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'The King of Cool'

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America's Wild Frontier

Max Ember

The Fascinating Collection
of a Hollywood Writer

Auction Previews

Willis, Stallone, McMurtry,
Spillane, Ruth, Kerouac

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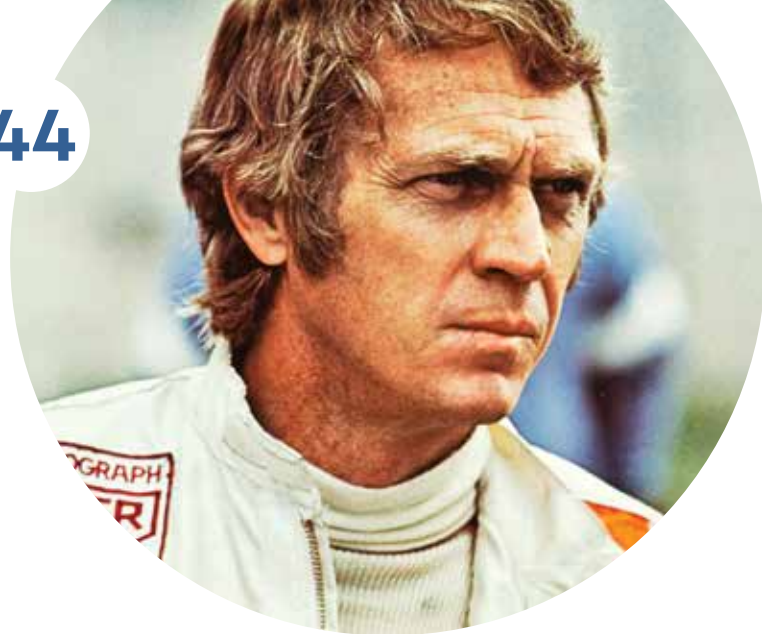
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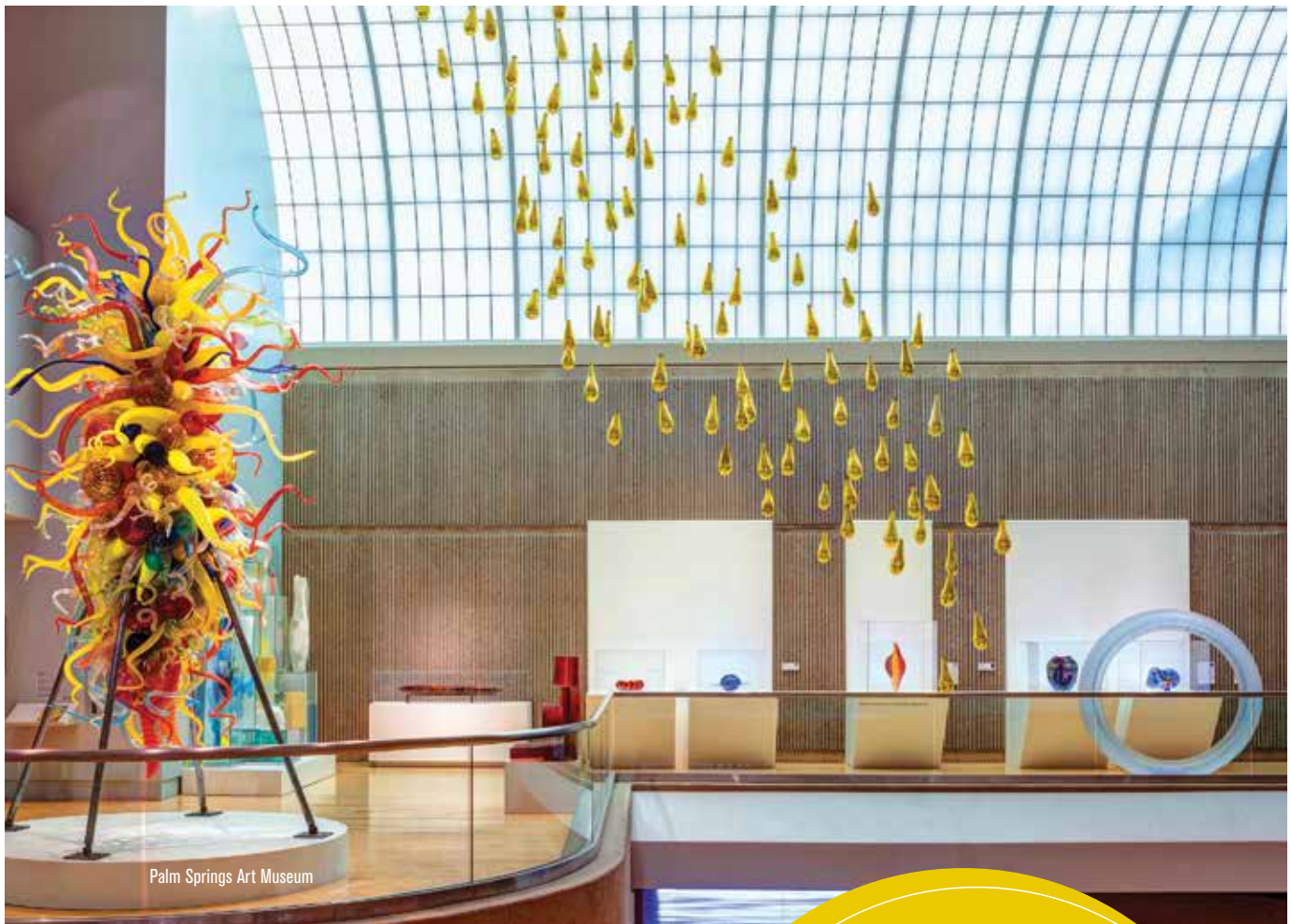


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from the editor



Welcome to the New Intelligent Collector

Serious collectors know that collections evolve. Pieces might be sold or traded for higher-quality examples. Or goals get tweaked to better match market realities. Ultimately, we want our collections to grow in sophistication and engage us more fully.

For the past nine years, the staff at *The Intelligent Collector* has worked to deliver an engaging publication. Readers appreciate our interviews with top collectors, advice from experts, and the stunning photography of the world's most valuable treasures. We know that curiosity and an eye for detail are important traits of successful collectors. With those traits in mind, Art Director Robin Enriquez was asked to create a new look for the magazine, a look that reflects our bold and vibrant readership. I'm confident the results will keep *The Intelligent Collector* a vital part of your collecting life.

IT'S ALWAYS A JOY to read about a collector like Hollywood writer Max Ember (page 28). As a college student, he was fascinated by the culture of 1930s America – a time when economic depression coexisted with Hollywood glitz. "It touched me very deeply," he says, "this concept of the opulence, the glamor, the jazz of the 1920s and 1930s, at a time in America when people had nothing, absolutely nothing. That counter-balance, that wild contradiction, fascinated me enormously."

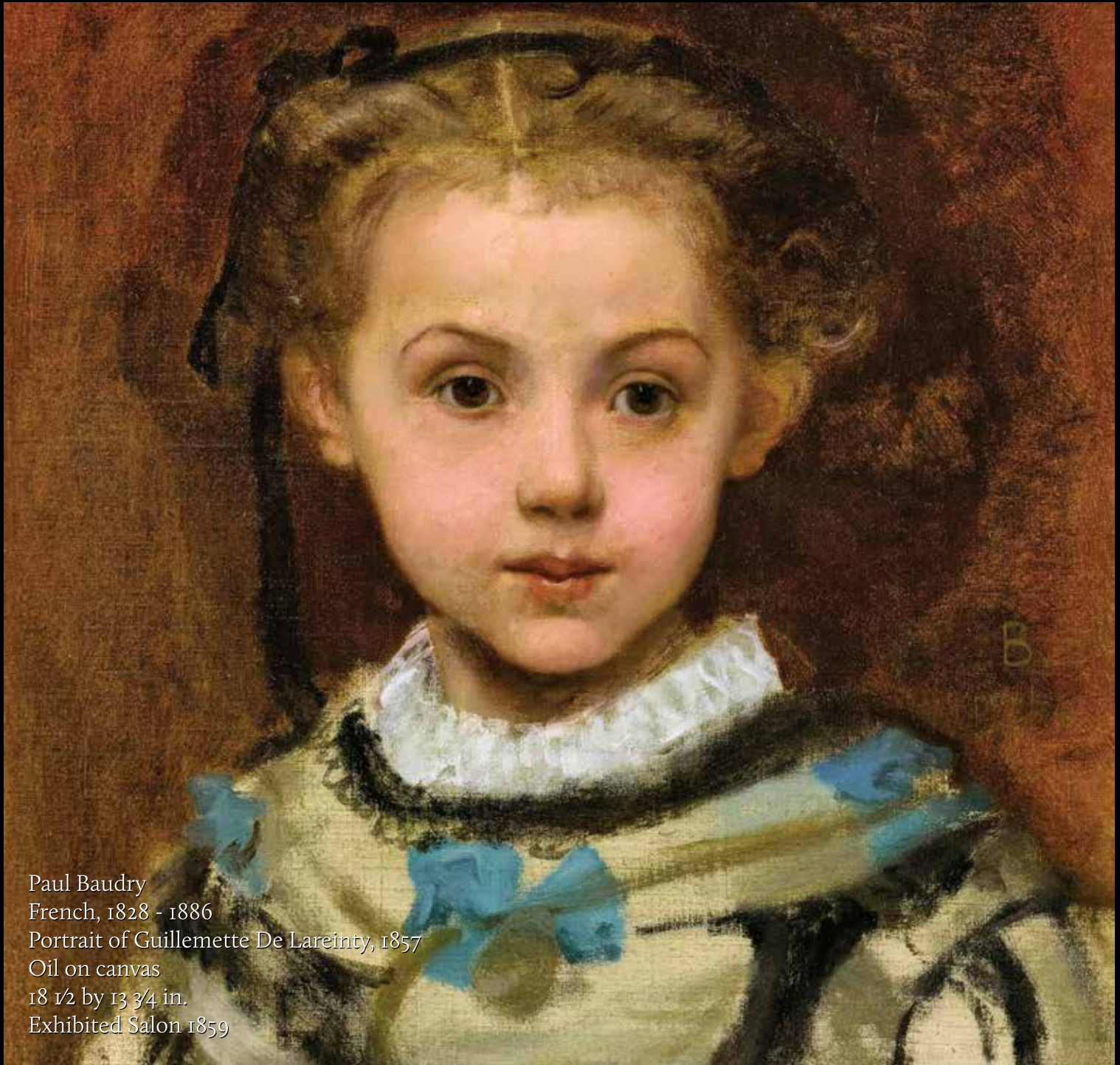
And so began a collecting journey founded on a sincere appreciation of the items being collected. It's a story thoughtful collectors everywhere can admire.

DROP ME A line at HectorC@IntelligentCollector.com to share your stories. I remain interested in your discoveries.

A handwritten signature in blue ink that reads "Hector Cantú". The signature is stylized and fluid.

HECTOR CANTÚ, Editor & Publisher

“...that figure of a little girl called, I think, Guillemette, had the honor of reminding more than one critic of the witty, lively portraits of Velázquez.” — *Charles Baudelaire*



Paul Baudry
French, 1828 - 1886
Portrait of Guillemette De Lareinty, 1857
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GALLERY 19C

The 19th Century Experts

looking back

1981

Ronald Reagan (below) is sworn in as the 40th president of the United States. Lady Diana Spencer marries Charles, Prince of Wales. The Space Shuttle era begins with the launch of *Columbia*. The first DeLorean sports car rolls off the production line. *Indiana Jones and the Raiders of the Lost Ark* is released in theaters, and MTV debuts on cable. Kim Carnes' *Bette Davis Eyes*, John Lennon's *(Just Like) Starting Over* and Rick Springfield's *Jessie's Girl* rule radio. The Oakland Raiders thump the Philadelphia Eagles in Super Bowl XV, and the Los Angeles Dodgers defeat the New York Yankees in the World Series. Cartoonist Wally Wood dies in Los Angeles, and reggae singer Bob Marley passes away in Miami.



MODERN & CONTEMPORARY ART

Keith Haring's instantly recognizable bold lines, vivid colors and active figures are closely associated with the 1980s. This untitled 1981 acrylic on canvas board sold for \$100,000 at a May 2016 Heritage auction.



PHOTOGRAPHS

Richard Avedon is considered by many the most influential fashion photographer of the 20th century. His *Nastassja Kinski and the Serpent*, taken in June 1981, is among fashion's most iconic images. A 1982 signed and numbered print realized \$74,500 at a May 2012 Heritage auction.



COMIC ART

In 1981, Frank Miller assumed writing and penciling duties of Marvel's *Daredevil*, saving the title from cancellation and making the superhero a fan favorite. The original cover art Miller did that year with Bob Wiacek for *Spectacular Spider-Man* #56 sold for \$83,650 at an August 2014 Heritage auction.



SPACE EXPLORATION

STS-1, the first Shuttle mission, blasted off from Florida in April 1981. This flight-suit patch and three other patches worn by mission commander John W. Young realized \$56,762.50 at an April 2009 Heritage auction.



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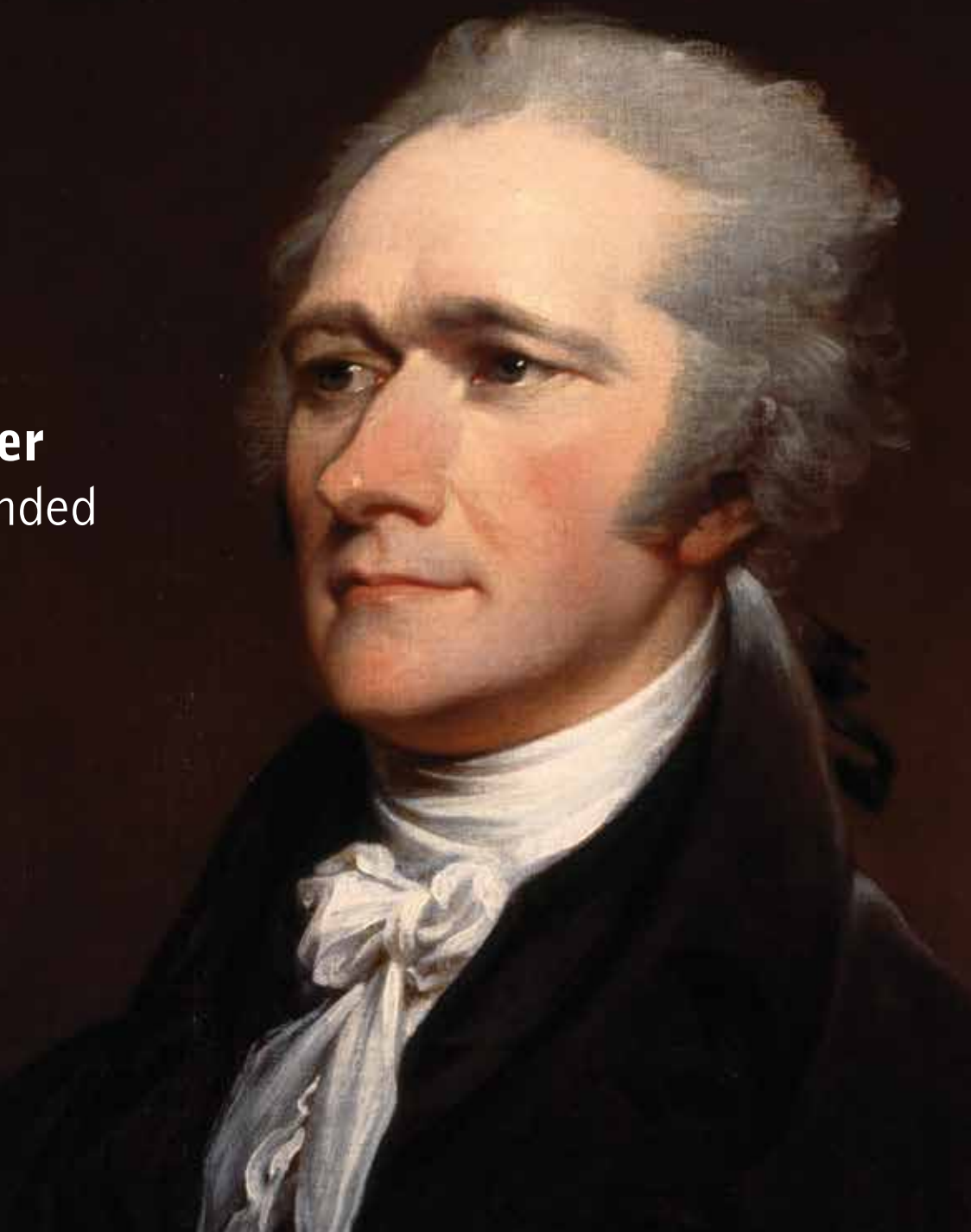
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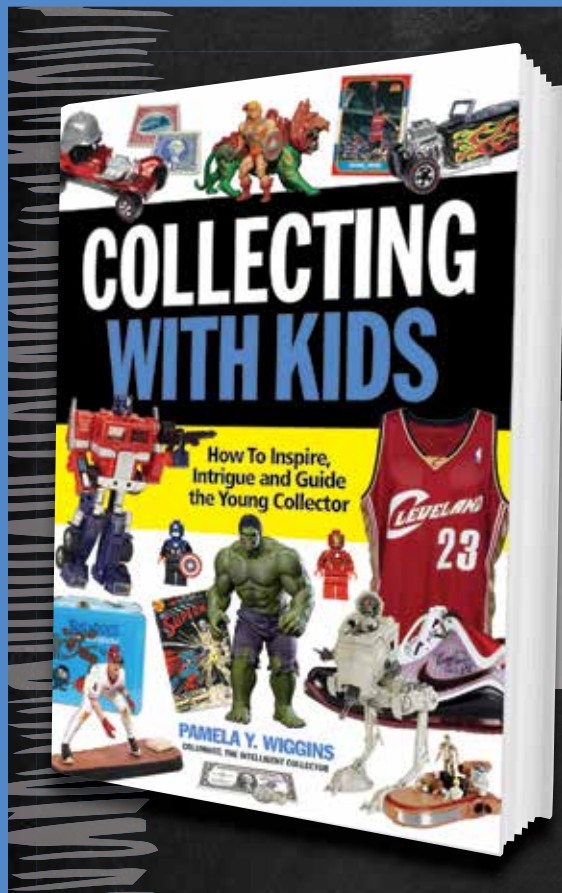
HERITAGE BLIND WINE CHALLENGE

CROWN WINE CELLARS, HONG KONG

The Second Annual Heritage Auctions Blind Wine Challenge, co-sponsored by The Intelligent Collector magazine, stopped at the most important wine destination in the East: Hong Kong. A crowd of more than 40 participants representing a wide swath of Hong Kong wine-lovers gathered at Crown Wine Cellars for an in-depth tasting of eight world-class wines, including a 1982 Lynch Bages, 2005 Domaine Leflaive Puligny Montrachet Les Pucelles, and 2004 Vega Sicilia Unico. Winners competed at the Las Vegas Finale at Jean Georges at the Aria Resort and Casino against winners from New York, Dallas, Los Angeles and Chicago. The top taster was awarded the title of "World's Best Taster."



Photographs by Simon Kwan Photography



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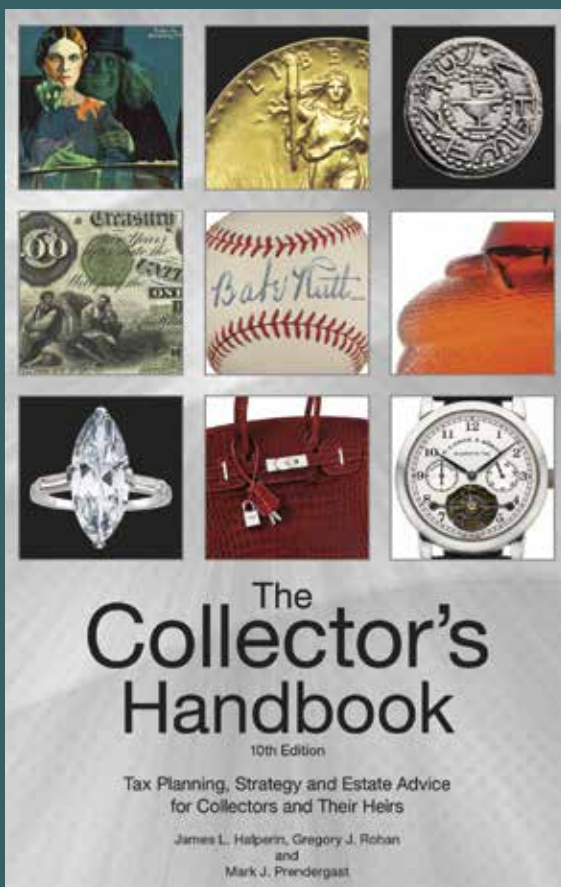
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"Most of all, collecting encourages children to have fun because that's the best part of being a kid."

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treasures

Prices Realized

John Alvin, J.R.R. Tolkien, Orval Overall, Frank Frazetta, Shirley Temple Black, Henry Clay

By Eric Bradley

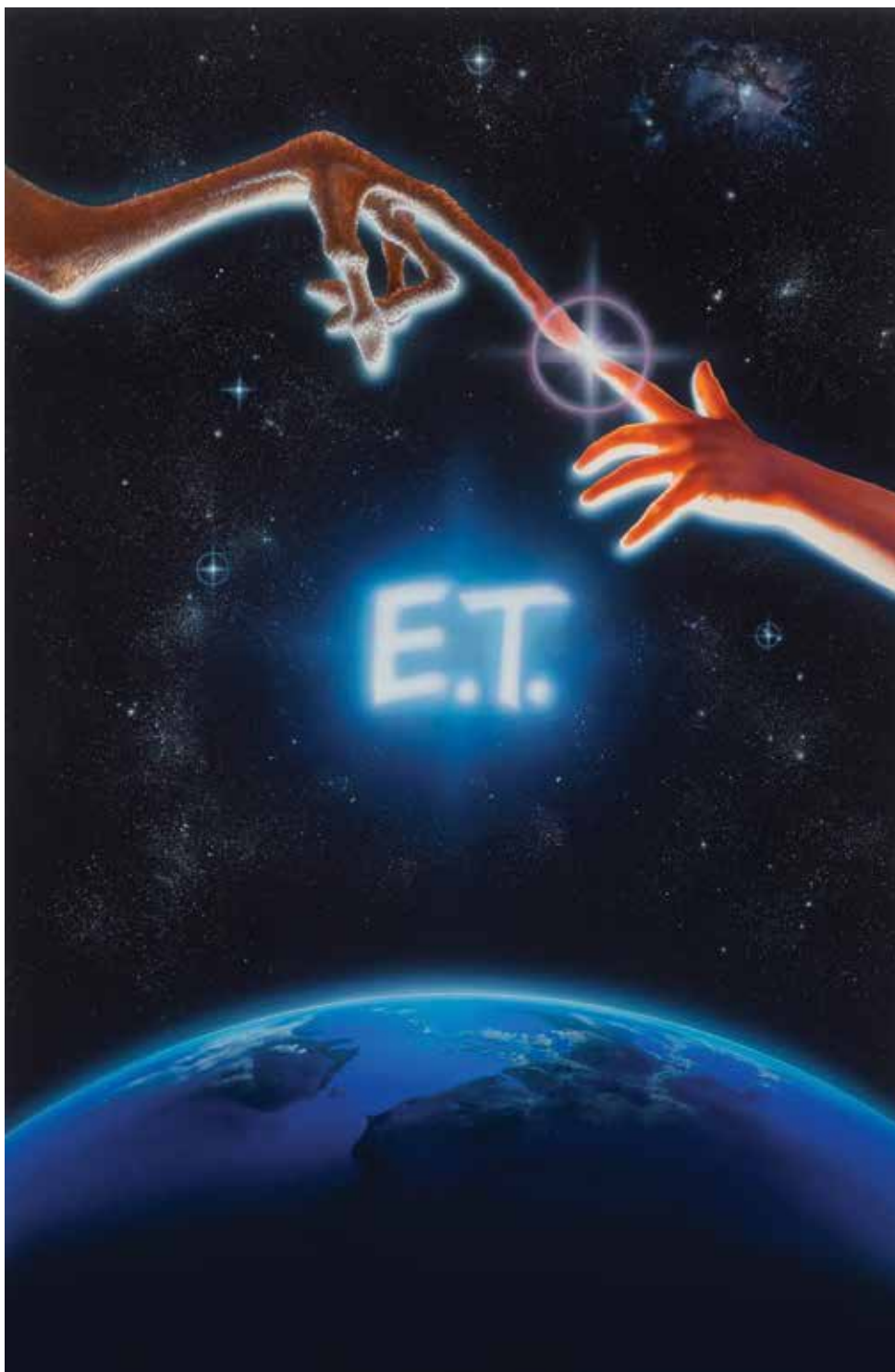


ILLUSTRATION ART —————o

E.T. the Extra-Terrestrial is one of the most beloved films of all time. For the Steven Spielberg sci-fi movie, producers hired poster artist John Alvin to create the promotional art. It eventually ended up in private hands, and for the past 13 years, the acrylic on board decorated the office wall of Hollywood producer Bob Bendetson. He decided to auction the piece and in October 2016 it realized \$394,000.



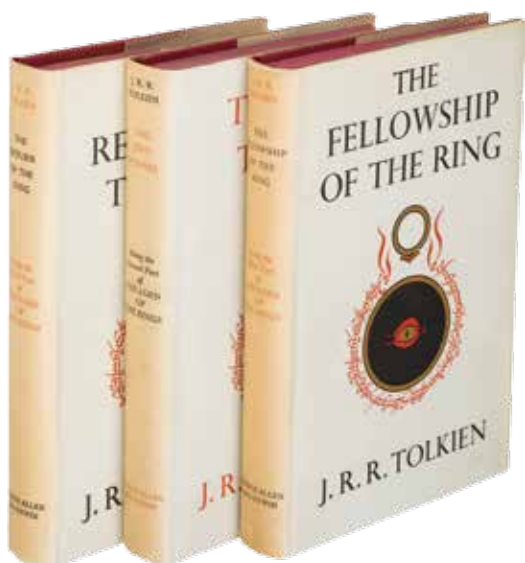
JEWELRY

A pair of **Gold Cuff Bracelets** by Van Cleef & Arpels, given by Jacqueline Kennedy Onassis to stepsister Nina Straight, maid of honor when she married John F. Kennedy in 1953, sold for \$162,500 at a September 2016 Heritage auction. Jacqueline surprised Nina with the bracelets when she served as Straight's maid of honor 21 years later.



WORLD COINS

William and Mary ruled the Kingdoms of England, Scotland and Ireland beginning in 1689, with the **William & Mary Guinea** minted every year from 1688 to 1694. This 5 Guineas, graded MS63 PCGS, was struck in 1692. The "Elephant and Castle" hallmark below their busts indicates the gold used to mint this coin came from mines operated by the Royal African Company. It realized a world record \$258,500 at an August 2016 Heritage auction.



RARE BOOKS

Among the most valuable examples of modern bound fiction, a first edition, first impression three-book set of **J.R.R. Tolkien's *The Lord of the Rings***, including *The Fellowship of the Ring*, saw interest by six bidders who pushed the price to \$30,000 at a September 2016 auction.

SPORTS

The baseball that **Chicago Cubs** pitcher Orval Overall tossed for the final out to clinch the team's 1908 World Series victory over the Detroit Tigers realized \$119,500 at a November 2016 Heritage auction. The team's World Series win last year ended its 108-year championship drought.

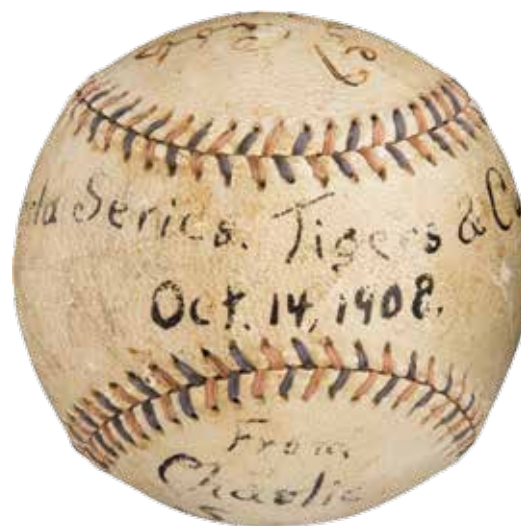




ILLUSTRATION ART

The year 1974 was a peak period for fantasy painter **Frank Frazetta**. His oil on masonite from that year, *Red Planet*, was published as the cover of *Time War* by Lin Carter. It realized \$346,000 at an October Heritage auction. Proceeds benefitted the Frazetta Art Museum in Pennsylvania.



ESTATES

Two pairs of tap shoes belonging to child movie star **Shirley Temple** sold for \$20,000 in December 2016. The two-day auction of jewelry, outfits, awards and other keepsakes from the estate of Shirley Temple Black brought in more than \$1.6 million.

TRADING CARDS

A mint-condition example of the 1998 elusive **Pokémon Pikachu Illustrator** trading card sold for a world record \$54,970 in November 2016. It is one of no more than 40 known to exist, and more than 16 fans pushed the price to a trading-card record.



HISTORICAL

An 1852 U.S. Mint Medal presented to Secretary of State **Henry Clay** – struck in nearly 30 ounces of California gold and lovingly passed down through his family – sold for \$346,000 at a September 2016 Heritage auction. Clay has been called America’s greatest statesman.



auction previews



IMPORTANT LOTS FROM UPCOMING AUCTIONS

32 THOMAS MORAN'S
WESTERN LANDSCAPE
'Mountain Lion in Grand
Canyon' among artist's
most striking works

- 19** Larry McMurtry
- 20** Mickey Spillane
- 22** David Gest
- 24** Babe Ruth
- 25** Bruce Willis
- 26** Hal Foster
- 28** Max Ember
- 31** Michael York
- 34** William Travis
- 35** Jack Kerouac
- 36** Knott's Berry Farm
- 38** Donald Kaufmann

Thomas Moran (1837–1926)
Mountain Lion in Grand Canyon
(*Lair of the Mountain Lion*)(detail), 1914
Oil on canvas, 30 × 25 in.
Estimate: \$800,000–\$1.2 million
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HOW TO BID

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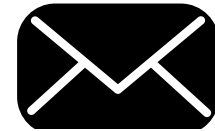
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novelists

Larry McMurtry's Typewriters

Author used portable Hermes 3000s to write 'Lonesome Dove'



McMurtry

"I have had the same postal box for sixty-seven years," Larry McMurtry writes in *Literary Life: A Second Memoir*, his 2009 autobiography. "My family's first phone number in Archer City was 9. On the ranch we still fed cattle out of a wagon. I write on a typewriter. I come, not just from a different time, but from a different era."

It was in 1972 that McMurtry first developed the tale for his novel *Lonesome Dove*. Originally intended for a feature film, the story was shelved for 10 years until McMurtry returned to his typewriters and completed his story. The Pulitzer Prize-winning novel was adapted as the classic 1989 mini-series starring Tommy Lee Jones and Robert Duval.

Speaking 20 years later, upon winning the Golden Globe for co-writing the screenplay adaptation of *Brokeback Mountain*, McMurtry acknowledged the key role of his writing tools, promising to give a "big, wet kiss" to his Hermes 3000 typewriter.

McMurtry, who also penned *The Last Picture Show* (1966) and *Terms of Endearment* (1975), is offering his two Hermes



Larry McMurtry's Portable Typewriters
Used to Write *Lonesome Dove*
Hermes 3000, produced in Switzerland, circa 1958
Each approximately 13.5 x 13 x 5.5 in.
Opening bid: \$10,000



Mark Twain's Stagecoach Trunk
Marked "Property of Samuel L. Clemens"
J. Barwick Trunk Manufacturer, circa 1865
18 x 30 x 18 in.
Opening bid: \$25,000

3000 portable typewriters at Heritage's Rare Books auction scheduled for March 8-9, 2017, in New York. He kept one in his Washington, D.C., residence and the second at his Texas home in Archer City.

"It was on these typewriters that McMurtry wrote his opus, *Lonesome Dove*," says James Gannon, Heritage Auction's director of rare books. "It's been said that the verisimilitude and humanity of works like *Lonesome Dove* would have remained in his imagination if he had not put in the work that his typewriters called him to do."

Also offered in the auction is Mark Twain's stagecoach trunk, marked "Property of Samuel L. Clemens."

"Clemens purchased this stagecoach trunk in 1867 in St. Louis," Gannon says. "This trunk followed him on his travels throughout the world for the next 43 years, until he passed away in 1910."



Twain

EVENT

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INQUIRIES

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The Mickey Spillane Collection

Crime novelist impacted not just fiction, but American pop culture

By Max Allan Collins

In July 2006, the last major mystery writer of the 20th century left the building. Only a handful of writers in the genre – Agatha Christie, Dashiell Hammett and Raymond Chandler among them – achieved superstar status.

Mickey Spillane's position, however, is unique – reviled by many mainstream critics, despised and envied by a number of his contemporaries in the very field he'd revitalized, the creator of Mike Hammer had an impact not just on mystery and suspense fiction but popular culture in general.

The success of the reprint editions of his startlingly violent and sexy novels jump-started the paperback original, and his redefinition of the action hero as a tough guy who mercilessly executed villains and who slept with beautiful, willing women remains influential to this day (*Sin City* is Frank Miller's homage).

Hammer swears vengeance over the corpse of an army buddy who lost an arm in the Pacific saving the detective's life. No matter who the villain turns out to be, Hammer will not just find him, but execute him – even if it's a her.

This was something entirely new in mystery fiction, and Spillane quickly became the most popular – and controversial – mystery writer of the mid-20th century. In addition to creating an eye-for-an-eye hero, the writer brought a new level of sex and violence to the genre. He was called a fascist by left-leaning critics and a libertine by right-leaning ones. In between were millions of readers who turned Spillane's first six Hammer novels into the bestselling private eye novels of all time.

The controversial Hammer has been the subject of a radio show, comic strip and several television series, starring Darren McGavin in the 1950s and Stacy Keach in the '80s and '90s. Numerous gritty movies have been made from Spillane novels, notably director Robert Aldrich's seminal film noir, *Kiss Me Deadly* (1955).

As success raged around him, Spillane proved himself a showman and a marketing genius; he became as famous as his creation, appearing on book jackets with gun in hand and fedora on head. His image became synonymous with Hammer's, more



Mickey Spillane was the most popular – and controversial – mystery writer of the mid-20th century.

so even than any of the actors who portrayed the private eye, including McGavin and Keach.

For 18 years, well past the peak of his publishing success, Spillane appeared as himself/Hammer in the wildly successful Miller Lite commercials, alongside his “Doll” (Lee Meredith of *Producers* fame) and overshadowing countless former pro athletes.

Alone among mystery writers, he appeared as his own famous detective in the 1963 film *The Girl Hunters*. Critics at the time viewed his performance as Hammer favorably, and today many viewers of the quirky, made-in-England film still do. Virtually an amateur, Spillane is in nearly every frame, his natural charisma and wry humor holding him in good stead next to the professional likes of Lloyd Nolan (Michael Shayne of the '40s Fox movie series) and Shirley Eaton (“golden girl” of *Goldfinger*).

Of course, *The Girl Hunters* wasn't Spillane's first feature film – it wasn't even his first leading role in one. In 1954, John Wayne hired Spillane to star with Pat O'Brien and lion-tamer Clyde

EVENT

BOOKS SIGNATURE® AUCTION 6174

March 8–9, 2017

Live: New York

Online: HA.com/6174

INQUIRIES

James Gannon

214.409.1609

JamesG@HA.com

Beatty in *Ring of Fear*, a film he co-scripted without credit, receiving a white Jaguar as a gift from producer Wayne.

Revenge was a constant theme in Mike Hammer's world – *Vengeance Is Mine!* among his titles – with the detective rarely taking a paying client. Getting even was the motivation for this detective.

I was lucky enough to know Mickey Spillane and work with him, and was asked by him shortly before his death to complete a number of unfinished Hammer novels – manuscripts covering the entire span of the writer's career. *Lady, Go Die!* (2012) completes a 1947 manuscript and is a sequel to *I, the Jury*, while *King of the Weeds* (2014) was envisioned by Spillane as the last Hammer novel.

Mike Hammer paved the way for James Bond – *Casino Royale* has its revenge aspect – and every tough action P.I., cop, lone avenger and government agent who followed, from Shaft to Billy Jack, from Dirty Harry to Jack Bauer. The latest Hammer-style heroes include an unlikely one – the vengeance-driven young woman of the Dragon Tattoo trilogy – as well as a more obvious descendent, Lee Child's Jack Reacher.

But as the writer's 100th birthday approaches, it seems ever more obvious: There is only one Mike Hammer.

And one Mickey Spillane.

MAX ALLAN COLLINS is a mystery writer whose credits include the graphic novel *Road to Perdition* and the *Dick Tracy* comic strip.

The Mickey Spillane Collection, representing approximately 150 lots, includes typewriters, typescripts, books, writing chair, photographs, militaria, and Hollywood memorabilia and clothing.



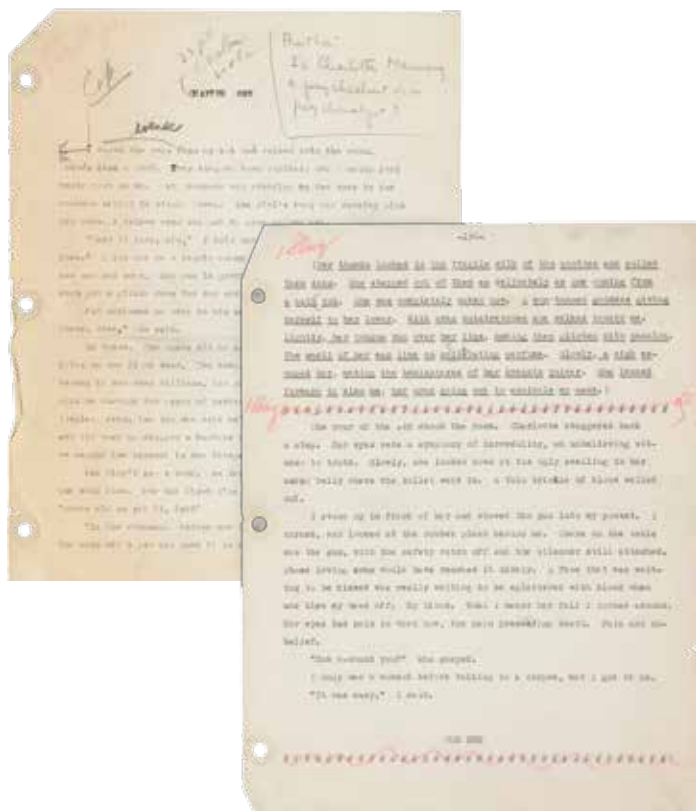
Mickey's Piece, Colt National Match Pistol
Opening bid: \$750
From the Mickey Spillane Collection



Mickey Spillane's "Mike Hammer"
Trench Coat and Holster
Opening bid: \$500
From the Mickey Spillane Collection



Mickey Spillane-Used Typewriter
Opening bid: \$2,500
From the Mickey Spillane Collection



I, the Jury Manuscript, 1947
Mickey Spillane's Debut Novel
First to Feature Private Investigator Mike Hammer
Opening bid: \$25,000
From the Mickey Spillane Collection



Collection of Mickey Spillane Celebrity Photos
Opening bid: \$1
From the Mickey Spillane Collection

The David Gest Memorabilia Collection

Michael Jackson urged concert promoter to collect showbiz souvenirs



David Fisher/Rex Features via AP Images

Born into a well-to-do family in Southern California, David Gest grew up in the entertainment industry.

In the early 1970s, his family was living in Encino, and their neighbors happened to be the Jackson family. So it was natural that he developed a friendship with Michael. Gest would go on to work as a concert promoter and television producer, while Jackson and his music career, of course, took the world by storm.



David and Michael in a photo booth circa 1979.

“Michael Jackson and I had become the best of friends,” Gest writes in his 2007 autobiography *Simply the Gest*. “Even though we came from very different backgrounds, in many ways we had a lot in common.” In a 2002 *Vanity Fair* interview, Jackson recalled how the two “spent a lot of our childhood in a car, driving around, looking for old records, memorabilia, antiques and hidden treasures.”

Over the years, Gest acquired a treasure trove of memorabilia, says Heritage Auctions entertainment specialist Garry Shrum. “Mr. Gest handled the careers of people like Tom Jones, the Doobie Brothers, ZZ Top and Al Green,” Shrum says. “And he launched the American Cinema Awards, which attracted stars like Elizabeth Taylor and Dennis Hopper. He moved in circles most of us can’t imagine, collecting memorabilia along the way.”

David Gest at the 2011 London premiere of *Michael Jackson: The Life of an Icon*, with Tito Jackson.

EVENT

ENTERTAINMENT SIGNATURE® AUCTION 7157
 Featuring the David Gest Memorabilia Collection
 March 18, 2017
 Live: Dallas
 Online: HA.com/7157

INQUIRIES
 Garry Shrum
 214.409.1585
 GarryS@HA.com

Margaret Barrett
 310.492.8631
 MargaretB@HA.com

Giles Moon
 214.409.1725
 GilesM@HA.com



Bob Dylan
"Self Portrait"
RIAA White Mat Gold Record Sales Award
(Columbia C2X 30050, 1970)
Estimate: \$2,000-\$3,000
From the David Gest Memorabilia Collection



Percy Sledge & Dee Dee Sharp
Signed "Take Time to Know Her"
and "Do the Bird" LPs
(Atlantic SC-8180, 1968/Cameo C-1050, 1963)
Estimate: \$800-\$1,000
From the David Gest Memorabilia Collection



Dick Clark Doll, circa 1958
Estimate: \$800-\$1,000
From the David Gest Memorabilia Collection



Otis Redding
"Sittin' On) The Dock of the Bay"
RIAA White Mat Gold Record Sales Award
(Volt 45-157, 1968)
Estimate: \$1,500-\$2,000
From the David Gest Memorabilia Collection



Lady Gaga
Signed "Poker Face" Sheet Music
Estimate: \$1,000-\$1,200
From the David Gest Memorabilia Collection



Michael Jackson Signed Sing-a-Long Sound Machine
Estimate: \$1,200-\$2,000
From the David Gest Memorabilia Collection

More than 125 items from the David Gest Memorabilia Collection are being offered at Heritage's entertainment auction scheduled for March 18, 2017.

In 2001, Gest reunited the Jackson 5 for a TV special to mark 30 years since their first hit. A year later, he married Liza Minnelli, with their wedding and reception attended by Taylor and Diana Ross. Gest died in London in April 2016. He was 62.

Gest passionately curated his collection over a 30-year period, Shrum says. "So it's special that today, these items can be shared with people who appreciate pop culture as much as he did."

Babe Ruth's 1930 Yankees Contract

Deal made the Bambino the highest-paid player in sports – and launched era of the sports superstar

In the seasons before 1930, Babe Ruth had established himself as baseball's best player and most popular personality. He hit a record-setting 60 home runs in 1927. That same year, he took time off to star in the movie *Babe Comes Home*. And in 1928, his New York Yankees repeated as World Series champs.

It was perhaps not so surprising then that in March 1930, Ruth began renegotiating his contract with the Yankees, eventually walking away with a deal that guaranteed him \$160,000 over two years. Someone told Ruth he had a higher annual salary than the president of the United States, Herbert Hoover, to which Ruth responded: "Why not? I had a better year than he did."

"This deal validated Ruth's status as the sport's greatest attraction," says Chris Ivy, director of sports auctions at Heritage. "The record-setting contract is all the more remarkable for its execution in the earliest days of the Great Depression."

Ruth's 1930-31 New York Yankees player's contract is being offered in Heritage's Platinum Night Sports Catalog Auction scheduled for Feb. 25-26, 2017. It's expected to realize at least \$500,000.

"The only Ruth document more significant than this one to surface in the last 20 years is the paperwork that transferred ownership from the Boston Red Sox to the New York Yankees," Ivy says. "That covenant commanded a million dollars over a decade ago, and would sell for two or three times that figure today."

The auction also features Ty Cobb's 1909-11 T206 red background portrait tobacco card with the coveted Ty Cobb back, issued in the same series as the legendary 1909-11 T206 Honus Wagner Sweet Caporal card but even more scarce. "These are two of the most famous baseball cards in the collecting hobby," Ivy says. "The fabled T206 set has fascinated hobbyists for a century and beyond."

The Cobb card is part of the "Lucky 7 Find," a small but important archive of early cardboard unearthed in a rural southern home in early 2016. It's expected to sell for at least \$300,000.

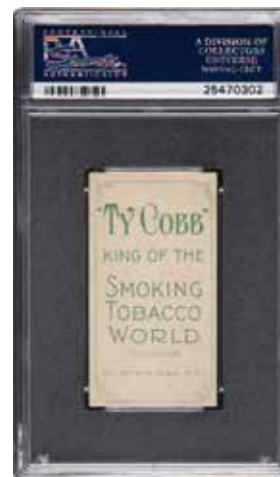


Babe Ruth signs his contract with New York Yankees owner Jacob Ruppert.

1909-11 T206 Ty Cobb Red Portrait Red with Ty Cobb Back, PSA Good+ 2.5
From the Lucky 7 Find
Estimate: \$300,000+



1930-31 Babe Ruth Signed New York Yankees Player's Contract
Estimate: \$500,000+



EVENT

SPORTS PLATINUM NIGHT CATALOG AUCTION 7185

Feb. 25-26, 2017

Online: HA.com/7185

INQUIRIES

Chris Ivy

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Clvy@HA.com

hollywood

The Collection of Bruce Willis

Action star personally consigns more than 30 pieces



Willis

Bruce Willis is one of the most bankable Hollywood stars, often grouped with legends such as Clint Eastwood and Paul Newman.

Willis' career was launched when he played detective David Addison on the 1980s TV hit *Moonlighting*. He then made the jump to the big screen, becoming a bona fide movie star with *Die Hard*, *Pulp Fiction* and *The Sixth Sense*. His more recent work includes *The Expendables* and *Moonrise Kingdom*. He's currently finishing

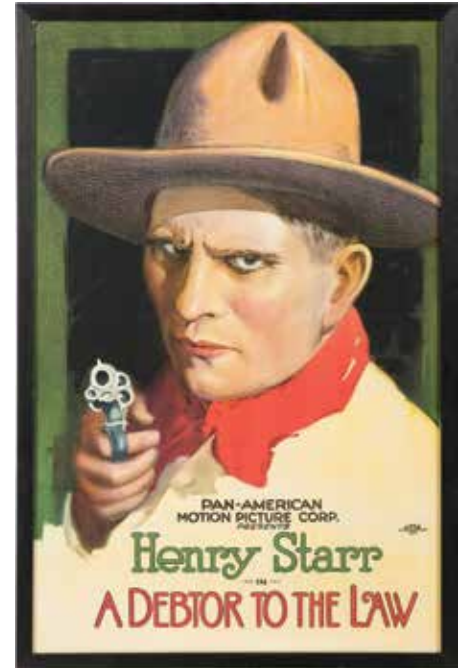
work on the remake of the 1974 classic *Death Wish*.

"Mr. Willis is among Hollywood's biggest stars," says Elyse Luray of Heritage Auctions' Trust and Estates department. "This multi-award-winning actor reached worldwide fame over 30 years ago, and has maintained a huge fan base with his classic movies and box-office draw."

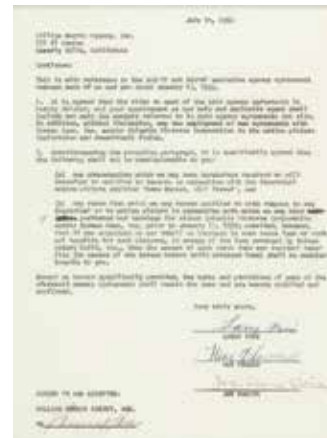
More than 30 pieces of memorabilia and personal property from the collection of Bruce Willis, consigned directly by the actor, are included in Heritage's entertainment auction scheduled for March 18, 2017.

Included is a 1959 William Morris Agency agreement signed by the Three Stooges (Moe Howard, Larry Fine and Joe DeRita). "I love the Stooges," Willis told *GQ* magazine in 2013. "I have formative memories of watching them with my brother. ... Any guy who wants to have a well-rounded man life is not complete until he accepts the mechanics and zaniness of the Stooges."

Pulp Fiction Record Sales Award Presented to Bruce Willis
\$800-\$1,200
From the Collection of Bruce Willis



A Debtor to the Law movie poster, 1919
40½ x 27 in. (frame)
Estimate: \$2,000-\$3,000
From the Collection of Bruce Willis



Agency Contract Signed by the Three Stooges, 1959
Estimate: \$600-\$800
From the Collection of Bruce Willis

Hollywood Walk of Fame Plaque Presented to Bruce Willis, Oct. 16, 2006
Estimate: \$800-\$1,200
From the Collection of Bruce Willis



EVENT

ENTERTAINMENT SIGNATURE® AUCTION 7157
Featuring Memorabilia from the Collection of Bruce Willis
March 18, 2017
Live: Dallas
Online: HA.com/7157

INQUIRIES
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Hal Foster's 'Prince Valiant'

Wrap-around book cover art dramatic example of artist's detailed draftsmanship

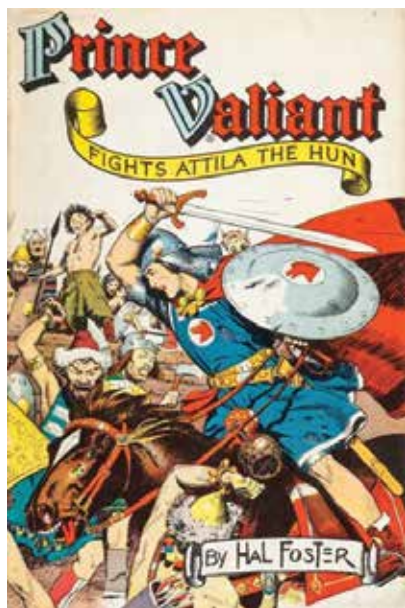
Hal Foster's *Prince Valiant* was at a cultural peak in the 1950s, a short 13 years after the Canadian-American comic book artist and writer launched the newspaper tales of his Nordic adventurer.

"Few artists matched the high level of draftsmanship and attention to detail that Foster achieved in his panels," says Barry Sandoval, director of operations for comics and comic art at Heritage Auctions. "His original art remains in high demand." Foster stopped drawing the strip in the early 1970s.

In 1952, Foster completed wrap-around cover art for *Prince Valiant Fights Attila the Hun*, the second hardback book that re-told the adventures printed in 1939 and 1940. It's being offered in Heritage's comics and comic art auction scheduled for Feb. 23-24, 2017.

"This is a rare and incredible original wrap-around cover, as commissioned for this second book," Sandoval says. "It's an action-packed piece with the classic, stunning detail of Foster's best work. We know of no book cover art by Foster that has ever come up for sale, so even collectors who own prime examples of the Sunday strip should be going after this piece."

Prince Valiant today has been called a masterpiece of comics art. "Legendary comics artists like Frank Frazetta, Wally Wood and Jim Steranko all admired, respected and studied Foster's pages," Sandoval says.



Prince Valiant Fights Attila the Hun was released in 1952.

Hal Foster (1892-1982)
Prince Valiant Fights Attila the Hun
Hardcover Wrap-Around Cover
Original Art (Hastings House, 1952)
Estimate: \$20,000+



EVENT

COMICS SIGNATURE® AUCTION 7158

Feb. 23-24, 2017

Live: Dallas

Online: HA.com/7158

INQUIRIES

Barry Sandoval

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BarryS@HA.com



The Max Ember Collection

Hollywood writer's fascination with early 20th century art rooted in era's drive to modernity and social change

Contradictions drive Max Ember's collecting. And for Ember, the early 20th century and certainly America in the 1930s was brimming with contradictions.

"We had people in the Dust Bowl watching Carole Lombard in *My Man Godfrey*," Ember says, "where Lombard, draped in exquisite satins and furs, goes out on a zany scavenger hunt to find some forgotten man. Displaced farmers who had nothing stared at a screen watching these rich scavengers who had absolutely everything. And bizarrely, these insanely different worlds co-existed."

Raised in New York, Ember made his way to California to write and produce television shows and movies. Because a Hollywood writer has little control over his work within the vast studio system, Ember discovered collecting as a therapeutic antidote.

"When you create a collection, you hold all power," he says. "You decide what to buy ... where to display ... how to allow your artworks and objects to interact. This control

saved my sanity many times over the course of my 40-year career where producers would often blithely announce, 'We're cutting the first 10 pages' without explanation."

After 40 years of collecting, Ember has decided to move back to the East Coast. Paintings, sculpture and other objects in his collection date from the early 1900s to 1949.

When did you start collecting?

I fell in love with the 1930s when I was in college. I saw [musical choreographer] Busby Berkeley's *Gold Diggers of 1933*, which starts with "We're in the Money," and then, all of a sudden, the show is dismantled mid-rehearsal because the show hasn't got any money at all! At the film's end, "My Forgotten Man" is this huge expensive production number where Joan Blondell performs a simple torch song, this plea for all those forgotten men, men who had no careers, no future, nothing. As she laments, rows of soldiers march and rows of workers pound the breadlines, and chorus girls dance and dance ...



Ember



Charles Burchfield's *Rapids at Sunset* from 1917 graces a sitting area in Ember's home. The piece is expected to realize at least \$20,000.

EVENT

ESTATES SIGNATURE® AUCTION 5314

Featuring an Important Collection of 20th Century Art and Objects Collected by a Hollywood Writer
 March 17-18, 2017
 Live: Dallas
 Online: HA.com/5314

INQUIRIES

Ariana Hartsock	Aviva Lehmann	Carolyn Mani
214.409.1283	214.409.1519	214.409.1677
ArianaH@HA.com	AvivaL@HA.com	CarolynM@HA.com

It touched me very deeply ... this concept of the opulence, glamor, invention and jazz of the late 1920s and 1930s, at a time when the world crashed and everybody lost everything. That counter-balance, those wild discrepancies, haunted me. We lived in the land of Clifford Odets. We also lived in the land of Jean Harlow. They existed “side by side, all glorified ...”

Then, of course, there was this other big thing: the birth of modernism. Cameras made realistic artworks obsolete. We suddenly needed to live and work within cities. Technology soared. Electric appliances, refrigerators, stoves and blenders became must-haves. Suddenly, all this creativity explodes. But it's exploding within the framework of the Great Depression. So, to make this technology feasible, it comes in on a dime. Can't use platinum? Use chrome! Amazing.

What were the first pieces in your collection?

The first things were the things my grandmother had, things she was throwing out and wondering, “Why would you want to keep that?” A lot of my early collection, before I got fancy, are things that I saw as being simply well-designed. Many, many times, I bought things in junk stores that storekeepers could never see as becoming eventually valuable. I remember finding this Art Deco life-sized figure of a wood-carved flapper. I suspected it was created for some department store display. Only later, when attending the Andy Warhol auction, did I find out I was right, when a similar figure sold for tens of thousands of dollars! Who knew?

So I started by looking and hunting those dumpy antique stores all over the country. Then I moved into the world of auctions. For the keen eye, whether you're spending a lot or a little, there's always some awesome surprise right around the corner. Isn't that why anybody likes collecting?

So what's been the most satisfying part of collecting for you?

Never owning, always hunting. It's “The Hunt” that's always the most satisfying. Don't get me wrong. It's a thrill to own some famous or important thing for a little while. It's intoxicating to live with a treasure and enjoy the idea that “I can't believe I actually own this.” But in the end, it's always The Hunt that moves me onward.

What would you say are the kinds of pieces you looked for?

For me, the objects which are most exciting to collect are those actual stepping stones into modernism – the invention of “the new.” Once you start looking at the 20th century, where Realism is dying and people are suddenly seeking vital means of expression, you see the whole world starting to re-think and change: Cubism, Futurism, all the great movements of a new century.

One of my prized possessions is a Charles E. Burchfield which was done in 1917 ... Burchfield's “Magic Year.” That's important because 1917 was the year where Burchfield discovered Expressionism, and that's around the time American Expressionism coalesced into its own unique form, different

from Van Gogh's Expressionism or from, say, Hugo Scheiber's Expressionism. All of a sudden, Expressionism takes on its own unique American identity, and I own a Burchfield from that very period of discovery. That's incredible! To live with this stuff has been a major inspiration in my life and in my work.

I would also say those pieces and pictures which illuminate the social issues of the time and speak out are those which move me most deeply. Unlike today, this was not a cynical period. It was a period where people viewed defeat as a motivating force to create that City on a Hill. Just look at the Works Progress Administration mural studies. They illuminate this extraordinary panoply, with all eyes pointed to a brighter future.

Why have you finally decided to share your collection?

There is a fine line between being a collector and being a hoarder. I never want to cross that line. Please understand: My collecting is by no means over. I'm still fascinated by the concept of tracing the time-step of modernity. Just as The Hunt is always hopeful and challenging with the promise of something new just around the corner, the artworks and objects, themselves, always provide



Works of early 20th century artists such as Georges Valmier, Jean Dubuffet, Hugo Scheiber, Thomas Hart Benton, Jean Metzinger and Maynard Dixon decorate the living areas (above) and guest bedrooms (below) of Ember's home.



estates

that same challenge and hope and deep inspiration. I will continue to collect until I die.

Where do you hope your pieces end up?

I know I should say “some museum.” But that’s not true. I hope they go into the hands of people who have my same compassion for working people and for the world we live in. I hope they go into homes where they inspire people, as they have always inspired me.

Look at a common gear. It’s the most amazing thing. A gear is a piece of sculpture. It’s also a mere cog that functions to create some sort of simple utility. That dichotomy is overwhelming to me and that’s why I collect. That’s why I hope that people, when they buy at this auction, can look at these pieces and feel, “Wow, I get it.”



Two Jean Dubuffet pieces, *Les Fumes* (top left) and *Abstract Figure* (top center) hang over a doorway with two Man Ray oil on canvas paintings, *Figure* (top right) and *Abstract*. They are expected to realize between \$10,000 and \$35,000 each.



Ember's Spritzdekor pieces decorate his kitchen. The airbrushed ceramics were popular in the 1920s and 1930s.



Gustave Miklos (1888–1967) was an influential sculptor involved with Cubism and early developments in Art Deco. His *Figure of a Woman*, shown in Ember's master bedroom, is expected to sell for at least \$30,000.

asian art

Michael York Collection

Classically trained actor sharing
imperial Chinese ceramic treasures with fans



Blue and White and Underglaze Copper-Red "Deer" Vase, Qianlong Mark and of the Period
Estimate: \$20,000–30,000
The Michael & Pat York Collection



Michael York at home with pieces of his collection in the background.

Michael York's film career hit major high notes in 1972's Academy Award-winning musical drama *Cabaret*, followed by his lead role in *Logan's Run*. In more recent years, the British-born actor has appeared in the *Austin Powers* movies, and guest-starred on *The Simpsons* and *Family Guy*.

York, 74, has no plans to slow down. "The great thing about this job is that there's no cutoff point," he recently told NPR. "You don't get to a certain point and they say, all right, thank you very much — that's enough, here's your gold watch; go and retire. As long as you have your wits and your health, you can keep on doing it."

In the meantime, York over the years has carefully assembled a collection of Imperial Chinese ceramics, a selection of which is being offered in Heritage Auctions' April 2 Asian Art auction.

An underglaze blue and copper-red "Deer" vase consigned by York and wife Pat is expected to realize at least \$20,000.

"The exterior is vividly painted with a continuous landscape of spotted deer," says Moyun Niu, consignment director for Asian Art at Heritage Auctions. "The decoration conveys a multiplied wish for wealth, longevity, rank and success. And it reflects the taste of the Emperor."

This piece previously was exhibited at London's Oriental Ceramic Society in 1964. "Collectors rarely get the chance to acquire fine Imperial Chinese ceramics," Niu says, "especially pieces with provenance as impressive as this."

EVENT

ASIAN ART SIGNATURE® AUCTION 5290

April 2, 2017

Live: Dallas

Online: HA.com/5290

INQUIRIES

Moyun Niu

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MoyunN@HA.com

Moran's 'Mountain Lion in Grand Canyon'

Calendar company reproduced master's 1914 oil on canvas as large-scale color print

By Mary Adair Dockery



Thomas Moran (1837–1926)
Mountain Lion in Grand Canyon
(*Lair of the Mountain Lion*), 1914
Oil on canvas, 30 × 25 in.
Estimate: \$800,000–\$1.2 million

Thomas Moran continues to hold the title of visual architect of the dramatic Western landscape, capturing the imagination of America at the turn of the century and helping to inspire the creation of the National Park system.

During the 1910s, Moran revisited his favorite subjects from prior decades, including Yellowstone, Yosemite, Zion and especially the Grand Canyon. A masterwork from 1914, *Mountain Lion in Grand Canyon* epitomizes Moran's technique of romanticizing landscape elements to evoke the sublimity of nature.

Here, dual sentinels – a purplish peak on the left and intertwined pines on the right – tower above a mountain lion's lair. The mountain lion, a rare instance of wildlife in a Moran painting, embodies the delicate mix of beauty, danger and possibility, which defined the period's vision of the unique character of the American West, says Heritage Auctions Senior Vice President Ed Jaster.

Moran, who partnered with advertisers throughout his career, evidently held the painting in high esteem, as he had a leading art calendar manufacturer, Osborne and Co., reproduce it in 1915 as a large-scale color print.

The painting's provenance, tracing back to the incomparable Western art collector Thomas Gilcrease, further underscores its importance within Moran's oeuvre. Although Gilcrease donated the majority of his collection to his eponymous museum in Tulsa, Okla., he kept *Mountain Lion in Grand Canyon* for himself, ultimately gifting it to his daughter, Des Cygne. The painting has remained in the family of Des Cygne's husband, the late Corwin D. Denney, a Gilcrease Museum board member and philanthropist in his own right.

"The more time we spend looking at and researching this painting," Jaster says, "the more we are impressed by its aesthetic beauty and historical significance."



Moran

EVENT

AMERICAN ART SIGNATURE® AUCTION 5286

May 3, 2017

Live: Dallas

Online: HA.com/5286

INQUIRIES

Ed Jaster

214.409.1288

EdJ@HA.com



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VINTAGE COMICS

BEST OF THE GOLDEN AGE

BATMAN, CAPTAIN AMERICA, ALEX SCHOMBURG GET NODS AS COLLECTORS SELECT THEIR 20 FAVORITE COVERS OF THE ERA

A group of top comic collectors has chosen Detective Comics' "Shoreline" as the greatest cover of the Golden Age. "Shoreline" is especially popular for its striking, original and expressive style of the Dark Knight," says Collector's Society member Kevin Finkler, a senior marketing expert who managed the poll. "You're looking at a classic, it's one wonder this cover is No. 1."

The Golden Age cover that Peter Gold already has the cover by Bob Kane and Jerry Robinson as "Clash of the Titans" in the Top 20. "It's a great cover," says Finkler. "The art is fantastic, the colors are vibrant, the gold is just what you need." "Shoreline's" timely cover is one of the most popular in the Golden Age. "It's a classic, it's one wonder this cover is No. 1."

It's a poll involving five to 40 people out of all the choices can be taken in a gallery and in printing in the era, that has to be Schomburg's work. "Specialized" that he's not limited to one style. Some of his best covers for other publishers were produced in their simplicity, like Spidey Comics No. 40. He was one of the great geniuses of Golden Age comic design.

"That had Alex Schomburg, King of the Golden Age," says Finkler. "The Golden Age spirit of the Collector's Society is to celebrate the Golden Age of the Golden Age." "It's a classic, it's one wonder this cover is No. 1."

The poll was conducted by the Collector's Society, a group of collectors who have been collecting Golden Age comic books since 1977. The poll was conducted by the Collector's Society, a group of collectors who have been collecting Golden Age comic books since 1977. The poll was conducted by the Collector's Society, a group of collectors who have been collecting Golden Age comic books since 1977.

Basking in
LUXURY

From Paris and Dubai to New York and Hong Kong, collectors are full of their luxury possessions. Here are treasures handed by Heritage Auctions over the past five years.

Emerald, Colored Diamond Pendant, 18K Yellow Gold, 19th Century, 19th Century

The necklace features a pear-shaped and two oval-cut diamonds mounted in 18K yellow diamonds, set in platinum and 18K gold.

Lot # 571210 | December 2016

LIFE WITH Shirley

SUSAN FALASCHI AND CHARLES BLACK JR. RECALL THEIR BELOVED MOM AND RELISH THE CHANCE TO SHARE HER CHERISHED MEMORIES WITH FANS

Interview by Helen Cash • Photos by Megan Harris

Heritage Magazine for the Intelligent Collector is published three times a year. The cover price is \$7.99. Offer good in U.S. and Canada only. All payments in U.S. funds. Your first issue will mail 8-12 weeks from receipt of order. We never sell our mailing list to third parties.

William B. Travis Document

Hero of Texas Revolution made rare reference to 'Alamo' as he shored up garrison defenses



William Travis in Fred Ray's 1955 illustrated history book *The Story of the Alamo*.

On Feb. 21, 1836, Mexican General Antonio López de Santa Anna had reached the banks of the Medina River. Twenty-five miles away, about 100 Texians were garrisoned at the Alamo.

As Santa Anna prepared for his assault on the rebels, Lt. Col. William Barret Travis was shoring up the Alamo's defenses. His plan included building platforms for cannons. The wood would be provided by San Antonio merchant Eugenio Navarro.

"There is now in use at the Alamo," Travis wrote in what essentially was a work order, "six hundred and eighty-two feet of walnut scantling ... belonging to Eugenio Navarro which are to be paid for, if not returned at their first value."

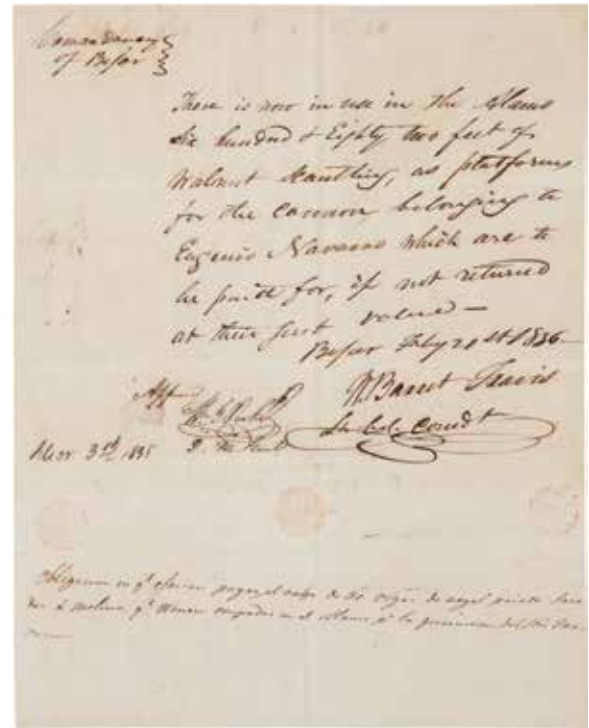
The handwritten document is dated Feb. 21, 1836, and signed by Travis.

Navarro waited two years to be compensated, with the document endorsed 22 months later by Quartermaster General William G. Cook, who approved promissory notes for the new Republic of Texas. An accompanying document dated Dec. 1, 1838, shows Navarro was paid \$85. It's signed by Texas Army Capt. John N. Seguín and San Antonio Mayor Pro Tem Antonio Manchaca.

The documents, from the estate of noted Texana collector Robert E. Davis, are being offered together at Heritage Auctions' Texana Grand Format Auction scheduled for March 11. The lot is expected to realize at least \$75,000.

The Travis document represents a rare, explicit reference to the Alamo, says Sandra Palomino, Heritage's director of historical manuscripts and Texana. "Travis rarely used the word 'Alamo' in his letters, instead more often referring to 'this garrison' or 'Bejar,' for San Antonio de Béxar."

In December 2007, a receipt dated Feb. 23, 1836, and signed by Travis for heifers to feed his men at the Alamo sold for \$191,200.



William Barret Travis (1809-1836)
Autograph Document Signed, with Second Document
Signed by John N. Seguín and Antonio Manchaca
One page, 7.5 x 9.5 in., Commandancy of [San Antonio de] Bexar [Alamo]; Feb. 21, 1836

EVENT

TEXANA GRAND FORMAT AUCTION 6171

March 11, 2017
Live: Dallas
Online: HA.com/6171

INQUIRIES

Sandra Palomino
214.409.1107
SandraP@HA.com

Jack Kerouac Typescript

'The Dharma Bums' considered a classic of Beat Generation literature

The Beat Generation sprang from the late 1940s, an underground, anti-conformist youth movement with aspects that morphed into the counterculture of the 1960s.

Few writers represent the Beat Generation more than Jack Kerouac (1922-1969). "Certainly, Allen Ginsberg, William S. Burroughs and Kerouac are the literary giants of Beat Generation literature," says James Gannon, Heritage Auction's director of rare books. "Kerouac's spontaneous prose and autobiographical material solidified his position among America's post-war writers."

Kerouac first gained attention with *On the Road*, his 1957 novel about two friends on a cross-country quest for meaning and true experience. It won glowing reviews that established Kerouac as the voice of his generation. *The Dharma Bums* was his sequel, a tale of friends exploring nature and Buddhism



Jack Kerouac (1922-1969)
Typescript of *The Dharma Bums*, published 1958
Typed by Kerouac from his original typed scroll,
200 pages plus cover, 8½ x 11 in.
Opening bid: \$200,000



The Dharma Bums script was typed by Jack Kerouac from his original scroll.

in search of truth and enlightenment. "The story takes us from marathon parties and poetry jam sessions in San Francisco to solitude and mountain climbing in the High Sierras," Gannon says. "It's a classic of American literature."

The typescript of *The Dharma Bums*, typed by Kerouac from his original scroll manuscript, is being offered in Heritage's rare books auction scheduled for March in New York. It's expected to realize at least \$200,000.

"This is the draft presented in 1957 by Kerouac to his publisher, Viking Press, and from which the novel was published," Gannon says. "We see substantial markings on the document, including handwritten notes by Kerouac himself in red pen."

The typescript was passed along to Kerouac's mother after his death. The non-profit Kerouac Project later purchased the typescript and placed it on display. They are auctioning the piece to raise funds for their mission of incubating the careers of writers and artists inspired by the legacy of Kerouac.

Kerouac's original scroll manuscript for *On the Road* sold at auction in 2001 for \$2.4 million.

EVENT

BOOKS SIGNATURE® AUCTION 6174

March 8-9, 2017
Live: New York
Online: HA.com/6174

INQUIRIES

James Gannon
214.409.1609
JamesG@HA.com

Knott's Berry Farm Auction

'America's First Theme Park' celebrates Ghost Town anniversary by opening its archives to fans

Ninety years ago this year, Walter and Cordelia Knott purchased 10 acres they had been leasing to grow berries and established Knott's Berry Place.

Twenty years later, the family's Buena Park, Calif., business officially became Knott's Berry Farm, and an American institution was born. Today, it's among the most-visited theme parks in the world.

"Before Disneyland, there was Knott's Berry Farm," says Jim Lentz, Heritage Auctions' director of animation art. "What started as a roadside berry stand and fried chicken restaurant has grown into one of the most popular amusement parks in the world. It's home to precious memories for so many people, and well deserves the title of America's first theme park." Nearby Disneyland opened in 1955.

Walter Knott's Southern California landmark took shape in 1940 when he began constructing Ghost Town, using buildings relocated from Old West towns. "Today, 75 years later," Lentz

says, "it's considered his ultimate achievement, inspiring scores of other amusement parks and making the park a 'must-stop' destination."

Over the years, the park has amassed a wide variety of props, paintings, automobiles, vintage signs and instruments to entertain guests and decorate the park. Roughly 200 lots from the park's archives are featured in Heritage's "Knott's Berry Farm Auction – America's First Theme Park."

Among the items are more than 40 rare coin-operated pianos, games, slot machines and scales from the 1920s and 1930s.

Also offered are paintings by Paul Von Klieben (1895-1953), who designed architectural elements and graphic materials for Knott's Berry Farm until his death in 1953. "Von Klieben was the park's resident artist," Lentz says, "working with Walter Knott to create many of the features of Ghost Town."

A large painting by Henry H. Cross (1837-1918) is among the lots. "Buffalo Bill Cody once called him greatest painter of Indian



Original Ghost Town Tombstone from Boot Hill in Ghost Town
Estimate: \$1,000-\$1,500



Henry H. Cross (1837-1918)
Untitled, 1898
Ghost Town Painting
12 feet wide
Estimate: \$20,000-\$30,000

EVENT

KNOTT'S BERRY FARM SIGNATURE® AUCTION 7151

March 2017

Live: Buena Park, Calif.

Visit HA.com/7151 for details

INQUIRIES

Jim Lentz

214.409.1991

JimL@HA.com



Original 1940s Ghost Town's
First Fire Engine (engine later removed),
Later Used as Park Décor
Estimate: \$10,000-\$15,000



Paul Von Klieben (1895-1953)
Original Indian Chief Painting
displayed at Buffalo Steak House
in Ghost Town, 1940s
Estimate: \$5,000-\$7,500

Knott's Scary Farm Cadillac Hearse
Estimate: \$10,000-\$15,000



Knott's Ghost Town Antique Covered Wagon
with Knott's New Covering
Estimate: \$2,500-\$5,000



portraiture of all times," Lentz says. "He worked as an artist for P.T. Barnum's circus, making trips into Indian country on his own to sketch and paint Indian and animal life as well as cavalymen and scouts. He was known for his portraits of Kit Carson, Wild Bill Hickok, Sitting Bull and Sioux Chief Red Cloud.

"To celebrate the 75th anniversary of Ghost Town, the park wants to give something back to the fans who have supported Knott's Berry Farm all these years," Lentz says. "It's the first time they have opened their archives to the public.

"Knott's Berry Farm is responsible for so many wonderful memories," Lentz says, "and it's a great American success story to boot."

The Kaufmann Collection

Professor focused on classics of Modern Literature



Kaufmann

As a professor at the University of South Florida, Donald Kaufmann not only taught English, he collected some of its finest writers.

Over 45 years, Kaufmann acquired books from the top booksellers of his day. "His goal was excellent copies of important titles in great dust jackets," says James Gannon, Heritage Auction's director of rare books. "Many of the books he acquired decades ago are especially difficult to locate on the market today."

Pieces from the Donald Kaufmann Collection of Modern Literature are being offered at Heritage's Rare Books auction scheduled for March 8-9, 2017, in New York. "It's an excellent assemblage of fresh-to-market American Literature," Gannon says. "It's a collection built by a lover of literature and himself an author of two landmark studies on Norman Mailer."

Included are treasures such as a first edition of *Gone with the Wind* in a first-issue dust jacket; a superb copy of W.R. Burnett's *Little Caesar*; the rare first printed book of Paul Bowles from 1933, *Two Poems*; and Ernest Hemingway's *Men Without Women* in its original dust jacket.

"The collection also includes strong concentrations of excellent first editions by authors such as Tennessee Williams, Ellen Glasgow, William Burroughs, Anthony Burgess, Flannery O'Connor, Kurt Vonnegut and many others," Gannon says. "For lovers of literature, this is an excellent opportunity to own wonderfully unique books with superb provenance."



Paul Bowles (1910-1999)
Two Poems
["Watervariation" and "Message"]
New York City: The Modern Editions Press, [no date, 1933]
First edition of author's first published book
Opening bid: \$2,500



Margaret Mitchell (1900-1949)
Gone with the Wind
New York: Macmillan and Co., 1936
First edition, first printing in a first-issue dust jacket
Opening bid: \$2,500



W.R. Burnett (1899-1982)
Little Caesar
New York: Lincoln MacVeagh, The Dial Press, 1929
First edition of authors first book
Opening bid: \$1,500

EVENT

BOOKS SIGNATURE® AUCTION 6174
Featuring the Donald Kaufmann Collection of Modern Literature and Books from the Library of Sylvester Stallone
March 8-9, 2017
Live: New York
Online: HA.com/6174

INQUIRIES
James Gannon
214.409.1609
JamesG@HA.com

Stallone's Library

Collection includes Whitman, Hawthorne, Dickens



Stallone

After parting with some of his most iconic movie memorabilia, Sylvester Stallone is now sharing his book collection with fans.

Included in the auction of books from Stallone's library are a 1902 edition of *The Complete Writings of Walt Whitman*, one of only 300 sets produced; and *Complete Writings of Nathaniel Hawthorne*, the large paper edition limited to 500 numbered copies.

"In addition to acting, and his painting, Stallone has always been a writer," says James Gannon, Heritage Auction's director of rare books. "One of his earliest starring roles was in 1974's *The Lords of Flatbush*, but he also wrote dialogue for the film. Of course, three years later, he was nominated for an Academy Award for his *Rocky* screenplay."

More than 40 lots representing roughly 1,000 volumes from the Library of Sylvester Stallone are being offered in Heritage's Rare Books auction scheduled for March 8-9, 2017, in New York.

"The collection includes attractive and desirable library sets by the greatest authors of the 18th and 19th centuries," Gannon says.

In 2015, items including costumes, props and memorabilia from Stallone's personal collection sold for more than \$3 million at a Heritage auction.



Walt Whitman (1819-1892)
The Complete Writings of Walt Whitman
New York and London: G. P. Putnam's Sons, 1902
Paumanock edition, one of 300 sets, this being out of series and labeled with a star; inlaid postcard inscribed by Whitman
Opening bid: \$2,000
From the Library of Sylvester Stallone



Nathaniel Hawthorne (1804-1864)
Complete Writings of Nathaniel Hawthorne
Large paper edition, limited to 500 numbered copies, this being 309.
Document inserted signed

by the author. Twenty-two octavo volumes.
Opening bid: \$750
From the Library of Sylvester Stallone

Upcoming Auctions

Visit HA.com/Auctions for details on all Heritage Auctions

JANUARY

WORLD COINS

Signature® Auction 3053
Dallas – HA.com/3053

ESTATES

Signature® Auction 5293
The Gentleman Collector
Dallas – HA.com/5293

ANIMATION ART

Signature® Auction 7151
Buena Park, Calif. – HA.com/7151

FEBRUARY

LUXURY ACCESSORIES

Signature® Auction 5303
New York – HA.com/5303

U.S. COINS

Signature® Auction 1252
Long Beach Expo
Long Beach, Calif. – HA.com/1252

COMICS & COMIC ART

Signature® Auction 7158
Dallas – HA.com/7158

WINE

Signature® Auction 5318
Beverly Hills – HA.com/5318

DECORATIVE ART

Signature® Auction 5281
Including Estates
Dallas – HA.com/5281

SPORTS

Platinum Night
Catalog Auction 7185
Dallas – HA.com/7185

MARCH

ENTERTAINMENT

Signature® Auction 7157
Dallas – HA.com/7157

BOOKS

Signature® Auction 6174
New York – HA.com/6174

TEXANA

Grand Format Auction 6171
Dallas – HA.com/6171

REAL ESTATE

Auction 1250
Dallas – HA.com/1250

ESTATES

Signature® Auction 5314
*Important Collection of
20th Century Art and
Objects Collected by a
Hollywood Writer*
Dallas – HA.com/5314

U.S. COINS

Signature® Auction 1253
Dallas – HA.com/1253

WINE

Signature® Auction 5319
Beverly Hills – HA.com/5319

MOVIE POSTERS

Signature® Auction 7156
Dallas – HA.com/7156

MUSICAL INSTRUMENTS

Signature® Auction 7168
Beverly Hills – HA.com/7168

APRIL

ASIAN ART

Signature® Auction 5290
Dallas – HA.com/5290

JEWELRY

Signature® Auction 5305
Dallas – HA.com/5305

LUXURY ACCESSORIES

Signature® Auction 5306
Dallas – HA.com/5306

CURRENCY

Signature® Auction 241626
*Selections from the Eric P.
Newman Collection, Part 3*
Dallas – HA.com/241626

WORLD COINS

Signature® Auction 3054
Chicago – HA.com/3054

MODERN & CONTEMPORARY ART

Signature® Auction 5304
Prints & Multiples
Dallas – HA.com/5304

SILVER & VERTU

Signature® Auction 5297
Dallas – HA.com/5297

ILLUSTRATION ART

Signature® Auction 5291
Dallas – HA.com/5291

TEXAS ART

Signature® Auction 5299
Dallas – HA.com/5299

U.S. COINS

Signature® Auction 1254
CSNA
Schaumburg, Ill. – HA.com/1254

CURRENCY

Signature® Auction 3553
CSNA
Schaumburg, Ill. – HA.com/1254

WORLD CURRENCY

Signature® Auction 3554
CSNA
Schaumburg, Ill. – HA.com/1254

MODERN & CONTEMPORARY ART

Signature® Auction 5300
Dallas – HA.com/5300

NATURE & SCIENCE

Signature® Auction 5280
Dallas – HA.com/5280

MAY

AMERICAN ART

Signature® Auction 5286
Dallas – HA.com/5286

PHOTOGRAPHS

Signature® Auction 5298
Dallas – HA.com/5298

AMERICANA & POLITICAL

Signature® Auction 6172
Dallas – HA.com/6172

MANUSCRIPTS

Grand Format Auction 6175
Dallas – HA.com/6175

SPORTS

Collectibles Catalog
Auction 7190
Dallas – HA.com/7190

COMICS & COMIC ART

Signature® Auction 7163
New York – HA.com/7163

SPACE EXPLORATION

Signature® Auction 6173
Dallas – HA.com/6173

20th & 21st CENTURY DESIGN

Signature® Auction 5301
Dallas – HA.com/5301



Robert William Wood (1889–1979)
Golden Hours (detail), 1964
Oil on canvas, 24 × 36 in.
Estimate: \$15,000–\$25,000
Featured in *Texas Art Signature®*
Auction 5299

Dates and auctions subject to change after magazine goes to press. All auctions subject to conditions as printed in catalogs.



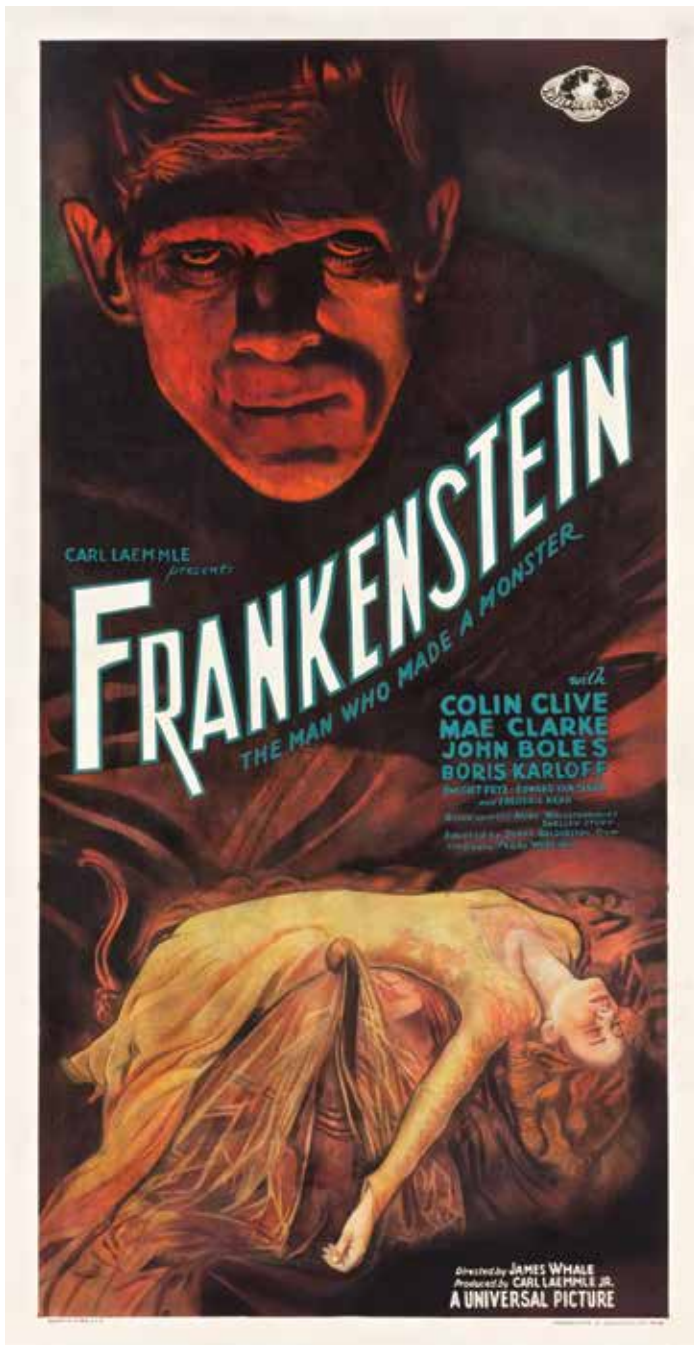
Kevin Gaddis, Jr.

MY FAVORITE THINGS

Director of Vintage Posters Grey Smith reveals the tales behind these 7 treasures

I discovered this hobby as a child, at a time when vintage posters were not seen as valuable. That's why I'm excited that Heritage Auctions has helped bring the hobby to a far wider audience. There are numerous enjoyable aspects of this job, such as meeting new collectors and discovering their interests, as well as connecting with people who've inherited or found unique treasures. It's a thrill to educate them about what they own and, in turn, educate myself. The excitement of discovering an unknown poster is what the real enjoyment is all about.

GREY SMITH can be reached at GreySm@HA.com.



Frankenstein

Universal, 1931, three sheet, 41 x 78.5 in., style C

The discovery of this previously unknown survivor from Hollywood's Golden Age is one of my favorites. Found by a teenager in an old, boarded-up theater attic 45 years ago, it sat in his home until we received a call. He told me his wife had suggested he throw it away, but he felt it might have some value. He was right. After careful and meticulous restoration, this original poster to the granddaddy of horror films sold for \$385,500 in our March 2015 auction.



London After Midnight

MGM, 1927, one sheet, 27 x 41 in.

I received a call from a man who told me his grandfather had collected a few posters from the career of Lon Chaney. I asked if he could tell me the titles and he said he couldn't remember as he hadn't seen them in a number of years. Two days later, he emailed me images of 10 posters, including this fabulous piece. It is the only-known copy from this lost film and it broke the world's record for a movie poster in auction, selling for \$478,000 in November 2014.

The Maltese Falcon

Warner Brothers, 1941, six sheet, 80.5 x 80 in.

This fabulous poster was brought to us by a family whose grandfather owned and operated theaters in the 1930s through the 1960s. It is the only-known large format six sheet to one of my favorite films and classic *film noir*. Collectors knew of the poster from the movie's press book, which showed all related posters and allowed exhibitors to buy those which they could use to promote the film. This poster is one of only two poster styles from the film that show Humphrey Bogart as he appeared in the role of Sam Spade! (Other posters used an image of Bogart from his role in *High Sierra*.) Most of these larger format posters, of which fewer were produced, have been lost to time. This poster sold for \$191,200 in March 2015.



Halloween by Robert Gleason

Compass International, 1978, original acrylic painting, 27 x 39.75 in.

This painting (left) was brought to me by a client who wanted to place it in auction. I looked it over and was skeptical, initially, that it was the painting used to produce the famous 1978 poster

(inset) for the slasher classic as there were some subtle differences. I was able to reach the artist Robert Gleason by phone. He looked the painting over via email and said it was absolutely his original painting, but there was some overpainting through the years. He received the painting back and restored it to its original state. It sold for \$83,650 in March 2016.



The Bell Boy

Paramount, 1918, one sheet, 28 x 41 in.

This wonderful image of a young Buster Keaton in a supporting role to Fatty Arbuckle is from a more recent and wonderful find. Found in a turn-of-the-century building which had been converted from a theater to another use in the early 1920s, this and many other silent-era posters were uncovered behind a false tin ceiling in the building. The property owners made use of the posters as insulation and they remained there for almost 100 years until the building underwent renovation. This wonderful stone litho image, never seen by modern collectors, was one of those found. It sold in July 2016 for \$35,850.



The Pride of the Clan

Artcraft, 1917, three sheet, 41 x 81 in.

This gorgeous, never-seen-before large-format poster was a great find for us. We received a call from a gentleman who said he had unpacked an old trunk he had discovered in his grandparents' attic and found the poster folded underneath some items. We had it meticulously restored. Mary Pickford, known as "America's Sweetheart," was immensely popular when this film was released and she would go on to be one of the most powerful women in film. The piece sold for \$53,775 in November 2007.



Cimarron

RKO, 1931, one sheet, 27 x 41 in.

This gorgeous poster from one of the first Academy Award-winning films was found in a small home, glued to a board with other 1930s-era posters. The boards had been exhibited outside of a theater, we believe, in freestanding sandwich-board fashion, with one poster glued on top of another as films came and went. The boards were sold at a small community auction and made their way to us. When I received them, I could tell they were a treasure trove and began steaming each poster off one by one. Many were classic titles, with some never seen in modern times. This poster sold for \$101,575 in March 2012.



In this excerpt from the bio-graphic novel
'Steve McQueen: Full-Throttle Cool,'
writer Dwight Jon Zimmerman and artist Greg Scott
offer a glimpse of Hollywood's

KING OF COOL

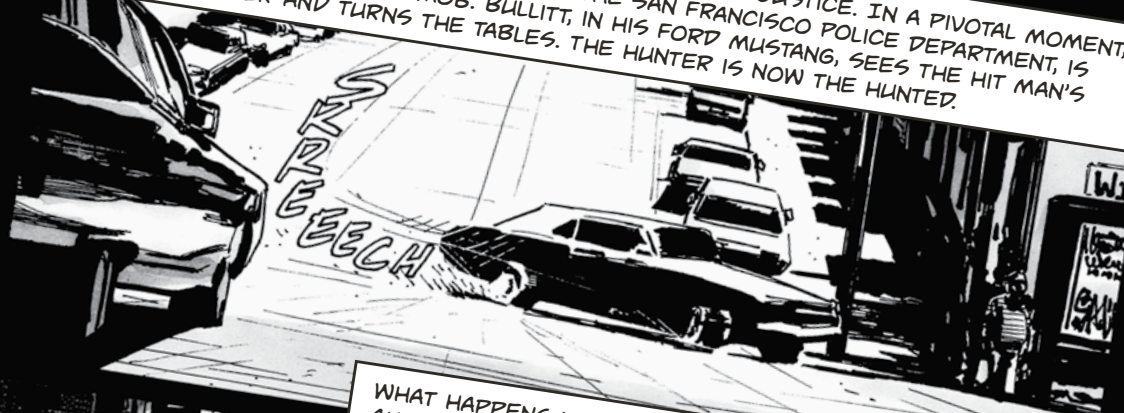


PROLOGUE

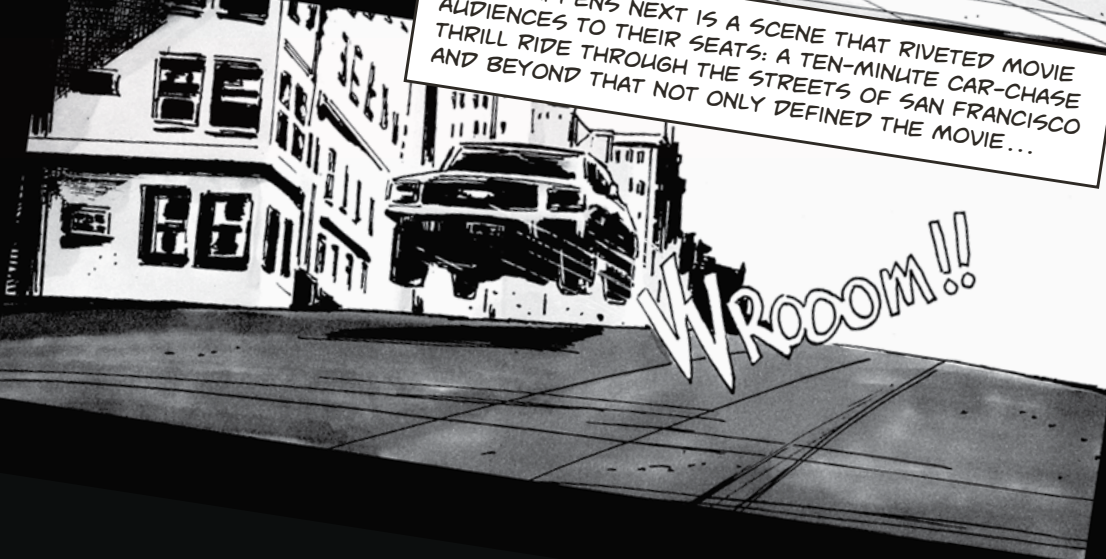
IN 1967, ACTOR STEVE MCQUEEN, ALREADY A HOLLYWOOD SUPERSTAR, PRODUCED AND STARRED IN A FILM THAT VAULTED HIM TO THE LEVEL OF A CULTURAL ICON...

BULLITT

THE STORY WAS A COMPLEX TALE OF DECEIT AND ROUGH JUSTICE. IN A PIVOTAL MOMENT, LIEUTENANT FRANK BULLITT, A MAVERICK IN THE SAN FRANCISCO POLICE DEPARTMENT, IS MARKED FOR DEATH BY THE MOB. BULLITT, IN HIS FORD MUSTANG, SEES THE HIT MAN'S DODGE CHARGER AND TURNS THE TABLES. THE HUNTER IS NOW THE HUNTED.



WHAT HAPPENS NEXT IS A SCENE THAT RIVETED MOVIE AUDIENCES TO THEIR SEATS: A TEN-MINUTE CAR-CHASE THRILL RIDE THROUGH THE STREETS OF SAN FRANCISCO AND BEYOND THAT NOT ONLY DEFINED THE MOVIE...



WROOOM!!



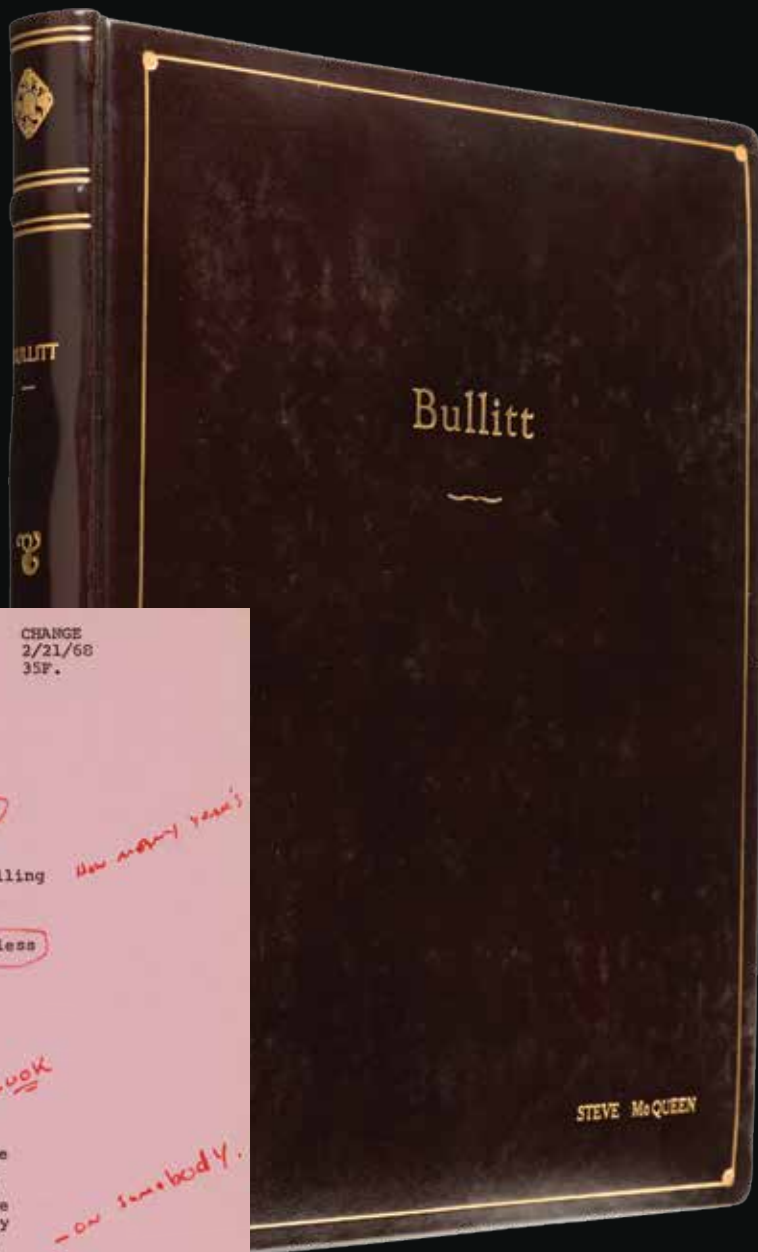
...IT BECAME A BENCHMARK BY WHICH ALL SUBSEQUENT CHASE SCENES ARE MEASURED. EXECUTIVE PRODUCER ROBERT RELYEA SAID IT "EVOLVED OUT OF McQUEEN'S LOVE FOR RACING AND THE POTENTIAL WE ALL SAW IN SAN FRANCISCO'S ROLLERCOASTER STREETS TO PROVIDE AN UNUSUAL TWIST."



METICULOUSLY CHOREOGRAPHED AND REHEARSED, SHOOTING STARTED AT 7:30 A.M., LASTED UNTIL DARK, AND TOOK THREE WEEKS. UNLIKE PREVIOUS MOVIES THAT UNDERCRANKED THE CAMERA TO FAKE HIGH-SPEED CHASES, EVERYTHING WAS SHOT "AT SPEED" WITH THE MODIFIED CARS TRAVELING UP TO 110 MPH THROUGH THE CITY'S STREETS.

ET
ATHY





97E (Cont.)

CHANGE
2/21/68
35P.

BENNET:
What about the set-up? What do you make of it?

BULLITT:
Professionals. A shotgun with a back-up man.

BENNET:
We haven't had a professional killing here for some time.

BULLITT:
They wouldn't have shot a cop unless it was real heavy.

BENNET:
Yes...
(bluntly)
I had to call Chalmers.

BULLITT:
And?

BENNET:
It didn't go down good. It's the main event for him -- the Senate Sub-Committee hearing -- and now he can't produce the big surprise he promised everyone. He may try to get some mileage out of it by laying it on the police.

BULLITT:
You mean on me.

BENNET:
Play everything by the book, from now on.

BULLITT:
The hell with that. If I'm to take the responsibility I want to make the decisions. Do I get to run it, or Chalmers?

BENNET:
(finally)
All I'm interested in is results. Do what you think is best. I'll try to back you.

(CONTINUED)

Handwritten annotations in red ink:
 - "How many years?" (next to Bullitt's first line)
 - "on somebody" (next to Bennet's line)
 - "LOOK" (next to Bullitt's "And?")
 - "LOOK" (next to Bullitt's "You mean on me.")
 - "the book or back at it" (next to Bennet's "Play everything...")
 - "make" (next to Bullitt's "The hell with that...")
 - "we have had this out before - or not" (next to Bennet's "All I'm interested...")
 - "Saying it" (next to Bennet's "Play everything...")
 - "Don't say it" (next to Bennet's "Play everything...")

Steve McQueen's *Bullitt* script, annotated
 Warner Brothers, 1968
 Estimate: \$5,000-\$10,000
 Entertainment Signature®
 Auction 7157

RELEASED ON OCTOBER 17, 1968, IT WAS A CRITICAL AND BOX-OFFICE SMASH, THE FIFTH HIGHEST GROSSING FILM OF 1968, WINNING AN ACADEMY AWARD (EDITING) AND AN EDGAR AWARD (SCREENPLAY).

K-BWUH WHOOM!

IN 2007, THE LIBRARY OF CONGRESS SELECTED IT FOR PRESERVATION IN ITS NATIONAL FILM REGISTRY FOR BEING "CULTURALLY, HISTORICALLY, OR AESTHETICALLY SIGNIFICANT."

IN AN ACTING CAREER THAT INCLUDED A SUCCESSFUL TV SHOW, WANTED: DEAD OR ALIVE, AND ROLES IN SUCH SUCCESSFUL FILMS AS THE MAGNIFICENT SEVEN, THE GREAT ESCAPE, THE TOWERING PEBBLES, PAPILLON, THE SANDS OF INFERNO, AND MANY MORE, STEVE McQUEEN WAS THE HIGHEST PAID ACTOR OF HIS DAY AND ACCLAIMED AS "THE KING OF COOL." BUT EQUALLY IMPORTANT TO HIM WAS RACING. IN FACT, IT WAS A PASSION THAT DEFINED HIM.

A LOT OF PEOPLE GO THROUGH LIFE DOING THINGS BADLY. RACING'S IMPORTANT TO MEN WHO DO IT WELL. WHEN YOU'RE RACING, IT...IT'S LIFE. ANYTHING THAT HAPPENS BEFORE OR AFTER...IS JUST WAITING.



UNIQUELY McQUEEN

UPCOMING AUCTION INCLUDES MORE THAN 25 LOTS
ONCE HELD BY THE LEGENDARY ACTOR

Heritage Auctions' entertainment auction is a unique chance for fans of Steve McQueen to bid on items once owned by Hollywood's leading man. "McQueen's tough-but-tender roughness and an aching vulnerability made him one of the biggest stars to ever emerge from Hollywood," says

Heritage entertainment specialist Garry Shrum. "Nearly 30 years after losing his battle against cancer, he remains one of the world's most popular personalities." Thirty items once owned by the film star, and most recently held in a private collection, are included in the upcoming auction.



Steve McQueen's Brooks Brothers Credit Card
Estimate: \$800-\$1,000



Steve McQueen's Lighter, Cigarette Case
Estimate: \$800-\$1,000



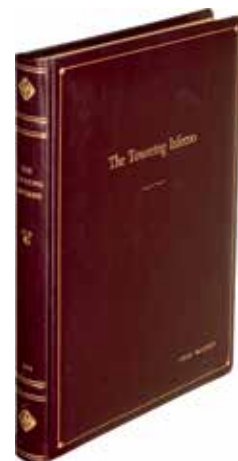
Steve McQueen's Screen Actors Guild Membership Card, 1975
Estimate: \$2,000-\$2,500



Steve McQueen's Indian Motorcycles Badge
Estimate: \$1,000-\$1,200



Steve McQueen's Beaded Bag with Tassel
Estimate: \$800-\$1,000



The Towering Inferno script, annotated 20th Century Fox, 1974
Estimate: \$3,000-\$6,000

EVENT

ENTERTAINMENT SIGNATURE® AUCTION 7157
March 18, 2017
Live: Dallas
Online: HA.com/7157

INQUIRIES

Garry Shrum
214.409.1585
GarryS@HA.com

Margaret Barrett
310.492.8631
MargaretB@HA.com

LATER
BARBARA,
WAS DIRT-BIKE
RIDING IN THE
DESERT WITH HIS
FRIEND BUD EKINS.



MEANWHILE, HIS AGENT, HILLY ELKINS, WAS MAKING
PLANS TO RETURN TO NEW YORK CITY. AS A
PARTING GIFT, HE SENT STEVE THE SCRIPT OF A
MOVIE TO BE DIRECTED BY JOHN STURGES.



MCQUEEN HAD LIKED WORKING WITH
STURGES ON THE MAGNIFICENT
SEVEN AND THE 1959 FRANK
SINATRA MOVIE NEVER SO FEW.



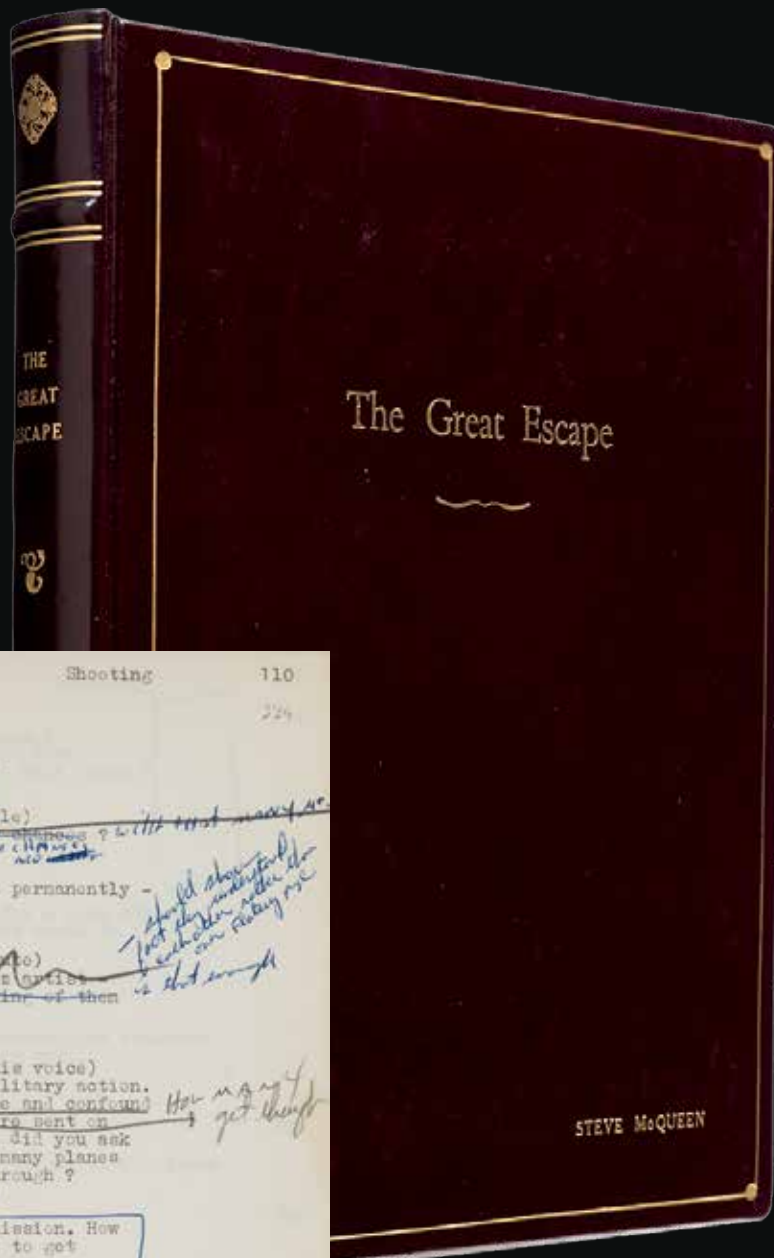
HE NEEDED A HIT NOW, OR HIS
MOVIE CAREER, AT ITS MAKE-OR-
BREAK POINT, WOULD BE OVER.

ELKINS THOUGHT THE STURGES
PROJECT WAS SUCH A BREAKOUT
MOVIE. IT ALSO OFFERED STEVE
TOP BILLING FOR THE FIRST TIME.

HELLO,
JOHN?



YOU'VE GOT YOUR
"COOLER KING."



CONTINUED

Shooting 110
229

BARTLETT
Two hundred and fifty.

HILTS
(a soft whistle)
~~What do you think of this?~~ *What do you think of this? I'll read many of*
think the chances are

BARTLETT
Excellent - to get out permanently -
bad.

HILTS
(think a miracle)
I thought I was a little better
but you're a little kind of them
*should show
just the understated
subtle in the
on Friday night
is that enough*

BARTLETT
(an edge to his voice)
This is a sortie, a military action.
It's purpose to confuse and confound
the enemy. When you were sent on
your bombing missions, did you ask
your group leader how many planes
he expected to get through?
*How many
get through*

HILTS
This isn't a bombing mission. How
many can do you expect to get
through?

BARTLETT
I don't know.

HILTS
Do you care?

BARTLETT
(a pause)
Look, Hiltz. Escaping is a personal
decision, a volunteer operation. No
one is ordering you to go.

HILTS
(grins)
You've got me wrong. I'm going, all
right. I just like to know what the
seconds.
*Left my
Hiltz
you know
feel things out
a little bit*

Suddenly the air raid sirens begin shrieking.

HILTS
I'd better get back to my hut and hid
(pauses at the door)
under the beam

STEVE McQUEEN

Steve McQueen's *The Great Escape* script, annotated
United Artists, 1963
Estimate: \$5,000-\$10,000
Entertainment Signature® Auction 7157

THE GREAT ESCAPE

BASED ON PAUL BRICKHILL'S BOOK, THE GREAT ESCAPE IS THE STORY OF THE GREATEST ALLIED POW ESCAPE ATTEMPT DURING WORLD WAR II.

IN ADDITION TO McQUEEN, THE INTERNATIONAL CAST INCLUDED RICHARD ATTENBOROUGH, WHO PLAYED SQUADRON LEADER ROGER BARTLETT, THE ESCAPE'S MASTERMIND, AND GORDON JACKSON IN THE ROLE OF FLIGHT LIEUTENANT ANDREW MacDONALD, RESPONSIBLE FOR INTELLIGENCE.

HOW MANY YOU TAKING OUT?

TWO HUNDRED AND FIFTY.

TWO HUNDRED AND FIFTY?!!

McQUEEN'S CHARACTER, CAPTAIN VIRGIL HILTS, NICKNAMED THE "COOLER KING" BECAUSE OF HIS FREQUENCY IN THE ISOLATION CELL--THE "COOLER"--WAS BASED ON ARMY AIR FORCE PILOT DAVID JONES, WHO PARTICIPATED IN THE 1944 ESCAPE ATTEMPT FROM STALAG LUFT III.

THE CAST INCLUDED JAMES GARNER AND McQUEEN'S FRIEND JAMES COBURN. THOUGH STEVE HAD TOP BILLING, HIS CHARACTER, A SECONDARY ROLE VAGUELY DEFINED IN EARLY DRAFTS, WAS REDUCED IN LATER SCRIPT REVISIONS.



McQUEEN REBELLED AND REFUSED TO WORK UNTIL HIS ROLE WAS INCREASED. OUT OF THE SCRIPT CRISIS EMERGED THE MOVIE'S MOST FAMOUS SCENE.



STEVE, YOUR ROLE'S EXPANDED. YOUR BASEBALL-AND-MITT ROUTINE IS ALSO NOW A CONTINUOUS ELEMENT. WHAT ELSE CAN WE DO?

ADD SOMETHING AT THE END I'VE BEEN PUSHING FROM THE START!

THE MOTORCYCLE ESCAPE SCENE? OKAY, BUT FOR INSURANCE REASONS, SOMEBODY ELSE DOES THE JUMP



OKAY, THEN THAT'S GOT TO BE MY STUNT DOUBLE, BUD EKINS.



TODAY, SUCH A STUNT WOULD BE DONE WITH COMPUTER ANIMATION. IN 1962, IT WAS SHOT LIVE. THE STUNT CALLED FOR EKINS TO MAKE A 60-FOOT LEAP WITH HIS MOTORCYCLE AND LAND BETWEEN TWO IMMENSE ROWS OF BARBED WIRE (ACTUALLY STRETCHED AND WRAPPED RUBBER).

MEASUREMENTS AND ESTIMATES WERE CAREFULLY MADE AND CALCULATED, A RAMP WAS CONSTRUCTED, AND EKINS REHEARSED. AS THE GERMAN BMW LACKED THE NECESSARY POWER FOR THE STUNT, EKINS RODE A MODIFIED BRITISH TRIUMPH 650, IMPERFECTLY CAMOUFLAGED TO RESEMBLE THE GERMAN MOTORCYCLE.

ON THE DAY OF THE SHOOT, EKINS GOT INTO POSITION, PULLED IN THE CLUTCH, GUNNED THE TRIUMPH'S ENGINE, DROPPED IT INTO GEAR WITH HIS RIGHT FOOT, RACED DOWN THE HILL GATHERING SPEED...SHOT UP THE RAMP...INTO THE AIR...

...OVER THE BARBED WIRE... AND LANDED IN THE OPEN SPACE BETWEEN THE TWO ROWS, PERFECTLY NAILING THE THRILLING STUNT ON THE FIRST TAKE.



AND, IN A BIT OF MOVIE TRIVIA, McQUEEN ALSO PORTRAYED ONE OF THE GERMAN MOTORCYCLIST PURSUERS IN THE SCENE--THUS, THROUGH MOVIE MAGIC, HE WOUND UP CHASING HIMSELF.



OF THE 76 P.O.W.S WHO ACTUALLY ESCAPED THE CAMP, ALL BUT THREE WERE CAPTURED. BUT ONLY 23 RETURNED ALIVE.

YOU WERE LUCKY, HILTS.



HOW MANY?

FIFTY.



THE GREAT ESCAPE WAS RELEASED ON JULY 4, 1963, AND DEDICATED TO THE FIFTY ESCAPEES WHO WERE RECAPTURED AND EXECUTED BY THE NAZIS. THE MOVIE WAS A CRITICAL AND BOX-OFFICE SUCCESS THAT QUICKLY BECAME A CLASSIC.

AS ELKINS HAD PREDICTED, IT VAULTED McQUEEN INTO STARDOM'S UPPER ECHELON.



IMMEDIATELY AFTER SHOOTING THOMAS CROWN, McQUEEN BEGAN WORK ON BALLITT. STEVE WORKED CLOSELY WITH THE SAN FRANCISCO POLICE DEPARTMENT TO MAKE SURE HE GOT A PROPER FEEL FOR POLICE OPERATIONS IN THE CITY.



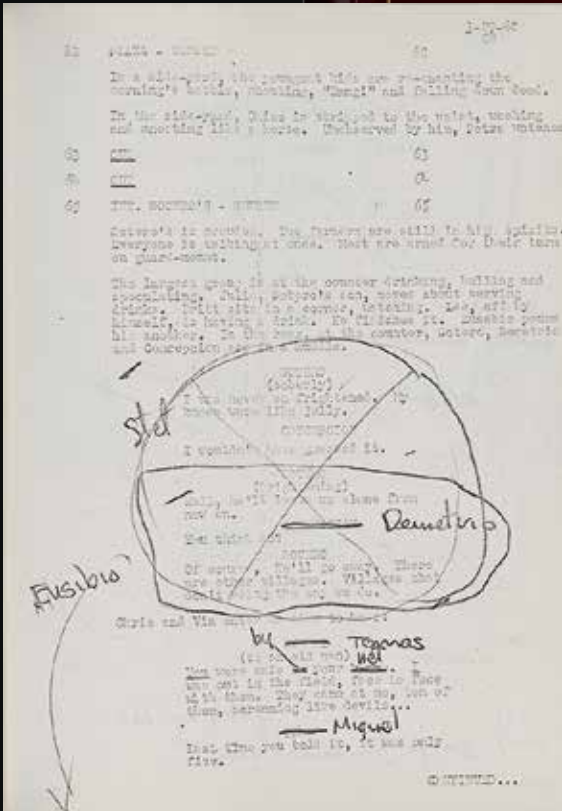
THE FILM, EXPENSIVE BECAUSE OF THE ACTION SEQUENCES AND EXTENSIVE LOCATION SHOOTING, WENT OVER BUDGET AND SCHEDULE.

BUT ULTIMATELY EVERYTHING PAID OFF--BALLITT WAS THE FIFTH HIGHEST GROSSING FILM OF 1968.

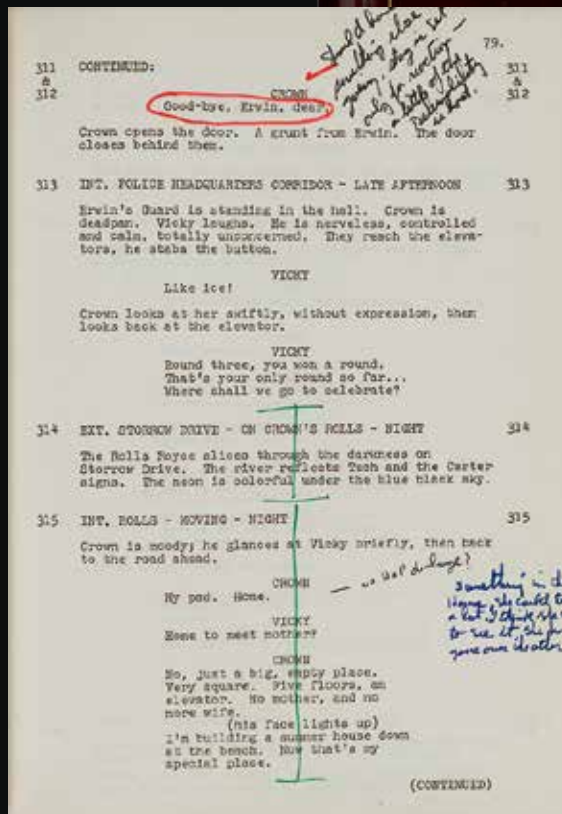
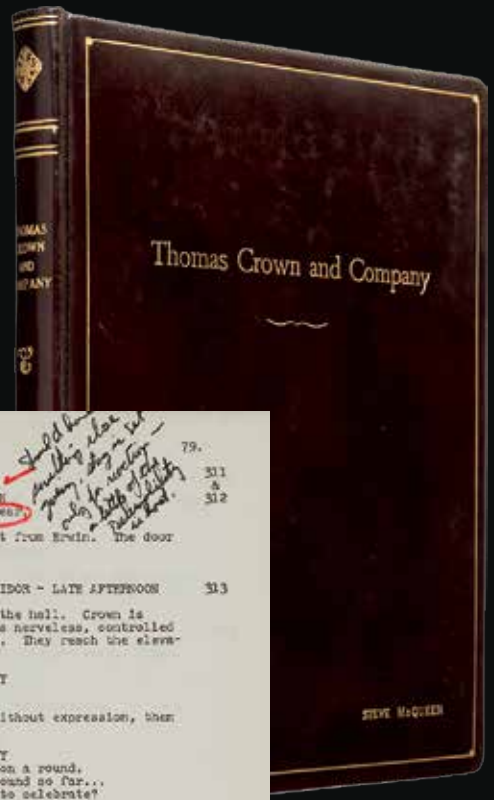




Steve McQueen's *The Magnificent Seven* script, annotated
 United Artists, 1960
 Estimate: \$4,000-\$8,000
 Entertainment Signature® Auction 7157



Steve McQueen's *The Thomas Crown Affair* script, annotated
 (working title *Thomas Crown and Company*)
 United Artists, 1968
 Estimate: \$4,000-\$8,000
 Entertainment Signature® Auction 7157



REVIEWS FOR *BULLITT* WERE GLOWING. *CHICAGO SUN-TIMES* MOVIE CRITIC ROGER EBERT BEST SUMMARIZED ITS SUCCESS: "STARS LIKE McQUEEN, BOGART, WAYNE OR NEWMAN AREN'T PRIMARILY ACTORS, BUT PRESENCES."

"THEY HAVE A MYTH, A PERSONAL LEGEND THEY'VE BUILT UP IN OUR MINDS DURING MANY MOVIES, AND WHEN THEY TRY TO PLAY AGAINST THAT IMAGE IT USUALLY LOOKS PHONY..."

"...McQUEEN IS GREAT IN *BULLITT*, AND THE MOVIE IS GREAT, BECAUSE DIRECTOR PETER YATES UNDERSTANDS THE McQUEEN IMAGE AND WORKS WITHIN IT. HE WINDS UP WITH ABOUT THE BEST ACTION MOVIE OF RECENT YEARS."

WITH *THE THOMAS CROWN AFFAIR* AT NUMBER 19, BY HAVING TWO MOVIES IN THE TOP 20, McQUEEN HAD SECURED HIS POSITION AS HOLLYWOOD'S BIGGEST SUPERSTAR, APTLY EARNING THE ACCOLADE "THE KING OF COOL."



MAN OF ACTION

'FULL-THROTTLE COOL' AUTHOR EXPLAINS HOW ACTOR TAPPED INTO DREAMS AND FOUND A HOME IN HOLLYWOOD MYTHOLOGY

Interview by Hector Cantú

Dwight Jon Zimmerman vaguely remembers *Wanted: Dead or Alive*, the 1950s TV series that launched Steve McQueen's career. "Westerns were big back then," says Zimmerman, 63, "and I was more of a *Gunsmoke* and *Rawhide* fan."

Things changed after the 1958 release of *The Blob*, McQueen's first leading role in a movie. "I was a big science-fiction fan back then," he says, "and being a little kid, I really enjoyed the movie."

Fifty-five years later, Zimmerman, a best-selling and award-winning author, has penned *Steve McQueen: Full-Throttle Cool*, the actor's life story told in graphic-novel format, covering McQueen's earliest years in Indiana to his death in 1980 from mesothelioma. Greg Scott, who's worked for Marvel and DC Comics, did the art.

Zimmerman, co-author with Bill O'Reilly of *The New York Times* bestseller *Lincoln's Last Days*, spoke to us about the legendary actor and why his legacy lives on.

When did you first become aware of Steve McQueen?

I definitely remember the movies *The Blob*, *The Magnificent Seven* and *The Great Escape*. I was 5, 7 and 10 years old, respectively. I loved those films and thought he was great.

What are your favorite movie memories of McQueen?

In *Magnificent Seven*, to the best of my recollection, I liked his quiet confidence – he was a man of action, not words. I liked Westerns and I thought this was one of the best of the genre. In *Great Escape*, two things stood out. The most vivid, obviously, was the climactic motorcycle scene. The other was the "Cooler King" baseball routine. And, in doing research for my graphic biography, I discovered that these character-driven bits were suggested by him. Smart work!

Can you explain the racing aspect of his life?

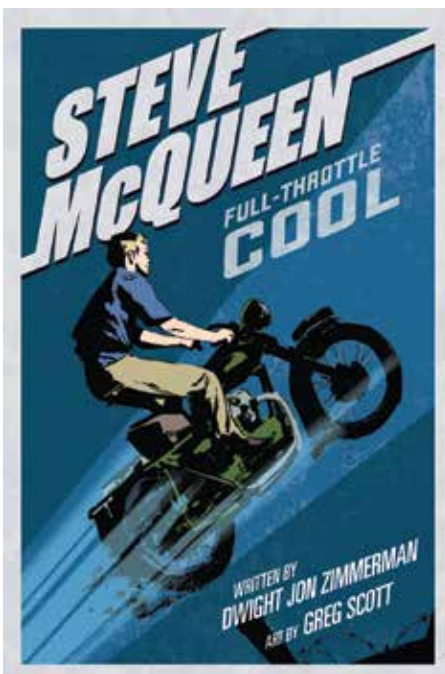
It appears he was born with that passion. As he so famously said, "I'm not sure whether I'm an actor who races or a racer who acts." The earliest stories of him racing were when he was a child riding tricycles. He would race his friends for gumdrops – and win. When he got older, he raced motorcycles and eventually cars as well.

Why do you think that 37 years after his death, he remains one of Hollywood's legendary personalities?

What a great question! In so many ways, he was a larger-than-life personality. On-screen, he had a magnetic quality that either exists in an actor or doesn't. It also helped that he was in so many great films. Even his commercial failure, *Le Mans*, became an acclaimed classic. He was also very successful in two demanding careers: acting and racing. It didn't hurt that he was racing at a time when it did not have all the safety protocols that are now in place. Racing still is a dangerous sport, but back then it was even more deadly. I think, also, that in the way he lived his life, both on and off screen, in how he did what he did, he managed to tap into or represent dreams so many men had, and do it in a way that fascinated and attracted women. Many men try, but few succeed. He was one who did – and still does.

Where do you think McQueen ranks among Hollywood legends? Who are his peers?

Tough questions to answer. During his lifetime, he wound up being compared to Paul Newman. That was not something I personally would have done. My opinion is that the closest comparison, with respect to career, is that of Clint Eastwood. Both did definitive Westerns, both did definitive San Francisco crime dramas, both did a wide variety of different-themed movies that were notable works. Attempts to numerically rank him among the pantheon of top male actors is one of those enjoyable table-talk discussions. Certainly he's in the top 50 of iconic male actors. Where exactly? Well, pull up a chair, order a beer and let's talk!



Excerpted from *Steve McQueen: Full-Throttle Cool* (Motorbooks, \$19.99), written by Dwight Jon Zimmerman and illustrated by Greg Scott. ©2015 Quarto Publishing Group USA Inc. Text ©2015 Dwight Jon Zimmerman. Artwork ©2015 Greg Scott. Reprinted with permission.

FINE ART

MASTER WORKS

WESTERN, MODERN & CONTEMPORARY, AND AMERICAN ART
CONTINUE INTRIGUING COLLECTORS

By The Intelligent Collector staff

The past year in fine art shows collectors continue looking for impeccable provenance, freshness to market and excellent condition.

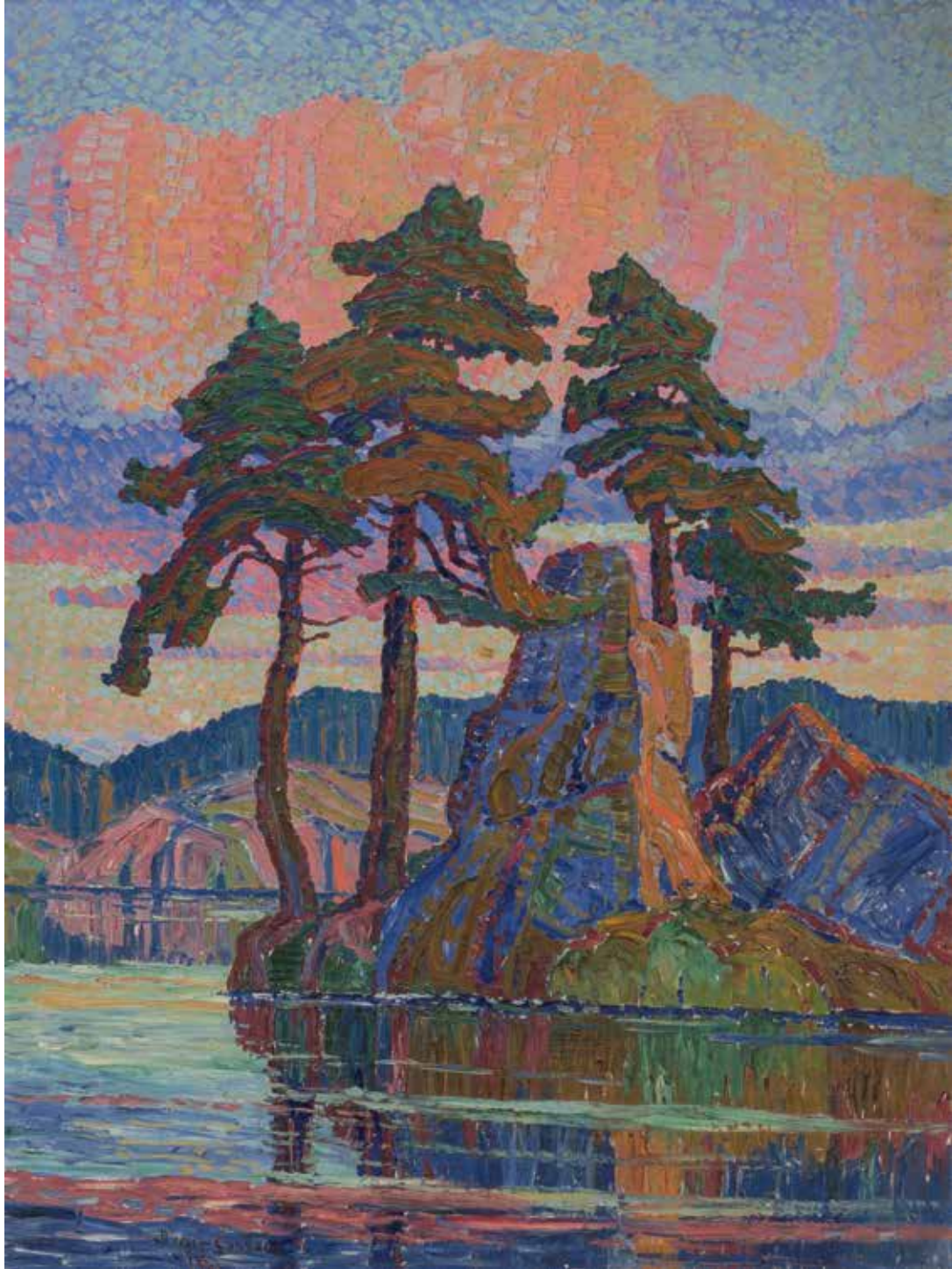
“Collectors are also focusing on acquiring pieces that are most representative of an artist’s oeuvre,” says Heritage Auctions Vice President Ed Beardsley. “We are delighted yet not surprised when iconic pieces of an artist’s work soar at auction.”

A selection of top prices realized at Heritage Auctions for the 12-month period ending November 2016 shows record results for American landscape painter Birger Sandzén and French academic painter Guillaume Seignac.

“We have found the more beautiful the subject,” Beardsley says, “the more interest we have from collectors, as evidenced by the record-breaking price we saw for Seignac’s *Le secret d’Amour*.”

Western Art is also garnering attention from collectors. “It’s been particularly strong with collectors who appreciate its bold palettes and dynamic brushwork,” Beardsley says.

“We are also seeing continued interest in conceptual works by artists such as Jeff Koons,” Beardsley says, “and in big names like Helen Frankenthaler and Milton Avery, who are among abstract expressionism’s most important artists. We expect these trends to continue in 2017.”



WORLD AUCTION RECORD

Birger Sandzén (1871-1954)

Lake at Sunset, Colorado, 1921 | Oil on canvas, 80 x 60 in. | Realized: \$670,000 | May 2016

Sanzén was born in Sweden but later established his life in America. He studied in Paris, where he was exposed to Impressionism and Post-Impressionism. He is one of America's most important landscape painters.



William Robinson Leigh (1866-1955)

Indian Rider, 1918 | Oil on canvas, 20 x 16 in. | Realized: \$394,000 | May 2016

Born in West Virginia, Leigh is best known for his dramatic images of Western landscapes, wildlife, cavalry, cowboys and American Indians. He's been called "America's Sagebrush Rembrandt."



AUCTION RECORD

Guillaume Seignac (1870-1924)

Le secret d'Amour | Oil on canvas, 61¼ x 37½ in. | Realized: \$250,000 | June 2016

Born in France, Seignac studied at the Ecole des Beaux-arts under William Bouguereau, Gabriel Ferrier and Tony Robert-Fleury. Today, his work is best known for its crisp, clear technique and classical imagery, which focused on idealized beauty.



Sean Scully (b.1945)

Barcelona, 1999 | Oil on canvas, 20 x 16 in. | Realized: \$286,000 | November 2016

Born in Ireland, Scully moved to London as a child before emigrating to the United States in 1975. “My abstraction has never been theory-based,” Scully has said. “It’s always been rather experiential. I’ve always used metaphors that relate to things outside painting.”



Frederic Remington (1861-1909)

The Broncho Buster #17, cast circa 1902 | 23 1/8 in. high | Realized: \$346,000 | November 2016

Remington's *Broncho Buster* in its various permutations was America's most popular bronze in the 19th and early 20th centuries and is commonly regarded as one of the world's finest action bronzes.



Helen Frankenthaler (1928-2011)

Tantric, 1977 | Acrylic on canvas, 69¼ x 67½ in. | Realized: \$610,000 | May 2016

New York native Frankenthaler is best known for “composing with color” rather than with lines, resulting in compositions that would become the hallmark of her long and prolific career.



Willem de Kooning (1904-1997)

East Hampton II, 1968 | Oil on paper laid on canvas, 41¾ x 30 in. | Realized: \$802,000 | May 2016

Born in The Netherlands, de Kooning moved to the United States, where his black-and-white abstractions of the late 1940s made him a leader among the New York Abstract Expressionists. He is considered one of the most important artists of the 20th century.



Milton Avery (1885-1965)

Bather, 1961 | Oil on canvasboard, 30 x 24 in. | Realized: \$292,000 | May 2016

Born New York, Avery befriended Mark Rothko and would soon be regarded as a significant figurative painter. It's been said his late paintings, created between 1947 and 1963, stand at the nexus of Figurative Modernism and Abstract Expressionism.



Morris Louis (1912-1962)

Blue Pilaster II, 1960 | Acrylic resin (Magna) on canvas | 83 x 23½ in.
Realized: \$310,000 | November 2016

Critics have said Louis' huge color-field paintings are modern icons. Born in Baltimore, he became one of the earliest exponents of "Color Field" painting, a style that emerged in New York City in the 1940s.



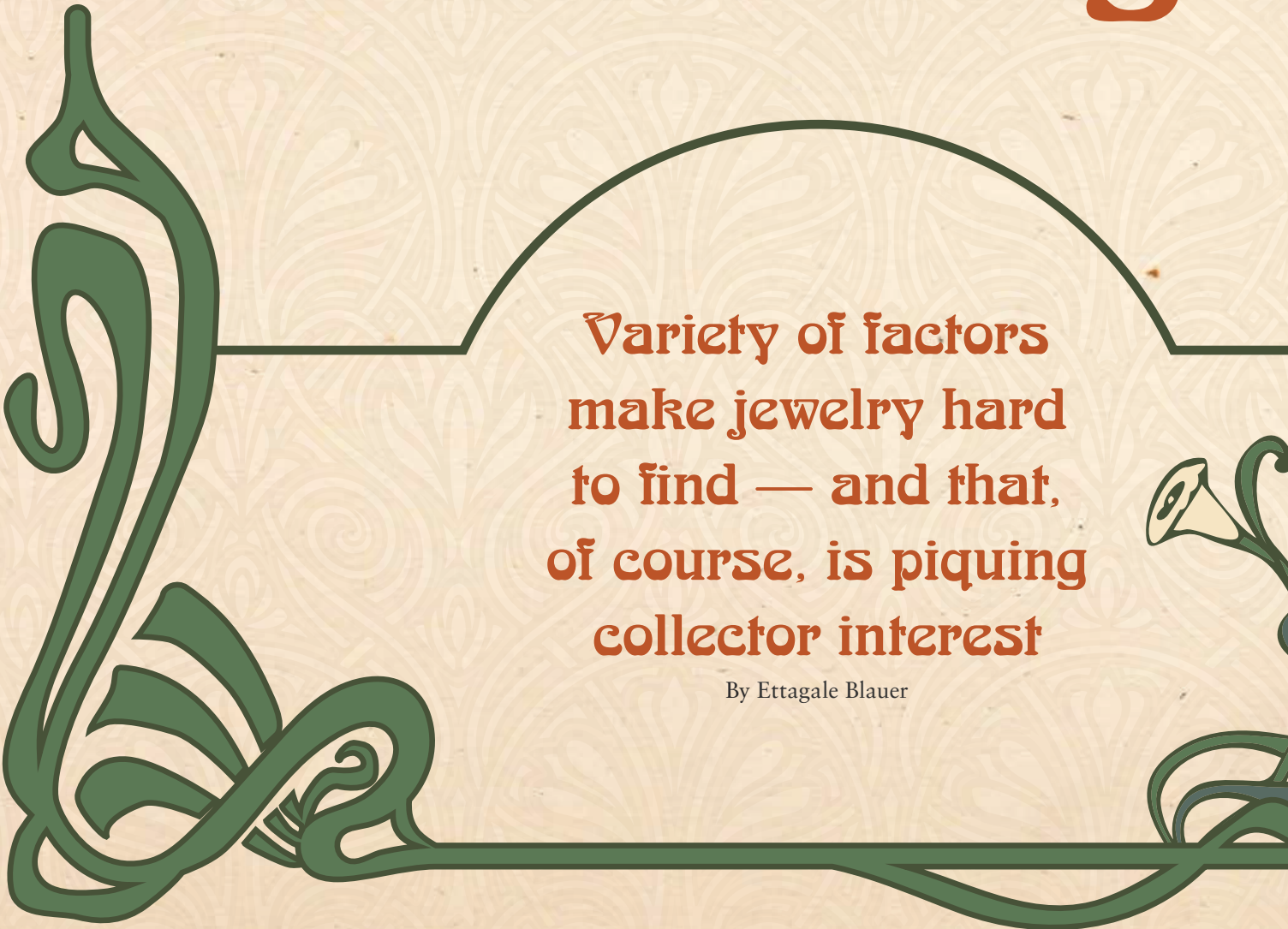
Jeff Koons (b.1954)

Ice Bucket, 1986 | Cast stainless steel, 9¼ x 7 x 12 in. | Ed. 1/3
Realized: \$370,000 | May 2016

Luxury, consumption and sexuality are key themes that characterize the work of Koons, a native of York, Penn. He is considered one of the world's most famous artists.



Art Nouveau's Enchanting



Variety of factors
make jewelry hard
to find — and that,
of course, is piquing
collector interest

By Ettagale Blauer



Appeal

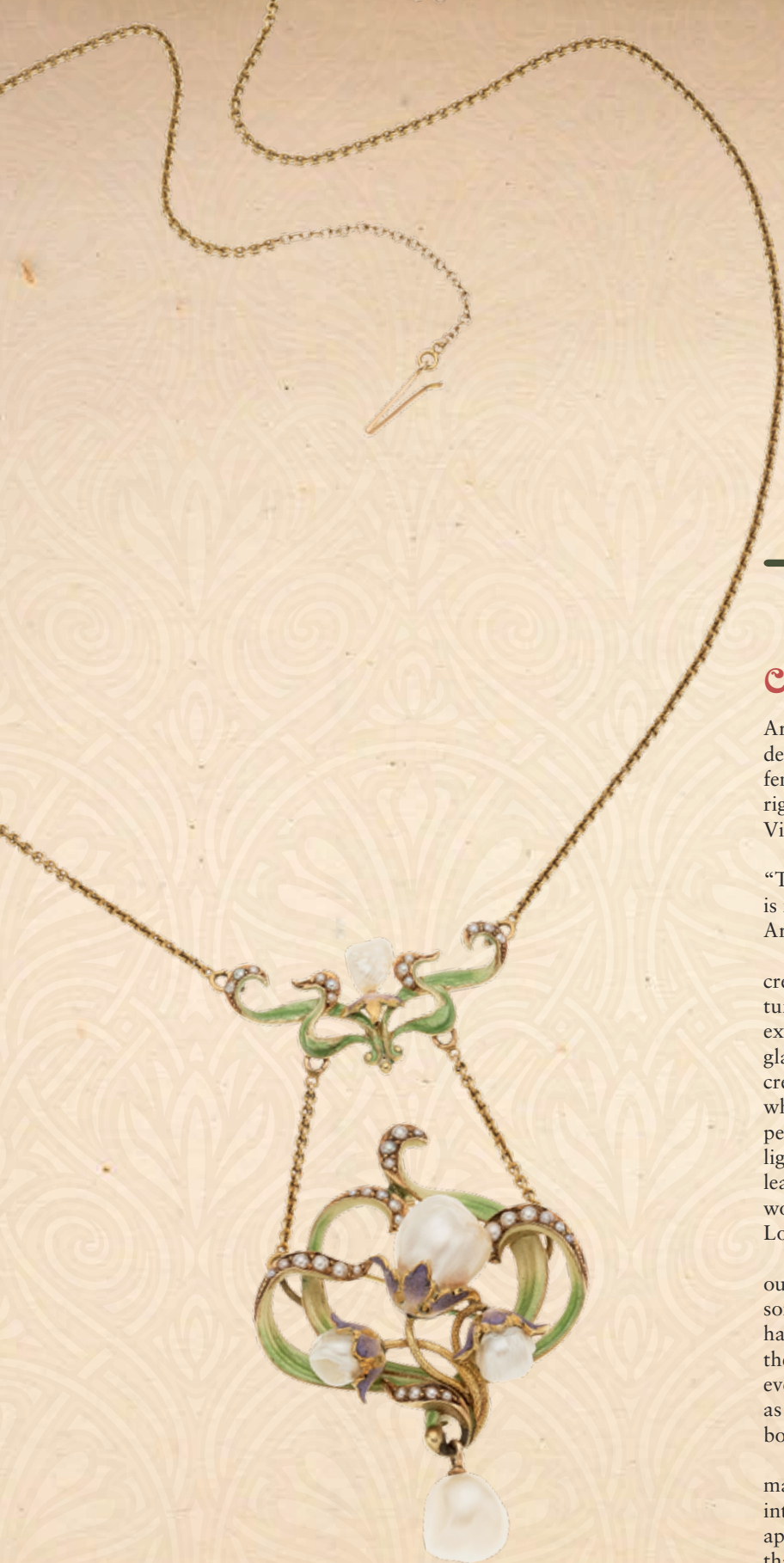
The ethereal jewelry period known as Art Nouveau flourished from about 1895 to 1910, coinciding in time, but not in spirit, with the Edwardian era. Art Nouveau jewelry reflected a new choice of materials, a fresh style and an enthusiastic break with the rigid design motifs that preceded it.

More than 100 years later, collectors are drawn to the delicacy of Art Nouveau designs in combination with the signature motifs of the work. Art Nouveau (“new art”), with its emphasis on the female form coupled with the incorporation of winged creatures – the two morphing into startling new mythological beings – set this jewelry apart visually and philosophically. It was bold in concept and

appealed to women prepared to make an equally bold statement and willing to break decisively from Edwardian jewelry.

“This is the first time there were two styles at the same time: Edwardian – the classical Cartier, Louis XVI revival jewelry – and Art Nouveau,” says Nicolas Luchsinger, director of the Heritage Collection for Van Cleef & Arpels. Jewelers generally worked in one style or the other, he says. “The only classic Edwardian jeweler who did venture into Art Nouveau was Boucheron.”

A close look at the designs reveals the dramatic break between the two styles.



An Art Nouveau freshwater pearl, seed pearl, enamel and gold necklace was featured in Heritage Auctions' December 2016 jewelry auction.



Celebrating Sensuality

Art Nouveau embraced fluid, flowing lines where Edwardian design was geometric and formal. Art Nouveau celebrated female sensuality, while Edwardian was delineated by geometric, rigid designs that still were guided by the mores of the long Victorian period.

Art Nouveau turned its back on traditional jewelry materials. “They did not use previous stones,” Luchsinger notes. “The value is in the design. You never see an important stone in a piece of Art Nouveau.”

They were labor-intensive pieces, created by skilled artist-craftsmen who turned to plique-à-jour enamel, for example, using gem-like translucent glass to paint the wings of the myriad creatures of the insect world. Lalique, whose name is synonymous with the period, used horn to create large but lightweight frames for his pieces. He learned his craft as an apprentice in the workshop of a much lesser-known jeweler, Louis Aucoc.



Luchsinger

Where gold was used, it was used sparingly, to form the outlines of female and insect forms, with the female body sometimes sprouting dragonfly or butterfly wings, a recurring hallmark of the period. These shocking motifs, as much as the new materials used to create the jewelry, set it apart from everything else in the marketplace. It took a “new” woman, such as French actress Sarah Bernhardt, to popularize such sensual and bold styles.

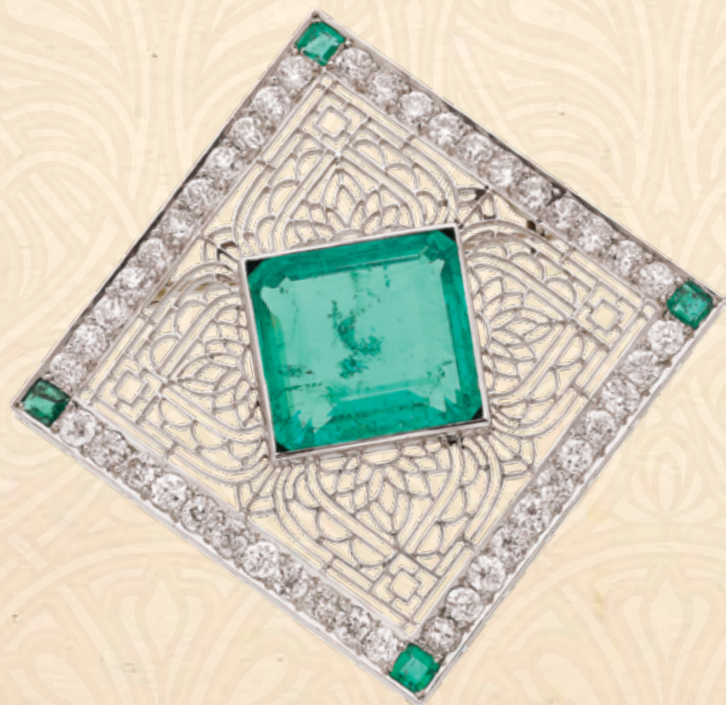
The emphasis on artistic expression combined with the use of materials with little intrinsic value put the jewelry into a category intended for true connoisseurs. Buyers, and wearers, needed to appreciate the value of the intent and the labor of the work, rather than the more usual role of jewelry as a readily recognizable display of wealth.

“Japonisme,” with a sense of quiet and elegant beauty and an emphasis on refined, flowing lines, was one of the most important

and recognizable influences on Art Nouveau designs. French artists who visited Japan in the second half of the 19th century were inspired by the work of the Japanese, who had labored in isolation for two centuries. Those who didn't make the trip to Japan could experience the richness of Japanese design at the Paris Exposition of 1867. The purity of Japanese design soon found its way into French design – across material culture and especially in Art Nouveau jewelry.

This “wildly artistic” jewelry is especially appealing to the contemporary buyer, says Jill Burgum, senior director of fine jewelry at Heritage Auctions. “We have gotten accustomed to standard designs, the three-stone rings,” she says. “It is exciting to see artistry brought back to jewelry.” In spite of the work being a century old, “Their craftsmanship speaks to us today,” Burgum says. “These are sculpture in miniature. The use of color, the techniques, were remarkable.”

In terms of makers, Burgum believes the French “are probably the people who produced the best. It was a movement that occurred in the United States, but I think the French knocked it out of the park. I love the idea of the transformation – woman and wings, bats morphing into female bodies, and so on.”



Art Nouveau v. Edwardian

Art Nouveau, like this demantoid garnet, diamond, plique-à-jour enamel, and silver-topped gold brooch (above), embraced fluid, flowing lines whereas Edwardian design was geometric and formal, like this Colombian emerald, diamond, platinum and gold brooch (left).



Mysterious Makers

The charm and appeal of Art Nouveau jewelry is matched by its scarcity.

“There is not a lot out there today,” Burgum explains. “Many of the best pieces are now in private collections and in museums. Silvio Denz, owner of Swiss Lalique, set out to buy back Lalique pieces, including jewelry and decorative glass objects, for the namesake company. Now, many can be seen at the Lalique museum in Alsace, France.

“Moreover,” Burgum adds, “I don’t think it was designed to last 100 years. They didn’t tend to use gemstones. It was an artistic movement that utilized plique-à-jour enamel techniques. The best way to explain this is that it is similar to the effect created by a stained-glass window. If the jewelry wasn’t properly cared for, the enamel was often damaged and a challenge to repair. Damaged pieces or pieces that didn’t hold appeal when passed through families were often melted for their gold value.”



Dietz

Adding to the mystique: Many Art Nouveau pieces were not signed. Instead, makers sold them in jewelry boxes embossed with their names. As for value, Burgum says, “We have seen signed and unsigned. In some cases, the cost of the signed piece is tenfold.” Unless the piece and its box were kept together, identifying the makers can be difficult.

A lot is not signed,” adds Ulysses Grant Dietz, curator of the Newark Museum in Newark, N.J., a major jewelry manufacturing center at that time. The museum has been collecting jewelry since 1911.

“French makers require certain kinds of marks but not maker’s marks,” Dietz says. “French marks related to the metal the piece



An Art Nouveau diamond, demantoid garnet, plique-à-jour enamel, platinum-topped gold brooch by Fabergé workmaster August Wilhelm Holström sold for nearly \$6,000 at a December 2011 Heritage auction.

This Art Nouveau diamond, emerald, ruby and gold bracelet by Lebolt & Co. realized \$5,937 at an April 2012 Heritage auction.



was made of, and those were symbols: an eagle's head referred to a certain karat of gold, for example. If you don't find any mark, it's probably not French." In the United States, there were no requirements at all, he says. "Until the 1960s, U.S. makers did not even have to put a karat mark on jewelry."

As for jewelry made in Newark for the local market, Dietz explains, "From the 1890s onward, it was identified by a secret code for the wholesaler crowd." Again, buyers had to rely on the name on the box. Because so much is unsigned, people have to have an eye for the stylistic hallmarks.

Pieces of Art Nouveau jewelry infrequently find their way to the marketplace. But diligent and determined collectors can still find pieces up for sale or auction. The exquisite beauty of the work makes the search very much a labor of love.

ETTAGALE BLAUER is a New York-based writer specializing in period and contemporary jewelry, as well as all aspects of diamonds.

Ramping Up

Senior director Jill Burgum explains Heritage Auctions' growth in the fine jewelry category

Heritage Auctions recently boosted its staff from three jewelry specialists to seven. What's driving this expansion?

Our business has grown steadily over the past 10 years. We felt that in order to continue growing the department, we needed to make ourselves more accessible to clients and that meant ramping up staffing in several locations.



Burgum

So Heritage now has jewelry specialists in which cities?

New York, Palm Beach in Florida, Chicago, Dallas, Beverly Hills and San Francisco.

What makes Heritage unique among auction houses that deal in estate jewelry?

We are very approachable. And as a middle market player, there isn't much that we cannot help our clients with. We also have an amazing website, HA.com, with a lot of information and resources for clients to take advantage of.

What's "hot" in colored stones right now – rubies, sapphires, emeralds?

Buyers are seeking very fine quality colored gems, namely Colombian emeralds, rare Kashmir sapphires and Burma rubies.

Tell us more about why Art Nouveau jewelry is so hard to find these days?

The Art Nouveau movement was fairly small and rather short-lived in the overall jewelry scheme. It was wildly artistic and brought forth themes that to some were shocking – metamorphosis and the nude female form. There wasn't a lot of it produced to begin with, and that which has survived has become quite rare and much sought-after.

So is the demand for Art Nouveau jewelry driving up prices?

In some cases, yes. It is important to realize that Art Nouveau jewelry is like other collectible jewelry eras, like Edwardian or Art Deco, in that there are very well-made pieces as well as nice pieces. The rarity of finding the very well-made pieces by particular designers ups the value exponentially.

Luxury Real Estate

TEXAS ESCAPE

LAKESIDE PROPERTY SITS IN ONE OF REGION'S MOST DYNAMIC COMMUNITIES



Plano is among North Texas' most vibrant areas, with Toyota relocating its U.S. operations to the Dallas suburb after a half-century in Southern California.

"Plano is known for a high quality of life that includes nationally recognized schools, award-winning parks and designation as one of America's best places to live by *Money* magazine," says Nate Schar, director of Heritage Auctions' Luxury Real Estate.

A Plano estate that sits on over four acres – with lush landscaping, tennis courts, an ornamental rock stream with a small bridge, and a waterfall flowing into

a koi pond – is being auctioned by Heritage on March 14, 2017. "The new owners will share a 3.5-acre lake with five other homeowners. They can walk out their backyard to fish, kayak, canoe or paddleboard."

The main house, with its six bedrooms and six full bathrooms, is 10,281 square feet, with an additional 841-square-foot guest house and a three-car tandem garage. "This certainly is one of the Dallas area's most impressive estates," Schar says.



The outdoor patio features a heated pool and an outdoor kitchen with grill, stone decking, marble countertops and single-sink cabinetry.



Two chandeliers decorate the family room, with heart pine wood floors, a wood beam ceiling and fireplace.



The estate's conversation room features a soaring 30-foot reclaimed-wood ceiling with built-in seating, a gas fireplace and large windows overlooking the pool and lake.



The owners' retreat includes large windows overlooking lush landscaping and the lake, with a double-sided fireplace, a dual-entry stand-up shower and Jacuzzi tub.



The temperature-controlled wine cellar holds 500-600 bottles.



TEXAS ESCAPE



The breakfast area includes a slate-rock floor, gas fireplace and large windows overlooking the pool.



EVENT

REAL ESTATE AUCTION 1250

March 14, 2017

Live: Dallas

Online: HA.com/1250

INQUIRIES

Nate Schar

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fine art

Overlooked Masters

19th century European paintings among most important, and perhaps undervalued, periods in art history

By Eric Weider and Polly Sartori

“It was as if a veil had been torn from my eyes ... I had grasped what painting could be ... If I have become a painter, I owe it to Eugène Boudin.” – Claude Monet

When an art collector thinks of paintings, four major areas typically come to mind: Old Masters, Impressionism, Modern and Contemporary Art.

The last decade in particular has seen a fixation with Contemporary Art. And when we see auction results for names most of us know – Monet, Van Gogh, Cézanne, Gauguin, Picasso – it is easy to conclude that for all but the wealthiest, fine art is out of reach.

But the collector who thinks only of these four major schools of painting overlooks the crucial link that connects them, and therefore misses an important collecting opportunity. In between the Old Masters and the Impressionists were the pre-Impressionist 19th century artists. These pre-Impressionist 19th century artists represent perhaps the most overlooked and undervalued period in art history ... one of the only areas in which important, museum-quality paintings can still be bought for relatively modest sums – in certain cases, under \$100,000. But this condition will not last forever.

Path to Impressionism

“What the Impressionists discovered in color will be developed even further, but many forget the ties which bind them with the past and I want to show that I have little faith in a rigid division between Impressionists and the others.” – Letter from Vincent Van Gogh to his brother, Theo, in 1890

The 19th century artists represent the bridge from the Old Master and Neo-Classical artists to the Impressionists and Modern Masters. They are to the Impressionists what Chuck Berry was to the Rolling Stones. As Vincent Van Gogh told his brother, the Impressionists did not pop out of nowhere; they were taught and inspired by their predecessors. It was their predecessors who pushed against the official rules and rigid systems to ease the boundaries about what an artist could explore and how he could paint.

Pissarro sought out Corot as his teacher. Monet was also inspired by Corot and was informally taught on the beaches of Normandy by Boudin and Jongkind. Renoir learned about color from Díaz de la Peña. Van Gogh was heavily inspired by Millet and copied many of his paintings. Picasso made more than 15 paintings inspired by Delacroix's Women of Algiers.



Jean Béraud's *Leaving Montmartre Cemetery*, 1876, sold at auction in 1999 for \$497,500. It sold again in May 2013 for \$953,000.

Yet while the students are well-known and celebrated, the teachers and influencers are much less known. For example, auction prices since 2000 reveal that the average Monet painting sold for more than 100 times the price paid for a piece by Jongkind, one of his most important influencers. We're not suggesting that the predecessors will ever achieve the lofty prices of the Impressionists, but perhaps it is reasonable to think that some price appreciation for their best works is not unwarranted.

“From this moment on, he (Jongkind) was my true master, and it is to him I owe the final education of my eye.” – Claude Monet

Financial Considerations

We strongly endorse buying art you love. As Warren Buffett says, “Buy into a company because you want to own it, not because you want the stock to go up.” We agree with this philosophy. Buying great art and enjoying it for years is the best reason to buy. That said, buying quality art is a significant investment and it is not unreasonable to think about whether your purchase will hold its value or perhaps even grow in value. Furthermore, art is increasingly considered a legitimate alternative investment class by serious investors – some of whom devote 5 percent to 10 percent of their assets to fine art.

Towards that end, we have conducted an analysis of the auction histories for 10 pre-Impressionist 19th century European painters. We analyzed auction records for the same paintings that came up for auction more than once comparing their prices from one sale to the next. A total of 626 auction records were analyzed. Our analysis reveals that 58 percent made an annual average return of 0 percent to 10 percent, and another 24.5 percent made average annual returns of greater than 10 percent. About 17.5 percent lost value from one sale to the next.

We are not financial experts and we do not encourage buying art for financial gain, however, we believe this data suggests that buying quality art can be a prudent financial decision. Remember, too, that this data applies to all paintings by these artists sold at auction. We believe that focusing on the best 25 percent of an artist’s oeuvre significantly improves these results – especially as it relates to reducing the chance for losses.

Tossing all the Rules

The 19th century began with one official state-sanctioned type of painting: Neo-Classical. Paintings were expected to depict biblical or religious subjects, historical scenes (preferably Greek or Roman), or themes from mythology. The paintings were expected to elevate the viewer intellectually or morally. The technique had to be flawless, the composition and subject clearly structured and easy to comprehend, the figures and objects carefully drawn and the whole accomplished with little evidence of the artist’s hand (that is, without visible brushstrokes).

Painters who ignored the rules were mocked and doomed to failure. By the end of the century, all the rules were gone. In the process, 19th century artists created an explosion of styles and explored new subject matter, often enduring great humiliation in the process.

We have seen that Modern Art was made possible by the work of the 19th century artists who strove to develop their individual artistic expression from within a fairly rigid, self-reinforcing, official system, and in the process wound up freeing artists from any system at all. Artists like Monet, Renoir, Cézanne and Picasso were all direct beneficiaries of what came before. The freedom contemporary artists enjoy is their inheritance from the 19th century. However, those 19th century artists are surprisingly

little-known compared to those who followed and benefited from their ground-breaking work. This is now changing. More museums are at last recognizing their contributions. In the last few years alone there have been major international exhibitions for Courbet, Gérôme, Cabanel, Delacroix, Daubigny and Rousseau. And more are coming.

Of course, before making decisions to buy or sell collectibles and fine art, you should consult the latest information. Factors such as changing demand, popularity, new discoveries, strength of the overall market and economic conditions all influence value. But as a result of this long-overdue reevaluation, we believe the coming decade or two may be the final opportunity for private collectors to secure the very best 19th century paintings at still reasonable prices.

ERIC WEIDER and **POLLY SARTORI** are the founders of Gallery 19C (Gallery19c.com), an international gallery focusing exclusively on 19th century European paintings.

19th CENTURY FRENCH PAINTERS

Every European country in the 19th century produced important artists whose works can be found in every major international museum. Here is a selection of significant French painters:

- Paul Baudry (1828-1886)
- Jean Béraud (1849-1935)
- Eugène Boudin (1824-1898)
- William-Adolphe Bouguereau (1825-1905)
- Jules Breton (1827-1906)
- Alexandre Cabanel (1823-1889)
- Jean-Baptiste-Camille Corot (1796-1875)
- Gustave Courbet (1819-1877)
- Charles-François Daubigny (1817-1878)
- Eugène Delacroix (1798-1863)
- Jean-Léon Gérôme (1824-1904)
- Johan Barthold Jongkind (1819-1891)
- Jean-François Millet (1814-1875)
- Jean-François Raffaëlli (1850-1924)
- Théodore Rousseau (1812-1867)



Jean-Baptiste-Camille Corot's *Le Vallon des Chevres (Souvenir du Lac de Garde)*, circa 1872

EVENT

EUROPEAN ART SIGNATURE® AUCTION 5287

June 9, 2017

Live: Dallas

Online: HA.com/5287

INQUIRIES

Aviva Lehmann

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Ariana Hartstock

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kids & collecting

Inspiring Youth

New book helps adults cultivate next generation of enthusiasts

What motivates a young collector today? Across the collecting hobby, chatter abounds when it comes to creating the next generation of enthusiasts.

Pamela Y. Wiggins explores this topic in this magazine's "Kids & Collecting" column. Since her first story in our Winter 2009 issue, she's learned how folks have successfully coaxed kids to put down the videogames and hit the flea markets.

Now, Wiggins has collected her columns and compiled new material from some of the best in the business for the new book *Collecting with Kids: How to Inspire, Intrigue and Guide the Young Collector* (Krause Publications, \$17.99). We spoke to her about what she's learned about kids and collecting.

Why did you write this book?

There are so many good reasons. I love the hobby and want to see it flourish. The camaraderie and learning I've experienced over many decades still excites me. The crux of the message goes back to my childhood, though. I shared so many exciting collecting adventures with my late mother, and I've interviewed so many others who've had similar experiences. There's nothing like the bond created between a youngster and an adult when they're having fun together. Those memories truly do last a lifetime, and many times the child will continue to appreciate the

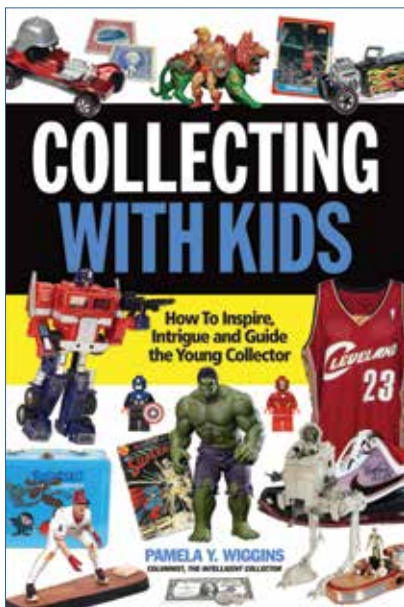
collecting hobby as they mature, just as I did. When I was asked to package my articles into a book, I ran with the idea. Anytime I can encourage collectors of any age to get out there and have a good time, and give adults a few tools to inspire young collectors, I can't refuse.

What's the most surprising thing you've learned about young collectors?

I never realized that so many professionals working in all aspects of the collecting industry started as youngsters just like I did! Once I started interviewing those folks, it was evident how many of them got the foundation for their exceptional careers early in life. From world-class coin experts to famous television hosts to auction professionals with big-name houses like Heritage Auctions, many of these professionals got their start collecting as children, and many were inspired by a parent or grandparent.

What's your most important piece of advice for adults who want to encourage kids to collect?

A child doesn't need to focus on growing into an educated collector with an eye for the cream of the crop when they're getting started, even if that's the hope of their mentor. Simply make collecting a fun thing you can do together when you can



"Anytime I can encourage collectors of any age to get out there and have a good time, I can't refuse," Wiggins says of her new book.

"Let young ones decide what they want to collect based on their interests and see where it goes. Don't decide for them."



carve out some time each week or month. Sure, you can teach them lessons along the way about how to care for and display their collections with preserving value in mind, but don't turn it into a huge chore. Challenge them in entertaining ways instead, and study together at the library or online to make it more fun. Keep collecting focused on making great memories and having a good time together, and you can't go wrong.

What should adults or parents not do when it comes to kids and collecting?

What seems to come up time and again is to lead but don't force. Let young ones decide what they want to collect based on their interests and see where it goes. Don't decide for them. If they're interested in rocks and minerals, for instance, help them learn about what might be desirable in the genre, but don't get upset if they don't always follow your instruction to the letter. After all, each child has his or her unique personality that will be reflected in what they collect and how they go about it. Guide them to narrow their focus when that's appropriate, but let them ultimately decide how their collection will take shape.

What's the most unusual category you've seen a kid collecting?

I was introduced to a boy who collects cameo jewelry a couple of years ago, and that was fairly unique for a little guy who hadn't hit his teen years yet. He hones in on cameos while poring over flea-market fields with his parents because he sees them as miniature works of art. That's very astute for a young collector. Most kids just collect whatever they're interested in at the time, like sports memorabilia, and that's just fine. But occasionally you'll run across an "old soul" who seems to be a couple of decades ahead of the pack in terms of what interests them.

What three or four collecting areas are most popular with children?

Some of the most popular are things they come across all the time while just being kids. Collections of state quarters and Lincoln cents are still popular in the coin realm. Lots of kids collect action figures, too, since they also enjoy playing with them. You can make a great collection of toys, or other common things like children's books. Several related topics are covered in my book.

What's an important sign that an adult or parent should stop trying to make a kid collect?

The most obvious is that you're not having fun. Collecting should never feel tedious. If there's no excitement there, no spark of enthusiasm, it will be pretty evident. And if the fire goes out when

a kid moves into their teen years, don't worry about it too much. Many times interest will rekindle when they get older, and they'll be asking you if you kept their old collections because they want them back to share with their own kids. I've had this come up in conversation many times when talking to adult collectors.

When does a kid collector become an adult collector?

Some kids never stop collecting. They transition from child to teen to adult with their love for the hobby going gangbusters, although their focus may shift over time to encompass new things. Many times, though, there's a lull during the teen years when there are so many other activities to occupy their time. Later, when they start a family of their own, they want the same type of collecting connection with their own children that they had early in life with a parent or grandparent. That's the turning point we hope for through all this nurturing, and it's very heartwarming to read those types of full-circle stories.



"Beautiful. But will it quadruple in value the next ten years?"

nature & science

A Lifetime Love

The Lewis Goodman Petrified Wood Collection one of the best ever amassed

By Craig C. Kissick

Some 200 million years ago, during the Triassic Period, ancient pine trees died, fell over and were buried in a mineral-rich sediment protecting the giant logs from destructive forces that typically would have destroyed them.

Through the process of “capillary attraction” and other rare and unusual events, the porous organic wood absorbed elements, resulting in a cell-by-cell replacement with silica (quartz). The presence of metal salts and other compounds allowed for incredible colors to be formed as part of the fossilization process. This unique petrified wood can be cut and polished into incredible specimens. As only a small fraction of all petrified wood is suitable for cutting and polishing, higher-quality, colorful specimens of this beautiful fossil material are few and far between.

Lewis Goodman spent much of his life putting together a major collection of amazing breadth and depth. Many of the finest pieces in the Lewis Goodman Petrified Wood Collection are being offered at Heritage’s nature and science auction scheduled for April 29, 2017. It includes a wide variety of shapes, sizes and colors showcased among the numerous examples of amazing quality, rarity and sheer charm.

In the late 1980s, while visiting his daughter at a college in Colorado, Goodman walked into a gift shop and purchased his first piece of petrified wood – his lifetime love of natural history was born.

He became a “serial obsessive,” committing his time and resources fully to his new budding hobby. Goodman would read and research about localities then embark on a quest in search of the finds and the people discovering them. Over time, he became a fixture in the fossil world and became a major player in petrified wood circles.

Dealers and collectors would hold back the best specimens for him, as he was known for paying premium prices for the best examples available. Success in the financial industry and being self-employed afforded Goodman the ability to fund his passion at the highest level.

Goodman was prominent at the Tucson Gem, Mineral and Fossil Show, which is the largest in the world, where most of the significant members of the petrified wood community gather



Photo courtesy the Estate of Lewis Goodman. Used with permission of Adam Goodman

Lewis Goodman spent much of his life putting together a major collection of amazing breadth and depth.

annually to make deals. The hallmark of his collection was the pursuit of quality and rarity. His ability to select and secure the very top specimens available resulted in one of the best collections ever privately assembled.

Making plans and meeting people was the real draw for Goodman, whose world revolved around the passion for his hobby as evidenced by prolific notes and emails which recorded his communications. This legendary man left a legacy in this wonderful collection now being shared with the global audience.



CRAIG C. KISSICK is director of the Nature & Science department at Heritage Auctions.

EVENT

NATURE & SCIENCE SIGNATURE® AUCTION 5280

Featuring the Lewis Goodman Petrified Wood Collection

April 29, 2017

Live: Dallas

Online: HA.com/5280

INQUIRIES

Craig C. Kissick

214.409.1995

CraigK@HA.com

expert

Isaiah Evans

Consignment director believes every guitar is somebody's dream guitar



Isaiah Evans grew up in Dallas but often visited relatives in Las Vegas, Los Angeles, Detroit, Memphis and Oklahoma City. "All places with rich histories," he says. "Not a bad life for a kid with a love of all things old."

Kevin Gaddis Jr.

As a self-described "gearhead," Isaiah Evans grew up playing with Hot Wheels. "They were all over the house!" he says. "I never kept any in the packages. Cars were meant to be driven, or in my case, played with."

Today, as Heritage Auctions' vintage guitar consignment director, Evans handles some of the world's most unique musical treasures. And despite the fun nature of the category, there's a lot to take seriously.

"With movie posters, coins and autographs," he says, "it's common for someone to have hundreds of pieces. But with guitars, a collector may only have five or 10 pieces. So when a consignor decides to sell a piece or an entire collection, that's a big decision. These are their babies and they are trusting me to find them a new home."

"It's a good day," he says, "when I've earned that trust and matched those instruments with a proud new owner, because every guitar is somebody's dream guitar."

As a kid, did you collect anything besides Hot Wheels?

I was a movie nut, so I collected movie posters. I remember going to the movie theater and asking for old posters. They looked at

me like, "What does this kid want these for?" They were just going to throw them out, so they were glad to hand them over.

Do you still have those collections?

Sadly, the Hot Wheels did not survive my Dukes of Hazzard phase. The movie posters, on the other hand, did. I still have many pieces from those early days. Others I have sold through Heritage. I continue to collect movie paper even today.

So where did vintage guitars come in?

I'm from a family of musicians. My grandfather was a guitar guy and I caught the bug from him. I still have his 1952 Fender Telecaster, a 1961 Gibson Les Paul Custom, a 1961 Fender Jazzmaster, a 1965 Fender Twin Reverb Amp and a few other pieces.

When did you 'officially' start collecting guitars?

I bought my first vintage guitar when I was 15. It was a 1968 Harmony H15 Bob Kat that I picked up for \$50, a lot of money to me back then. It's worth \$500 now. That doesn't seem like a big number but that's not a bad return on investment. I still play that guitar today. As for a more significant purchase, that happened when I got to college in 1994. I found a 1968 Fender Telecaster Custom in an old music shop in West Texas. It cost me a whopping \$400. I sold that guitar last year for \$10,000.

When did you start working at Heritage Auctions?

In 2004, I was working for another auction house that specialized in online collectibles when I got a call from a college friend who was working at Heritage. It was my dream job, so I jumped at the opportunity.

What trends do you see coming around the corner in vintage guitar collectibles?

Metal guitars ... brands and models associated with hair bands and heavy metal music of the early '80s. We've seen a sharp rise in the values of American-made B.C. Rich guitars from the late 1970s and early '80s. The same goes for the American-built Dean ML and the V Standard. It makes sense. Many collectors are drawn to the items they wanted as a kid. The generation that was into that music has now come of age and those guitars have come of age with them.

Finally, what sets Heritage Auctions apart from other auction houses?

I love that every specialist on staff is a collector first. We can truly understand where our consigners and bidders are coming from. Like every collector, we've had to make tough decisions about buying and selling because we love this stuff, too!

Consignment Deadlines

To consign and sell fine art and vintage collectibles, visit HA.com/Consign.
For inquiries and updated auction deadlines, call 800.872.6467.

JANUARY

Estates

Signature® Auction 5314

Auction dates: March 17–18, 2017
Consignment deadline: Jan. 9, 2017
Contact: Nicholas Dawes, Ext. 1605
NickD@HA.com

Rare Books

Signature® Auction 6174

Auction dates: March 8–9, 2017
Consignment deadline: Jan. 16, 2017
Contact: James Gannon, Ext. 1609
JamesG@HA.com

Texana

Grand Format Auction 6171

Auction date: March 11, 2017
Consignment deadline: Jan. 18, 2017
Contact: Sandra Palomino, Ext. 1107
SandraP@HA.com

Fine Jewelry

Signature® Auction 5305

Auction date: April 3, 2017
Consignment deadline: Jan. 20, 2017
Contact: Jill Burgum, Ext. 1697
JillB@HA.com

Entertainment

Signature® Auction 7157

Auction date: March 18, 2017
Consignment deadline: Jan. 25, 2017
Contact: Garry Shrum, Ext. 1585
GarryS@HA.com

Vintage Movie Posters

Signature® Auction 7156

Auction dates: March 25–26, 2017
Consignment deadline: Jan. 31, 2017
Contact: Grey Smith, Ext. 1367
GreyS@HA.com

FEBRUARY

Luxury Accessories

Signature® Auction 5306

Auction date: April 4, 2017
Consignment deadline: Feb. 1, 2017
Contact: Diane D'Amato, Ext. 1901
DianeD@HA.com

Musical Instruments

Signature® Auction 7168

Auction date: March 25, 2017
Consignment deadline: Feb. 1, 2017
Contact: Isaiah Evans, Ext. 1201
IsaiahE@HA.com

Modern & Contemporary Art

Signature® Auction 5304

Auction date: April 11, 2017
Consignment deadline: Feb. 2, 2017
Contact: Frank Hettig, Ext. 1157
FrankH@HA.com

Wine

Signature® Auction 5319

Auction dates: March 24–25, 2017
Consignment deadline: Feb. 6, 2017
Contact: Frank Martell, Ext. 1753
FrankM@HA.com

U.S. Coins

Signature® Auction 1253

Auction dates: March 23–26, 2017
Consignment deadline: Feb. 7, 2017
Contact: David Mayfield, Ext. 1277
David@HA.com

Texas Art

Signature® Auction 5299

Auction date: April 22, 2017
Consignment deadline: Feb. 13, 2017
Contact: Atlee Phillips, Ext. 1786
AtleeP@HA.com

Nature & Science

Grand Format Auction 5280

Auction date: April 29, 2017
Consignment deadline: Feb. 13, 2017
Contact: Craig Kissick, Ext. 1995
CraigK@HA.com

World Coins

Signature® Auction 3054

Auction dates: April 7–10, 2017
Consignment deadline: Feb. 15, 2017
Contact: Cristiano Bierrenbach, Ext. 1661
CrisB@HA.com

Silver & Vertu

Signature® Auction 5297

Auction date: April 20, 2017
Consignment deadline: Feb. 16, 2017
Contact: Karen Rigdon, Ext. 1723
KarenR@HA.com

Illustration Art

Signature® Auction 5291

Auction date: April 26, 2017
Consignment deadline: Feb. 17, 2017
Contact: Todd Hignite, Ext. 1790
ToddH@HA.com

Modern & Contemporary Art

Signature® Auction 5300

Auction date: April 28, 2017
Consignment deadline: Feb. 20, 2017
Contact: Frank Hettig, Ext. 1157
FrankH@HA.com

American Art

Signature® Auction 5286

Auction date: May 3, 2017
Consignment deadline: Feb. 24, 2017
Contact: Ariana Hartsock, Ext. 1283
ArianaH@HA.com

Photographs

Signature® Auction 5298

Auction date: May 3, 2017
Consignment deadline: Feb. 24, 2017
Contact: Nigel Russell, Ext. 1231
NigelR@HA.com

MARCH

Currency

Signature® Auction 3553

Auction dates: April 26–May 2, 2017
Consignment deadline: March 6, 2017
Contact: Dustin Johnston, Ext. 1301
Dustin@HA.com

World Currency

Signature® Auction 3554

Auction dates: April 26–May 2, 2017
Consignment deadline: March 6, 2017
Contact: Jason Friedman, Ext. 1582
JasonF@HA.com

U.S. Coins

Signature® Auction 1254

Auction dates: April 26–May 2, 2017
Consignment deadline: March 13, 2017
Contact: David Mayfield, Ext. 1277
David@HA.com

Americana & Political

Grand Format Auction 6172

Auction date: May 6, 2017
Consignment deadline: March 15, 2017
Contact: Tom Slater, Ext. 1441
TomS@HA.com

20th & 21st Century Design

Signature® Auction 5301

Auction date: May 24, 2017
Consignment deadline: March 17, 2017
Contact: Karen Rigdon, Ext. 1723
KarenR@HA.com

Manuscripts

Grand Format Auction 6175

Auction dates: May 10–11, 2017
Consignment deadline: March 20, 2017
Contact: Sandra Palomino, Ext. 1107
SandraP@HA.com

Sports Collectibles

Auction 7190

Auction dates: May 11–13, 2017
Consignment deadline: March 20, 2017
Contact: Chris Ivy, Ext. 1319
Clvy@HA.com

Currency

Signature® Auction 241626

Auction dates: April 5–May 3, 2017
Consignment deadline: March 24, 2017
Contact: Dustin Johnston, Ext. 1301
Dustin@HA.com

Space Exploration

Signature® Auction 6173

Auction date: May 19, 2017
Consignment deadline: March 28, 2017
Contact: Michael Riley, Ext. 1467
MichaelR@HA.com

APRIL

European Art

Signature® Auction 5287

Auction date: June 9, 2017
Consignment deadline: April 3, 2017
Contact: Aviva Lehmann, Ext. 1519
AvivaL@HA.com

Estates

Signature® Auction 5285

Auction date: June 10, 2017
Consignment deadline: April 3, 2017
Contact: Nicholas Dawes, Ext. 1605
NickD@HA.com

All dates and auctions subject to change after press time. Auctions subject to conditions as printed in auction catalogs.
Visit HA.com/Auctions for deadline updates and complete auction schedule.

by the numbers

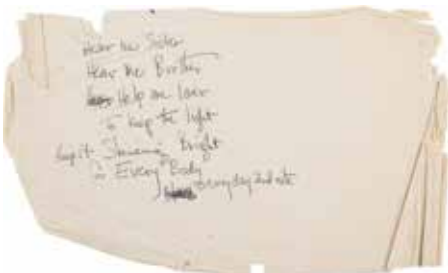
The Jimi Experience

Guitar legend was born 75 years ago. A look at Hendrix lots from the Heritage archives

6 DATE in September 1969 when Hendrix wrote a personal message to a friend on the mat of this photo. It sold for \$11,562.50 at a March 2013 auction.



24 NUMBER OF WORDS Hendrix scribbled down for a song later known as *Earth Blues*. These lyrics sold for \$4,500 at a September 2015 auction.



14 INCHES IN WIDTH of this original Rick Griffin-designed “Flying Eyeball” concert poster for Hendrix shows in San Francisco in 1968. It realized \$9,560 at an October 2007 Heritage auction.



4 NUMBER OF CHROMATIC OCTAVES on this Hohner harmonica owned and used by Hendrix. It sold for \$5,377.50 at an April 2007 Heritage auction.

21,510



AMOUNT IN DOLLARS paid for these suede fringed boots at an April 2008 Heritage auction. Hendrix wore them at a June 1967 Golden Gate Park show.



1969

YEAR Hendrix owned and wore this Gypsy-style vest. It realized \$30,000 at a December 2012 auction.

HERITAGE AUCTIONS LUXURY REAL ESTATE

SPECIALISTS IN AUCTIONING UNIQUE PROPERTIES



HIGHLAND PARK ESTATE
HIGHLAND PARK, TEXAS
SOLD FOR \$4,950,000



PARK CITY MOUNTAIN HOUSE
PARK CITY, UTAH
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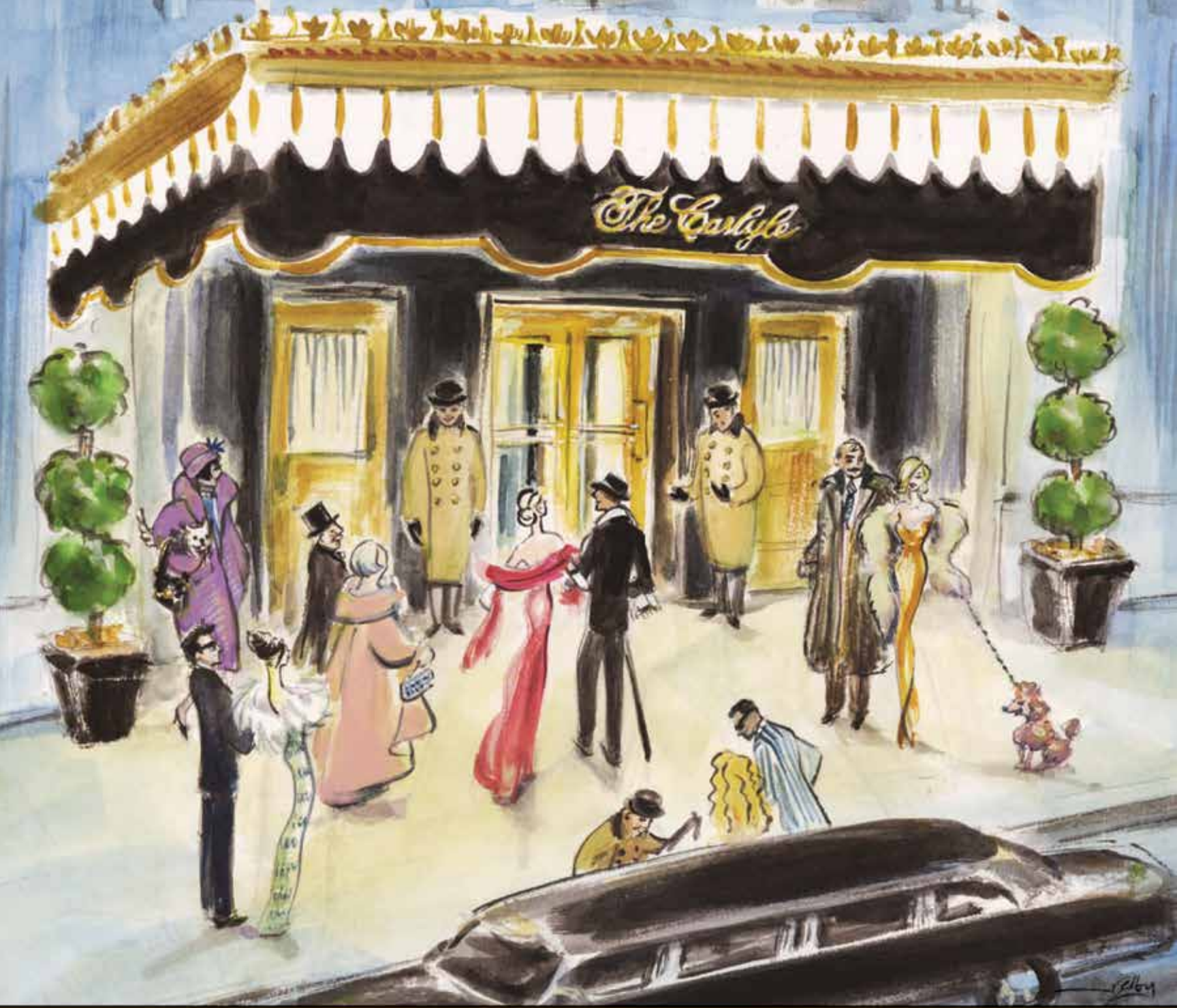


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