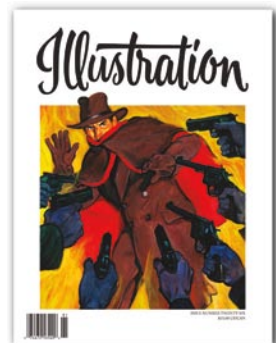
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In life, Martignette was eager to share his obsession. His pieces were exhibited at the Smithsonian Institution's National Museum of American History and the National Museum of American Art in Washington, D.C. The Brooklyn Museum, the Los Angeles County Museum of Art, the Carnegie Institute Museum of Art, and the Museum of the Rockies also exhibited Martignette pieces over the years.

Now, Martignette will be remembered as a passionate collector who championed the idea that illustration art is one of the most poignant reflections of 20<sup>th</sup> century American culture. "He was a true visionary," Hignite says. "He was obsessed with illustration art, valuing it as a uniquely American art form when few others did."

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## EVENTS

**Glamour & Pop Art Signature® Auction #7015**, featuring the Estate of Charles Martignette, is scheduled for Sept. 17-18, 2009. For information, contact Ed Jaster at 214-409-1288 or EdJ@HA.com, or Todd Hignite at 214-409-1790 or ToddH@HA.com.

**Illustration Art Signature® Auction #7016**, featuring the Estate of Charles Martignette, is scheduled for Dec. 9-10, 2009. For information, contact Ed Jaster at 214-409-1288 or EdJ@HA.com, or Todd Hignite at 214-409-1790 or ToddH@HA.com.

To receive a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM16866, or register online at [HA.com/HM16866](http://HA.com/HM16866).

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Enoch Bolles (1883-1976)  
*Film Fun* magazine cover, October 1935  
Oil on canvas  
30 x 22 in.  
Estimate: \$8,000-\$12,000  
*From the Estate of Charles Martignette*



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# Wolverine's First Full Appearance

ANTI-HERO CONSIDERED ONE OF COMICS' GREATEST CREATIONS

Wolverine has been called the most popular comic book character to debut in the Bronze Age. *Wizard* magazine went so far as to say the Marvel Comics mutant is the top comic book character of all time.

The phenomenon is reflected in the value of the character's first full appearance. In May 2009, a CGC-graded NM/MT 9.8 copy of *The Incredible Hulk* #181 from 1974 realized \$26,290 at Heritage Auction Galleries' vintage comic book auction. It was a record Bronze Age result for the auction house.

Another copy of *The Incredible Hulk* #181, also graded NM/MT 9.8, is featured in Heritage's Vintage Comic Books & Comic Art Signature® Auction scheduled for Aug. 14-15, 2009.

"The first full appearance of Wolverine in the pages of *The Incredible Hulk* is the most valuable 1970s comic book," says Barry Sandoval, director of operations of the comics division of Heritage Auction Galleries. "Don't let anyone tell you this issue is rare because it isn't – we've auctioned more than 100 copies. But demand remains extremely high. Also, though CGC has certified more than 3,900 copies of the comic, only 21 have been certified 9.8, so bidding in this elite grade is very competitive."

## EVENT

**Vintage Comic Books & Comic Art Signature® Auction #7009** is scheduled for Aug. 14-15, 2009. For information, contact Barry Sandoval at 214-409-1377 or BarryS@HA.com. To receive a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM16866, or register online at HA.com/HM16866.

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*The Incredible Hulk* #181  
Marvel, 1974  
CGC NM/MT 9.8  
off-white to white pages  
Estimate: \$18,000-\$23,000



# King William IV Silver Gilt Covered Cup

## PRESENTATION GIFT FOR NOTABLE PLAYER IN BRITAIN'S LANDMARK 1832 REFORM ACT

Britain's 1832 Reform Act was a milestone in the history of modern Britain. It reworked an electoral system that had remained unchanged for hundreds of years.

A key to the bill's passage occurred a year earlier when, at the urging of top reformers, King William IV donned his crown, entered the Chamber and dramatically dissolved Parliament — forcing new elections in April 1831 that led to victories for reformers and the eventual passage of the bill.

That spring, the citizens of Tewkesbury in Gloucestershire commissioned a silver gilt covered presentation cup — designed by local silversmith John Spurrier and crafted by London silversmiths John and Joseph Angell — to be presented to Charles Hanbury-Tracy, later Baron Sudeley, to commemorate his efforts to promote passage of the Reform Bill. A figure of Britannia stands atop the cup, with the Reform Bill unfurled in her right hand. On each handle are figures of Hercules battling a seven-headed Hydra, also representing the triumph of reformers over corruption. The base with aquatic themes commemorates William IV, known popularly as "The Sailor King."

This William IV Silver Gilt Covered Cup is featured in Heritage Auction Galleries' Fine Silver & Vertu Signature® Auction scheduled for Nov. 10, 2009.

"Important presentation silver of this quality and historic significance rarely appears on the market," says Tim Rigdon, director of silver and vertu at Heritage Auction Galleries. "The quality of the design, casting and chasing are remarkable, as is the overall excellent condition."

### EVENT

**Fine Silver & Vertu Signature® Auction #5025** is scheduled for Nov. 9-10, 2009. For information, contact Tim Rigdon at 214-409-1119 or TimR@HA.com. To receive a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM16866, or register online at HA.com/HM16866.

William IV Silver Gilt Covered Cup  
Designed by John Spurrier, made by John  
and Joseph Angell, London, 1831-1832  
17.5 inches high, 143.1 troy ounces  
From the Eldon & Rita Villwok Collection  
Estimate: \$20,000-\$30,000

### AUCTION RELAUNCHED

Heritage Auction Galleries' new Furniture & Decorative Arts auction, scheduled for Nov. 9, 2009, will coincide with the new Dallas International Art, Antique & Jewelry Show at the Dallas Convention Center. "We are looking for high quality, select pieces of European and American furniture, ceramics, glass, sculpture and other objects," says Heritage consignment director Tim Rigdon. Visit [www.HA.com/Sell](http://www.HA.com/Sell) for more information.

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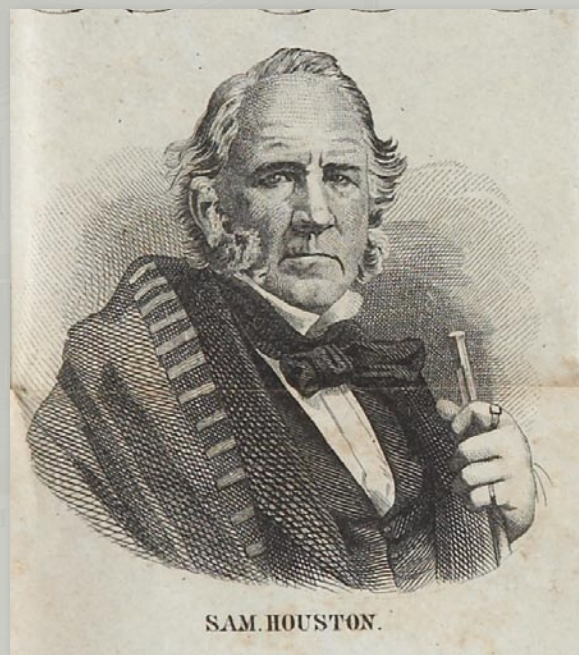
## AUCTION PREVIEW

In the fall of 1835, Texas was in turmoil. Settlers were rebelling against Mexico's attempts to centralize the government. Armed conflict erupted at the Battle of Gonzales and the Texas Revolution was launched.

Into this cauldron jumped George H. Bringham, a native of Philadelphia who promptly enlisted for service against Mexico. With his company, Bringham was captured, escaping just before the decisive Battle of San Jacinto, where Gen. Sam Houston led the Texian Army to victory and the creation of the Republic of Texas.

Bringham (1810-1889) settled in the new town of Houston, where he found profitable employment as a surveyor, locating claims for settlers and speculators.

"He worked as Surveyor of Harris County while Texas was an independent republic and after it was admitted to the Union," says Sandra Palomino, director of Texana and historical manuscripts at Heritage Auction Galleries. "Bringham and his family played vital roles in the growth of Houston and were important players in



# Early Houston Map

**BELONGED TO GEORGE H. BRINGHURST, PIONEERING SURVEYOR WHO FOUGHT FOR TEXAS' INDEPENDENCE FROM MEXICO**

Houston society. His son married the daughter of A.J. Burke, an early Texas merchant who was elected mayor of Houston in 1878."

A Kosse & Scott "Map of the City of Houston and Environs" dated 1867 and once belonging to Bringham is featured in Heritage's Texana Signature® Auction scheduled for Nov. 21-22, 2009.

"What makes this map special is the decorative aspect of it, the engravings around the edge showing Sam Houston and local landmarks," Palomino says. "Not many of these maps exist, perhaps as few as five, and for this map to be associated with a fighter for Texas' independence who became one of Houston's earliest movers-and-shakers makes it truly a unique piece of Texana."

### EVENT

**Texana Signature® Auction #6028** is scheduled for Nov. 21-22, 2009. For information, contact Sandra Palomino at 214-409-1107 or SandraP@HA.com. To receive a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM16866, or register online at [HA.com/HM16866](http://HA.com/HM16866).

Kosse & Scott Map of the City of Houston, 1867  
Once Belonged to George H. Bringham  
Estimate: \$15,000-\$20,000

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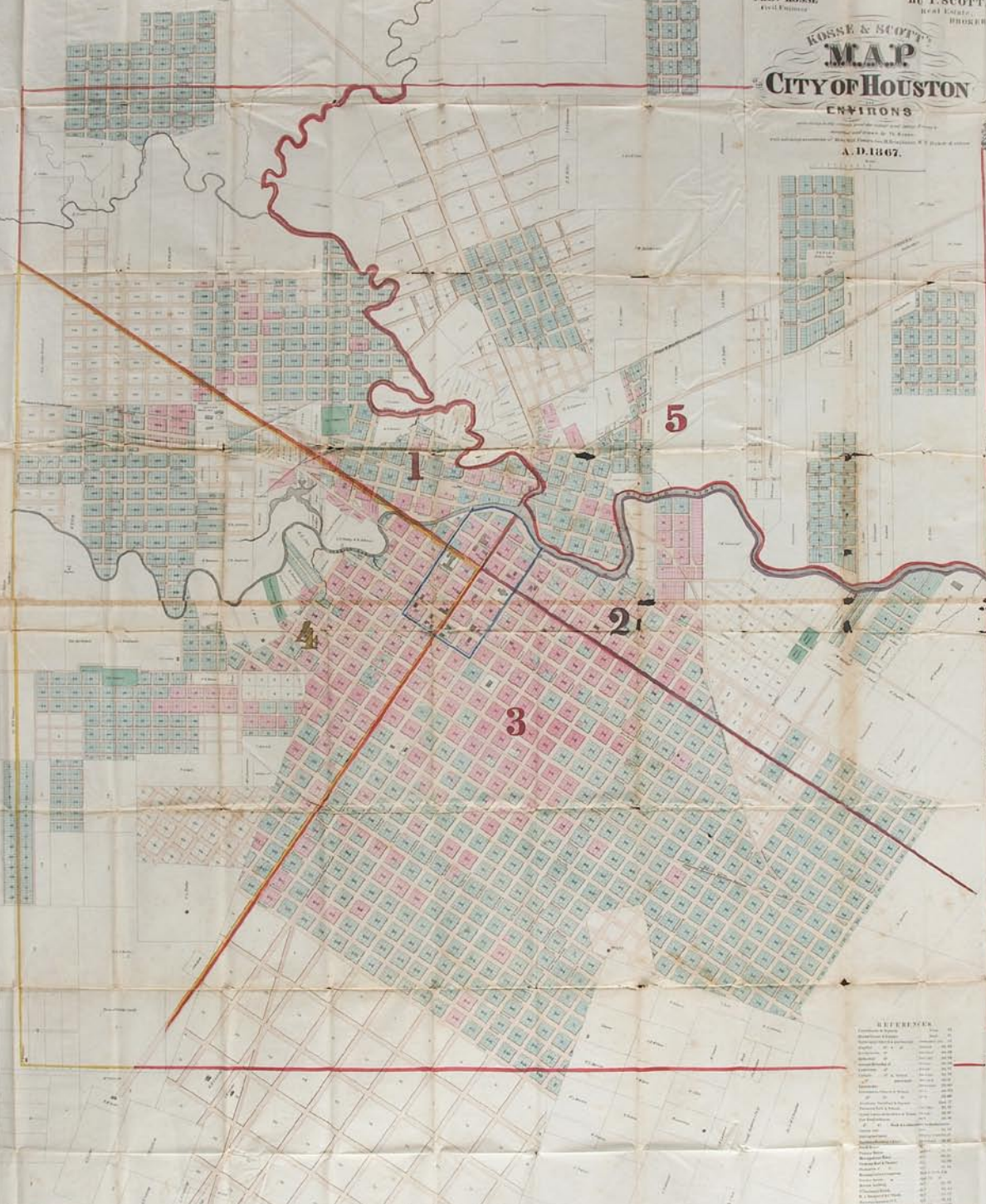




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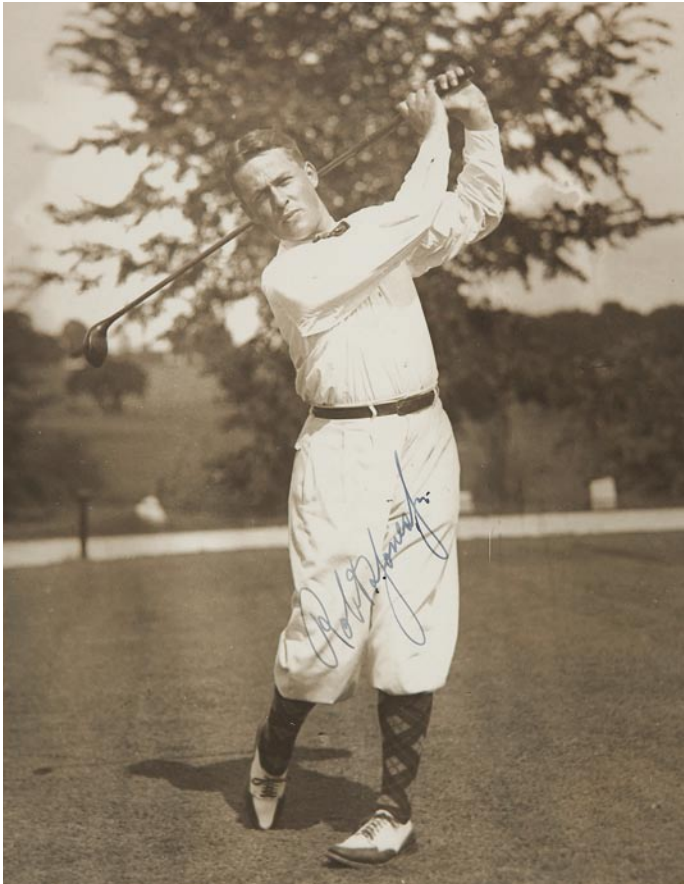
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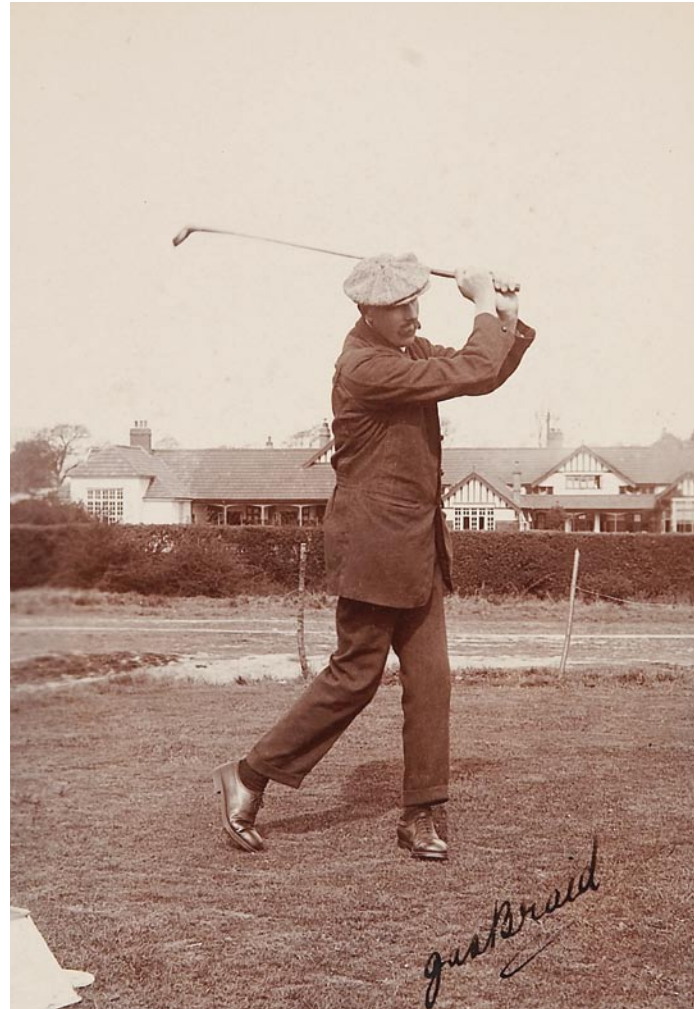
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Bobby Jones Signed Photograph  
Estimate: \$8,000-\$10,000



James Braid Signed Photograph  
Estimate: \$3,000-\$3,500



"Old Tom" Morris with son Tom Morris, circa 1880



Thomas "Old Tom" Morris Sr. Check Signed "Tom Morris," Oct. 31, 1898  
Royal Bank of Scotland  
Estimate: \$8,000-\$10,000



# Legendary Signatures

## 'OLD TOM' MORRIS, JAMES BRAID, BOBBY JONES JR. AMONG NAMES IN MARK EMERSON'S WORLD-CLASS GOLF COLLECTION

Thomas "Old Tom" Morris Sr. (1821-1908) was a pioneer of professional golf, notching four British Open Championship victories in the early days of the sport. James Braid (1870-1950) won the Open five times and Robert "Bobby" Jones Jr. (1902-1971) is considered one of the greatest golfers ever, winning all four major golf tournaments of his era.

"These men are three of the real pillars of the game," says Mark Emerson, a retired restaurant company executive who today owns what's been called the finest golf autograph collection in the world.

Several hundred pieces from the Emerson Collection are featured in upcoming Heritage auctions, including Sports Memorabilia Signature® Auction #717, scheduled for April 2010. "In our opinion, this is the finest collection of golf autographs ever offered," says Heritage sales development manager John Hickey. "From 'Old Tom' Morris to Tiger Woods, there is at least one autograph of every member of the World Golf Hall of Fame for whom an autographic example is known."

Emerson set out in the mid-1980s to collect the autographs of every person who's won a major championship. He scoured flea markets and sports memorabilia shows. He placed ads in golf magazines. He purchased from dealers and acquired items directly from other collectors. There are no known signatures for some champions, says Emerson, who co-authored *Gilchrist's Guide to Golf Collectibles*, considered the bible of the golf-collecting hobby. "But I think I assembled a one-of-a-kind collection. There are very few known signatures that I didn't find."

The 300 items being offered represent "the best of the best" from his 10,000-piece collection, Emerson says.

"Autographs range from rare, such as a check signed by 'Old Tom' Morris, to autographs scarce on paper but found here on photographs," says Mike Gutierrez, a consignment director at Heritage and appraiser for PBS's *Antiques Roadshow*. "There are too many great names to list, but a few stand out – Harry Vardon, Craig Wood, Francis Ouimet, Tony Lema and hundreds more."

Emerson, 62, says the time is right to share his collection with fellow golf enthusiasts. His collection, he says, has only complemented his love of the game and its legendary players. "I've had the opportunity to play a majority of U.S. and British Open Championship venues and I've attended some 50 major golf championships," Emerson says. "To go and actually play where all this history took place has been incredibly enriching."



Mark Emerson

### EVENT

**Sports Memorabilia Signature® Auction #717** is scheduled for April 22-23, 2010. For information, contact Mike Gutierrez at 214-409-1183 or MikeG@HA.com, or John Hickey at 214-409-1264 or JohnH@HA.com. To receive a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM16866, or register online at HA.com/HM16866.

FOR MORE INFORMATION ON  
THESE AND SIMILAR ITEMS, VISIT  
[www.HA.com/Sports](http://www.HA.com/Sports)







Storm Thorgerson opened an exhibition of his work last year in London.

# COVER MASTER







ASSOCIATED PRESS

## STORM THORGERSON AND HIPGNOSIS DESIGNED IMAGES SYNONYMOUS WITH SOME OF THE MOST FAMOUS ROCK RECORDINGS OF ALL TIME

By David Tosh

BACK IN 1969, at the tender age of 16, I was about to experience the otherworldly sounds of a British rock group known as Pink Floyd. It was the age of Woodstock, and I had moved with my parents from the sweltering big city of Houston to the pastoral charms of rural Arkansas.

Despite the laid-back vibe of the country, I still sought out the most unusual sounds I could find, and the album cover for *Ummagumma* was too intriguing to pass up. At first glance, it seemed normal enough – four long-haired young men in a room in various positions at an open doorway. But on the wall of the room was a framed portrait of the same scene. Without changing the original positions (one man in a chair, the next on the steps outside, further out one looking up, and the farthest member on his back, legs up), the group members had switched with one another. And within the picture was yet another repeated picture, and within it



another, so that in the course of the views within views, each member of the band was in each of the four positions. I was floored by this concept, and rushed home with the double vinyl album.

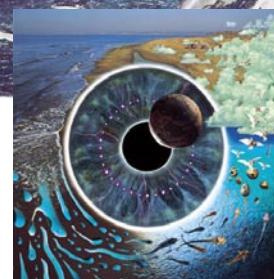
After absorbing the spacey sounds, I went back to the cover art and discovered it was designed by Hipgnosis – another fascinating concept. I started noticing more Hipgnosis covers, on what usually turned out to be the most cutting-edge rock albums coming out of the United Kingdom at that time.

Hipgnosis was the name of Britain's coolest art collective. It consisted of Cambridge school chums Storm Thorgerson and Audrey "Po" Powell. Storm and Po were also friends with the lads from Pink Floyd, who came from the same area, and Hipgnosis (which combines "hip" with "gnosis," Greek for "learning") began their career by designing the Floyd's second long-player, *A Saucerful of Secrets*, in 1968. Their list of clients would soon include top acts such as Genesis, Yes, Black Sabbath, Alan Parsons Project, Peter Dinklage, 10cc, UFO, and Paul McCartney and Wings. Their cover for Led Zeppelin's 1973 album *Houses of the Holy* was among the most controversial, with its images of naked children leading to several bans. The team's approach to design was based largely on photography, and by utilizing many pre-Photoshop tricks (including airbrushing and multiple exposures), their designs were decidedly surreal.

A quirky sense of humor was also a hallmark of their work. Even their method of billing clients – "pay what you think it's worth" – was more in keeping with the free-spirit feeling of the time, rather than the hustle-for-every-buck attitude of corporate America's Madison Avenue ad agencies. And as former film students, Storm and Po tended to use models as actors, with cover designs looking like selected scenes from a movie.



Storm Thorgerson (b.1944)  
"Eyeball" Concept Sketch for Pink Floyd  
Pulse CD Cover (1995)  
Colored pencil on paper  
From the Storm Thorgerson Collection  
Sold: June 2009  
\$746



Pink Floyd's 1995  
release Pulse.

## WORKING WITH THE FLOYD

Some of the team's most creative work was produced for Pink Floyd.

Album after album, including solo projects, bore the unmistakable stamp of Hipgnosis, and with the prism design of Floyd's 1973 classic *Dark Side of the Moon*, practically everyone in the world seemed to have a Hipgnosis cover lurking in their record collection. The concepts continued to amaze and confound, and with *Animals* and the infamous floating pig, they made international news as well when that giant pig floated off from the photo shoot at Battersea Power Plant, resulting in a frantic search.

The business grew, and more partners and collaborators were added, but by 1983, the partnership was dissolved,



and Storm moved on to design covers on his own. As with his earlier Hipgnosis work, his new designs were always a step-ahead of the crowd, and the best and brightest of each new crop of musical acts sought his magic touch. Covers for groups like Mars Volta, Catherine Wheel, Anthrax, Umphrey's McGee, and the Cranberries featured Thorgerson's work. More recently, he designed the cover for Muse's *Black Holes and Revelations*, which depicts a Martian landscape with four men seated around a table with miniature horses on it.

Thorgerson has continued working with Pink Floyd guitarist David Gilmore. For the Floyd's 1987 release, *A Momentary Lapse of Reason*, Storm created one of his most fascinating – if not exhausting – concepts, utilizing a seaside scenario of 700 hospital beds, stretching as far down the

coast as the eye could see. These were all real beds, each one complete with mattresses, blankets and pillows – none of it tricks created in the computer. "Seven hundred, yes, seven hundred, wrought-iron hospital beds separately made up and positioned on the beach," Storm was quoted as saying. "Madness to do it at all, but we had in fact to do it twice 'cause it rained suddenly the first time, dank gray drizzle, and we couldn't see the distant half of the beds."

## DEFINING A MUSICAL ERA

The work of Storm Thorgerson, with Hipgnosis and working alone, is filled with classic album covers, including *Deceptive Bends* by 10cc; *The Madcap Laughs* by Syd Barrett; T. Rex's *Electric Warrior*; *Argus* by Wishbone Ash; Al Stewart's *Time*



Storm Thorgerson (b.1944)  
 "Bodies Series" Album Cover Fine Art Print, from a Set of Six  
 From the *Storm Thorgerson Collection*  
 Sold: June 2009  
 \$2,091





Storm Thorgerson (b.1944)  
 Pink Floyd *A Momentary Lapse of Reason* Album Cover Photo and  
 Contact Sheet (1987)  
 From the Storm Thorgerson Collection  
 Sold: June 2009  
 \$597





*Passages*; Wings' *Venus and Mars*; *Dirty Deeds Done Dirt Cheap* by AC/DC; *I Robot* by the Alan Parsons Project; Todd Rundgren's *Back to the Bars*; Bad Company's *Rough Diamonds*; Def Leppard's *High 'n' Dry*; David Gilmore's *About Face*; *Pieces of Eight* by Styx; Rainbow's *Bent Out of Shape*; and *Owner of a Lonely Heart* by Yes.

Most of Thorgerson's archives have remained with the artist. Other than a handful of beautifully produced art prints of selected album covers and CD reissues of individual albums, there has been little of the actual artwork of Hipgnosis and Storm's solo career in the hands of collectors. That changed when Storm and Powell selected some of their favorite pieces to be auctioned by Heritage Auction Galleries in June 2009. Additional items are scheduled for future auctions.

Among the items in the first offering is an original hand-drawn concept sketch for Pink Floyd's *Animals*, showing a young boy catching a couple in the act of making love. The concept was rejected by the band, and has never been seen before. Other items include photo collages from the *Animals* Battersea Station shoot created for the CD reissue; the original photo print for Mike Rutherford's *Smallcreep's Day 45* sleeve, utilizing an innovative technique of splattering developer on the print so that the only images of Mike are seen through the splatters ("One of my favorites," Storm said in a recent phone conversation); and several sets of fine art prints, each personally selected and personalized by Storm.

Heritage consignment director Garry Shrum, who once owned a music shop, has been a longtime fan of Storm and Hipgnosis, and, along with several other dedicated Heritage staffers, was instrumental in getting Storm to open his archive.

"The first Hipgnosis cover I became aware of was Pink Floyd's *Dark Side of the Moon*," recalls Shrum. "It was one of our shop's best-selling records ever. There was something about the cover art that worked so well with the music – it made people want to buy the T-shirts, posters, buttons and hats. The art was cool, and it matched the mood of the music so well. Our customers couldn't get enough." And what about the famous poster illustrating Pink Floyd's back catalog, showing a lineup of shapely young women sitting nude, with their backs to the camera, with each back showing an intricately painted Floyd cover? "Oh yes, of course!" Shrum laughs. "That was our best-selling poster of all time!" That image was included in a six-print set offered at Heritage's June auction, realizing more than \$2,000.

## 'AN IMPORTANT FIGURE IN ROCK'

Another groundbreaking album cover was Led Zeppelin's *In Through the Out Door*.

"When that album came out, it was released with six different covers" recalls Shrum. "The album came wrapped in a plain brown wrapper, so it was hard to tell which version you got. Finally, I realized that on the top of the spine edge, there were a set of letters – A through F – so you could tell which cover you were getting."

The cover was set inside a barroom, with a character identified as "John" at the bar with six other people nearby. Each cover was set up to show the view from the eyes of one of those six. In addition, the back cover showed another scene in the bar, this time showing you whose eyes you were looking through on the front. Embellished on the front was a design that resembled a large paint stroke over "John." The whole thing was pretty mind-boggling, and fans were frantic to obtain a complete set. "Most of our customers didn't really notice until we put up all 12 front and back covers on display," Shrum says. "And then, everyone wanted them. Storm's covers had that effect on people. Whenever we would put up promo posters of new releases, whether it was Pink Floyd, Genesis, Yes, Black Sabbath, or newer bands like the Cranberries or Mars Volta, our customers wanted to buy those posters, because the art was so fantastically different."

Storm Thorgerson is officially retired, but interest in his art continues. Two recent books on his incredible designs are available: *For the Love of Vinyl: The Album Art of Hipgnosis* (PictureBox, \$45 hardcover) and the limited-edition *Taken by Storm* (Vision On, \$29.95 paperback). But as nice as these two volumes are, nothing compares to seeing the original material used to create those striking images, or the impact of the beautifully produced fine art prints included in the Heritage auction.

"We're honored to be able to offer this unique collection," says Doug Norwine, director of Heritage's music and entertainment department, "and we hope for this to be the beginning of a long relationship with such an important figure in the world of rock."



David Tosh is Heritage's resident vintage rock poster consultant, and was responsible for cataloging the Storm Thorgerson pieces for Heritage's June 2009 music and entertainment auction catalog.



# To Sell or Not to Sell

HOW LONG SHOULD YOU HOLD ON TO YOUR BELOVED COLLECTION?  
TWO COLLECTORS HELP ILLUSTRATE TWO DIFFERENT OUTCOMES

By Noah Fleisher

Collectors are a special breed. For the most part we are passionately committed to whatever it is we pursue and little can stop us, minus the one thing most of us don't want to think about: death.

Without being an ascetic sitting in a high cave somewhere in the Himalayas pondering the deeper meanings of life and death, most of us will avoid the subject of our own mortality if given the choice. For the collector, however – and especially the high-value collector – it is a question that may be best dealt with, or at least considered, when still of relative sound mind and decent health.

In the last several months, Heritage Auction Galleries has seen a variety of examples to which this lesson can be applied. For the sake of this column, however, let's just take two: the Chicorel Collection of Golden Age Comic Books, and the Charles Martignette Collection of Illustration Art. These are two wildly different collections from two very different collectors, with valuable lessons in both.

As a young boy in the late 1930s and early 1940s, Ralph Chicorel lovingly collected the best comic titles of the day. He read them and put them away and, in his teens, moved on to other collecting pursuits. He did, however, keep his comic book collection in good shape, hidden away as the decades rolled on.

After selling half of his collection to finance a family move in the early 1970s, Ralph, now in his late 70s, willfully forgot about the other half. He became a successful businessman, a beloved father and the patriarch of an adoring family. Then, in 2009, he "re-discovered" the other half of his amazing collection and decided to auction it off. His gorgeous, mostly pristine books brought more than \$600,000. He was at the auction with two of his sons, and his joy was palpable. The



Ralph Chicorel decided to sell his collection, including the first issue of *Batman*, while he could still personally manage the proceeds. His books realized more than \$600,000.



When Charles Martignette died in 2008, he left behind a warehouse filled with what many consider to be the most important collection of original illustration art.

sale was a bonus to Ralph, the icing on the cake of a life well lived.

Charles Martignette was a collector of infinite passion with an incredible eye for what he loved. He devoted his life singularly to the pursuit and preservation of American illustration art, and amassed what is arguably the finest collection of it ever assembled. It's not out of line to say that he not only saved some of the greatest art – and artists – of the last 120 years from the ignominy of history's dustbin, he also helped create the collecting subset of Illustration Art.

Charles died relatively young, at the age of 57. He was not married, had no close relatives, and was a fairly controversial figure due in part to the unorthodox ways in which he pursued the paintings he loved. When he died, his paintings carried a conservative value in the low eight-figure range. As the collection is sold over the next few years, it's a good bet the overall value realized will be more than the estimate (see page 30).

These two men represent opposite sides of how your collection can end up in other people's hands, but the lesson is not hard to glean.

Ralph Chicorel not only was ready and willing to part with his comic books, he also understood their value, and understood the good sense it made to liquidate them. Having such a valuable collection is a relatively heavy burden when it comes to considering one's own mortal-

ity, and Ralph made the choice to simplify things for his family and himself. Both of his sons with him in Dallas on the day of the auction, though nostalgic about their father's comic books and appreciative of their historic and monetary value, supported his decision to sell. It makes things easier in the future, avoids unforeseen complications and takes the pressure off his progeny to carry the collection in the family indefinitely. The decision



to auction was the right one for him, and a lucrative one at that.

Charles Martignette never sold his collection. Those who knew him would tell you he never considered it. He lived his art exclusively. He was generous with his collection, loaning work to museums all over the nation and writing extensively, but the ultimate monetary value of his collection didn't play into his considerations. As a result, when he died prematurely, he left a huge estate with no clear line of inheritance, no legal documents regarding its disbursement or sale, and no close family to oversee the process. It all ultimately worked out, but it took much wrangling, more than a few lawyers and – it's safe to say – a ton of headaches for many people.

It's easy to praise Ralph Chicorel's action, or to question Charles Martignette's inaction. The point of this column, though, is not to pass judgment. It's simply to illustrate – whether you have a single coin or a multi-million dollar collection of fine art – the way things can unfold and the ways in which you can, or cannot, be prepared for it.

How a collection arrives at the doors of an auction house is not the issue. A good auction house aims to realize the highest prices no matter who gets the proceeds.

On a personal level, however – as a collector, columnist, husband, father and employee – I want to make sure that you, at least, consider your options before time gets the better of you.



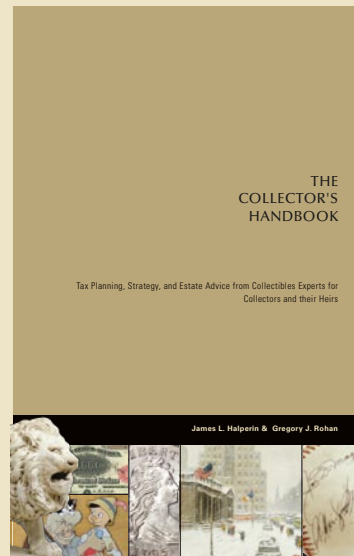
Noah Fleisher is author of *Warman's Price Guide to Modern Furniture and Accessories*. He has written for *New England Antiques Journal*, *Northeast Journal of Antiques and Art*, *Antique*

*Trader*, *Style Century Magazine* and *Disney's Wondertime Magazine*, among others.

## THE COLLECTOR'S HANDBOOK

Have you inherited a collection? Or perhaps you yourself are a collector and do not want your heirs to be faced with a difficult situation. In either case, we recommend *The Collector's Handbook*. This is a step-by-step guide to estate planning for collectors. From record keeping to taxes and tax planning to the best liquidation methods for maximizing proceeds, this handy primer cuts right to the chase. It is mostly written for the active collector, but pertinent chapters also have "Tips for Heirs" sections to aid non-collectors in avoiding common pitfalls after inheriting a collection (and once you've read this book, its convenient size makes it perfect for inclusion alongside your collection in a bank vault or safe deposit box). Copies are available at Amazon.com, or through HA.com (click on the "Reference" tab). Heritage Auction Galleries members can download the book free of charge.

by James L. Halperin  
and Gregory J. Rohan  
Ivy Press, \$14.95 (paperback)





# Vintage Jewelry

## ESTATE JEWELRY AN IDEAL WAY TO ACQUIRE PIECES WITH 'OLD WORLD' CRAFTSMANSHIP

As the gold market continued its strong performance earlier this year, even flirting with the \$1,000-per-ounce mark, more collectors began turning to vintage jewelry to add a unique touch to their wardrobes.

We asked Jill Burgum, director of jewelry at Heritage Auction Galleries, for her advice on how to make sure your money is well spent.

### *What's your best advice for beginning jewelry buyers and collectors?*

My most common advice is don't be afraid to ask questions, whether you are buying from auctions, reputable dealers or from shops. There's also a lot of information you can find online. The Internet is a great way to educate yourself. Also, don't expect that a modern jewelry seller or store will know much about vintage or estate jewelry. They often don't because it's simply not their market.

### *Does "antique, vintage or estate" jewelry mean lesser quality?*

Not at all! The common thread among those terms is that the item is previously owned, and there is a lot of value in purchasing estate or previously owned jewelry. First, you can get great deals. The premium paid when purchasing a brand new piece at full retail price will not be transferred once that same item is resold. "Going vintage" is an excellent way to purchase designer names at a fraction of the original price. Also, purchasing estate jewelry is a fantastic way to acquire pieces with "Old World" craftsmanship. This is a lost art. Production costs are prohibitive in today's market, making it unrealistic from a cost perspective to do a lot of the precision handwork you can find in older pieces of jewelry. Purchasing estate jewelry is also a wonderful way to acquire platinum-set jewelry. Historically, platinum jewelry has held its value better than gold jewelry. And don't forget that you can find diamonds at a fraction of what you would pay at a new jewelry retailer. The savings can be amazing, up to 75 percent.

### *What's the one thing you have to look for when buying vintage jewelry?*

Condition, condition, condition! Don't overlook damage such as missing prongs, bends and dents.

### *Anything buyers should be especially wary of?*

I'm always careful when selecting items that appear as Art Deco. Ask if they really are Art Deco or "Art Deco style" or "Art Deco reproduction." There will be a significant difference in value and potential resale. You should also ask if the piece is original. Was it always a pendant-brooch or was it originally a brooch that someone altered to make it wearable as a pendant, too?



Art Deco Emerald, Diamond, Pearl, Gold, Platinum Necklace, Cartier  
Sold: \$41,825  
May 2009

Was the bangle watch originally an Art Deco watch that was later centered in a gold bangle? This is referred to as a "marriage," meaning a combining of elements, and it affects the piece's originality and value.

### *Anything else?*

Make sure the item you are buying is what it is purported to be. Gold vs. gold-filled. Real vs. synthetic. Gemstones vs. glass. You don't want to purchase a gold jewelry item without gemstones and think that it will go up in value. The gold market fluctuates on a daily basis, but typically not enough to give you a profit, especially if an item is acquired when the gold market is high.

### *So how do you distinguish between a good piece and a not-so-good piece?*

Make sure to check for the quality of craftsmanship, finish, gemstones and repair. Ask yourself if the item is nicely detailed with clean or crisp edges. Check closely to see if the piece displays serious wear. Are there dents or cracks? Are there any signs of repair? Sometimes, yellow gold solder has been used to repair platinum jewelry by unskilled bench jewelers. Definitely keep a keen eye out for signs of lead solder repairs on antique jewelry as this affects the piece's value. In the case of a bracelet, is the construction stiff vs. flexible? The more flexible piece is better designed and manufactured. Is the piece scratchy? That is a sign of either a new piece or lesser quality of manufacture. If gemstones are involved, are the colors clear, bright and lively? Are they of medium color? Generally, more commercially made items have lighter gemstones of lesser quality, meaning mass production. For diamonds, check the quality. Avoid diamonds that look like snowballs or diamonds appearing like gravel due to heavy inclusions.





Diamond, Platinum  
Bracelet, Harry Winston  
Sold: \$22,705  
May 2009

## AN EXPERT'S INSIGHTS

Jill Burgum offers these tips for today's vintage jewelry market:

**TRENDS.** Jewelry follows fashion trends, even when looking at vintage and estate pieces. "Right now," Burgum says, "1970s fashions are hot – so is yellow gold in textured forms. But be careful. The odds on nugget jewelry and rope chains coming back in style are not good."

**BASICS.** When establishing a jewelry wardrobe, look for timeless designs – a simple pair of moderately sized hoop earrings, three-stone rings, a tennis bracelet, diamond solitaire pendant, or stud earrings.

**CARE.** Be aware of how you store your fine jewelry. "Don't toss it into a jewelry box," Burgum says. "Diamonds will scratch other gemstones as well as other diamonds."

**UPKEEP.** Keep your jewelry clean – it looks so much better, brighter and fresher. "Occasionally check to make sure stones are tight and not rattling – an indication they are loose. Make sure your pearl necklaces do not have stretched silk cord – an indicator that they should be restrung before a potential loss or breakage occurs."

**RECYCLE.** Keep in mind the "green factor" when looking at jewelry. If you have items that are (to you) outdated or damaged, turn them into cash that can be applied towards the purchase of something else you would like, or use the money to pay bills or take a trip. "The metal," Burgum adds, "can also be melted and made into another item. Gemstones can be removed from one item and utilized in another. Be creative."

## TO CONSIGN

To place items in upcoming Heritage Galleries vintage jewelry auctions, contact Jill Burgum at 214-409-1697 or [JillB@HA.com](mailto:JillB@HA.com).

## What are some of the most collectible names in vintage jewelry?

There are too many to list, but there are a few "top of the top." Some of the firms noted for their exquisite designs and craftsmanship include Van Cleef & Arpels, Cartier, Mauboussin, and Schlumberger for Tiffany & Co. Their true vintage pieces, made prior to 1960 in Paris, command a premium. There are the rare designers, who are so exclusive that their pieces are unsigned, as in the case of JAR. Others produce limited quantities of very high-quality designs and to come across their works is the equivalent of finding treasures. These include René Boivin, Carven French, Pierre Sterlé, and Janesich. Among contemporary names, Bvlgari, Harry Winston, Graff, and H. Stern all utilize the finest in both diamonds and colored gemstones.

## There seems to be controversy as to whether vintage jewelry is a good investment. What's your take?

For the most part, I don't consider the majority of jewelry to be what most individuals would traditionally think of as a good investment. It typically isn't high finance. Is it a money-maker on down the road? No. So why the interest or why should you purchase or care about vintage jewelry? Vintage jewelry, as with contemporary jewelry, is largely an emotional purchase. You have to ask: Does it make me feel good? Does the piece excite me? Do I get a visceral reaction or enjoyment? If the answer is yes, then that particular piece is a good investment in terms of the pleasure value. In my opinion, jewelry is meant to be worn and enjoyed. There is also the sentimental value factor that you attach to items. Was it the one-and-only engagement ring a woman wore? Was the item received for a special occasion such as the birth of a child, a birthday or a milestone? Or was the piece passed down through generations of a family? Sentiment cannot be measured on the open market. It is entirely and uniquely personal.

## What if someone still wants to approach this as an investment?

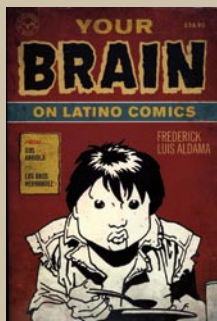
To make a true financial investment, you may want to target designer name materials, because they have a better tendency to retain value or, in some instances, even increase in value. Or you may want to consider larger or higher quality diamonds or rare gemstones for investment purposes. Generally speaking, the items that will hold value are going to be beautifully executed and include fine diamonds or colored gemstones set in gold or platinum. As an aside, I would point out that there are far more pieces out in the marketplace that are unsigned vs. signed, but that should not be a negative factor or a reason to overlook them. Beautiful construction combined with fine materials will always be saleable and in demand.

## EVENT

**Fine Jewelry Signature® Auction #5027** is scheduled for Dec. 7, 2009. For information, contact Jill Burgum at 214-409-1697 or [JillB@HA.com](mailto:JillB@HA.com). To receive a complimentary catalog, call 1-800-872-6467, ext. 1150, and mention code HM16866, or register online at [HA.com/HM16866](http://HA.com/HM16866).



## CARTOONING FROM A DIFFERENT PERSPECTIVE



**Your Brain on Latino Comics: From Gus Arriola to Los Bros Hernandez**  
by Frederick Luis Aldama, University of Texas Press, \$24.95 (paperback)

Gilbert and Jaime Hernandez's *Love and Rockets* helped revolutionize American alternative comics in the early 1980s. Yet, outside of die-hard comic circles, "Los Bros Hernandez" are rarely mentioned as living pioneers. A new book by Ohio State University English professor Frederick Aldama aims to change that.

*Your Brain on Latino Comics: From Gus Arriola to Los Bros Hernandez* puts a spotlight on U.S. Latino characters and creators – from superheroes to newspaper comic strips.

In the latter category is Gus Arriola (1917-2008), who from 1941 to 1985 produced the *Gordo* comic strip for more than 270 daily and Sunday newspapers. Arriola, who worked early in his career at the Screen Gems and MGM animation studios, is often cited for the sophistication and beauty of his artwork. For his Sunday strips, he recalls having the extra space for design work. "I wanted to catch the reader's eye, so I did it with broad blacks, or broad colors." But, like all cartoonists, Arriola's main goal was to entertain. "Once I caught the reader's eye, I knew that I had to give the reader some meat, something to read and hang onto."

Also among the 21 interviews of mainstream and independent creators are Javier Hernandez (El Muerto), Laura Molina (Cihualyaomiquiz, The Jaguar), Richard Dominguez (El Gato Negro), David Alvarez (Yenny), and Rafael Navarro (Sonámbulo).

Through his interviews, Aldama lets these creators speak directly about their creative and cultural challenges, and the intentions of artists who, knowingly or not, shape perceptions in powerful ways. It's a book certainly to be enjoyed by all fans of comic-strip art.



## Imagination Unleashed

ILLUSTRATIONS BY  
SCIENCE-FICTION LEGEND  
**FRANK R. PAUL** INSPIRE A  
SENSE OF WONDER by Don Mangus

**From the Pen of Paul: The Fantastic Images of Frank R. Paul**  
Edited by Stephen D. Korshak  
Shasta-Phoenix Publications, starting at \$24.95

Stephen Korshak's spectacular monograph on science-fiction artist Frank R. Paul is an essential volume for all fans of the genre that inspires "a sense of wonder." It's a book to be enjoyed and celebrated.

Paul (1884-1963) was the Promethean talent who blazed a trail for all who followed in the art of speculative fiction – from his sublime, star-studded *Amazing Stories* pulp covers to his unforgettable, incendiary comic-book classic featuring a red-hot Human Torch burning through a bank vault door on the cover of *Marvel Comics* #1. "Paul remains the undisputed king of the pulp artists," Sir Arthur C. Clarke once said. Adds Ray Bradbury: "Paul's fantastic covers for *Amazing Stories* changed my life forever."

In 1914, Paul met publisher Hugo Gernsback and began his magazine illustration career in the periodicals *Electrical Experimenter* and *Science and Invention*. In 1926, popular culture history was made when *Amazing Stories* was launched, and Paul rose to the occasion by creating the title's logo, cover and all of the interior black and white illustrations. The brave new genre proved a success, and by career's end, Paul had created more than 200 published science-fiction covers and more than 1,000 black and white interiors. As Korshak aptly states, "To say that Frank R. Paul is the father of science-fiction illustration art is an understatement – his fertile imagination legacy continues to influence the field today."

Spanning 144 pages, this lavish book is a fan's treasure trove – the first compendium showcasing many of Paul's full-color, science-fiction works, along with vintage photographs and documents, as well as insightful appreciations and critical essays by Clarke, Korshak, Sam Moskowitz, Gerry de la Ree, Forrest J. Ackerman and Roger Hill. Of special note for scholars and collectors is the comprehensive bibliographical index for the science-fiction artwork of Paul by Jerry Weist and Robert Weinberg.

This handsome book is available in four editions: softcover edition for \$24.95, hardcover edition \$39.95, deluxe edition \$59.95, and "ultra deluxe" edition \$395. They are available directly through the publisher's Web site, [www.shasta-phoenix.com](http://www.shasta-phoenix.com).

Don Mangus is a comic and illustration art expert at Heritage Auction Galleries. He has previously written for *Comic Book Artist* and *Charlton Spotlight* magazines.





# DO YOU HAVE ORIGINAL COMIC ART?

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- ◆ A 1957 Sunday *Peanuts* strip by Charles Schulz realized more than \$100,000 in August 2008.
- ◆ The original cover art for *X-Men* #102 by Dave Cockrum realized more than \$65,000 in February 2009.
- ◆ The original art for page 5 of *Fantastic Four* #5 by Jack Kirby and Joe Sinnott realized nearly \$40,000 in November 2008.

Contact the comic and illustration art staff at Heritage Auction Galleries to review and consign your collection. Call 1-800-872-6467, go online to [HA.com/Comics/Sell](http://HA.com/Comics/Sell), or mail or fax the form below.

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## RECEPTION

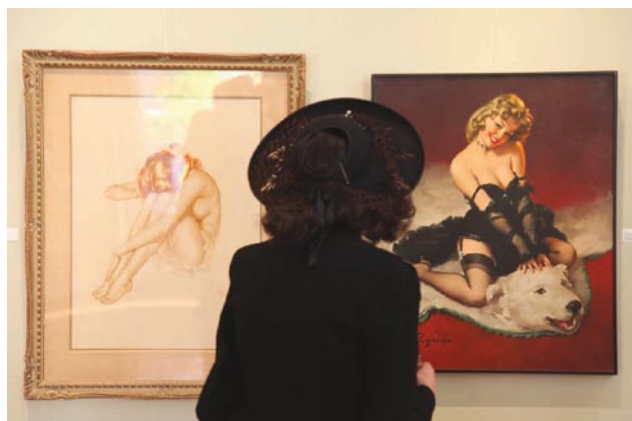
### PREVIEW EVENT FOR THE CHARLES MARTIGNETTE ESTATE, 20TH CENTURY DESIGN, AMERICAN ART, AND WESTERN & TEXAS ART AUCTIONS, THE UKRAINIAN INSTITUTE, NEW YORK CITY



Guests admire George Inness' *Near Leeds, New York*, a highlight of the Honorable Paul H. Buchanan Jr. Collection of American Paintings.



James C. Russo, Tony Cointreau, Lysa Rohan, Greg Rohan



A guest examines works by Alberto Vargas and Gil Elvgren from the Estate of Charles Martignette.



Guests and staff mingle at the Ukrainian Institute in New York, which hosted works from Heritage's 20th Century Design, American Art, Illustration Art, and Western & Texas Art auctions.



Mr. and Mrs. Bruce Lewin, Linda Ivy, Steve Ivy, and Christina Japp



Howard P. Meitiner, president and CEO of Phoenix House, discusses his non-profit's important work nationwide.

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# Events Calendar

ANTIQUES, COINS, CURRENCY, STAMPS, SPORTS, COMICS, JEWELRY

**AUGUST 8-10, 2009**

**Atlanta Jewelry Show**  
Cobb Galleria Centre  
Two Galleria Parkway  
Atlanta, GA  
800-241-0399  
[www.atlantajewelryshow.com](http://www.atlantajewelryshow.com)

**AUGUST 13-16, 2009**

**East Coast National Sports Collectible Show**  
Westchester County Center  
198 Central Ave.  
White Plains, NY  
631-243-1028  
[www.nyshows.org](http://www.nyshows.org)

**AUGUST 21-23, 2009**

**Blue Ridge Numismatic Association Convention**  
Northwest Georgia Trade & Convention Center  
2211 Dug Gap Battle Road  
Dalton, GA  
321-383-1742  
[www.brna.org](http://www.brna.org)

**SEPTEMBER 3-6, 2009**

**Baltimore Summer Antiques Show**  
Baltimore Convention Center  
One West Pratt Street  
Baltimore, MD  
561-822-5440  
[www.baltimoresummerantiques.com](http://www.baltimoresummerantiques.com)

**SEPTEMBER 10-12, 2009**

**Long Beach Coin, Stamp & Collectible Expo**  
Long Beach Convention Center  
100 S. Pine Ave.  
Long Beach, CA  
805-962-9939  
[www.longbeachexpo.com](http://www.longbeachexpo.com)

**SEPTEMBER 21-26, 2009**

**Whitman Coin & Collectibles Philadelphia Expo**  
Philadelphia Convention Center  
1101 Arch St.  
Philadelphia, PA  
404-214-4373  
[www.whitmanexpo.com](http://www.whitmanexpo.com)

**SEPTEMBER 25-27, 2009**

**Philadelphia Sportscard & Memorabilia Show**  
Valley Forge Convention Center  
1160 First Ave.  
King of Prussia, PA  
302-455-1388  
[www.phillyshow.org](http://www.phillyshow.org)

**SEPTEMBER 26-27, 2009**

**Central Florida Fall Stamp Show**  
Bahia Shrine Center  
2300 Pembroke Drive  
Orlando, FL  
407-493-0956  
[www.floridastampshows.com](http://www.floridastampshows.com)

**OCTOBER 2-4, 2009**

**Military Antiques Xtravaganza**  
Monroeville Convention Center  
105 Mall Blvd.  
Monroeville, PA  
856-231-0323  
[www.themaxshow.com](http://www.themaxshow.com)

**OCTOBER 10-11, 2009**

**Baltimore Comic-Con**  
Baltimore Convention Center  
One West Pratt St.  
Baltimore, MD  
410-526-7410  
[www.baltimorecomiccon.com](http://www.baltimorecomiccon.com)

**OCTOBER 16-18, 2009**

**Big Apple Convention**  
Pier 94  
711 12th Ave at 55th St.  
New York, NY  
201-892-1212  
[www.bigapplecon.com](http://www.bigapplecon.com)

**OCTOBER 18, 2009**

**Boston Record & CD Collectors Show**  
Best Western Hotel  
1 Rainin Rd.  
Woburn, MA  
978-504-9068  
[www.monkeyhouseentertainment.com](http://www.monkeyhouseentertainment.com)

**OCTOBER 24-25, 2009**

**Long Island National Sports Collectible Show**  
Hofstra University  
Hempstead, NY  
631-243-1028  
[www.nyshows.org](http://www.nyshows.org)

**NOVEMBER 5-9, 2009**

**Dallas International Art, Antique & Jewelry Show**  
Dallas Convention Center  
650 S. Griffin St.  
Dallas, TX  
561-822-5440  
[www.dallasfallshow.com](http://www.dallasfallshow.com)

**NOVEMBER 6-7, 2009**

**Indiana State Numismatic Association Coin Show**  
Indianapolis Marriott  
21st & Shadeland Ave.  
Indianapolis, IN  
765-649-0253  
[www.indianastatenumismatics.org](http://www.indianastatenumismatics.org)

**NOVEMBER 12-15, 2009**

**Whitman Coin & Collectibles Baltimore Expo**  
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[www.santaclaraxpo.com](http://www.santaclaraxpo.com)

**NOVEMBER 13-15, 2009**

**Sportcard & Memorabilia Expo**  
Toronto International Centre  
6900 Airport Rd.  
Mississauga, Ontario  
705-722-7593  
[www.sportcardexpo.com](http://www.sportcardexpo.com)

**DECEMBER 3-5, 2009**

**Money Show of the Southwest**  
George R. Brown Convention Center  
1001 Avenida de las Americas  
Houston, TX  
779-373-6070  
[www.houstoncoinshow.org](http://www.houstoncoinshow.org)

**DECEMBER 4-6, 2009**

**FLOREX-The Florida State Stamp Show**  
Central Florida Fairgrounds  
4603 W. Colonial Drive  
Orlando, FL  
407-493-0956  
[www.florestampshow.com](http://www.florestampshow.com)

**JANUARY 7-10, 2010**

**Florida United Numismatists (F.U.N.) Annual Convention**  
Orange County Convention Center  
Hall NB, North Concourse  
9400 Universal Blvd.  
Orlando, FL  
321-383-1742  
[www.funtopics.com](http://www.funtopics.com)

Send calendar items to [Calendar@HeritageMagazine.com](mailto:Calendar@HeritageMagazine.com) or mail to Heritage Magazine, Events Calendar, 3500 Maple Ave., 17th Floor, Dallas TX 75219-3941. Every effort is made to ensure the accuracy of information. However, information may change after magazine goes to press.

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### SANDRA PALOMINO

*Director, Historical Manuscripts & Texana Heritage Auction Galleries*



Palomino has more than a decade of experience working with historical manuscripts, autographs, and rare books, both via private treaty sales and auction. She has worked closely with private collectors as well as institutions in the United States and abroad, most extensively with Fundación Castañe in Madrid, Spain. While at Heritage, she has worked with many important archives, most notably the Benjamin Harrison archives, which was privately placed at the President Benjamin Harrison Home in Indianapolis. Palomino was an American Studies major at Yale University focusing on 18th and 19th century American history. Her professional experience also includes direct marketing and advertising work with such noted companies as Rapp Collins and Donnelley Marketing.



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**U.S. COINS FUN SIGNATURE®  
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**VINTAGE COMIC BOOKS &  
COMIC ART SIGNATURE®  
AUCTION #7017**  
*Auction dates:*  
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**Consignment deadline:**  
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### CURRENCY

**CURRENCY FUN SIGNATURE®  
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### ENTERTAINMENT & MUSIC

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**ENTERTAINMENT & MUSIC  
MEMORABILIA SIGNATURE®  
AUCTION #7018**  
*Auction dates:*  
March 19-21, 2010  
**Consignment deadline:**  
Jan. 25, 2010  
Contact: Doug Norwine,  
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DougN@HA.com

### FINE & DECORATIVE ARTS

**DECORATIVE ART  
SIGNATURE® AUCTION #5011**  
*Auction date:* Nov. 9, 2009  
**Consignment deadline:**  
Aug. 31, 2009  
Contact: Meredith Meuwly  
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SIGNATURE® AUCTION #5025**  
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*Auction date:* Nov. 10, 2009  
**Consignment deadline:**  
Sept. 1, 2009  
Contact: Michael  
Duty, ext. 1712  
MichaelD@HA.com

**ART OF THE AMERICAN  
WEST & TEXAS SIGNATURE®  
AUCTION #5026**  
*Auction date:*  
Nov. 21, 2009  
**Consignment deadline:**  
Sept. 29, 2009  
Contact: Michael  
Duty, ext. 1712  
MichaelD@HA.com

**ILLUSTRATION ART  
SIGNATURE® AUCTION #7016**  
*Auction dates:*  
Dec. 9-10, 2009  
**Consignment deadline:**  
Oct. 17, 2009  
Contact: Ed Jaster, ext. 1288  
EdJ@HA.com

**20TH CENTURY ART & DESIGN  
SIGNATURE® AUCTION #5032**  
*Auction date:*  
Dec. 16, 2009  
**Consignment deadline:**  
Oct. 7, 2009  
Contact: Christina  
Japp, ext. 1247  
Cjapp@HA.com

**ILLUSTRATION ART  
SIGNATURE® AUCTION #5034**  
*Auction date:*  
Jan. 14, 2010  
**Consignment deadline:**  
Nov. 22, 2009  
Contact: Ed Jaster, ext. 1288  
EdJ@HA.com

**PHOTOGRAPHY  
SIGNATURE® AUCTION**  
*Auction date:*  
February 2010  
**Consignment deadline:**  
Dec. 15, 2009  
Contact: Ed Jaster, ext. 1288  
EdJ@HA.com

**FURNITURE & DECORATIVE  
ART SIGNATURE® AUCTION**  
*Auction date:* April 2010  
**Consignment deadline:**  
Feb. 15, 2010  
Contact: Meredith Meuwly  
ext. 1631  
MeredithM@HA.com

**FINE SILVER & VERTU  
SIGNATURE® AUCTION**  
*Auction date:* April 2010  
**Consignment deadline:**  
Feb. 15, 2010  
Contact: Tim Rigdon,  
ext. 1119 TimR@HA.com

**MODERN & CONTEMPORARY  
ART SIGNATURE® AUCTION**  
*Auction date:* April 2010  
**Consignment deadline:**  
Feb. 15, 2010  
Contact: Frank Hettig  
ext. 1157 FrankH@HA.com

**ILLUSTRATION ART  
SIGNATURE® AUCTION #5038**  
*Auction date:* April 22, 2010  
**Consignment deadline:**  
Feb. 28, 2010  
Contact: Ed Jaster, ext. 1288  
EdJ@HA.com

**ART OF THE AMERICAN  
WEST & TEXAS  
SIGNATURE® AUCTION**  
*Auction date:* May 2010  
**Consignment deadline:**  
March 15, 2010  
Contact: Michael Duty  
ext. 1712 MichaelD@HA.com

### HISTORICAL

**POLITICAL & AMERICANA  
GRAND FORMAT  
AUCTION #6032**  
*Auction date:*  
Nov. 18, 2009  
**Consignment deadline:**  
Sept. 25, 2009  
Contact: Tom Slater, ext. 1441  
TomS@HA.com

**CIVIL WAR SIGNATURE®  
AUCTION #6034**  
*Auction date:*  
Dec. 10, 2009  
**Consignment deadline:**  
Oct. 18, 2009  
Contact: Dennis  
Lowe, ext. 1441  
DennisL@HA.com

**MANUSCRIPTS GRAND  
FORMAT AUCTION #6039**  
*Auction dates:*  
March 9-10, 2010  
**Consignment deadline:**  
Jan. 15, 2010  
Contact: Sandra Palomino,  
ext. 1107  
SandraP@HA.com

**RARE BOOKS GRAND  
FORMAT AUCTION #6038**  
*Auction dates:*  
March 9-10, 2010  
**Consignment deadline:**  
Jan. 15, 2010  
Contact: James Gannon,  
ext. 1609 JamesG@HA.com

**POLITICAL & AMERICANA  
GRAND FORMAT  
AUCTION #6035**  
*Auction dates:*  
March 11-12, 2010  
**Consignment deadline:**  
Jan. 17, 2010  
Contact: Tom Slater, ext. 1441  
TomS@HA.com

**MILITARIA SIGNATURE®  
AUCTION**  
*Auction date:* July 2010  
**Consignment deadline:**  
May 15, 2010  
Contact: Dennis  
Lowe, ext. 1441  
DennisL@HA.com

**SPACE EXPLORATION  
SIGNATURE® AUCTION**  
*Auction date:* Spring 2010  
**Consignment deadline:**  
Jan. 15, 2010  
Contact: Tom Slater, ext. 1441  
TomS@HA.com

**FINE AMERICAN INDIAN ART  
SIGNATURE® AUCTION**  
*Auction date:* May 2010  
**Consignment deadline:**  
March 15, 2010  
Contact: Delia E. Sullivan,  
ext. 1343  
DeliaS@HA.com

### JEWELRY & TIMEPIECES

**JEWELRY SIGNATURE®  
AUCTION #5041**  
*Auction dates:*  
May 3-5, 2010  
**Consignment deadline:**  
March 11, 2010  
Contact: Jill Burgum, ext. 1697  
JillB@HA.com

**TIMEPIECES SIGNATURE®  
AUCTION**  
*Auction dates:*  
May 4-5, 2010  
**Consignment deadline:**  
March 11, 2010  
Contact: Jim Wolf, ext. 1659  
JWolf@HA.com

### MOVIE POSTERS

**VINTAGE MOVIE POSTERS  
SIGNATURE® AUCTION #7014**  
*Auction dates:*  
Nov. 12-13, 2009  
**Consignment deadline:**  
Sept. 20, 2009  
Contact: Grey Smith, ext. 1367  
Grey@HA.com

**VINTAGE MOVIE POSTERS  
SIGNATURE® AUCTION**  
*Auction date:* Spring 2010  
**Consignment deadline:**  
Jan. 15, 2010  
Contact: Grey Smith, ext. 1367  
Grey@HA.com

### NATURAL HISTORY

**NATURAL HISTORY  
SIGNATURE® AUCTION**  
*Auction date:* January 2010  
**Consignment deadline:**  
September 2009  
Contact: David  
Herskowitz, ext. 1610  
DavidH@HA.com

**NATURAL HISTORY  
SIGNATURE® AUCTION**  
*Auction date:* May 2010  
**Consignment deadline:**  
March 2010  
Contact: David Herskowitz  
ext. 1610  
DavidH@HA.com

### SPORTS

**SPORTS MEMORABILIA  
SIGNATURE® AUCTION #717**  
*Auction dates:* Dec. 10-11, 2009  
**Consignment deadline:**  
Oct. 18, 2009  
Contact: Chris Ivy, ext. 1319  
Clvy@HA.com

**SPORTS MEMORABILIA  
SIGNATURE® AUCTION #7019**  
*Auction dates:*  
April 22-23, 2010  
**Consignment deadline:**  
Feb. 28, 2010  
Contact: Chris Ivy, ext. 1319  
Clvy@HA.com

### STAMPS

**RARE STAMPS  
SIGNATURE® AUCTION**  
*Auction dates:* Spring 2010  
**Consignment deadline:**  
Jan. 15, 2010  
Contact: Steven Crippe,  
ext. 1777  
StevenC@HA.com

All dates and auctions subject to change after press time. Auctions subject to conditions as printed in auction catalogs. Visit [www.HA.com/auctions](http://www.HA.com/auctions) for auction updates.

# Ursula Andress

Interview by Mike McLeod

*People are enthralled with everything James Bond.*

*Do you have any collectibles from Dr. No?*

I mostly gave away what I had.

*Which movie that you've made is your favorite?*

I have no favorite. I don't go to my movies. I didn't see *Dr. No* for a year, but I liked it when I saw it. It was a fun movie. I don't like the Bond movies now. I hate special effects. Everything is done in special effects. I like the real movies – on islands, an adventure story with some action, but not action every second.

*How did you get started in collecting?*

I have always collected. I wanted to be a decorator. I wanted to interior design homes and do everything myself.

*What do you collect?*

Everything that's beautiful. Collecting is my joy. It gives me great satisfaction. When I go to a country, I go to flea markets, antique stores. I am always looking for something. It's easy to walk into an antique store, and even if you have \$20,000 to buy an item, you still try to get a good price. I collect furniture, rugs, paintings, frames. If I don't have room for an item, I put it in warehouses. I'm waiting to have a big castle or country home to put all of my collection in.

*Where do you find items for your collection?*

My home is the world. I live a little in Spain, the U.S., Italy and Switzerland, and I collect from all over the world – Shanghai, in the Andes, Kuala Lumpur, Hungary, Romania. I go to antique and flea markets in the old quarters of the cities. Pottery, paintings, china, English furniture, rosewood, Empire furniture.

*Do you have a favorite piece in your collection?*

Everything is a piece of me, a moment of my life. Once, a big pair of Venetian lions was stolen from me. They were life-size, polychrome gold leaf on wood from 16th century Spain. I got them back. I worked on it for six months. I tracked them [the thieves] down and found them. Don't take anything from me because I'll track it down. Collecting is my passion.

*This story originally appeared in Southeastern Antiquing and Collecting Magazine ([www.antiquingmagazine.com](http://www.antiquingmagazine.com)) and is reprinted with permission.*

*Dr. No, United Artists, R-1971,  
Italian, Folio (55 x 78 in.) detail*

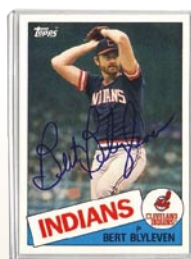
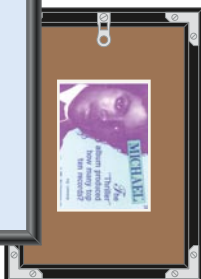
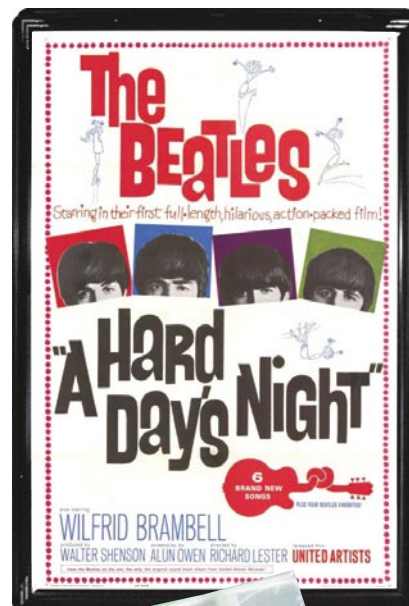


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