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Inspired a \$150 Million
Sports Collection

Hanna-Barbera
Studio Forever Changed
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What All Collectors
Must Know

Auction Previews
New York Yankees, Bud
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from the editor



Smart Collectors Know When They Don't Know Enough

For one Chicago-area woman, it was a detour that changed her life.

After cleaning out the basement, this woman and her family loaded the car and headed to their neighborhood secondhand store to make a contribution of household items they no longer needed.

On a whim, she decided to stop by Heritage Auctions in Chicago to make sure a painting she was about to give away was not important. After inspecting the art, specialists at Heritage had some news. The 1922 painting, titled *Siberian Girl (No. 14)*, was by Russian-born artist Leon Gaspard (1882–1964), maybe worth \$20,000. The art was consigned and when the auction was over, the piece had realized \$118,750.

Needless to say, a professional opinion matters. And, bottom line, an auction house is always ready to help, and Heritage Auctions has some of the most experienced specialists in the business. We tap into this collecting expertise with our feature "What All Collectors Absolutely, Positively Must Know."

"Have passion," says Heritage auctioneer and *Antiques Roadshow* regular Kathleen Guzman. "Collect what you love and you will never regret buying."

"Collect for fun, not for profit," adds Heritage Auctions sports specialist and consignment director Mike Gutierrez.

"An intelligent collector knows when they don't know enough," says consignment director Sam Foose.

And "don't buy for the sake of buying," says Frank Martell, Heritage's director of fine and rare wine. "Look for a good to great example of your target item, and you'll enjoy it that much more, especially when the time comes to sell it. Nothing is more expensive than spending too little."

It's advice worth heeding. See page 60 for more nuggets of wisdom from the best specialists around.

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".

HECTOR CANTÚ, Editor & Publisher



Experts helped identify *Siberian Girl (No. 14)*.

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looking back

1932

In the midst of the Great Depression, Franklin D. Roosevelt defeats President Herbert Hoover. Hattie W. Caraway of Arkansas becomes the first woman elected to serve a full term in the U.S. Senate. Al Capone is imprisoned for income tax evasion. In sports, Lou Gehrig becomes the first player in the 20th century to hit four home runs in a game, and Babe Ruth makes his famous "called shot" in the World Series. The Toronto Maple Leafs sweep the New York Rangers to take the Stanley Cup. *Buck Rogers in the 25th Century* becomes the first science-fiction program on radio. At the movies, crowds line up for *Tarzan the Ape Man*, and *The Mummy* starring Boris Karloff. Aldous Huxley's *Brave New World* and Hergé's *Tintin in America* arrive in bookstores.

SPORTS



Paperboy Robert O'Brien in 1932 won a contest with the prize being a visit to the New York Yankees dugout, where he was gifted Babe Ruth's cap. It sold for \$200,000 when it went to auction in August 2012.



COINS

The Washington quarter was first struck in 1932. The 1932-D is widely considered the scarcer of the two first-year keys. This example, among the finest known, sold for \$82,250 at a June 2015 Heritage auction.



FINE ART

Painter Walt Kuhn (1877-1949), an organizer of the famous Armory Show of 1913, is best known for his bold, modernist paintings. This untitled still life from 1932 realized \$92,612 at a November 2006 Heritage auction.



MOVIE POSTERS

White Zombie (United Artists), starring Bela Lugosi as an evil voodoo master, is considered the first feature-length zombie movie. This half sheet realized \$53,775 at a November 2009 Heritage auction.



1932 Babe Ruth and Lou Gehrig signed photograph sold for \$83,650 at an August 2010 Heritage auction.

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events



AFTERNOON TEA & HERITAGE AUCTIONS LUXURY ACCESSORIES PREVIEW

GREYSTONE MANSION, BEVERLY HILLS

Handbag collectors gathered for an Afternoon Tea and Luxury Accessories Auction Preview, with a chance to personally inspect Hermès, Chanel and Louis Vuitton handbags, as well as Lana Marks' one-of-a-kind forest green Princess Diana handbag (left). Proceeds from the auction of the Princess Diana handbag, which realized \$17,500, were donated to the American Red Cross to benefit children relocated to shelters after major disasters.



McLAREN BEVERLY HILLS & HERITAGE AUCTIONS LUXURY RECEPTION

THE WINDSOR HOUSE, LOS ANGELES

Southern California connoisseurs gathered for an evening of rare cars, fine wine, and important watches and timepieces. Enthusiasts enjoyed direct import wines poured by Heritage Auctions' fine wine experts, while getting a chance to preview highlights from Heritage's fall timepieces auction and check out important and rare cars from McLaren Beverly Hills. McLaren Automotive manufactures some of the world's most exciting luxury, high-performance sports and super cars.



treasures

Prices Realized



JEWELRY

Collector demand for colored diamonds was evident at Heritage Auctions' September 2017 fine jewelry auction. A 3.23-carat Fancy Blue Diamond, Diamond, Platinum Ring (pictured) realized \$675,000, while a 5.04-carat Fancy Intense Purplish-Pink Diamond, Diamond, Platinum Ring sold for \$372,500 at the same event.

HANDBAGS

Hermès Birkins continue their reign as the current “it” accessory, with first lady Melania Trump recently spotted carrying the designer handbag. An Hermès 30cm Matte Gris Cendre Himalayan Nilo Crocodile Birkin Bag with Palladium Hardware sold for \$112,500 at a September 2017 Heritage auction.



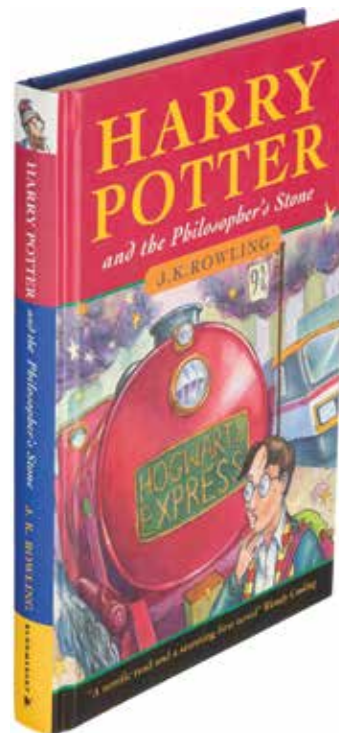
AMERICAN ART

A Texas family that believed its Norman Rockwell (1894-1978) was a print was surprised to learn it actually was an original piece, painted by Rockwell as a study for *Tough Call*, one of the artist's most recognizable paintings. The study realized **\$1.6 million** at an August 2017 Heritage auction.



WESTERN ART

Arizona artist Charles H. Pabst (b.1950) has garnered attention in the art world by interpreting monumental vistas and scenery of the American West. His oil on canvas *The Winter Trek* surpassed its pre-auction estimate of \$2,500 to realize **\$10,000** at a September 2017 Heritage auction.



RARE BOOKS

A world record was set when one of the 500 original, first-edition copies of J.K. Rowling's 1997 *Harry Potter and the Philosopher's Stone*, the first novel in the Harry Potter series, was sold in September 2017 by Heritage Auctions for **\$81,250**. It's the highest price paid for an unsigned work of fiction published in the past 50 years.



WORLD COINS

The Empire of Japan's first coin denominated at 20 yen was issued in 1870, the third year of Emperor Meiji's reign. This Meiji gold Proof 20 Yen Year 3 (1870), PR66 Cameo NGC, realized \$470,000 at an August 2017 Heritage auction. Struck during the infancy of Japan's opening to the West, proofs of any kind from the 19th century are extremely rare.



FINE ART

Gertrude Abercrombie (1909-1977) was often called "the queen of bohemian artists," known for her sparsely furnished interiors, self-portraits and barren landscapes. Her 1949 oil on Masonite *Untitled (Woman in a crumbling cell)*, from a Chicago-area descendent of the artist, realized \$35,000 at a September 2017 Heritage auction.



COMIC ART

After owning this piece for many years, singer-songwriter-musician Graham Nash finally released from his collection this original cover art by Underground Comix legend Robert Crumb (b.1943). This 1967 work for *Zap Comix* #1 was unused, with the artist going with a less explicit image (the art here is cropped). This piece sold for \$525,800 at an August 2017 Heritage auction.

ASIAN ART

A thangka is a Tibetan Buddhist painting on cotton or silk appliqué. They usually depict a Buddhist deity, scene or mandala. A Tibetan thangka, 36 inches high and depicting two abbots, possibly from the 13th century, sold for \$642,500 at a September 2017 Heritage auction.



auCTION update



Heritage Auctions' London gallery is located in Mayfair, an affluent area in the West End near Hyde Park.



Bay Area Growth

Heritage Auctions is expanding its San Francisco office and galleries with a new, larger location in the city's Financial District, not far from its previous space at Jackson Square. "We are growing to enhance and accommodate more specialists and services," says Alissa Ford, director of Fine & Decorative Arts at the San Francisco office. "We are pleased to be the Bay Area's go-to auction house."

Heritage Auctions' San Francisco office is located at 603 Battery St., San Francisco, CA 94111. For hours and auction information, visit HA.com/SanFrancisco.

London Calling

HERITAGE AUCTIONS OPENS OFFICE, GALLERY IN DYNAMIC MAYFAIR DISTRICT

The co-managing director of Heritage Auctions' newly opened London office relishes the prospect of competing against long-established coin dealers in the British capital.

"We are excited about opening a Heritage office in Mayfair, where all the big-named auction houses are already located," says Max Tursi. "London is a key place to be. It is a center for numismatics, the arts and other collectibles. We expect to make major strides, especially in British and ancient coinage."

Tursi's confidence is understandable. He and co-managing director Nicholas Mathioudakis, who previously owned London Coin Galleries, are both experienced in working with collectors of such material as Hammered and Milled British Coins, Ancient Roman, Greek and Byzantine coins, Medieval European, Islamic coins, banknotes and other treasures.

The new London office represents Heritage's continued growth, with offices and galleries now in Amsterdam, Beverly Hills, Chicago, Dallas, Geneva, Hong Kong, New York, Palm Beach, Paris and San Francisco.

"London is the next logical step in the international expansion of Heritage," says Cristiano Bierrenbach, executive vice president of Heritage Auctions. "It is one of the financial centers of the world, as well as a major hub of the art and collectibles market." (See "London's Undeniable Sparkle," Fall 2017 edition.)

In addition to coins, the London staff will review material for consignments across all of Heritage's categories – including fine art, comics and comic art, entertainment memorabilia, fine wine and rare books.

We spoke to Tursi about the new office:

Why should coin collectors have confidence in your expertise?

I have a degree in classic archaeology, worked for several major auction houses, and I simply love coins. I used to collect Roman coins in my boyhood, and have always been fascinated with history. I also collect Egyptian Scarabs [amulets], Lombardic coins and medieval coins.

Why has Heritage decided to open an office in prestigious Mayfair, or what you call the "Belly of the Beast"?

Heritage knows I have worked for years in London coin circles, that I know many dealers, and that Mayfair is a focal point for important collectors. There are lots of hedge fund people here, embassies are close by, and Mayfair is just very charming, near all the best hotels.



"We are ready to help collectors build their collections," says Max Tursi, co-managing director of Heritage Auctions' new London office. Tursi inspects a Sicily, Syracuse, silver decadrachm, circa 400 B.C. (right).

How will you distinguish yourselves from other auction houses?

We are ready to take, by hand, new collectors and help them build and grow their collections.

Could Brexit impact you and Heritage's future in London?

It is still too early [to determine] if it will affect the coin trade, corporate taxes and custom policies. Still, London is and will remain a vital place to be, for this city attracts the top 1 percent of wealthy people in the world.

Edward Kiersh

Heritage Auctions' London office is located in the Mayfair District, 6 Shepherd St., London W1J 7JE. Max Tursi can be reached at MaxT@HA.com, and Nicholas Mathioudakis at Nicholasm@HA.com. For hours and auction information, visit HA.com/London.

collectors in the news

All You Need is Beatles

Nebraska couple has amassed one of the largest and most comprehensive Fab Four collections ever

By Steve Lansdale



These rare 1964 promo dolls from toy manufacturer Remco were offered to collectors at Heritage's November 2017 entertainment auction.

For many, collections evolve from a way to enjoy a subject of interest into a way of celebrating particular people. This certainly is the case for Dennis Dailey.

Growing up in North Platte, Neb., Dailey was friends with Jeff Agler and his sister, Pat. In 1964, when Dailey was about 8, Pat purchased a copy of the Beatles' *I Want to Hold Your Hand*, and at the risk of oversimplification, Dailey's life changed forever.

"The first time I heard that song I was just mesmerized by it," Dailey says. "I played that thing until I wore it clear out. That was the first piece of Beatles memorabilia I ever purchased ... and I still own it. That would be pre-*Ed Sullivan Show* appearance – seeing them on *The Ed Sullivan Show* absolutely cemented it for me."

What began as a one-time hand-me-down from Pat over the

years has mushroomed into a trove of all things Beatles-related. He complemented his albums and 45s with photos and sunglasses, jukeboxes and pinball machines, promotional marketing pieces and lunchboxes. His collection swelled until it filled a room in his house, until he and his wife, Connie, built an addition – largely for the collection. He even recreated the legendary Cavern Club, the Liverpool venue where the band was first seen by Brian Epstein, who later became the group's manager.

The collection, he says, "just kept growing. We have thousands and thousands of pieces."

Whether it is the world's largest collection of Beatles memorabilia is a matter of debate, but if it isn't, it definitely is on the short list.

"I know several collectors who have huge Beatles collections,

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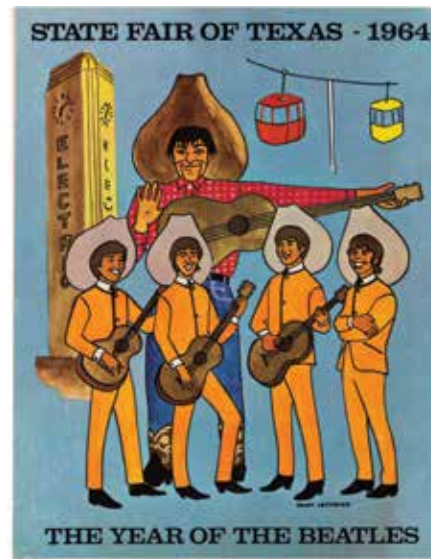
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Connie and Dennis Dailey recreated in their home the legendary Cavern Club, where the band was first seen by Brian Epstein.



The Beatles share space with State Fair of Texas mascot Big Tex in this 1964 souvenir program.

and I always have taken a step beyond what they did, because I included newer stuff,” Dailey says. “The *Guinness Book of World Records* lists some guy in South America that it claims has the largest collection, but from the pictures I have seen, I didn’t think that collection held a candle, compared to what my wife and I have. Maybe we’re not listed [in *Guinness*] because we have so many things that really are groups of four, of 10, of 50 items, and we just count them as a single item.”

“What’s amazing about the collection,” adds Garry Shrum, consignment director for Heritage Auctions’ entertainment and music department, “is how thorough it is, how complete it is. Someone else might have a particular Beatles lunchbox, but if it was made in six different colors, this collection has all six. The effort he put into making this complete is unbelievable.”

Dailey was fortunate that his wife already had an appreciation for the Fab Four when they tied the knot.

“Connie always was a fan, and when we met, she was aware that I had a few records,” he says. “I guess I kind of educated her about the culture of the Beatles, and this became a partnership, a joint venture. We have done the same with our children and grandchildren, and really have an atypical Beatles family. They’re all aware of the culture that surrounded the band.”

The Daileys now have decided to downsize – a decision with which they have wrestled for five or six years – and have consigned the collection to Heritage Auctions, which will split it up over several auctions over the next few years, beginning in November 2017. They are keeping their Beatles history – the records, the tapes, the books – but are offering an incredible array of everything else, from concert tickets and programs to Beatles-themed toys.

“I always loved the toy musical instruments – the guitars, the drums,” Dailey says. “Those are some of my favorites, for



A tour program from the Beatles' harrowing 1966 appearance in the Philippines, where the band was snatched at the airport by an armed militia, held on a yacht and paraded around as party guests of a rich industrialist before being taken to their show.



This January 1962 edition of influential Liverpool music paper Mersey Beat represents some of the earliest press coverage of the band, which at the time featured Pete Best on drums. It’s one of only three copies known to exist.



The Beatles were pioneers in licensing, with fans in the 1960s having the chance to purchase clothing, like this cotton dress, perfume and *Yellow Submarine* magnetic poster.



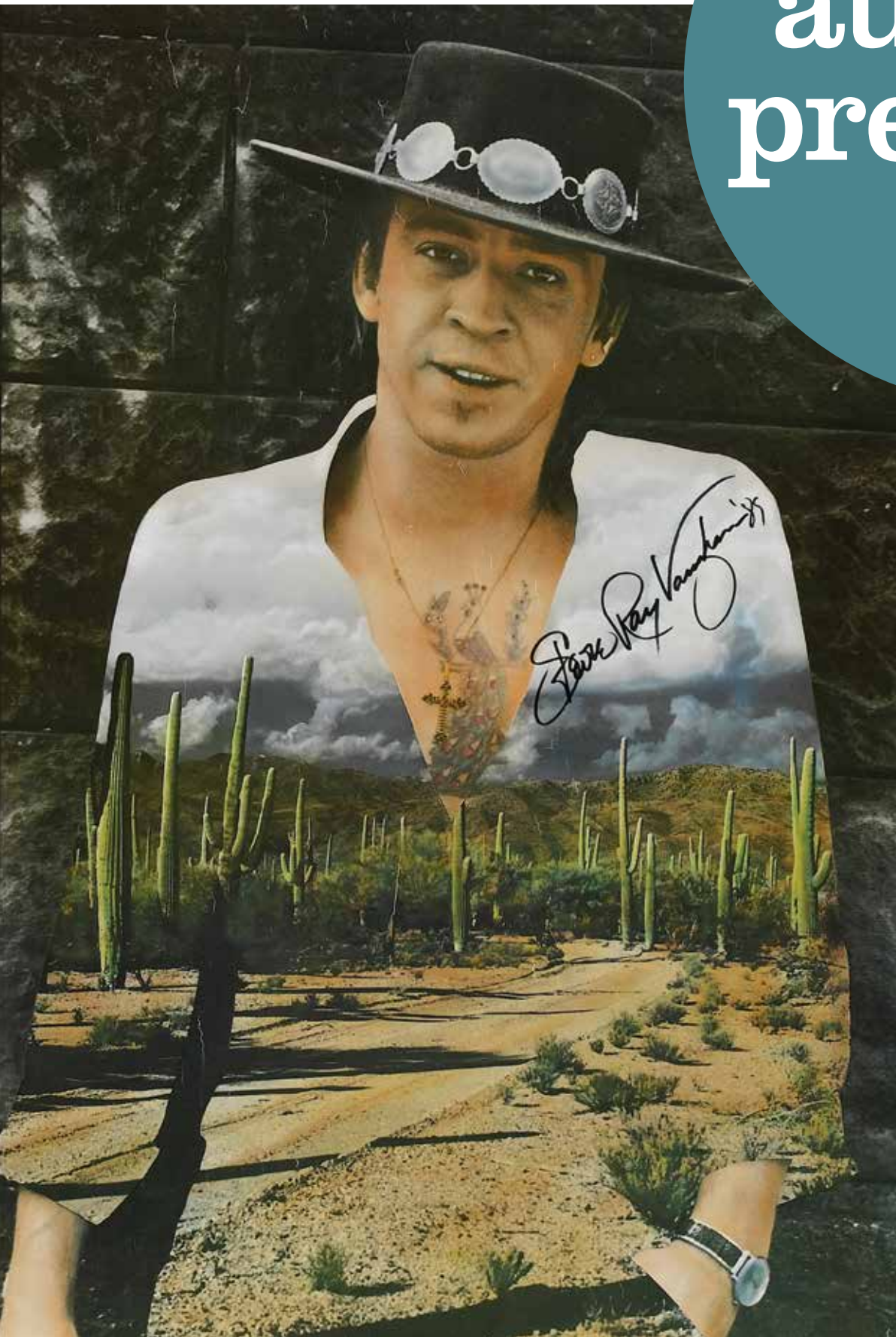
sure, and it was always extra-special if I could find those pieces in their original packaging. I also always loved the vintage advertising pieces.

While he has come to grips with the idea of auctioning off the collection, Dailey hopes the new owner will have the space and ability to create the presentation he thinks the collection deserves.

“We have spent our lives building this collection, and we are extremely proud of it,” Dailey says. “We have had a lot of people – collectors, friends, family – who are in shock when they see the collection. But there’s that old adage: ‘You’re not going to be able to take it with you.’ That’s how it is with any collectible. Now is the right time.”

STEVE LANSDALE is a public relations specialist at Heritage Auctions whose writing has been published in numerous publications, including *The Dallas Morning News* and *Sports Illustrated*.

auction previews



IMPORTANT LOTS IN UPCOMING EVENTS

27 STEVIE RAY VAUGHAN

Bluesman used
Fender Broadcaster to
develop style,
launch career

23 Jean Béraud

24 John Coffee Hays

26 Dame Darcy

29 William Rolland

32 Affirmed

34 Bud Adams

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Béraud's 'L'Arc de Triomphe'

French painter renowned for his paintings depicting the City of Lights



Jean Béraud's art captured the vitality of Parisian life, with scenes of high society men and women, working-class people, bars, cafes, bistros and the city's famous landmarks.

Paris' now-famous Arc de Triomphe was commissioned in 1806 but not completed until the reign of King Louis-Philippe nearly 30 years later. "It was the perfect subject for an artist who detailed everyday Parisian life during the Belle Époque period," says Meredith Meuwly, Heritage Auctions' director of appraisal services.

Béraud's oil on canvas *L'Arc de Triomphe* is being offered in Heritage's European art auction scheduled for Dec. 8. It is expected to realize at least \$200,000.

The painting shows sculptor Alexandre Falguière's *Le triomphe de la Révolution* ("The Triumph of the Revolution") atop the Arc de Triomphe. Depicting a chariot drawn by horses preparing to "crush anarchy and despotism," the sculpture remained there between 1882 and 1886 before falling in ruins.

The oil on canvas is consigned by the Family Trust of New Orleans philanthropist, collector and amateur golf champion Merryl Israel Aron.

Jean Béraud (1849–1935)
L'Arc de Triomphe, Champs-Élysées, Paris
Oil on canvas, 22.5 × 15.25 in.
Estimate \$200,000–\$300,000
Property from the Merryl Israel Aron Family Trust

EVENT

EUROPEAN ART SIGNATURE® AUCTION 5333

Dec. 8, 2017

Live: Dallas

Online: HA.com/5333a

INQUIRIES

Meredith Meuwly

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MeredithM@HA.com

John C. Hays' Colt Pistols

Revolvers presented by Samuel Colt to legendary Texas Ranger represent a 'remarkable discovery'



Hays

Col. John C. Hays was a legend among Texas Rangers. His aggressive and innovative style of fighting American Indians brought him national attention.

"When the Mexican War broke out in 1846, he led a regiment of Texans in the U.S. Army, and was able to convince President Polk to send additional troops for the protection of Texas," says David Carde, Heritage Auctions' arms and armor consignment director.

Hays' Mexican War fame and "Hays' Big Fight" with a numerically superior band of Comanches, while armed with Paterson revolvers in 1844, won him the attention of Samuel Colt, manufacturer of the famed Colt pistol and contractor to the U.S. Army.

"Colt saw military officers and lawmen as the perfect heroes to promote his pistols," Carde says. "So he often presented his firearms as gifts to these men."

Consequently, on June 3, 1847, Colt sent the very first pair

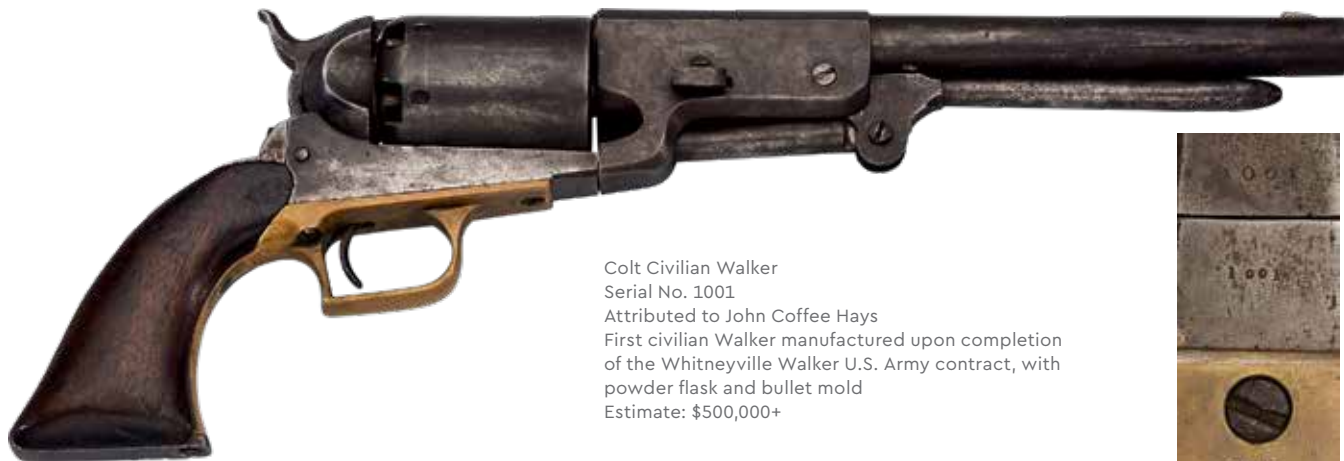
of his Civilian Walker Revolvers to Hays. "Col. Hays," says firearms historian and expert Herb Glass Jr., "was of the utmost importance to Sam Colt in his earliest attempts to promote his improved revolver,"

"Colt recognized the importance of having Hays as an advocate in hopes of securing additional contracts from the military," Carde adds.

After being held in a private collection, two Colt pistols presented and attributed to Hays are being offered at auction for the first time, in Heritage's Arms & Armor, Civil War & Militaria auction scheduled for Dec. 10, 2017.

"The existence of an intact original group of the arms of Col. John C. Hays is a remarkable discovery," Glass says.

The Walker is named for Samuel H. Walker, an officer who collaborated with Samuel Colt on the design, which was based on the Paterson. Walker was able to get approval from the U.S. Ordnance Department to order 1,000 pistols from Colt. "Walker was anxious to have his company equipped with the new pistols, and although Colt was eager to comply," Carde says, "he realized Hays could maximize exposure of his guns and land a larger contract from the U.S. Army."



Colt Civilian Walker
Serial No. 1001
Attributed to John Coffee Hays
First civilian Walker manufactured upon completion
of the Whitneyville Walker U.S. Army contract, with
powder flask and bullet mold
Estimate: \$500,000+

EVENT

ARMS & ARMOR, CIVIL WAR & MILITARIA SIGNATURE® AUCTION 6184

Dec. 10, 2017

Live: Dallas

Online: HA.com/6184a

INQUIRIES

David Carde

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Sandra Palomino

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Cased Colt Whitneyville-Hartford Transition Dagoon
Serial No. 1166
Inscribed and presented to John Coffee Hays
Only-known original casing (also inscribed) with
accessories, first-known presentation from Samuel Colt
Estimate: \$700,000+

Hays was in the process of recruiting the First Regiment, Texas Mounted Volunteers, when he learned of Colt's new pistol design, and hoped to secure the pistols for his men, Carde says. There are letters from Colt documenting his plan to direct his new guns to Hays' regiment.

Firearms expert and author Robert D. Whittington III has noted that Colt manufactured 100 pistols in addition to the 1,000 made for the Ordnance department. They were numbered 1001 to 1100, and were made to be given as gifts to officers and for public sale. "Before any of the 1,000 pistols were delivered to the army," Whittington writes, "Colt sent the first pair of the 'civilian' pistols to the man whom Colt considered his best promoter for the weapons. That man had replaced Sam Walker in Colt's esteem and

his name was John Coffee Hays, who was then in San Antonio. It is extremely probable that the serial numbers on Hays' pair of pistols were close to 1001 and 1002."

Of the 100 Walker Civilian Colts that were made, a total of 16 are known. The Serial No. 1001 offered in Heritage's upcoming auction is newly discovered, and although not inscribed, has been attributed to Hays by noted firearms experts.

"That these guns have been under the radar for so long is incredulous," Carde says, "so when we were approached to offer them at auction, we knew we had to take extra precautions to ensure that they were as purported. These are extremely rare pistols, and the attribution to John Hays raises the stakes exponentially."



John Coffee Hays' Mexican War Presentation Sword
Manufactured by Ames Sword Company
With original casing, including sword knot, red sash and belt. Inscribed on
scabbard: "Presented to Col. John C. Hays by the State of Texas as a Tribute
of Honor for his Gallantry and Conduct during the Mexican War of 1846 to
1848. May 20, 1848"
Estimate: \$80,000+

Dame Darcy Original Art

Cartoonist's 'Meat Cake' hailed by critics, nominated for prestigious Eisner Award



Darcy

Dame Darcy calls herself a cartoonist mermaid.

"I say my race is mermaid," Darcy says. "I feel a strong connection to the ocean. I'm an environmentalist. I'm see myself serving a higher purpose for ocean conservation and awareness."

More recently, Darcy has been called an Eisner Award finalist, honored for *The Meat Cake Bible* (Fantagraphics, 2016), a collection of

every story from her groundbreaking *Meat Cake* comic book. Among those stories is "Hungry Is the Heart," Darcy's collaboration with Alan Moore.

Darcy's neo-Victorian horror/humor/romance comics "have influenced a generation of women artists," writes *The Comics Journal*. *Meat Cake Bible*, adds *The Portland Mercury*, "cements it. Dame Darcy is an irrevocable part of comics history."

Original *Meat Cake* artwork directly from the artist's collection is being offered in Heritage Auctions' Sunday Internet Comics Auctions through Jan. 17.

As a native of Idaho, Darcy grew up on a horse ranch, "raised by cowboy poets and feminists," she says. As a young girl, she read *Zap Comix*, *Heavy Metal* and *Tales from the Crypt*. Later, she saw Tim Burton's *Beetlejuice*. "I loved *Beetlejuice*," she says. "I wanted to be the female Tim Burton."

After winning a scholarship to the San Francisco Art Institute, she realized movie-making was expensive. "So I would do comics in the meantime," she says. "I saw comics as a way to easily and cheaply create my stories until I got my big break."

Meat Cake first appeared in 1992, receiving critical acclaim in the ensuing years. "*Meat Cake*," Darcy says, "is my version of *Oz*, except more pirates, more dark, more sexy."

Darcy, who now lives Savannah, Ga., has gone on to create and illustrate more than 50 graphic novels, with titles published internationally,

including in France, Japan, Spain and Portugal. Two books, *Vegan Love* (Skyhorse Publishing) and *Lady Killers* (Harper), were released this year. She's working on a graphic novel about her life and a *Meat Cake* movie is in the works.

"I want to show the comic industry," she says, "that filmmaking can be equally female and women can be as valuable and equally paid as men."

"There are no mermaid movie producers," she says, "and there should be!"



Dame Darcy (b.1971)
Meat Cake #2
One-Page Story Original Art
"Invisible Aviator Girl"
(Fantagraphics Books, 1994)
Estimate: \$100-\$200
HA.com/121801a



Dame Darcy (b.1971)
Meat Cake #1
Two-Page Story Original Art
"Shrimboats is a-Comin'
(The Sales are in Sight)"
(Fantagraphics Books, 1993)
Estimate: \$100-\$200
HA.com/121801a

EVENT

SUNDAY INTERNET COMIC AUCTIONS

Featuring the Art of Dame Darcy
Through Jan. 17, 2018
Online: HA.com/Comics

INQUIRIES

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Stevie Ray Vaughan Guitar

Legendary bluesman used Fender Broadcaster to develop style, launch career



Vaughan

Stevie Ray Vaughan merged a smoldering technique with deep soul to develop a sound unrivaled since the days of Jimi Hendrix.

Emerging from the hotbed of Texas blues, Vaughan's tragic death in a helicopter crash silenced one of the great musical talents of the rock era.

"Stevie Ray will always be remembered for his raw talent, passion and innovation," says Garry Shrum,

consignment director for Heritage Auctions' entertainment and music department. "It's why *Rolling Stone* ranks him among the greatest guitarists of all time. Almost 30 years after his death, Stevie lives on in the hearts of millions of people around the globe."

Born in Dallas, Vaughan (1954-1990) began playing guitar at the age of 7, using hand-me-down guitars from older brother Jimmie Vaughan (co-founder of the Fabulous Thunderbirds) to develop his unique style early on. Likely the most important of those guitars was his 1951 Fender Broadcaster. Jimmie had carved his nickname "Jimbo" on the back. Stevie made the guitar his own by scratching his name on the headstock.

The significance of the "Jimbo" guitar cannot be overstated, Shrum says. "This was Stevie's first Fender guitar, a brand he favored from that moment on. It's the guitar he played to develop his style and launch his career."

"This guitar was Stevie's only guitar in the formative years of approximately late 1968 to early 1971, and was really his first quality instrument," adds Craig Hopkins, author of *Stevie Ray Vaughan: Day By Day, Night After Night*. "It was with 'Jimbo' that he played in some of his earliest professional bands ... the Southern Distributor, Liberation and Lincoln."

In a 1989 interview, the six-time Grammy winner expressed regret over having traded "Jimbo" away, and that he would pay a handsome price to get it back. After years in a private collection, "Jimbo" is being offered at Heritage's March 2018 entertainment auction. It's expected to realize at least \$400,000.

The guitar comes with a CD of the earliest-known recording of Stevie Ray Vaughan from 1969 (a live recording), and his first studio recordings from 1970.

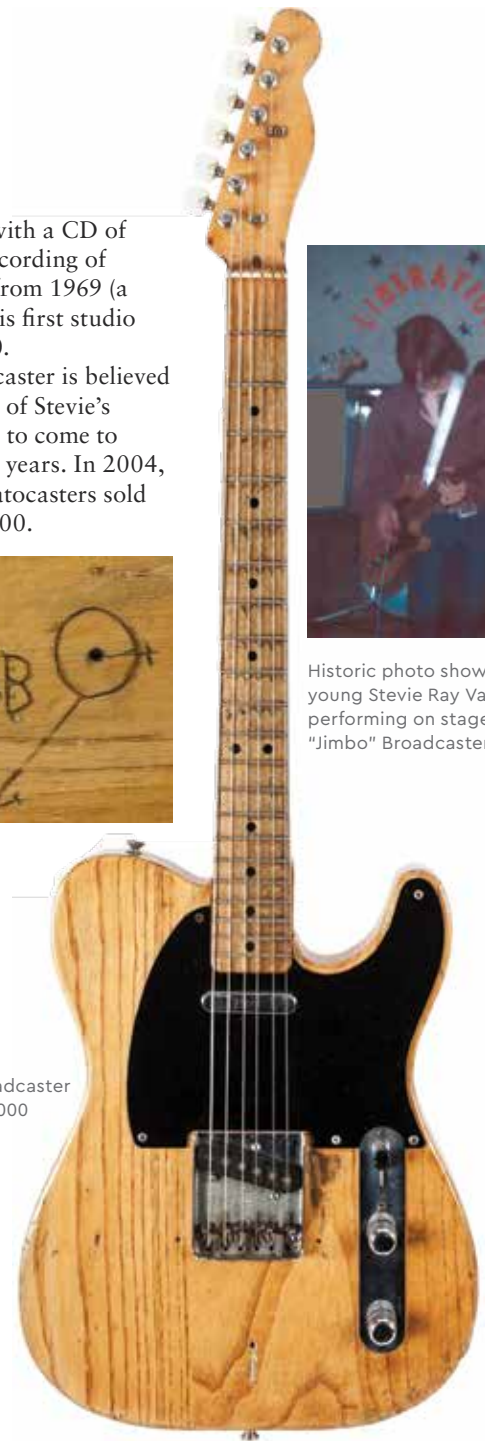
This Fender Broadcaster is believed to be one of only two of Stevie's primary stage guitars to come to market in the past 27 years. In 2004, one of Vaughan's Stratocasters sold at auction for \$623,500.



Stevie Ray Vaughan's "Jimbo" 1951 Fender Broadcaster
Estimate: \$400,000-\$500,000



Historic photo shows a young Stevie Ray Vaughan performing on stage with his "Jimbo" Broadcaster.



EVENT

ENTERTAINMENT SIGNATURE® AUCTION 7176

March 24, 2018

Live: Dallas

Online: HA.com/7176a

INQUIRIES

Garry Shrum

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GarryS@HA.com

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EDITED BY DOUGLAS ELLIS, ED NULSE & ROBERT WEINBERG FOREWORD BY F. PAUL WILSON

The Rolland Collection

Enthusiast offering speedsters, hot rods, roadsters, racers from personal museum



2006 GDT Speedster was designed and built by a team of automotive professionals who love cars and wanted to develop a complete vehicle from scratch. The project was considered an exercise in engineering and styling, using a "no holds barred" approach.

Rolland

Two powerhouses of the collector auction market – Leake Auction Company and Heritage Auctions – are presenting the Rolland Collection, a selection of 24 unique and custom exotics and racing cars.

The Rolland Collection, housed at the Rolland Racing Museum in Newbury Park, Calif., includes a variety of collectible automobiles, including Indianapolis race cars, midget race cars from the 1950s, and custom hot rods.

“The auction’s hand-selected lots offer collectors a unique opportunity to buy one of these highly desirable performance vehicles with impeccable provenance – all offered without

reserve,” says Heritage Auctions consignment director Jonathon Burford

The history of the Rolland Collection is well known among historians and collectors alike.

During the 1950s, car enthusiast William Rolland joined the Shadoff Chrysler team to help construct one of the fastest vehicles ever built. The team set a world land speed record in their class at the Bonneville Salt Flats in Utah. To this day, Rolland still has a passion for performance and speed, both of which are preserved in his private automobile exhibit established in 2010. The automobiles offered in

EVENT

THE ROLLAND COLLECTION AUCTION

Dec. 9, 2017

Live: Newbury Park, Calif.

The Rolland Racing Museum

Online: LeakeCar.com

INQUIRIES

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Carolyn Mani

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1



2



3

the auction come directly from the museum's holdings.

Rolland's collection offers speedsters such as a 1933 Ford Alloway and a 2006 GDT Speedster. An extraordinary selection of hot rods and roadsters includes a 1920 Ford Model T-Bucket and 1932 Ford Custom Roadster in a striking purple finish.

A collector's class of six midget racers ranging from a 1947 Hillegass to a 1950 Kurtis-Kraft will cross the block, as well as a rare 1972 Quarter Midget Dirt Track Car. A unique collection of Indy race cars features a 2000 Dallara, a 1997 Dallara with an Energizer Body, a 1980 Grant King Race Car and 2004 Lola B020/00 Cosworth XFE.

A stunning 1941 Willys Coupe, finished in a striking orange paint job with hand-painted flames and powered by a 355 CI V-8 engine, is expected to generate intense bidder interest.

1 This 2001 Ferrari 360 Modena Challenge is a purpose-built factory race car. Based on the 360 Modena road car, this Modena Challenger was extensively reworked specifically for the Ferrari Challenge Racing Series and is for track use only.

2 1932 Ford Custom Roadster has a well-executed build with several thoughtful touches for comfort and ease of driving. Under the hood, you will find an MSD ignition system and a Holley carburetor perched atop a 302 CI Ford V-8 engine.

3 This 1947 Hillegass Midget Racer was built by the legendary Hiram Hillegass, who began building race cars in 1919 while working at Mack in Allentown, Pa. By the time he died in 1960, he was considered one of the foremost builders of single-seat race cars in the United States.

“Our presentation of the Rolland Collection marks a momentous event in the history of rare collector cars,” says Richard Sevenoaks, president of Leake Auction Company. “It makes perfect sense for Leake Auction Co. to partner with Heritage, the largest auction company founded in America, to present such an important collection.”

“This auction is a first for Heritage Auctions,” says Jim Halperin, co-founder of Heritage Auctions. “It’s an exciting combination of Leake Auction Co.’s 50-year history in the collector car market and Heritage’s Auctions’ more than 1 million bidder members. This could be history in the making.”

In addition to being a race fan, real estate developer Rolland is a noted art collector and philanthropist. He contributed funds to have the William Rolland Football Stadium and Gallery of Fine Art built at California Lutheran University. He was named the 2017 Philanthropist of the Year for Ventura County.



4 1997 Dallara Indy Race Car with a chassis built by Dallara Automobili, an Italian chassis manufacturer. The body shell is composed of carbon fiber; 1997 was the first year for Dallara to produce Indy cars.

5 This 2008 Mercedes-Benz SLR McLaren was built as a collaboration between the world championship-winning Formula One team McLaren and legendary auto manufacturer Mercedes-Benz AMG.

6 1941 Willys Coupe is finished in a striking paint job with hand-painted flames. It is powered by a 355 CI V-8 engine from Al's Toy Box, fed by a Littlefield 6-71 supercharger mated to a 3-speed TH400 automatic transmission.

Affirmed's Triple Crown Trophy

Given to trainer Lazaro Barrera for thoroughbred's historic 1978 wins

Racing fans nearly 40 years ago witnessed the culmination of an epic rivalry when a stallion named Affirmed faced off against the celebrated Alydar and emerged victorious – winning the elusive Triple Crown.

The initially docile chestnut colt began his stellar rise in 1977, entering the 1978 season with less attention than Alydar from the storied Calumet Farm, according to the book *Affirmed: The Last Triple Crown Winner* (St. Martin's Griffin, 2012). “Yet under trainer Laz Barrera’s careful strategy,” the book notes, “... Affirmed bested his rival and mesmerized even the most casual of sports fans.”

On the 40th anniversary of Affirmed’s legendary win, Heritage Auctions is offering the Triple Crown Trophy presented that year to Hall of Fame trainer Lazaro Barrera. It’s expected to sell for at least \$250,000.

What makes this trophy so attractive is the back-story of Racing Hall Of Fame trainer Barrera, says Heritage Auctions sports collectibles consignment director Calvin Arnold. “Barrera was a Cuban-born trainer who was one of the country’s most respected young trainers,” Arnold says. Seeking increased opportunities in a larger market, Barrera in the 1940s moved to Mexico to race horses at the Hipodromo de las Americas in Mexico City.

There, he met California trainer Hal King, who encouraged him to come to the United States. After numerous impressive wins, Barrera took charge of a horse named Affirmed, who would become one of the great horses in American racing history by placing first in 1978’s Kentucky Derby, Preakness Stakes, and Belmont Stakes. Affirmed’s title as the last horse to win the Triple Crown was ended in 2015 by American Pharoah.

The Triple Crown Trophy, created by the Cartier Jewelry Company, represents the pinnacle achievement in horseracing.



Trainer Lazaro Barrera (right) visits Affirmed at Pimlico Race Track in Baltimore with owners Louis and Patrice Wolfson in this May 1978 photo.

“And 1978 was not just for the record books,” Arnold says. “It was one of the greatest dramas ever played out in the racing world. This auction gives sports and horseracing fans a once-in-a-lifetime opportunity to obtain an iconic piece of sports and American history.”

Barrera, who died in 1991, won 2,269 races and had purse earnings of more than \$49 million, making him one of the greatest horse trainers to ever grace the sport. The trophy has been signed under the base by Hall of Fame jockey Steve Cauthen.

EVENT

PLATINUM NIGHT SPORTS COLLECTIBLES SPORTS AUCTION 50001

Feb. 24–25, 2018

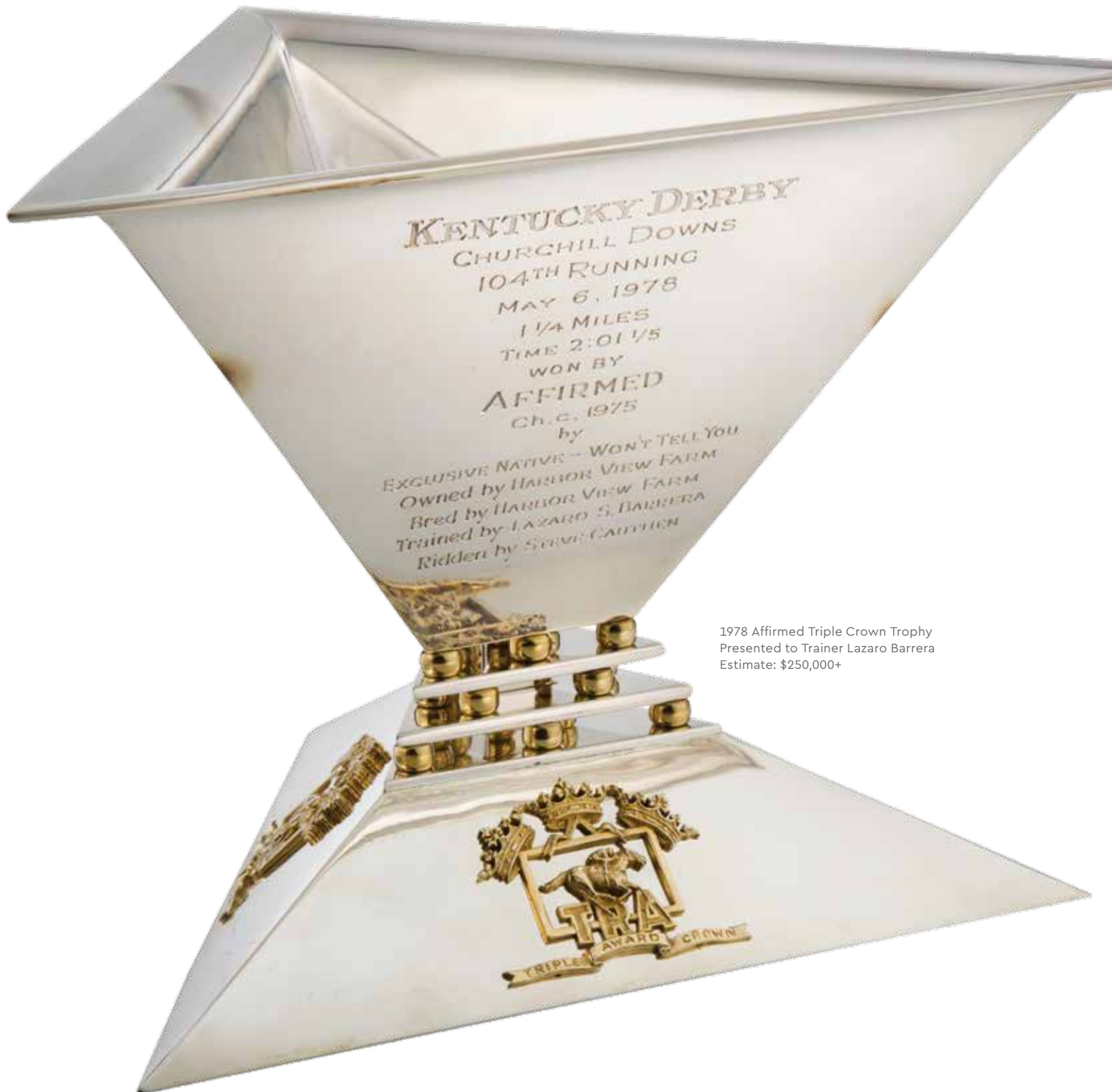
Online: HA.com/50001a

INQUIRIES

Calvin Arnold

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1978 Affirmed Triple Crown Trophy
Presented to Trainer Lazaro Barrera
Estimate: \$250,000+

The Bud Adams Collection

Decorative art, Americana, American Indian artifacts
part of football pioneer's life

Kenneth S. “Bud” Adams Jr. was one of professional football’s most influential architects. “Bud Adams played a pivotal role in the growth of pro football as a pioneer and innovator,” NFL Commissioner Roger Goodell said after Adams’ passing in 2013. “As a founding owner of the American Football League that began play in 1960, Bud saw the potential of pro football and brought the game to new cities and new heights of popularity, first in Houston and then in Nashville.”

The founder, owner, chairman of the board, president and CEO of the Tennessee Titans/Houston Oilers was also much more than just a football pioneer. He was an avid collector with a great love of art, and his interests ranged from illustration art to Western and decorative art to space memorabilia, American Indian artifacts and Texana art.

“His business interests took him from oil to farming and ranching interests to real estate and automobile sales,” says Michelle Castro, Trusts & Estates consignment director for Heritage Auctions. “But he also was a major collector of fine art and Indian artifacts and maintained a private gallery at his corporate headquarters.”

Treasures from the Bud Adams Collection are being offered in upcoming sales, including Heritage Auction’s Decorative Art (Dec. 9-10), Arms & Armor (Dec. 10), and Texana auctions (March 17). “Mr. Adams was a collector who pursued top-quality items,” Castro emphasizes. “These auctions present a remarkable opportunity for collectors to acquire items with excellent provenance.”

A Wells Fargo strongbox, dating to the bank’s days in the Wild West, is being offered in Heritage’s Americana & Political Grand Format Auction scheduled for Dec. 2. Avidly sought by collectors, Castro explains, “It is very hard to find an example with untouched original patina like this one. They usually have been repainted. Fakes abound, made from generic strongboxes, but this strongbox from the Adams collection is the ‘Real McCoy.’”



Gerald Harvey Jones (b.1933)
A Breed Apart, 1981
Bronze with brown patina
16 in. high on 1½-in. high wood base
From the Bud Adams Collection



Clark Everice Bronson (b.1939)
Wild and Free, 1971
Bronze with brown patina
10 in. high on a 1½-in. high wood base
From the Bud Adams Collection



A Wells Fargo strongbox, expected to realize at least \$4,000, is offered in Heritage's Dec. 2 Americana & Political Grand Format Auction.

EVENT

FINE & DECORATIVE ART INCLUDING ESTATES SIGNATURE® AUCTION 5337

Featuring the Bud Adams Collection

Dec. 9-10, 2017

Live: Dallas

Online: HA.com/5337a

INQUIRIES

Michelle Castro

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MichelleC@HA.com

Also to be auctioned is a footlocker belonging to the legendary cavalry commander George Armstrong Custer, a box that landed in the Adams collection after numerous personally owned Custer items were sold by his descendants in the 1980s and 1990s. “The trunk,” Castro says, “is typical of the trunks most army officers of Custer’s day used to carry personal belongings as they moved from post to post.”

Additional bottles from Adams’ cellar are being offered in Heritage’s Dec. 1-2 Fine & Rare Wine Auction.

Earlier this year, Heritage Auctions offered Adams’ items in its Illustration, Manuscripts, American Art and Ethnographic Art auctions. A Beverly Hills auction in October featured more than 1,300 lots from Adams’ wine collection, including a case of Château Lafite Rothschild 1982 (with an auction estimate of \$22,000 to \$30,000).



Joe Beeler (1931–2006)
The Elder
Bronze with polychrome
26½ in. high on 2-in. high wood base
From the Bud Adams Collection

The son of a prominent oil executive, Bud Adams built his own energy fortune and used it to found the Houston Oilers in the upstart American Football League.

Ritter Antik Collection

Inventory from Heinrich Leichter's renowned gallery includes array of Biedermeier, Empire Furniture

By Nathan Shults



A Portuguese Empire recamier/daybed, mahogany on pine, circa 1810. This recamier is illustrative of Empire furniture's classical inspiration with pronounced volute railings and palmette flourishes to paw feet. 42¼ x 88 x 22½ in.

In his "first life," Heinrich "Heinz" Leichter worked as an advertising executive for several large and prestigious international advertising agencies in Germany. In the 1960s, at the height of his career, he fell in love with Biedermeier furniture. Bewitched by its style, he decided to become a dealer, later establishing the first gallery for this type of furniture in Germany.

In 1987, Leichter moved to New York City and opened a gallery in the Village on East 10th. Through research and contributions to academia, his Ritter Antik gallery developed a reputation as the leading authority for Biedermeier furniture in the United States.

Now, more than 150 pieces of furniture from the Ritter Antik inventory are being presented at Heritage Auctions' fine and decorative art auction scheduled for Dec. 9-10.

Biedermeier's etymology is rooted in two German words: "bieder," which means plain and unpretentious, and



Leichter

"biedermann," which is an honest, upright citizen. The style existed without nomenclature until 1886 when Georg Hirth's authoritative *Das deutsche Zimmer* design volume critically analyzed its design contributions. It is also thought that the word's origins relate to bourgeois-minded newspaper caricatures of Gottfried/Papa Biedermeier. More accurately, the use of Biedermeier is in reference to a period in central Europe between the Congress of Vienna in 1815 ending with the March Revolution in 1848; however, its most familiar association is with furniture.

Leading up to this period, the Napoleonic Wars extended France's power and political influence throughout the modern European continent, encompassing an area exceeding 332,000 square miles at its greatest extent. Military dominance allowed Napoleon Bonaparte to integrate a range of political and social maxims into regional cultures, spreading the values of the French Revolution.

While most of the vestiges of Napoleon's conquests have vanished, a few remain. Perhaps one of Napoleon's more obscure legacies was not martial or political in nature but related to the visual arts, specifically identified in the foundational elements of Biedermeier design.

Napoleon's appreciation of classicism was overtly apparent – his self-proclaimed title of "emperor" alluded to an ancestry from the leaders of the ancient world. Standardized state-run education included a curricula of modern science coupled with Greek and Latin languages. The formation of the Napoleonic Civil Code simplified law, replacing confusing feudal laws, and was inspired by Roman Emperor Justinian's *Corpus Juris Civilis*. The iconic Arc de Triomphe was modeled after the Roman Arch of Titus.

These interests in classicism were artistically translated among a wide range of decorative and fine art known as the "Empire" style, examples of which sumptuously filled interiors. Incorporating familiar and recent archaeological discoveries, the design was meant to pay homage to the expanding empire, embracing elements of newly conquered territories and evoking

EVENT

FINE & DECORATIVE ART INCLUDING ESTATES SIGNATURE® AUCTION 5337

Featuring the Ritter Antik Collection

Dec. 9-10, 2017

Live: Dallas

Online: HA.com/5337a

INQUIRIES

Nicholas Dawes

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A small South German Biedermeier chest, cherry on pine, probably from the region of Franconia, circa 1820. The chest exhibits a strong Biedermeier aesthetic with a geometric case, plain inset columns, heart-shaped escutcheons, and muted ebonized string inlay. 33½ x 35½ x 20½ in.

the appreciation of the virtues of the Roman Republic. Painter Jacques-Louis David, who Napoleon appointed as official court painter in 1804, effectively served as the artistic dictator of the empire, advancing an iconic and austere interpretation of classicism meant to inspire citizens to noble action. Sphinxes, palmettes, griffins, pharaoh busts, and warlike elements of classical design were incorporated into decorative art, celebrating the splendor of the ancient world.

However, fondness of the past faced new challenges in the post-Napoleonic era, as a changing demographic would soon influence the continent's future. The widespread industrialization of central Europe during the first half of the 19th century, coupled with economic crises as a direct result of the Napoleonic Wars, contributed to the rise and proliferation of the urban middle classes. The tenets of *Liberte*, *Egalite* and *Fraternite* from the French Revolution and other democratic movements eventually spread throughout Europe, inciting revolutions in Prussia, Austria, Germany, Italy and France. The bourgeoisie developed as a powerful counter to established aristocracy, demanding simpler and majority-representative governance, which acknowledged the nobility of the private individual.

Art movements are often correlated with changing political and social norms, with each engaging in critical inquiries of notions of power. During the Biedermeier period, expression through the visual arts would exist as a direct interpretation by the bourgeoisie. Leichter relates, "Biedermeier is the only accepted period which was developed by the bourgeoisie for the bourgeoisie." The development of the style was a modern reclamation – ownership would not belong to the ancients.

Adding emboldened elements of *Directoire* and *Regency* forms, Biedermeier cabinetmakers stripped furniture of traces of imperial splendor, rebuking gilt bronze and ornamental excess, instead relying on natural wood grains and ebonized accents

to exude lightness, utilitarianism and individuality. As tangible representations of middle-class values, cabinetmakers chose locally sourced woods including ash, maple, birch, beech, and other "blonde" woods, with deference to off-grain and burlled cuts. A simplified form did not necessarily mean that pieces could not be sophisticated, and both the middle and upper classes patronized workshops which crafted finer examples that incorporated luxury woods like mahogany and rosewood.

High-quality furniture was produced throughout central Europe during the Biedermeier period, but perhaps the most sought after and elaborate pieces were made in Vienna. By 1823, there were over 900 cabinetmakers in Vienna. The city was a cultural and artistic mecca, blending a conglomerate of styles in a distinct dialect expressed in fine and decorative art. Already well known for producing high-quality Empire furniture, the transition to an accessible and utilitarian Biedermeier style was effortless for central European cabinetmakers and their clientele. German cities like Karlsruhe also produced high-quality examples for imperial clients.

Despite Biedermeier's proliferation in the Austro-Hungarian Empire, it cannot be classified as region-specific though individual styles varied by country. "The Biedermeier style, spreading from the Congress of Vienna into Scandinavia by World War I, was popular for its timeless aesthetic," says Nicholas Dawes, vice president of Special Collections at Heritage Auctions. "Cabinetmakers from New York City to Australia facilitated a strong intercontinental appreciation of the style."

The first, and true, Biedermeier period ended around 1848. About 80 years after Biedermeier furniture was first introduced to Europe, a new appreciation for the style was revived at an 1896 exhibition in Vienna, which celebrated the 80th anniversary of the Congress of Vienna. The publications of early Biedermeier scholars, and other exhibitions in Berlin, Dresden and Munich, helped to create a new demand as well as serve as an alternative to heavily decorated and fussy Victorian, Art Nouveau and Aesthetic Movement forms. Enthusiasm for Biedermeier design lasted until about 1910, and subsequent episodes of revival occurred as late as the 1980s.

Though crafted in an earlier era, Biedermeier remains a design that can easily integrate into modern spaces. "I struggle to classify some pieces as simply 'Biedermeier.' They are manifestations of timeless applied arts," Leichter says.

The presentation of Ritter Antik's collection will offer over 150 pieces of furniture encompassing Empire and Biedermeier, as well as other styles. The entirety of the collection will be sold at no reserve. "There is no immortality," Napoleon said, "but the memory that is left in the minds of men." Perhaps, in that instance, he overlooked exceptional furniture.

NATHAN SHULTS is a special collection associate and cataloger in Heritage Auctions' Fine & Decorative Arts department.

Yankee Legends Collection

Single-owner auction includes high-grade, team-signed bats, baseballs, documents from legendary team

It's often said that it's always darkest before the dawn.

Certainly that was true for Major League Baseball as the sun rose over the "Live Ball Era" from the moonless night of the Black Sox scandal. Though whispers of conspiracy regarding the Cincinnati Reds' unlikely 1919 Fall Classic victory over the heavily favored Chicago club had yet to reach full volume as Babe Ruth first donned his Yankees pinstripes, there is no question that the 1920 game was already in desperate need of the tonic that only Ruth's thunderous bat could provide.

That year, Ruth would obliterate the season home run record, nearly doubling the previous record with 54 homers. The earliest-known, Ruth-signed game-used bat – inscribed "To My Friend Eddie Maier From 'Babe' Ruth, 1920" – is being offered at Heritage Auctions' "Yankee Legends Collection" auction Dec. 10.

"The rare slabs of lumber that can be definitively linked to Ruth's historic 1920 campaign are absolutely drenched in historical and collectible appeal," says Chris Ivy, director of sports auctions at Heritage. The bat is expected to realize at least \$600,000.

The bat is part of a single-owner collection that consists of about 400 lots, including dozens of high-grade team-signed baseballs and single-signed baseballs from both Yankee greats and non-Yankee Hall of Famers.

Also included are important documents and game-worn gloves from Yankee greats. Among the standout items are a 1927 New York Yankees team-signed baseball (estimated at \$100,000), and a 1938-39 Lou Gehrig game-used bat used to belt his final home run (\$800,000).

"This is among the most comprehensive Yankees collections we've ever seen," Ivy says. "The collection does a great job of telling the history of baseball's most successful franchise through memorabilia."



1992 Derek Jeter Original New York Yankees Scouting Report Filed by Dick Groch, April 8, 1992
Estimate: \$50,000+



1939 Lou Gehrig Game-Used Bat, Used to Hit his Last 2 Home Runs, April 13, 1939, Gifted to Club House Boy
Estimate: \$800,000+



1920 Babe Ruth Game-Used Bat, Autographed and Inscribed "To My Friend Eddie Maier From Babe Ruth - 1920"
Estimate: \$600,000+

EVENT

YANKEE LEGENDS COLLECTION SIGNATURE®
INTERNET SPORTS AUCTION 7230
Dec. 10, 2017
Online: HA.com/7230a

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Grand Format Auction 6183
Dallas – HA.com/6183a



Guillaume Seignac (1870–1924)
Disarming Cupid
Oil on canvas
25½ x 21¾ in.
Estimate: \$40,000–\$60,000
European Art Signature® Auction 5333

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



JOEL PLATT *and his Dream*

INSPIRED BY A BOYHOOD VISION, REAL ESTATE DEVELOPER'S 'SPORTS IMMORTALS' MUSEUM IS ASTONISHINGLY INCOMPARABLE

Story by Ana Veciana-Suarez • Portrait by Joshua Prezant



Collection

Joel Platt with his son Jim at the Sports Immortals Showcase Museum and Memorabilia Mart in Boca Raton, Fla.

Some might label it a collection, the largest of its kind. Others might call it a dream shaped in the form of wood and fabric, paper and metal. But to be accurate, the best description of Joel Platt's dizzyingly eclectic array of sport memorabilia may demand another descriptive word altogether: obsession.

"Yes, it is a kind of obsession," he admits wryly. "I think about it all the time."

Platt has spent seven decades and traveled more than a million miles to amass the largest and the most diverse collection of sports mementos.

Autographed balls and cards, yes, but also game-worn uniforms, bats, caps, helmets, shoes, hockey sticks, skates, pucks, boxing gloves, robes, trunks, championship belts, tennis racquets, golf clubs, stadium seats, tickets, pennants, posters, saddles, boots and racing tires. You name it, he owns it — more than a million pieces. In fact, no other collector comes close to his obsessive gathering and curating.

Between 1960 and 1985, Platt purchased eight of the largest sports collections in existence. "I was fortunate," he admits, "to be able to corner the market on sports collectibles before they became valuable commodities."

Rob Rosen, vice president of the sports collectibles category at Heritage Auctions, knows Platt's eclectic assortment of sports items well. He also has visited the Sports Immortals Museum and Memorabilia Mart in Boca Raton, Fla., where some of the items are on display. "Joel's collection is quite literally incomparable," Rosen says. "The depth and breadth of it is second to none, as is Joel's passion as a collector."

PLATT LIKES TO boast that one can spend every day of a year browsing through his items, shelf after shelf, case after case, trunk after trunk — and still not see it all.

Perhaps more impressive is the fact that Platt has an uncanny mastery of where every item is stored and its meaning in the world of sports.



Visitors to the Sports Immortals Showcase Museum might get a glimpse of the legendary T206 Honus Wagner, baseball's most famous vintage card.

His son Jim, who as vice president of Sports Immortals Inc. manages inventory and spearheads development of Sports Immortals branded projects, explains his dad's ability this way. "For my father, this sports collection is his fourth child. He's very emotional about it, very attached to it. It's his life."

Platt initially was not interested in curating sports mementos for investment purposes. He simply wanted to fulfill a childhood dream of creating a museum that would pay tribute to sports' greats. "I don't want their achievements forgotten," he says.

Now, however, he says he has taken his family's advice and altered course, taking the first steps to placing his entire collection as a whole on the market to raise funds to develop Sports Immortals branded projects.

A big part of that vision is not only exhibiting the collection in a world-class museum, but developing an international hall of fame; sponsoring traveling exhibitions; licensing intellectual properties such as movies, books and television shows; and creating a sports curriculum with a major university.

Tall order? Sure, Joel Platt admits, but an achievable and meritorious one. "We already have the crown jewels [of sports memorabilia] to build the ultimate sports museum in the world. The rest is just the next step."

THE SPORTS IMMORTALS collection, the Platts say, has an appraised value of more than \$150 million and could be worth more on the open market. Rosen of Heritage Auctions demurs when putting a value on the collection, but says it would be a "substantial sum."

For the elder Platt, however, selling his collection is not about money. It's about exposure. It's about a platform that would showcase how "these sports immortals were and are an inspiration to the world." His enthusiasm is palpable as he takes a visitor on a tour of the museum.

The first floor of the showcase museum doubles as a center for parties and special events, but it's truly on the second floor where visitors get a feeling for the vastness of the Platt collection. Stepping out of the elevator is not unlike entering a sports fan's fantasy world. In addition to displays, a separate area offers merchandise for sale, everything from autographed balls to photos, cards and other items.

"People call us from all over the world wanting to sell or wanting us to take items on consignment," Platt explains.

Then just beyond the sales area is the museum's rotating display of about 30,000 items. A small theater, furnished with seats from different stadiums, plays a Discovery Channel story on Joel Platt. One can spend a good day immersed here.

Additional gems are kept in a secure off-site vault, an entire floor divided into room after room filled with priceless possessions. One room, for instance, is chockablock with programs as well as tickets from a variety of championship games and matches. Another room has tens of thousands of baseball cards, including a complete card set of 1880 Allen & Ginter baseball cards. A third room is devoted entirely to hockey, the wall lined with players' personal NHL ice hockey sticks. Here and there, hanging on walls or stored in albums, are original documents signed by the founding fathers of our most beloved games, alongside tickets to championship fights and World Series games.

The largest room in the vault contains row upon row of blue security trunks, stacked atop another, each packed with the Crown Jewels of Sports. "In my collection everything has a story," Platt says. "Actually a couple of stories. There's the athlete's story, and

my story in getting the item.”

Some of the characters in Platt’s stories include Muhammad Ali, Jim Thorpe’s third wife, and soccer great Pelé. (See accompanying story.)

Yet, for all the impressive pedigree, Platt owns pieces considered even more valuable on the open market, coveted by collectors for their rare one-of-a-kind history. A sampling: the last ball used in the only double no-hit games ever pitched in Major League Baseball (in 1917 between the Cincinnati Reds and the Chicago Cubs); Satchel Paige’s touring All-Star Uniform from the Negro Leagues; Jack Johnson’s confession letter admitting that he threw the heavyweight championship fight with Jess Willard in 1915 to avoid going to jail; and one of the balls that football Hall of Fame quarterback Sid Luckman threw for a record seven touchdown passes for the Chicago Bears.

Rosen of Heritage Auctions considers Paige’s game-worn jersey as particularly valuable. “Game-worn jerseys from the pre-Jackie Robinson era of the Negro Leagues,” Rosen says, “turn up in a major auction perhaps once every decade or so. And Joel has the top names – Josh Gibson, Satchel Paige. It’s tough to think of anything with a larger measure of both rarity and significance than that portion of his collection.”

To the super-valuable pile, Rosen would also add the Jim Thorpe game-worn jersey, the Muhammad Ali Heavyweight Championship belt, and the famous T206 Honus Wagner card, all owned by the Platts.

JOEL PLATT SIMPLY “is one of the original pioneers of the sports-collectibles genre and his passion for collecting this material has provided him with one of the finest collections in the world,” says Chris Ivy, director of sports auctions at Heritage. “His foresight led him to collect significant sporting artifacts before they had any true intrinsic value and I am thankful to him, because without that foresight, I have no doubt that some of his museum-worthy pieces would have been lost to history.”

How Platt began assembling such a stellar sport memorabilia collection may be worthy of a dramatic movie scene. When he was 4 years old and recovering from injuries received in a gas explosion, Babe Ruth came to him in a dream, urging him not to give up on his recovery and exhorting him to become a Major League baseball player or build a museum for sports greats.

Platt would go on to play baseball, but his college career as a shortstop at Duquesne University would end after he hurt his arm. His dream of a museum, on the other hand, would live on. In fact, that dream would inspire him to accumulate what many consider a one-of-a-kind collection known for its variety. Unlike other large sports collections that focus on a particular niche, Platt’s encompasses all major sports. The sports memorabilia world “wouldn’t be the same without the Platt family,” Rosen says.

Actually, it would be impossible to replicate Platt’s collection now because collecting for many has become less of a passion and more of an investment.

“Joel is a pioneer,” Rosen says. “He was chasing down important sports collectibles before the words ‘sports collectibles’ became a common term. He’s a master researcher, a walking encyclopedia of sports history. He’s obsessive and tireless. It’s never been about the money with Joel – it’s a true passion. Only a



Satchel Paige's footwear and early game-worn jerseys, including his 1940s Negro Leagues All Stars uniform, are among the rarest items at the museum.

person with that kind of knowledge and dedication could have possibly amassed a collection of such size and significance.”

Decades of building a collection inspired by a dream has changed Platt in more ways than one.

“I was born a shy person,” he says, “but I developed this personality because when you want something, it creates a desire so strong that you do what you have to do to see your dreams come true. For me it’s been a journey of passion and perseverance.”

ANA VECIANA-SUAREZ is a syndicated columnist for Tribune Content Agency and author of *The Chin Kiss King: A Novel*. She collects autographed books from her favorite authors.

VISITING THE MUSEUM

The Sports Immortals Showcase Museum and Memorabilia Mart is at 6830 N. Federal Highway, Boca Raton, FL 33487. Visit SportsImmortals.com for details.

PLATT'S FAVORITE *Legends*

Even though he owns more than a million artifacts, Joel Platt admits to having “a special fondness for the hundreds of mementos I acquired from my personal favorite athletes who achieved greatness in their sport and who I found to be caring and kind individuals who overcame adversity and were always ready to help others when called up.”

Muhammad Ali

A man Platt calls a great boxing champion and greater humanitarian. He met Ali on six occasions and Ali took to calling him, “My man, the museum man.” Platt now owns hundreds of Ali’s items, including robes, gloves and shoes. Among his favorites are the 1959 Golden Glove Championship boxing gloves worn by the boxer (pictured), then known as Cassius Clay, and the USA jacket he wore at the 1960 Olympics.



Babe Ruth

The slugger also known as the Great Bambino and the Sultan of Swat. Among the Ruth items Platt owns are the autographed first home run ball Ruth hit at New Yankee Stadium in February 1923, a game bat from the Babe’s last season as a New York Yankee in 1934 (also signed by Lou Gehrig and the other players on the team), and a baseball signed by both Ruth and Gehrig, dated Oct. 1, 1932, the day he called his home run shot in the 1932 World Series against the Chicago Cubs.



Jim Thorpe

The greatest all-around athlete of all time. Thorpe not only won gold medals in the Decathlon and Pentathlon at the 1912 Summer Olympics in Stockholm, but he played professional football. Platt is such a fan that he named his youngest of three children and only son after the great athlete and American Indian. His favorite items, given to him by Thorpe's third wife, Patricia, include the athlete's Carlisle Indians football jersey, letterman sweater and helmet, Thorpe's Indian clothes, his trophies, medals and personal scrapbooks of his sports career, and a 1912 Olympic scrapbook album with photos and personal letters from President Taft and other dignitaries.



Roberto Clemente

The Hall of Fame Pittsburgh Pirate outfielder who died in a plane crash while flying supplies to earthquake victims in Nicaragua. Platt has Clemente's bat from his rookie season, his 1971 World Series jersey when he was named MVP, and numerous other items from Platt's hometown Pittsburgh hero.



YABBA DABBA DUO!

60 YEARS AGO, WILLIAM HANNA AND
JOSEPH BARBERA LAUNCHED A STUDIO THAT
FOREVER CHANGED THE CARTOON BUSINESS

By Michael Mallory



The Art of Hanna-Barbera, 1987

10 classic H-B characters drawn by Willie Ito, used with photo of William Hanna and Joseph Barbera for Ted Sennett's book *The Art of Hanna-Barbera*, celebrating the partnership's 50th anniversary

Estimate: \$750-\$1,000

IN 1998, WHILE WORKING on a book about the cartoon studio created by William Hanna and Joseph Barbera cartoon studio and their then-60-year partnership, I had the opportunity to ask Joe Barbera what it felt like to have had such an influence on 20th century culture. His response surprised me.

“Did I?” he asked. “How could I have an influence?” I reminded him that NASA had recently named a rock on Mars “Yogi Bear” after one of his iconic characters. “I never thought of it,” he replied, before characteristically going for the joke: “Would you mind calling my wife and telling her this stuff?”

Both William Hanna (1910-2001) and Joseph Barbera (1911-2006) are gone, but there is no question that their collaboration, and the decades of entertainment that resulted, had an enormous effect on the popular culture of the world at large, even if they didn’t stop working long enough to realize it.

Two of their most popular shows from the early 1960s, *The Flintstones* and *The Jetsons*, continue to live on in television commercials. In the case of *The Flintstones*, generations of children have grown up with the breakfast cereal and chewable vitamins that continue to bear its name and imagery. They have influenced the American lexicon through such catchphrases as “I would have gotten away with it, too, if not for those meddling kids and their dog!” from the original *Scooby-Doo Where Are You!* Even politics is not immune, with the uncanny resemblance of Vice President Mike Pence to “Race Bannon” from *The Adventures of Jonny Quest* remaining a hot topic on social media.

The influence of Hanna-Barbera has even spread to the realm of 20th century American art itself. Due to decades of

merchandizing and licensing efforts, it is likely that more homes contain reproductions of the artwork of the late Iwao Takamoto, Hanna-Barbera’s principal character designer, than, say, Andrew Wyeth or even Norman Rockwell.

“In cartoon history, people loved Disney and laughed at Looney Tunes, but generation after generation ‘grew up’ with Hanna-Barbera,” says Jim Lentz, Heritage Auctions’ director of animation art. “The influence of Hanna-Barbera is still seen today on Cartoon Network and Boomerang. Their characters stand the test of time and are some of the most widely recognizable and loved globally today.”

From an animation industry standpoint, the impact of Hanna-Barbera was even greater; lifesaving, in fact. “They figured out how to make television animation work when people were struggling to take the quality of Disney, Warner Bros., or MGM theatrical animation and make it feasible to be done on the small screen,” says animator, cartoon historian, and educator Tom Sito.

Prior to their foray into television, Bill Hanna and Joe Barbera had been the backbone of the MGM cartoon studio, where they turned out 114 hugely popular *Tom and Jerry* theatrical cartoons. Barbera handled the story end of things, and Hanna the production and timing, and together they earned seven Academy Awards. Then in 1957, citing the cost benefit of re-releasing old cartoons rather than continuing to make new ones, MGM shut down its cartoon operation, throwing Hanna and Barbera out of work.

SINCE OTHER THEATRICAL cartoon studios were similarly slowing down, if not shuttering altogether, television presented the only other viable option. So that same year, 60 years ago, the partners founded Hanna-Barbera Productions. The problem was no one had yet succeeded at sustaining a TV cartoon show (*Crusader Rabbit*, an earlier attempt produced by Jay Ward, was only barely animated). At the time Hanna and Barbera took their gamble, original television animation was for the most part seen only in commercials. Yet, Hanna and Barbera were on a path to dominate American television animation for more than three decades.

The initial challenge for Barbera was developing funny characters that appealed to both young and older audiences. To that end, he relied far more on dialogue and amusing voice work than ever before. For Hanna, the task was to refine the process of “limited animation,” in which a character is drawn on multiple cels, and only the part that absolutely needed to move *did* move, while the rest of the figure remained stationary.

The initial result was *The Ruff and Reddy Show*, which debuted in December



Space Ghost and Dino Boy in the Lost Valley
(Hanna-Barbera, 1966)
12-field hand-painted ending credits/bumper cel
Estimate: \$750-\$1,000



Super Friends
Master studio model cel of Wonder
Woman with her Golden Lariat
(Hanna-Barbera, 1970s)
Estimate: \$750-\$1,000

Hanna-Barbera's Unforgettable Characters



Scooby-Doo



Yogi Bear



The Jetsons



Huckleberry Hound

1957. Utilizing the talents of fellow laid-off artists from their MGM unit, Hanna and Barbera managed to turn out five-minute cartoons for less than \$3,000 each, in rapid succession, rather than the \$50,000 they had been spending on each theatrical *Tom and Jerry*. “That was a *big* impact for the industry,” says background artist Iraj Paran, who joined Hanna-Barbera in 1967. Hanna and Barbera had proven TV animation was viable, even profitable.

Very quickly, their stable of television characters grew to include Huckleberry Hound, Yogi Bear, and Quick Draw McGraw, and the size of the studio grew to keep up with production. Fortunately, they were able to pick up top talent from other studios that continued to downsize, most notably Disney. “People at the time were worried that the medium itself would disappear,” Sito says, “and Bill and Joe were like a lifeboat for these guys.”

That, though, was still only the beginning. Hanna and Barbera quickly became the kings of TV animation, with Barbera selling more shows in different styles and genres (funny animal, primetime sitcom, action-adventure, superhero), leaving Hanna to figure out how to enlarge the staff to get all the work done. “They provided a lot of jobs,” says layout artist and character designer Jerry Eisenberg, who had briefly worked with Hanna and Barbera at MGM before joining the television studio in 1961. “At

one point, there must have been five- or six-hundred people.”

Much of the staff was comprised of veteran animators, even pioneers of the art form. “One day I was roaming around the studio and I see Dave Tendlar,” recalls layout artist Willie Ito, who joined Hanna-Barbera in 1961. “Oh my gosh, that’s the old Max Fleischer studio animator!” Adds Sito (who worked at the studio in the 1970s): “Bill and Joe were very loyal to their employees and took care of a lot of

people in the industry who were nearing the last quarter of their career.”

BUT THE STUDIO doors were always open to newcomers as well. Iraj Paran, for instance, was still in art college when he showed up at the Hanna-Barbera building looking for a summer job. “A kind, white-haired man named Bill Hanna looked at my portfolio and then said to go see the production manager,” Paran recalls. “I was hired in 10

The New Adventurers of Jonny Quest
12-field hand-painted production ending
title credit cel with Jonny, Hadji and Bandit
(Hanna-Barbera, 1986)
Estimate: \$500-\$1,000



Quick Draw McGraw



Fred Flintstone



Tom and Jerry

minutes.” In time, Paran became head of the show title department. With so much production going on, Hanna-Barbera eventually had to outsource work to studios in Australia and Asia, not only bringing international artists into the industry, but establishing what would become the TV animation norm.

From the 1960s on, several other animation studios arose to run Hanna-Barbera competition, but none succeeded in knocking them off their throne. “Now

that the networks had a studio like Hanna-Barbera, which was turning out shows on budget and on schedules, they would say, “You know, that’s a true-and-tested studio, so let’s go with them,” Ito says. Only in the 1990s, when a host of new networks altered the TV animation marketplace, did Hanna-Barbera slow down.

Six decades after Bill Hanna and Joe Barbera changed the television landscape, people are still responding to their creations. Artists and writers like Ito,

Eisenberg, Paran and story man Tony Benedict, who were there in the studio’s formative years, remain in demand for interviews and convention appearances.

“The first few public appearances, I didn’t get up to speak,” says Benedict, a key writer from the early 1960s, “but after a while I got it, and the responses from the audience filled me in with a lot of information I didn’t have about myself, and how we made these pictures!”

Willie Ito perhaps puts it best: “If there was no Hanna-Barbera, and the TV industry never took off like it did, I don’t know where the so-called Golden Age of Animation would be.”



MICHAEL MALLORY is a Los Angeles-based writer and journalist whose books include *Hanna-Barbera Cartoons*.



The Scary Scooby Funnies
Main title/bumper hand-painted production cel with Scooby, Scrappy and Shaggy (Hanna-Barbera, 1984)
Estimate: \$750-\$1,000



The Banana Splits
Hand-painted frosted cel of all four Banana Splits
(Hanna-Barbera, 1978)
Estimate: \$1,000-\$1,500

COMPLETELY! RADI-



NEW BOOK DIVES INTO 1980s ANIMATION

The fascination with the '80s continues with cartoon historian Andrew Farago's new book, *Totally Awesome: The Greatest Cartoons of the Eighties* (\$34, Insight Editions). The book bills itself as the "ultimate guide" to eighties cartoon nostalgia, featuring the art, toys and stories behind icons like *He-Man*, *Teenage Mutant Ninja Turtles*, *G.I. Joe*, and *Thundercats*.

Farago is curator of San Francisco's Cartoon Art Museum and author of the Harvey Award-winning *Teenage Mutant Ninja Turtles: The Ultimate Visual History*, and the upcoming *Complete Peanuts Character Encyclopedia*.

What sets the '80s apart from other eras in cartooning?

One of the biggest changes in animation during the eighties was the deregulation of commercial content, and we saw a huge influx of cartoons sponsored by toy companies. Syndication took off at the same time, and local affiliates were required to air a certain amount of programming for children each week. That led to an unprecedented increase in the creation of kids' content.

A cynical take is that you suddenly had a lot of half-hour toy commercials on TV, but the creative talents behind the shows had fun with them, and kids embraced them. Even the most toy-driven shows had heart and had characters that the audience loved.

Is there one show that epitomizes the decade?

The Smurfs ran from 1981-90, and managed to encompass family, community and good moral values while also moving an incredible amount of merchandise ranging from record albums and T-shirts to breakfast cereals and plastic figurines.

At the tail end of the decade, though, you had the incredible *New Adventures of Mighty Mouse* that managed to confuse audiences, anger network executives, and was about as far removed from commercial considerations as a major network program could be. The eighties really did have something for everyone.

Who would you say are the most important creators to come out of that era?

It's been fun learning about all the overlap between my favorite shows in the eighties. Russi Taylor, who wrote the intro to *Totally Awesome*, voiced Baby Gonzo on *Muppet Babies* and Huey, Dewey, and Louie on *DuckTales*, and she's still going strong as the voice of Martin Prince (and others) on *The Simpsons*.

Creative talents like Paul Dini, Bruce Timm, and John Kricfalusi paid their dues and worked their way up the ranks in the eighties, then became some of the biggest names in animation in the nineties. And so on. It's all connected.



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When Selling Makes Sense

Life-Changing Event Or Simply Outgrowing Your
Luxury Home Might Signal It's Time To Divest

Story by Rochelle Mortensen | Portrait by Brandon Wade

People choose to sell their luxury estates for as many reasons as there are to build them in the first place. Lifestyles change. Dreams and goals shift. Sometimes, it no longer makes sense to keep a home that's rarely used.

Clients often ask if it's a good time to be in the real estate market. For the answer, let's turn to Nate Schar, director and founder of Heritage's Luxury Real Estate department.

"It's always a good time to be in the market," Schar says. "It just depends on what you hope to accomplish. Do you want to maximize your return, get out from under a property you no longer need or want, or do you just want to move on to something that suits you better? There are different markets for every motivation."

For sellers in today's luxury housing market, one of the most important things to consider is this: Unlike a standard real estate market,

luxury real estate competes with housing all over the world. Your location competes with similar locations everywhere. It's critical to understand the level of available inventory of similar homes in similar locales. When inventory levels are high, economies are strong, and low interest rates persist, it's a great time to be a seller. Buyers are enticed by their options. They are encouraged by an optimistic economy and are flush with cash. When buyers are confident, sellers do well.

So how is the luxury housing market doing right now?

According to the National Association of Realtors (NAR), there are quite a few markets across the country that are hot and getting hotter. San Francisco, unsurprisingly, has the highest volume of sales in the luxury market right now. There, the ultra-luxury market (top 1 percent of sales prices) carries an average



In certain real estate markets, "you'll have plenty of competition, so if you find a property you like, you'd better be prepared to act fast," says Nate Schar, director of Heritage's Luxury Real Estate department.

sale price of \$5.62 million. There were more than 2,000 luxury home sales in San Francisco in 2016.

The *hottest* market for luxury sales, however, isn't in California. It's San Juan County in Washington State. Luxury home prices increased more than 57 percent from 2015 to 2016 and ultra-luxury home prices doubled. NAR notes that San Juan County showed significant increases in top-tier prices, overall sales volume, and a reduction of the number of days on market.

NAR defines luxury housing as those priced either in the top 10 percent of home sales in a county, or the top 5 percent, depending on the index being used. Ultra luxury is the top 1 percent of sales prices in a given region. Each metropolitan region must have at least 10 such sales, they must be over \$1 million and must be in the top 500 largest metros based on number of households.

IF YOU'RE CONSIDERING selling your home, you've probably already passed the time when you utilized the property the most. Maybe you've started to think about the opportunity costs you might be missing by holding onto a property instead of investing the money elsewhere.

Overall, using housing as a primary investment isn't the best idea. Luxury housing is no exception. Housing generally follows inflation. In certain markets, at specific times, prices can exceed inflation rates, to be sure. Rapid increases in housing prices sound great, but that doesn't take into account the overhead involved in owning the house including taxes, insurance, interest and utilities.

Holding costs for luxury homes can start to become an unnecessary burden if you're not getting the same enjoyment out of the property that you once did. Renovation and maintenance costs no longer seem like wise investments when you just don't need the place anymore. That's not saying that buying a luxury home isn't a good idea. It can be. If you can afford it and you get enjoyment from

it, there's no reason not to get the most out of life in a great house. Once you no longer need or want the property, however, it's better to quickly liquidate the investment in favor of others that might prove more profitable or flexible.

As far as the strength of the economy goes, now may be the best possible time to capitalize on the equity in your luxury property. As recently as August 2017, *The Economist* predicted that the U.S. economy is starting to show signs of weakness, which could culminate in the first recession for the country in more than a decade. *The Economist* forecasts significant inflationary pressures and slack in the labor market as early as 2020. If that does happen, borrowing will become more expensive and any growth will be exceedingly slow. While global market growth is accelerating, it is limited by a lack of synchronicity across markets.

The good news is that at the moment, interest rates remain low and buyers are out in droves. In some areas, especially those on the coasts, the market for luxury homes equals billions of dollars in sales every year and the volume of homes sold is growing. Washington and California aside, there are other markets where luxury homes sales remain strong or are growing. New York, Hawaii, Massachusetts and Florida all have top-ranking markets. Even in Dallas County, more than 1,000 million-dollar homes have changed hands in the past 12 months – a 33 percent increase – and Dallas County doesn't even rank in the top 20 fastest-growing luxury housing markets.

Shelley Connell of Fairway Mortgage in Flower Mound, Texas, says sellers should consider that now is a good time to capture buyers while they're still in a favorable loan environment. It's a good idea for buyers who do intend to finance to do so sooner rather than later, and buyers are beginning to get that sense, too.

"We're still in a low-rate environment, so my advice would be to buy now before rates go up further," Connell says. "Incremental interest rate hikes are



Top Ultra-Luxury Housing Markets by Sales Volume

- Los Angeles County, CA
- Borough of Manhattan, NY
- Santa Clara County, CA
- Orange County, CA
- San Francisco County, CA

Source: National Association of Realtors

A palatial oceanfront estate on South Carolina's Isle of Palms was auctioned without reserve for \$3.2 million. Interest rates at the moment, experts say, remain favorable and buyers are out in droves.

Real Estate Platform Expanded

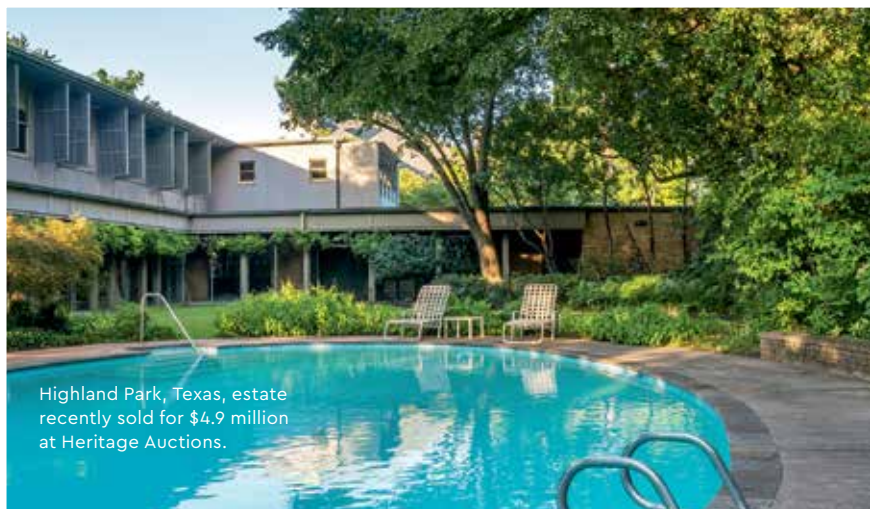
Heritage Auctions Luxury Real Estate conducts live auctions for estates valued at more than \$2 million through its “Platinum Collection” line. The newly launched “Executive Collection” line offers an online auction platform for homes in the \$500,000 to \$1.9 million range. For details, visit HA.com/LuxuryRealEstate or contact Nate Schar at NateS@HA.com or 855-261-0573.



Hottest Growing Luxury Housing Markets

- San Juan County, WA
- Clackamas County, WA
- San Bernardino County, CA
- El Dorado County, CA
- Martin County, FL

Source: National Association of Realtors



Highland Park, Texas, estate recently sold for \$4.9 million at Heritage Auctions.



This rustic ski-in/ski-out property in Park City, Utah, situated on more than six wooded acres, sold for \$4.2 million at a recent Heritage Auction. Now may be the best time to capitalize on the equity in your luxury property, experts say.

expected to become more frequent into 2018, and experts predict higher interest rates than we have seen in many years,” Connell explains. “And right now, jumbo loans are staying in line with that. Compare that to earlier this year, when you could still get a jumbo under 4 percent. Those rates are rising.”

The good news for buyers needing larger loans, Connell adds, is that credit has been loosening a little bit for both conforming and jumbo. There’s more leniency with student loan debt, especially with certain professions. Student loan debt isn’t counting against borrowers as much if their expected professional field can typically support the loan type.

Connell advises that people look to their mortgage experts for advice on the best types of products.

“There may be times when it’s better to do a first and second loan rather than a jumbo loan,” Connell says. “What you’re going to see is that most mortgage lenders will do a side-by-side comparison if there’s an option to do either. Jumbos do take a bit longer to close and the restrictions are tougher. However, while rates on a first loan and a jumbo are comparable, when you add a second lien, the rate will usually be higher on that portion. It’s best to know all of your available options when considering a larger loan.”

THE MARKET FOR luxury homes is out there. In 2016, there were an estimated 1.65 million individuals whose income could readily afford a luxury home. That’s not including those whose household income would put them into that bracket. Evidence of their willingness to buy is also strong. It’s mostly a matter of location, condition, price point and amenities. The old real-estate trope is true. It’s still (mostly) about location, location, location.

“If you’re a buyer in the market for a luxury property,” Schar says, “you’ll have plenty of options to choose from in select markets. The inventory of ultra-luxury properties in Dallas is growing quickly. In the Northeast, the market is also flush with choices. If you’ve got some time to make a decision, watch the seasonality of the market and you could find even more options during peaks. In other regions, you’ll have plenty of competition, so if you find a property you like, you’d better be prepared to act fast.”

The bottom line is that the market for luxury real estate is strong today, and it is a great time to jump in if your situation in life is telling you to start thinking about a transition. Usually, if the thought has occurred to you, the answer is already clear. It’s time.

On the other hand, whether you’ve had a life-changing event or simply outgrown the usefulness of your luxury estate, changes in your personal needs often signal that it’s a good time for you to divest.



ROCHELLE MORTENSEN is manager of Heritage Luxury Real Estate. To learn more about the luxury real estate auction process, contact Nate Schar at NateS@HA.com or call 214.409.1457.





What All Collectors *Absolutely, Positively* Must Know

We asked the experts at Heritage Auctions to share their most important advice. After thoughtful deliberation, here are their words of wisdom.

Illustrations by Mark Stokes

“The difference between a collector and a compulsive shopper is the passion collectors bring to their area of interest ... a clear-eyed focus on acquiring the very best and the absolute thrill of the hunt for that elusive item to add to their collection.”

Jonathon Burford
Consignment Director, Timepieces



“One’s biggest regrets in collecting usually come in the form of opportunities passed upon.”

Steve Ivy
CEO, Co-Chairman

“Think more about the future resale of an item before you acquire it. Is it something really special that someone else is going to desire someday, something they will pay a premium for?”

Todd Imhof
Executive Vice President

“Just because something is old, does not mean it is valuable. Value is created by the market ... supply versus demand. A great example is an ancient coin. Some Greco-Roman coins are very affordable – even though they are thousands of years old. Many times, these coins are far less valuable than an important 20th century coin.”

Carolyn Mani
Consignment Director

“Know what you have! Appraisals are important because you might have an actual Norman Rockwell painting rather than a print, or you might not have a piece from King Tut’s tomb. Knowing what you have will help you make better financial decisions about how to care for your collection and how to plan for your future. Better to know now that your prized Tiffany lamp is really a Tif-faux-ny!”

Meredith Meuwly
Director, Appraisal Services

“Find an auction house with the expertise and connections to help build your collection. Establish a personal relationship with them so they understand which items are right for your collection and fit your budget.”

David Stone
Intelligent Collector columnist and Numismatic Cataloger

“Materials matter. If something is made of buffalo hide and white-heart red beads, it is generally worth more than something made of deer hide and orangey-red beads.”

Delia E. Sullivan
Director, American Indian Art

“As with any venture, collecting in any area has a steep learning curve. Do your research, trust your gut, and be prepared to make mistakes.”

Sandra Palomino
Director, Historical Manuscripts

“Knowledge is key. The resources available today blow away what we had a decade ago. Beyond books, there is the HA.com archive, with more than 4.3 million auction records, and Heritage’s staff of numismatists is always happy to answer questions. Heritage chose transparency and tore down that veil of secret knowledge to create a better collecting experience for all. It’s here, it’s free, use it!”

Dustin Johnston
Consignment Director, Currency



“Buying the best in any collectibles field, even if the price seems steep at the time, is almost always the wisest decision. Such items will continue to bring pride of ownership, and will most often prove to be the best investments. Most seasoned collectors will acknowledge that the purchases they most regret are lesser items they bought mainly because they appeared to be bargains at the time.”

Tom Slater
Director, Americana Auctions

“Buy what makes you smile. Buy what you have a personal connection with. Collecting is fun!”

Jim Lentz
Director, Animation Art

“Buy quality and don’t be afraid to stretch for the best pieces. Excellent works will have staying power for you personally, and are more likely to hold their value or appreciate. Over time, the enticements of something being a good deal will wear off.”

Marianne Berardi
Senior Expert, Fine Art

“An intelligent collector knows when they don’t know enough. It is at these times that collectors can learn more by seeking additional information and trustworthy advice. The rewards are exponential in feeding the collector’s passion itself – and isn’t that the point?”

Sam Foose
Consignment Director, Coins

“The most effective collection strategy, as far as potential for value appreciation goes, is to aggressively pursue items of superb quality and condition. Find an item that stands out on its beauty and preservation and pursue it aggressively at auction. Chances are nearly certain that other collectors will do the same in the future.”

Cristiano Bierrenbach
Executive Vice President

“Look after your collection and one day it may look after you.”

Nick Dawes
Vice President-Special Collections

“I always tell my clients never buy art purely as an investment. Buy what you love. Buy with your heart, but with an educated heart. Know the material, understand the market, and buy what you want to live with – buy what will give you joy. And odds are you will have made a sound investment.”

Aviva Lehmann
Director, American Art



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FUNKY'S BULLPEN

"WINKERMAN" CREATOR TOM BATUK ENJOYS HIS BATON COMICS CHARACTERS TO FIGHT CANCER

By Bruce Canis



7-Batuk, who has been a member of the comic book industry for over 40 years, has a unique perspective on the industry. He has worked for DC Comics, Marvel Comics, and has created his own comic book series, Funky's Bullpen. He is currently fighting cancer, and he has used his comic book characters to raise awareness and funds for cancer research.

After you graduate from your state university in 1968, you are expected to work for the government or for a large corporation. But Tom Batuk chose a different path. He went to work for DC Comics, where he worked on the Batman comic book series. He then moved to Marvel Comics, where he worked on the X-Men comic book series. He then started his own comic book series, Funky's Bullpen, which is a satirical take on the superhero genre.

He has been fighting cancer for several years now, and he has used his comic book characters to raise awareness and funds for cancer research. He has created a character called Funky, who is a superhero who fights cancer. He has also created a character called Bullpen, who is a superhero who fights cancer. He has used these characters to raise awareness and funds for cancer research.

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MICHAEL STEVENS' FASCINATION WITH THE SIXTIES A PERFECT MATCH FOR WOODSTOCK MUSEUM

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kids & collecting

Harry Potter Magic

Book explores enchanted collectibles spawned by J.K. Rowling's boy wizard

By Pamela Y. Wiggins



Illustrator Cliff Wright's original ink and watercolor artwork for the cover of *Harry Potter and the Chamber of Secrets* (1998) sold for \$13,750 at an April 2015 Heritage auction.

The enchanted realm inhabited by Harry Potter has captured the imaginations of children and adults alike for more than two decades. After all the books have been read and the movies have been viewed, those thoroughly charmed by the wizarding prowess of Potter and his friends look to a variety of inspired collectibles to keep the magic alive.

Until now, no one has explored in book form the vast array of collectible curiosities available to delight Potter fans. Eric Bradley, author and public relations director for Heritage Auctions, aptly fills a much-needed void with his new book *Harry Potter – The Unofficial Guide to the Collectibles of Our Favorite Wizard* (Krause Publications, \$22.99).

From high-dollar gifts made by J.K. Rowling herself to handmade items even a kid can afford, Bradley's text introduces readers to some awe-inspiring and fun-to-own objects. He recently talked about his adventures exploring this whimsical collecting offshoot of young adult literature, which appeals to many adults as well.

What motivated you to write this book?

When Krause Publications approached me to do the book, I was really excited. The timing was right: 2017 marks the 20th anniversary of the first publication of J.K. Rowling's first Harry Potter edition. No one has ever done a survey of the art, rare book values, and memorabilia created during the last 20 years. The opportunity seemed really fun.

What are the most unusual Harry Potter collectibles you discovered while doing research for the book, and what makes them appealing to collectors?

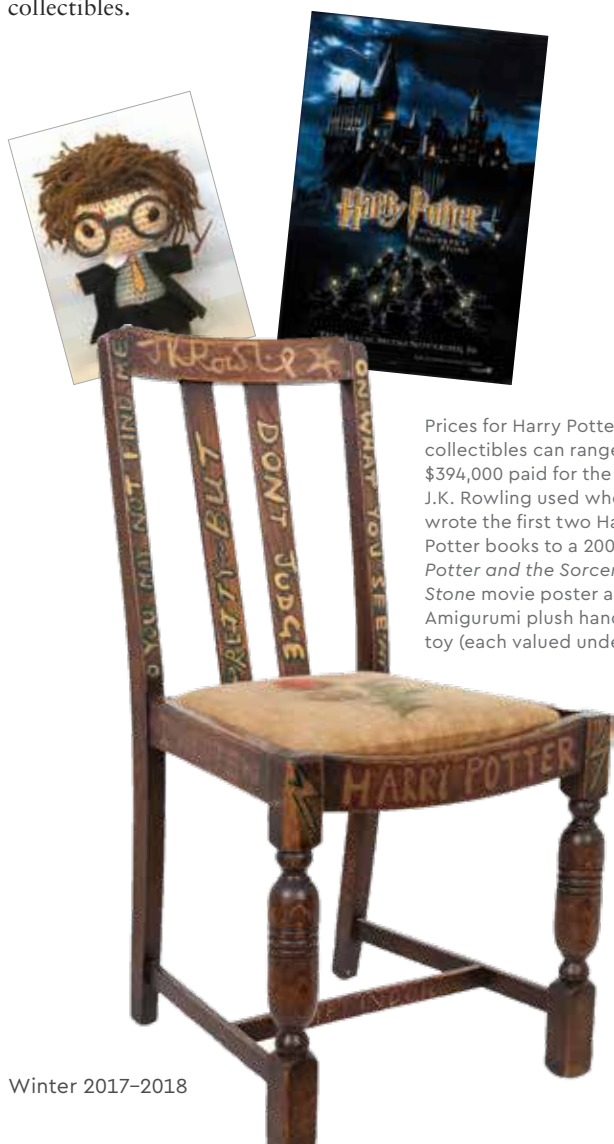
The most unusual come from Rowling herself. She personally created several painstaking hand-written volumes of her books as gifts to those who brought her novels to market. Some of them are so richly elaborate that they could be considered works of art. I'm also infatuated with the items she used or came in contact with while writing the books. Heritage Auctions sold the chair she used to write the first two novels for nearly \$400,000. That, to me, speaks to the passion behind Rowling's creation and the fan base surrounding her magical world.

What are a few of the most expensive Harry Potter collectibles included in the book, and why do those items bring such high prices?

Some of the most expensive items are first-edition copies of the original printing of *Harry Potter and the Philosopher's Stone*. Only 500 copies were printed and most all of them ended up in libraries. Those copies are now worth up to \$80,000 ... such as the copy Heritage Auctions sold in September. Other rarities include original art from these early books. They can bring several thousand dollars now as collectors who loved the books as children want to own a slice of the original elements that made the books so memorable in the first place.

What are some of the neat-yet-affordable options for kid collectors interested in Harry Potter items?

Movie posters from early films can be had for less than \$25 in some cases. These make perfect collectibles for kids. Special-edition books are always popular, too. An especially hot collectible is the Marauder's Map collectible as seen in the books and in the films. While working on the book, I discovered an entire world of craftspeople who recreate collectibles from the book. Usually these items are found on the crafting site Etsy.com and are remarkably affordable ... sometimes as little as \$15 to \$20. These are unique collectibles, such as custom wooden wands, dolls, and jewelry that are completely one-of-a-kind collectibles.



Prices for Harry Potter collectibles can range from \$394,000 paid for the chair J.K. Rowling used when she wrote the first two Harry Potter books to a 2001 *Harry Potter and the Sorcerer's Stone* movie poster and an Amigurumi plush hand-made toy (each valued under \$40).

Do you see Harry Potter limited-edition items as more appealing than other types of limited-edition collectibles, and why?

In the book, I caution people about purchasing limited-edition anything. Only the manufacturer knows just how "limited" the production of these items was when they were introduced. So the book really educates people on how to look for unique items and seek out rare collectibles, and highlights the difference in values between mass-produced items and the truly rare.

As a seasoned collector, what advice can you offer an adult who notices a child showing an interest in Harry Potter collectibles, and wants to nurture that curiosity?

The book series comes alive when it is read by both children and the adults in their lives. So many conversations can be had between kids and adults when reading the books – it can be a real bonding experience. Starting with mass-produced toys is a good way to begin a collection after that. On the collectibles front, I'm drawn to craftspeople creating their own collectibles by hand. Some are using 3D printers to make character figurines while others are creating items from wood. These items are good for older children who understand the difference between a collectible you keep and a toy you play with.

What makes Harry Potter collecting attractive to families?

The books and films are intellectually stimulating for adults and children. That's the key, I think. The series gets darker and more foreboding as it moves through the story. That progression follows the classic hero archetype and the books introduce children to mythology and conventions that have been used in literature for thousands of years. Also, there is a huge and diverse fan base around the world that engages with readers online and in person. You can easily join a local fan group or book club no matter where you live. Major fan websites constantly share new perspectives on the novels. There is nothing else quite like the community that has developed around these characters and their trials. The initial response to *Harry Potter – The Unofficial Guide to the Collectibles of Our Favorite Wizard* has been so strong because it ties together the magic of the books, movies, fandom and collectibles in one package. It's a great way to celebrate all that's fun and fanatical about the wizarding world.

Eric Bradley's *Harry Potter – The Unofficial Guide to the Collectibles of Our Favorite Wizard* includes more than 300 items.



PAMELA Y. WIGGINS is the author of *Collecting with Kids: How to Inspire, Intrigue and Guide the Young Collector*, a book based on her columns in *Intelligent Collector*.

coins

Cover-up Revealed

For more than 125 years, 'I' overpunch on this Half Eagle eluded hobby's top experts

By David Stone



Upon close inspection, Heritage Auctions cataloger John W. Sculley noticed the "I" overpunch (left) on this 1818 BD-3 Half Eagle.

Die varieties of early U.S. Half Eagles have been studied intently by some of the most respected numismatic researchers of all time.

By the early 1880s, John W. Haseltine and John Colvin Randall began systematically classifying early Half Eagles by noting the tiny differences in the punches used to impress the design elements into the dies, and the different placement of the design elements in relation to each other. Their work was refined and expanded in the early 20th century by Edgar Adams, William Woodin and Waldo Newcomer. More recently, scholars like Walter Breen, Harry Bass and John Dannreuther added their findings to the accumulated knowledge of early gold die varieties.

Last March, Heritage Auctions numismatist John W. Sculley joined this distinguished group by correctly identifying the overpunched denomination seen on the reverse of some rare 1818 and 1819 Capped Head Left Half Eagles.

The dramatic overpunched reverse was first used to strike a very scarce variety of the 1818 Half Eagle (called BD-3 in John Dannreuther's *Early U.S. Gold Coin Varieties*) and employed again to strike the even more elusive BD-1 variety in 1819. The blundered denomination was actually noticed at an early date, but its true nature was always misunderstood. H.P. Smith and David Proskey were the first numismatists to describe the blundered denomination in print in their description of the coin in lot 904 of their catalog of the Lorin G. Parmelee Collection (New York Coin & Stamp, June 1890):

"1818. Lot 904 Half Eagle: D. in value has been cut over '0': fine sharp impression: minute nicks; very fine."

The reverse die became known as the famous "5D over 50" reverse in all standard series references and any student of the early Half Eagle series would recognize the nomenclature today, but the real alteration is something quite different.

In March 2017, when studying the MS63 PCGS 1818 BD-3 Half Eagle in the Hutchinson Collection, John Sculley noticed the obvious misnomer in the "5D over 50" notation – the 5 is obviously not repunched. Looking closer at the letter superimposed over the "0," he discovered something much more surprising. The curve of the supposed "D" (for "Dollar") was much too rounded at the bottom to have been made with the standard "D" punch used on other Half Eagles of that era. It gradually became clear that the letter used to overpunch the errant "0" was actually an "I." When carefully placed so that the serifs of the "I" blended with the curve of the underlying "0," the missing upright was seamlessly added to create the optical illusion of a "D," with just a tell-tale crescent of the original "0" visible to the left of the primary letter. This elegant die-sinking maneuver successfully fooled numismatic scholars for the last 127 years, ever since the variety was first noticed. Researchers John Dannreuther, Ken Bressett, and die expert Ron Landis confirmed Sculley's find. Landis noted:

"My take is that the die-sinker originally used the O punch instead of the D. To correct the mistake, he just used the I punch to add in the stem of the D, instead of trying to make the D punch work – which would most likely have caused some messy doubling. Quite a clever fix that saved them from scrapping the entire die."

The surprising new information was reported in a front-page article of the March 13, 2017, edition of *Coin World*, and in the description of the 1818 BD-3 Half Eagle in lot 4250 of the Hutchinson Collection, Part II (Heritage Auctions, April 2017). This important reverse die should be known as the "I over 0" reverse in all future references.



DAVID STONE is a numismatic cataloger at Heritage Auctions who has written for *The Numismatist* and *Coin World*.

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do you have this?

Lalique's 'Lost Wax' Vase

Glassmaker used ancient technique that required mold for each piece to be broken

By Nick Dawes

René Lalique is widely regarded as the greatest artistic glassmaker that ever lived. Despite not turning his talents to commercial glassmaking until he was nearing 50 years of age, Lalique left an extraordinary legacy of glass creations, many of which are still produced by the company he founded over a century ago.

Heritage Auctions has offered thousands of Lalique pieces, but only one using the “lost wax” or *cire perdue* casting technique. For about 20 years until the early 1930s, Lalique (1860-1945) designed about 350 vases to be made in this ancient technique.

The object begins as a wax model (likely worked by Lalique’s own hands) which is encased in plaster of Paris. Once hardened, the mold is pierced and steam introduced through the hole, melting the wax, which then runs out (hence the term “lost wax”). Molten glass is then blown into the void. Each piece is unique, as the process requires destruction of the plaster to retrieve the finished object.

Cire perdue work is atypical of Lalique’s production ware in many ways, and often not recognized. An example recently surfaced on eBay after it was discovered at a Midwestern charity sale. They are typically small, ovoid vases, but figures and larger vases exist, with sharply molded detail and a “sugary” frosted surface.

These pieces will likely have an engraved number, the last two digits indicating date of production, and an incised signature in block letters (inset). The majority of these works have been recorded as designs only, with the actual finished pieces considered “lost.”

Do you have one?

If so, most are valued at more than \$30,000, with some *cire perdue* pieces surpassing \$100,000.



NICK DAWES can be reached at 212.486.3512 or NickD@HA.com.



A Lalique *cire perdue* vase realized \$45,000 at a November 2016 Heritage auction.

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DECEMBER

Online Prints & Multiples

Auction 191809

Auction date: Feb. 27, 2018
Consignment deadline: Dec. 26, 2017
Contact: Frank Hettig, Ext. 1157
FrankH@HA.com

Photographs

Auction 191810

Auction date: Feb. 28, 2018
Consignment deadline: Dec. 27, 2017
Contact: Nigel Russell, Ext. 1231
NigelR@HA.com

JANUARY

Sports Collectibles

Platinum Night Auction 50001

Auction dates: Feb. 24–25, 2018
Consignment deadline: Jan. 3, 2018
Contact: Chris Ivy, Ext. 1319
Clvy@HA.com

Estates

Signature® Auction 5339

Auction dates: March 10–11, 2018
Consignment deadline: Jan. 5, 2018
Contact: Michelle Castro, Ext. 1824
MichelleC@HA.com

U.S. Coins

Signature® Auction 1272

Auction dates: Feb. 21–26, 2018
Consignment deadline: Jan. 8, 2018
Contact: David Mayfield, Ext. 1277
David@HA.com

Comics & Comic Art

Signature® Auction 7177

Auction dates: Feb. 22–23, 2018
Consignment deadline: Jan. 9, 2018
Contact: Lon Allen, Ext. 1261
LonA@HA.com

Luxury Accessories

Signature® Auction 5342

Auction date: March 27, 2018
Consignment deadline: Jan. 12, 2018
Contact: Diane D'Amato, Ext. 1901
DianeD@HA.com

Rare Books

Signature® Auction 6186

Auction date: March 7, 2018
Consignment deadline: Jan. 15, 2018
Contact: James Gannon, Ext. 1609
JamesG@HA.com

Fine Jewelry

Signature® Auction 5341

Auction date: March 26, 2018
Consignment deadline: Jan. 16, 2018
Contact: Jill Burgum, Ext. 1697
JillB@HA.com

Online Prints & Multiples

Auction 191813

Auction date: March 27, 2018
Consignment deadline: Jan. 23, 2018
Contact: Frank Hettig, Ext. 1157
FrankH@HA.com

Texana

Grand Format Auction 6190

Auction date: March 17, 2018
Consignment deadline: Jan. 24, 2018
Contact: Sandra Palomino, Ext. 1107
SandraP@HA.com

Entertainment & Music Memorabilia

Signature® Auction 7176

Auction date: March 24, 2018
Consignment deadline: Jan. 31, 2018
Contact: Garry Shrum, Ext. 1585
GarryS@HA.com

FEBRUARY

Asian Art

Signature® Auction 5340

Auction date: April 5, 2018
Consignment deadline: Feb. 1, 2018
Contact: Richard Cervantes, Ext. 1927
RichardC@HA.com

Movie Posters

Signature® Auction 7178

Auction dates: March 31–April 1, 2018
Consignment deadline: Feb. 6, 2018
Contact: Grey Smith, Ext. 1367
GreyS@HA.com

20th & 21st Century Design

Auction 5355

Auction date: April 16, 2018
Consignment deadline: Feb. 12, 2018
Karen Rigdon, Ext. 1723
KarenR@HA.com

Americana & Political

Grand Format Auction 6183

Auction date: April 7, 2018
Consignment deadline: Feb. 14, 2018
Contact: Tom Slater, Ext. 1441
TomS@HA.com

World Coins

Signature® Auction 3064

Auction dates: April 20–24, 2018
Consignment deadline: Feb. 16, 2018
Contact: Cristiano Bierrenbach, Ext. 1661
CrisB@HA.com

Online Prints & Multiples

Auction 5344

Auction date: April 17, 2018
Consignment deadline: Feb. 20, 2018
Contact: Frank Hettig, Ext. 1157
FrankH@HA.com

Silver & Vertu

Signature® Auction 5348

Auction date: April 25, 2018
Consignment deadline: Feb. 21, 2018
Karen Rigdon, Ext. 1723
KarenR@HA.com

Timepieces

Signature® Auction 5363

Auction date: May 1, 2018
Consignment deadline: Feb. 21, 2018
Contact: Jim Wolf, Ext. 1659
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Manuscripts

Grand Format Auction 6196

Auction date: April 18, 2018
Consignment deadline: Feb. 26, 2018
Contact: Sandra Palomino, Ext. 1107
SandraP@HA.com

Illustration Art

Signature® Auction 5347

Auction date: April 24, 2018
Consignment deadline: Feb. 27, 2018
Contact: Ed Jaster, Ext. 1288
EdJ@HA.com

MARCH

Currency

Signature® Auction 3563

Auction dates: April 25–May 1, 2018
Consignment deadline: March 5, 2018
Contact: Dustin Johnston, Ext. 1302
Dustin@HA.com

World Currency

Signature® Auction 4003

Auction dates: April 26–May 1, 2018
Consignment deadline: March 6, 2018
Contact: Jason Friedman, Ext. 1582
JasonF@HA.com

Lalique & Art Glass including

Art Deco & Art Nouveau

Signature® Auction 5356

Auction date: May 16, 2018
Consignment deadline: March 7, 2018
Contact: Nicholas Dawes, Ext. 1605
NickD@HA.com

American Art

Signature® Auction 5351

Auction date: May 4, 2018
Consignment deadline: March 9, 2018
Contact: Ariana Hartsock, Ext. 1283
ArianaH@HA.com

Texas Art

Signature® Auction 5352

Auction date: May 5, 2018
Consignment deadline: March 9, 2018
Contact: Atlee Phillips, Ext. 1786
AtleeP@HA.com

U.S. Coins

Signature® Auction 1274

Auction dates: April 25–30, 2018
Consignment deadline: March 12, 2018
Contact: David Mayfield, Ext. 1277
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Sports Collectibles

Catalog Auction 50002

Auction dates: May 10–12, 2018
Consignment deadline: March 19, 2018
Contact: Chris Ivy, Ext. 1319
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Space Exploration

Signature® Auction 6195

Auction date: May 11, 2018
Consignment deadline: March 20, 2018
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Visit HA.com/Auctions for deadline updates and complete auction schedule.

by the numbers

Alaska

'Last Frontier' purchased from Russia 150 years ago. A look at related collectibles from the Heritage Auctions archives



1 BANK SERIAL NUMBER on this 1902 First National Bank of Fairbanks \$5 Red Seal, Fr. 587. It sold for \$246,750 at an October 2012 Heritage auction.



1945

YEAR this original illustration of Alaskan Eskimos by Rockwell Kent appeared in *The American Weekly* magazine. It realized \$47,500 at a May 2016 Heritage auction.

15

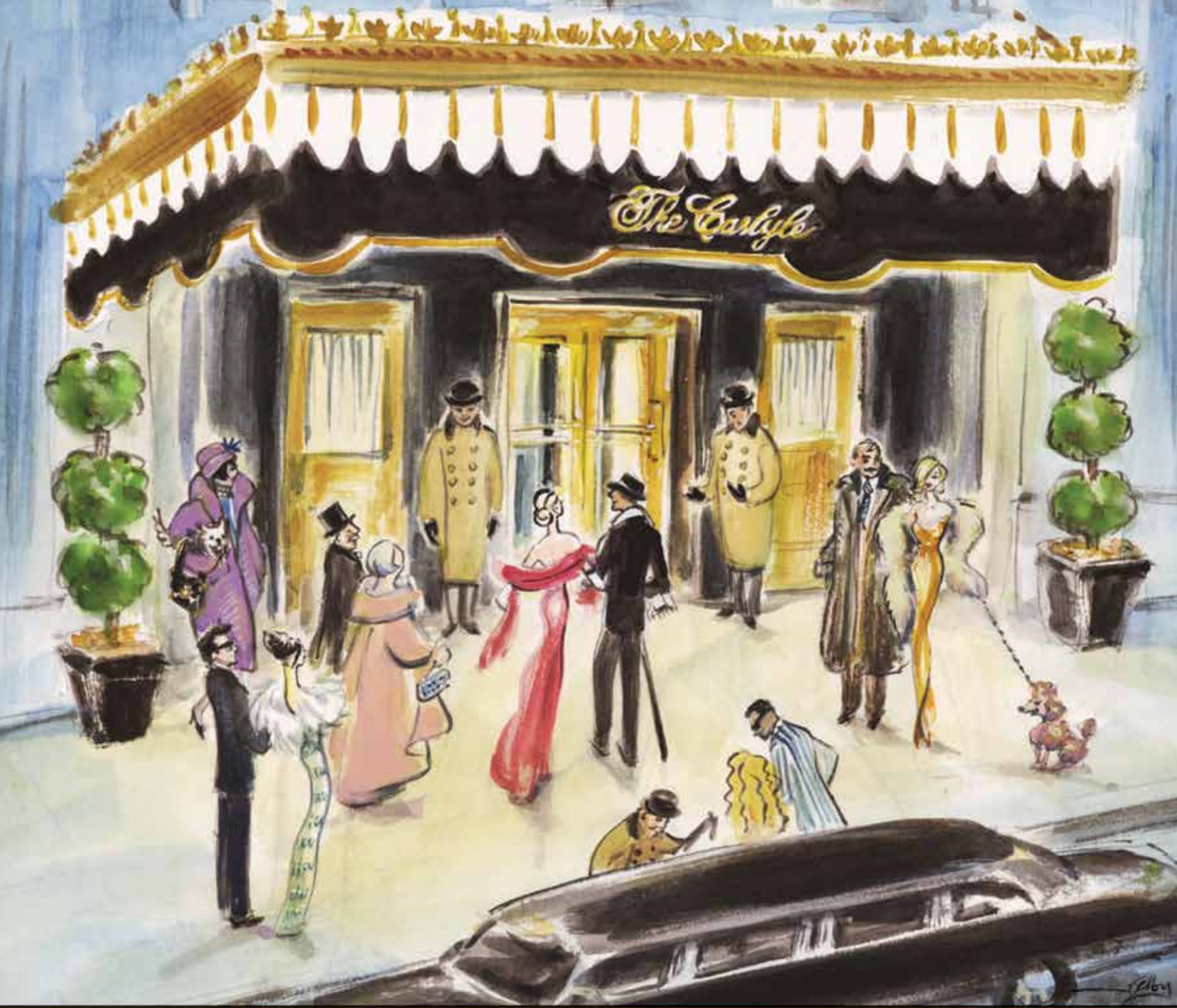
NUMBER of signed Ansel Adams photographs, including "Moth and Stump, Interglacial Forest, Glacier Bay National Monument, Alaska," 1949, included in a portfolio that sold for \$37,500 at a May 2015 Heritage auction.



13.5 INCHES WIDE of this 1925 window card for *The Gold Rush*, in which Charlie Chaplin heads to Alaska with dreams of striking it rich. It sold for \$11,651 at a November 2013 Heritage auction.



14.83 TROY OUNCES of this gold nugget with milky white quartz fragments from Alaska. It realized \$40,000 at a November 2016 Heritage auction.



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