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HERITAGE MAGAZINE FOR THE INTELLIGENT COLLECTOR[®]

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Winter 2013/14

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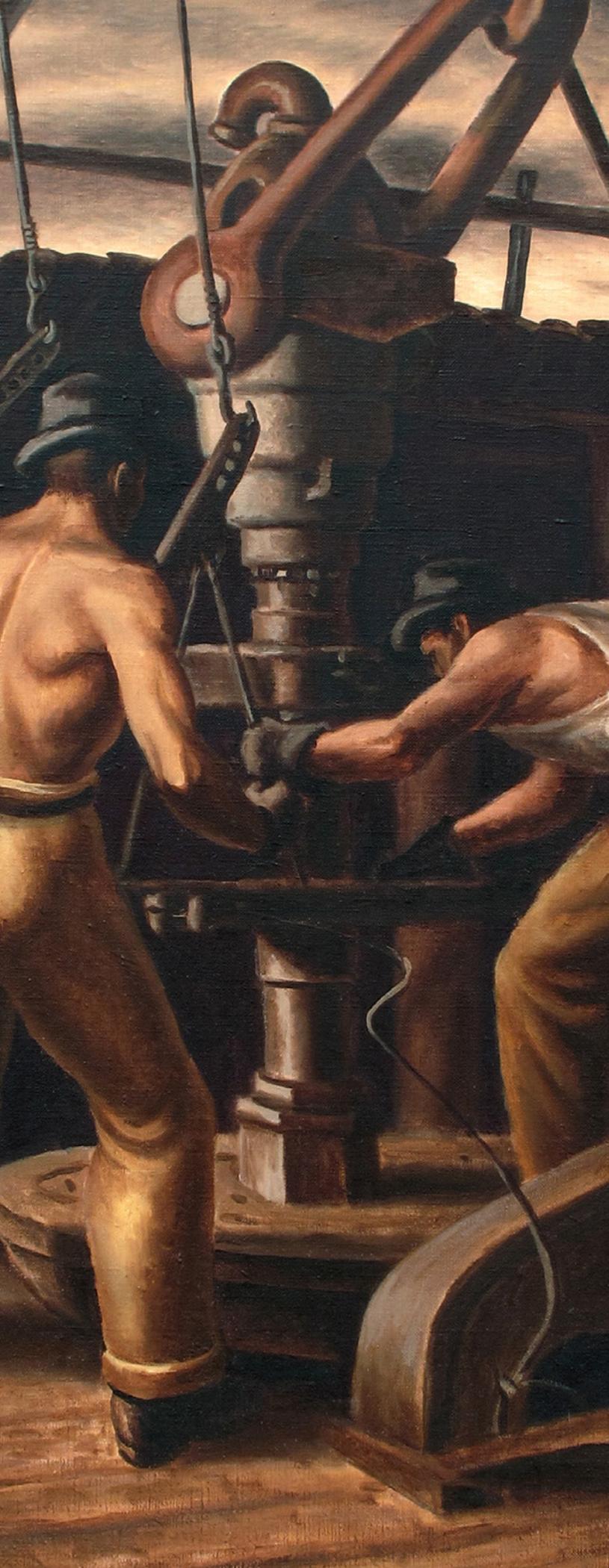
Executive producer
MARSHA BEMKO
on what it takes to
make her show

'Roadshow' appraisers Nick Dawes and Kathleen Guzman



TO
Bobby
Best Wishes
Hank Williams

A suit, shirt and tie owned and worn by legendary country music performer Hank Williams was previously displayed at the Hank Williams Sr. Boyhood Home & Museum in Georgiana, Ala. See page 34.



HERITAGE MAGAZINE FOR THE
INTELLIGENT COLLECTOR[®]

WINTER 2013/14 NO. 21

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HERITAGE MAGAZINE FOR THE INTELLIGENT COLLECTOR®

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SUBSCRIPTIONS

For customer service in the U.S. and
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IntelligentCollector.com

Heritage Magazine for the Intelligent Collector, Vol. 7, No. 1, is published three times a year by Heritage Auctioneers & Galleries Inc., 3500 Maple Ave., 17th Floor, Dallas, TX 75219-3941. ISSN 1941-1790. Subscriptions are \$23.97 for three issues. Send subscription orders to Heritage Magazine for the Intelligent Collector, 3500 Maple Ave., 17th Floor, Dallas, TX 75219-3941. If you have questions about your subscription, or for address change, please call 1-866-835-3243. Back issues are available for \$15 each. Call 1-866-835-3243 to order. Postage paid at Dallas, TX, and additional mailing offices.

POSTMASTER: Send address changes to: Heritage Magazine for the Intelligent Collector, 3500 Maple Ave., 17th Floor, Dallas, TX 75219-3941.

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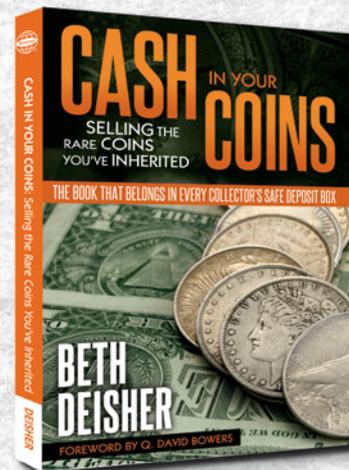


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About the Author:

Beth Deisher for 27 years was editor of *Coin World*. She joined the staff in 1981 as news editor and also served as executive editor before being tapped to lead the editorial team. Deisher is a Fellow of the American Numismatic Society and holds memberships in many state, regional, and national numismatic organizations, including the American Numismatic Association. She is the recipient of numerous awards for her work within the hobby community, and is also a 42-year member of the Society of Professional Journalists.

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Above and Beyond

By Hector Cantú



FEW TV SHOWS have impacted collecting more than *Antiques Roadshow*. The popular PBS program launches its 18th season in January 2014, and there's no sign the show is running out of gas. "We're the granddaddy of the genre on television," executive producer Marsha Bemko tells us (see "Roadshow Royalty," page 38).

Bemko, of course, won't criticize the picker and pawnshop shows that have invaded cable television in recent years, but she doesn't have to. *Antiques Roadshow* remains by far the most respected show of its kind on television. With a background in journalism, Bemko has strict production standards. What you see is real. Nothing is staged. Responsibility to viewers is paramount. And the result is a delightful, trustworthy and entertaining program for novice and experienced collectors alike.

"Responsibility" is a trait that pops up often when you talk about collectors like Bobbie and John Nau.

Their art collection has evolved along with their deep appreciation for the land, people and cultures of the Lone Star State (see "Stewards of Texas Art," page 48).

That passion is soon taking the form of the Nau Center for Texas Cultural Heritage, a \$60 million virtual learning facility that will focus on the history of Houston and its surrounding 28-county region. "They both have a great eye, they're passionate, and they buy what they love," says Atlee Phillips, director of Texas Art at Heritage Auctions. "But they are also smart, methodical, focused and very aware that they are stewards for the items in their collection."

Responsibility. It's easy to see that a sense of duty and accountability is a vital characteristic of our most accomplished and respected collectors.

As always, we remain interested in your discoveries. Drop us a line at Info@IntelligentCollector.com to share your stories.

FINE PUBLICATION

I AM A gracious recipient of the Summer/Fall issue of your magazine. I have enjoyed going through all of the information on collecting presented in the issue. My collections have been concentrated in one specific area and have already been turned over to my offspring for their enjoyment and benefit. I would be remiss if I did not take the time to thank you for your fine publication.

Robert A. Zimmerman
Via email

BEAUTIFUL AND ENGAGING

I JUST FINISHED browsing through the Summer/Fall 2013 edition of *The Intelligent Collector*. Great content! Congratulations on a beautiful, well-planned and engaging magazine.

Dennis Tucker
Atlanta

COIN CLARIFICATION

I READ "CASHING In Your Coins" by Beth Deisher (Summer/Fall 2013), concerning setting a value on coins that have been inherited and are now being considered for sale. Immediately, a question came to mind that wasn't addressed in the article.

When a person passes away and someone inherits a \$20 gold piece, doesn't the person who inherited this coin have to pay inheritance tax on the value of the coin? If the coin is given a low value, like bullion value, the inheritance tax would be low. If it is given a high value like \$115,000, the inheritance tax would be much higher. This tax is independent of any future capital gains tax that might be due if the coin is sold after one year.

Wouldn't one have to consider the "total tax" levied to really have an idea how much money was gained or lost? With a higher value attributed when the coin was first inherited, the capital gains/lost tax in the future would be lower but the inheritance tax at that moment would be higher.

Am I off base here or does this make sense?

Karl Newlun
Cosmopolis, Wash.

Beth Deisher replies: The value of the coin(s) should be based on their fair-market value on the date of the owner's death. If the entire estate is valued at less



than \$5.12 million, there would be no federal estate taxes. If it is valued at more, you would have to use the federal estate tax tables. Some states do not have estate taxes; others do. Check on estate taxes in the state in which the owner resided at the time of death to determine whether the estate would have to pay any state estate taxes. As with the federal, state estate taxes are calculated on the entire value of the estate, not individual items.

Three important points (which many people often confuse):

1. The estate pays the taxes, not the person who inherits property, in this case the coins.
2. If an item is "low-balled" or undervalued in the valuation used in filing the federal estate tax form (which is required, regardless of whether any federal taxes are due), then the person who inherited the item is penalized.
3. If the current market value is reported, then the person who inherits the coin gets the advantage of the "stepped-up basis" value. For example, the owner may have purchased the coin for \$500 two decades ago. Let's say the owner died last week and the current market (retail value) of the coin is \$5,000. That's the value that should be reported for estate tax purposes.

Now, let's say the person who inherited the coin holds it for two years and the coin sells for \$5,200. If the value of the coin was reported as \$500 on the federal estate form, he will have to pay capital gains on \$4,700 (\$5,200 minus \$500). If the value of the coin was listed as \$5,000 on the federal estate form, the person who inherited it can use the basis at \$5,000 and would have to pay capital gains on only \$200.

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Arlington, VA

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George Daniell (1911–2002). *Grand Central Station*, circa 1938. Gelatin silver, printed 2001, 13 1/8 x 7 7/8 in. Estimate: \$800–\$1,200. **The Art of New York Signature® Auction #5158** Dec. 5, 2013, New York

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Comics, Movie Posters, Sports, Coins

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

TUESDAY

Coins, Currency, Luxury Accessories, Watch & Jewelry

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

THURSDAY

Rare Books, Modern Coins, World Coins

Online only, no floor auction, lots close every Thursday evening

MONTHLY

Wine

Online only, no floor auction, lots close second Thursday of each month.

DECEMBER

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Tiffany, Lalique & Art Glass Signature® Auction #5152

New York – HA.com/5152
Viewing dates: Dec. 3–4



The Art of New York Signature® Auction #5158

New York – HA.com/5158
Viewing dates: Dec. 3–5

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American Art Signature® Auction #5149

New York – HA.com/5149
Viewing dates: Dec. 3–5



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through
6

U.S. Coins Signature® Auction #1192

Houston – HA.com/1192
Viewing dates: Dec. 4–7



6

Entertainment & Music Memorabilia Signature® Auction #7082

Dallas – HA.com/7082
Viewing dates: Dec. 4–6



7

Civil War & Militaria Signature® Auction #6107

Dallas – HA.com/6107
Viewing dates: Dec. 5–7

8

Arms & Armor Signature® Auction #6105

Dallas – HA.com/6105
Viewing dates: Dec. 5–8

9

Fine Jewelry Signature® Auction #5150

Dallas – HA.com/5150
Viewing dates:
Beverly Hills, Nov. 15–17
New York, Nov. 22–24
Dallas, Dec. 6–8

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Luxury Accessories Signature® Auction #5151

Dallas – HA.com/5151
Viewing dates:
Beverly Hills, Nov. 15–17
(highlights preview)
New York, Nov. 22–24
(partial preview)
Dallas, Dec. 6–9

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Wine Signature® Auction #5163

Beverly Hills – HA.com/5163
Viewing dates: Dec. 13



JANUARY

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**World & Ancient Coins
Signature® Auction
#3030**
New York – HA.com/3030
Viewing dates: Jan. 4-6

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through
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**U.S. Coins FUN
Signature® Auction
#1201**
Orlando – HA.com/1201
Viewing dates: Jan. 6-12

**Currency FUN
Signature® Auction
#3526**
Orlando – HA.com/3526
Viewing dates: Jan. 6-12



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**World & Ancient Coins
NFS Auction #3031**
New York – HA.com/3031
Viewing dates: Jan. 4-6

14
through
15

**“The Eric P. Newman
World Coins Collection”
Signature® Auction
#3029**
New York – HA.com/3029
Viewing dates: Jan. 6-15

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through
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**U.S. Coins Signature®
Auction #1202**
Long Beach, Calif. –
HA.com/1202
Viewing dates:
Jan. 28-Feb.

FEBRUARY

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through
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**Rare Books Signature®
Auction #6108**
Beverly Hills –
HA.com/6108
Viewing dates: Feb. 4-5

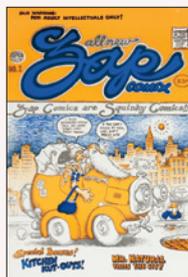
**Historical Manuscripts
Signature® Auction
#6113**
Beverly Hills –
HA.com/6113
Viewing dates: Feb. 4-5

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**Vintage Guitars &
Musical Instruments
Signature® Auction
#7102**
Dallas – HA.com/7102
Viewing dates: Feb. 13-14

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through
21

**Vintage Comic
Books & Comic Art
Signature® Auction
#7087**
Dallas – HA.com/7087
Viewing dates: Feb. 19



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23

**Sports Platinum
Night Signature®
Auction #7100**
New York – HA.com/7100
Viewing dates: Feb. 21-23

**Estate Signature®
Auction #5155**
Dallas – HA.com/5155
Viewing dates: Feb. 17-22



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**U.S. Coins Mid-Winter
ANA Signature®
Auction #1203**
Atlanta – HA.com/1203
Viewing dates:
Feb. 26-March 2



1795 Reeded Edge Large Cent
From the Adam Mervis Collection
“The First Million Dollar Large Cent”
U.S. Coins FUN Signature® Auction #1201
Jan. 8-10, 2014, Orlando

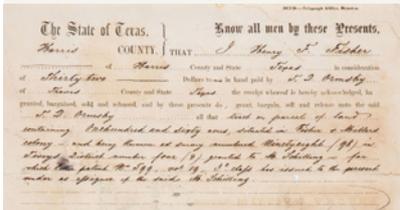
MARCH

1
through
3

U.S. Coins Mid-Winter ANA Signature® Auction #1203
Atlanta – HA.com/1203
Viewing dates:
Feb. 26-March 2

8

Texana Signature® Auction #6109
Dallas – HA.com/6109
Viewing dates: March 6-8

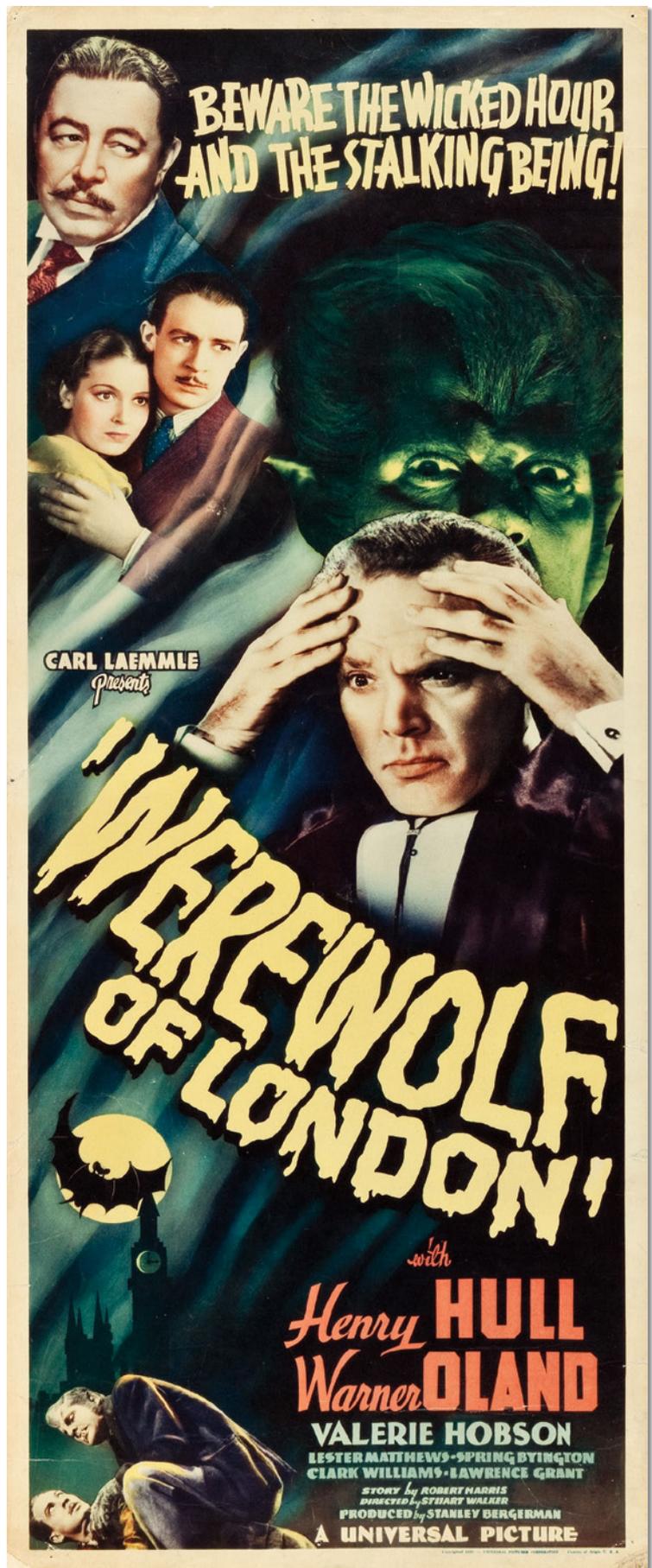


22
through
23

Vintage Movie Posters Signature® Auction #7094
Dallas – HA.com/7094
Viewing dates:
March 21-22

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

Werewolf of London
Universal, 1935
Insert (14 x 36 in.)
Estimate: \$35,000-\$55,000
Vintage Movie Posters Signature® Auction #7094
March 22-23, 2014, Dallas





STAN MUSIAL

2013 MARKED THE 50th anniversary of Stan Musial (1920-2013) bidding farewell to baseball. It was the end of a legendary career as an outfielder and first baseman for the St. Louis Cardinals for 22 seasons beginning in 1941. He retired as one of the greatest hitters in baseball history, taking his place in the Hall of Fame in 1969. His 1942 game-worn Cardinals rookie uniform realized \$77,675 at an August 2011 Heritage auction.



CHANEL

HOT ON THE HEELS of Hermès, Chanel is experiencing growing collector interest in its handbags. The company has been crafting handbags for more than 50 years, and more than 25 years ago, Chanel boutiques were selling leather handbags. A Chanel Matte Coral Red Crocodile Maxi Single Flap Bag with Silver Hardware realized \$17,500 at a September 2013 Heritage auction.



FANTASTIC FOUR

REPORTS BEGAN SURFACING this past summer that the latest movie adaptation of the Fantastic Four was scheduled for release in spring 2015. Fans have been frustrated by the lack of production information, such as the selection of new cast members, but sketchy movie details haven't impacted collector interest. A CGC NM/MT 9.8 copy of *Fantastic Four #2* (Marvel, 1962) realized \$65,725 at an August 2013 auction.



STAR WARS

GEORGE LUCAS' SPACE opera remains a perennial favorite with collectors, but only a handful of *Star Wars* memorabilia reaches five-digit territory. With details slowly emerging from the latest *Star Wars* production, set for release in 2015, fans continue hunting for related memorabilia. An Ewok costume mask from 1983's *Return of the Jedi* sold for \$22,705 at a November 2010 Heritage auction.

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

Searches conducted between June 2013 and September 2013

FUN Gets Liberty Nickel

COIN EXPECTED TO REALIZE UP TO \$4.25 MILLION AT NUMISMATISTS CONVENTION

ONE OF ONLY five-known 1913 Liberty nickels is being auctioned at the Florida United Numismatists Convention in Orlando, Jan. 8-12, 2014. The Olsen specimen, graded NGC PR64, is expected to sell for up to \$4.25 million.

This particular coin is sometimes called the "Hawaii Five-O" specimen because it was featured in a 1973 episode of the television series.

Heritage executives expect the auction to attract worldwide attention. "We have received serious inquiries from dealers and collectors, including at least one collector from Asia and another from Europe, who are interested in acquiring the Olsen 1913 Liberty Head nickel," says Heritage Executive Vice President Todd Imhof.

Heritage auctioned the Walton specimen 1913 Liberty nickel, graded PCGS Secure PR63, for more than \$3.17 million in April 2013. The coin is named after North Carolina collector George O. Walton, who was killed in a 1962 car crash while taking the nickel to a coin show.

The Olsen specimen is named for its previous owner Fred Olsen. The coin has also been owned by Egyptian King Farouk, department store owner Edwin Hydeman, Los Angeles Lakers owner Jerry Buss, and Texas oilman Reed Hawn.

Heritage Auctions is the official auctioneer of the Florida United Numismatists Convention. More than 15,000 collectors are expected to attend the free event at the Orange County Convention Center. The event includes educational seminars, exhibit areas and photo opportunities.



The Olsen specimen was last auctioned in January 2010, when it realized more than \$3.73 million.

GRAND OPENINGS NEW HOTELS AND RESORTS IN VIENNA, MONTANA, AND LAS VEGAS

Robb Report

RobbReport.com

LUXURY'S 25 MOST INNOVATIVE BRANDS

LAMBORGHINI | ULYSSE NARDIN | CARTIER | DOM PÉRIGNON | AMAN RESORTS | NOBU | LOUIS VUITTON
AUDEMARS PIGUET | PORSCHE | HERMÉS | WALLY YACHTS | ERMENEGILDO ZEGNA | HERITAGE AUCTIONS
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EMBRAER | CHANEL | GAGOSIAN GALLERY | HEESSEN YACHTS | DAVIDOFF | STEINWAY LYNGDORF | BMW

ROBB REPORT: HERITAGE AMONG THE TOP LUXURY BRANDS

HERITAGE AUCTIONS RANKS among "Luxury's 25 Most Innovative Brands," according to *Robb Report*.

"By selling coins and other collectibles that range from comic books to crystals to dinosaur skeletons, Heritage Auctions has risen into the upper echelon of the auction world," the magazine reports in its August 2013 issue.

Like Sotheby's and Christie's, Heritage allows buyers to make real-time bids online during live auctions. "But Heritage pioneered this practice," the magazine points out. "It has provided the on-line option since 1999, and its website containing catalog information and sales prices has been up since the year before that."

Other companies on the luxury list include Lamborghini, Cartier, Louis Vuitton, Porsche, Hermés, Four Seasons Hotels and Resorts, Chanel and BMW.

HALPERIN INDUCTED INTO HALL OF FAME

HERITAGE AUCTIONS CO-FOUNDER Jim Halperin has been inducted into the PCGS CoinFacts Coin Dealer Hall of Fame.

The August 2013 induction ceremony was part of the PCGS Set Registry luncheon at the American Numismatic Association's World's Fair of Money in Rosemont, Ill. Presenters included Q. David Bowers, Ron Guth, David Hall, Kevin Lipton and Harvey Stack.

"The Hall of Fame was created to recognize outstanding dealers, past and present, who have made the most significant contributions to numismatics and who have handled great coins and great collections," says Don Willis, president of Professional Coin Grading Service, a division of Collectors Universe Inc.

"Jim is among the greatest numismatists of our time," adds Heritage President Greg Rohan, "and responsible for generously mentoring the best and the brightest in the numismatic field."

Other inductees were Thomas Elder, Art Kagin, Abner Kreisberg, Steve Markoff, Lester Merkin, Edward Milas and Norman Stack.



Denn Reutman

Dealer Kevin Lipton (left) and PCGS Co-Founder David Hall (right) induct Heritage Auctions Co-Chairman Jim Halperin into the PCGS CoinFacts Coin Dealer Hall of Fame.

Internet Domains Enter Auction Mix

DOMAIN NAME AND Intellectual Property auctions have been launched by Heritage Auctions, in a move that recognizes the global value of digital assets.

"Domain names are unique alternative investments for individuals looking to diversify their holdings," says Aron Meystedt, director of the new Intellectual Property category. "They have virtually zero carrying costs and offer the ability to generate passive revenue while you hold them, and they can be extremely valuable. Premium names such

as Pizza.com, CreditCards.com, Shop.com and Hotels.com have sold for well over \$1 million each."

For investors looking to purchase domain names, Heritage offers price estimates, comparable sales and other analytics to help determine the value of a premium domain name. "Heritage carefully hand picks each domain name for our auctions," Meystedt says, "so you can trust that we are only offering the finest digital real estate on the Internet."



Meystedt

MLK MATERIAL DRAWS INTEREST



ANDREW LACK, CHAIRMAN of Bloomberg Media Group, and Howard Ballou were on hand for the October auction in New York of more than 100 artifacts consigned by Ballou's mother, Maude Ballou, close friend and personal secretary of Martin Luther King Jr. The items realized more than \$130,000.

PEOPLE



CALVIN ARNOLD has joined Heritage Auctions as West Coast sports consignment director, based in Beverly Hills. He brings more than 25 years of knowledge and experience in the sports collectibles field. He previously operated a private trading card shop in Southern California and worked in the consignment and sales division of SCP Auctions Inc.



KAREN SAMPERI has joined the New York offices of Heritage Auctions as director of jewelry. She previously worked as a senior colored stone buyer at Tiffany & Co., and as senior cataloger at Christie's. She is a GIA graduate gemologist and trained at the SSEF. She served as co-president of the Metropolitan Chapter of the Women's Jewelry Association from 2010-2012.

FORMER CALIFORNIA GOVERNOR Ronald Reagan defeats incumbent Jimmy Carter to become the 40th president of the United States. Six U.S. embassy aides escape Revolutionary Iran by posing as Canadian filmmakers. In sports, the U.S. Olympic hockey team defeats the Soviet Union in the semifinals of the Winter Olympics. Pittsburgh beats the Los Angeles Rams in Super Bowl XIV, and the Philadelphia Phillies defeat Kansas City in the World Series. In theaters, fans cue up for *Star Wars Episode V: The Empire Strikes Back* and *Superman II*.

1980



ILLUSTRATION ART

IN 1980, AMERICAN illustrator Chris Van Allsburg (b.1949) was working on his picture book *Jumanji*, about a magical board game. It would win a Caldecott Medal for illustration after its release a year later, and be turned into a movie in 1995 starring Robin Williams. Van Allsburg's graphite on paper illustration completed for the book realized \$31,070 at an October 2010 Heritage auction.

SPORTS

THE U.S. HOCKEY team's "Miracle on Ice" victory over the Soviets at the 1980 Winter Olympics has been called the top sports moment of the 20th century. Team USA, made up of amateur and collegiate players, defeated a Soviet squad that had won nearly every world championship and Olympic tournament over the previous three decades. The gloves worn by U.S. team captain Mike Eruzione (b.1954) realized \$53,775 at a February 2013 auction.



PHOTOGRAPHS

JOHN LENNON RETURNED to pop music after a five-year hiatus with the release of *Double Fantasy*. In the weeks after its release, John and wife Yoko were busy publicizing the album, posing for photographer Annie Leibovitz (b.1949) on the morning of Dec. 8. Later that day, Lennon was shot dead on the streets of New York. A print from the photo session — inscribed "John and Yoko, December 8, 1980 New York AP 14 for Ron Cooper Love, Annie Leibovitz" — sold for \$26,290 at a May 2011 auction.

COMIC ART

THE DEATH OF the character known as Phoenix launched the decade with a bang — at least in the world of comics. At the time, artist John Byrne (b.1950) and inker Terry Austin (b.1952), collaborating with writer Chris Claremont (b.1950), were fan favorites. Byrne and Austin's original art for page 44 of *X-Men* #137 (Marvel, 1980) — Jean Grey's life ended on the very next page — realized \$65,725 at a November 2011 Heritage auction.



Clicking Into Place

PHOTOGRAPHER **HANK O'NEAL** DEFIES CATEGORIZATION
AS HE JUMPS FROM ONE PROJECT TO THE NEXT

Interview by Rachel Peart



Ian P. Clifford



One of Hank O'Neal's favorite photographs (left) shows him with his father. "It is early 1943 and he's in uniform, getting ready to ship out to the Pacific," O'Neal says. "This little snapshot is far more important to me than the pictures by [Berenice] Abbott, Gene Smith and Walker Evans."

AS A CHILD in Texas, Hank O'Neal first experienced photography when he watched his father print World War II photographs and family portraits in a kitchen darkroom. A few years later, in 1952, he won a Brownie Hawkeye camera in a drawing and began taking and processing his own pictures.

By 1973, O'Neal had a better camera, his first book, *The Eddie Condon Scrapbook of Jazz*, was published, and he had his first photography show at the Open Mind Gallery in New York City. He formed friendships and working relationships with legendary photographers Berenice Abbott (1898-1991) and André Kertész (1894-1985).

Abbott convinced O'Neal of the merits of a large-format view camera, while photographer Bert Stern (1929-2013) suggested there was equal merit in medium-format cameras and he gave O'Neal a spare Rolleiflex to prove the point. O'Neal's visual boundary was inspired by a conversation with John Vachon (1914-1975), who told him, "I knew I would only photograph what pleased or astonished my eye, and in the way I wanted to see it." Abbott provided the intellectual boundary, when she told O'Neal, "Don't take photographs willy-nilly, you have to have a project."

O'Neal's list of projects includes founding two record companies; producing hundreds of jazz albums and music festivals; and sitting on the Honorary Founders Board of the Jazz Foundation of America, which aids America's elderly jazz and blues musicians. He's also authored more than 10 books — featuring everything from jazz saxophonist Charlie Parker and Abbott's photography to his celebrity portraits and images of New York street art.

Along the way, O'Neal worked for the CIA. Today, he spends most of his time at his New York home and studio.

With your unique and diversified background — first working for the CIA, owning recording studios for 40 years, and all of your experience as a photographer — you have many different talents and interests. What guides and influences what you collect or keep?

I've never considered myself a photograph collector. I am a jack-of-all-trades photographer/author/record and music festival producer/studio owner who happened to know a lot of photographers and was close to some of the most prominent photography dealers in the 1970s. Collectors are people who try to assemble collections, who have a passion to acquire this or that, who make a concerted effort to obtain something. I have



Hank O'Neal photographed the only-known formal portrait of Jacqueline Onassis made after 1963. A silver gelatin print, edition 10, measuring 24 by 20 inches and signed by O'Neal, realized \$7,170 at a December 2008 Heritage auction.

never done that. If I saw something I liked at Witkin Gallery or the MOMA Art Lending Service, which is where I bought my first "collectible" photographs, I bought it because I liked it and wanted to put it up on the wall. The first two pictures were by Walker Evans. The one from Witkin cost \$15. I rented the one from MOMA for \$30 and later bought it. These two pictures ultimately led me to write my book about the FSA [Farm Security Administration] photographers, *A Vision Shared*, which was published in 1976, and Steidl will reissue it in 2014.

I think it is better to say I accumulated many pictures that I liked, taken by many different photographers, most of whom were friends and colleagues. Many of the photographs were the result of projects I was working on, or in the case of my own photographs, for books, record albums or concert/festival publicity. For example, in the summer and fall of 1972, Bert Stern was living in a spare room in my studio and the primary contents of his 61st Street townhouse, including all those Marilyn [Monroe] prints people covet, were stored in another, somewhat larger room in the back of my building. There were a lot of pictures floating around in those days.

As a professional photographer, what are some of your most memorable experiences?

I never considered myself a professional photographer. I never had a business card that mentioned photography. I never solicited assignments and, in fact, have never taken an assignment

for pay. People have asked me to do this and that and if it interests me I will do it, but not for pay. Other than record covers and such, my first published photographs in a book and later a magazine [*Time*] were of the noted ballerina Allegra Kent. The book was not about dancing; it was about her exercises in the water to stay strong and regaining her strength and flexibility after childbirth. This was in 1976 and sitting on the bottom of a swimming pool in Beverley Hills with a 20-pound weight around my belly, holding my breath for three minutes, taking pictures of Allegra with a Nikonos must rate fairly high on the unusual scale. But there have been many, many memorable experiences, which is why the shelves in the darkroom are jammed and I seem to need a new external hard drive every month now that I'm mostly digital. Memorable experiences, Jacqueline Onassis at Downtown Sound, Clint Eastwood conducting the Boston Symphony, or Hugh Hefner outside his bedroom door looking at the Jack Cole cartoon of the voluptuous girl singing, "I ain't got nobody."

I took my first photograph that I consider a good one in 1953 with a Brownie Hawkeye, but I never got serious about photography until the late 1960s when I bought an inexpensive but functional Pentax. I'd used a clunky Kodak throughout the 1960s to photograph musicians. The first were blues musicians in Washington, D.C., Mississippi John Hurt, Skip James and Robert Wilkins.

With your time owning a recording studio and as a photographer, is there anyone in particular who left a lasting impression on you?

Bert Stern was the first big-name photographer I met, but his life was something of a jumble when I first met him, which is why he was camping out at my studio. The Big Three, in the sequence in which I met them, were Berenice Abbott, with whom I wound up working with for 19 years and am still deeply involved with because of the series of 12 books that Steidl has been issuing; Andre Kertesz, who was a neighbor I used to visit once a month and who once photographed one of my recording sessions; and Walker Evans, who I met while working on *A Vision Shared*. Of course at the same time I met eight other FSA men and women and all were important. I was lucky. Almost every photographer I met at the beginning was not only really, really good but they were compassionate and caring.

What other photographer's work do you admire?

You not only learn from those you admire, like the Big Three noted above, but from people you think really stink. For me, that is the rephotography/conceptual/a-little-bit-too-precious crowd. The people Berenice and I used to laugh at a lot. You learn what is awful and to keep away from it so it doesn't get on your shoes. If someone is trying too hard to be an Artist, as opposed to a photographer, I run as fast as I can. But there are hundreds of great photographers and I have been influenced one way or another by all of them, their pictures and sometimes how they practiced their craft.

Is there a photo in your collection that holds more value to you than others?

The walls of [my studio at] 830 Broadway are jammed with photographs, but one of my favorites is ... a little 2¼ x 3¼ contact print, made by an anonymous photographer. It shows me with my father. We are at Camp Bowie near Brownwood, Texas. It is early 1943 and he's in uniform, getting ready to ship out to the Pacific. He's kneeling beside me and I'm inside his duffel bag. All that shows of me is my head and my sailor cap. I want to go with

him. This little snapshot is far more important to me than the pictures by [Berenice] Abbott, Gene Smith and Walker Evans that are on the same wall, a few feet away. About two feet from that snapshot is an enlargement of my SX-70 portrait of Walker Evans that he has signed to me. It is also special. There are many that fall into this category, but these are the ones that come to mind because I can see them from where I'm writing this.

What else do you enjoy collecting?

The first thing I collected were bubblegum cards of baseball players. I loved baseball more than anything until I was a teenager and I both played the game non-stop and collected anything I could find that related to it. The first cards came in 1948, but I really became serious in 1952-53-54-55. I stopped buying them when I made the high school team because then I was a real player and real players didn't need the fantasy of bubblegum cards and chasing players looking for autographs. In 2011, Heritage auctioned this baseball memorabilia and it was very successful. I wrote a book about all this childhood collecting and teenage playing entitled *Sincerely, Ty Cobb*. My grandfather had played with Ty Cobb in the 1890s in Macon, Georgia, and Cobb became my pen pal for about a year in 1954 or so.

The second collection was jazz records. This began in 1954-55. Like the photographs that came my way, I still have the first LP I ever bought, the first 78s I found in a used record store and in 2013 the number of selections on the 78s, LPs, cassettes, master tapes, and CDs is well over a million and counting.

What projects are you currently working on?

My current projects are far too many. A five-volume set of books from Steidl entitled *The Unknown Abbott* will be published [in fall 2013]. All 1,224 pages of it. Abbott's *Paris Portraits* will be published a short time later and the reissue of *A Vision Shared* is also in production for 2014, all with Steidl. There are five other books of my own pictures in the works at Steidl, my agent has a novel, *Rose Hill*, and a baseball story, *Sincerely, Ty Cobb*, in hand and I am simultaneously working on two music books, a gangster book and a pretty book about East Texas, the depression, the New Deal and World War II. I leave today to complete the book that will accompany the monstrous Bern Jazz Festival ArtBox that will be released later this year. It is the largest single collection of jazz DVDs that has ever been released, 232 DVDs in a custom-made piece of furniture that document the Internationale JazzFestival Bern from the years 1982-2002. I've been working with the producer of this project since 2007 and it is finally coming to an end.

There are also a couple of photo portfolios in the works, my own pictures plus some gallery shows in the U.S. and Canada. Busy times. Lots of fun. Need more hours and eyes that don't get tired.

RACHEL PEART is a consignment director at Heritage Auctions in New York.

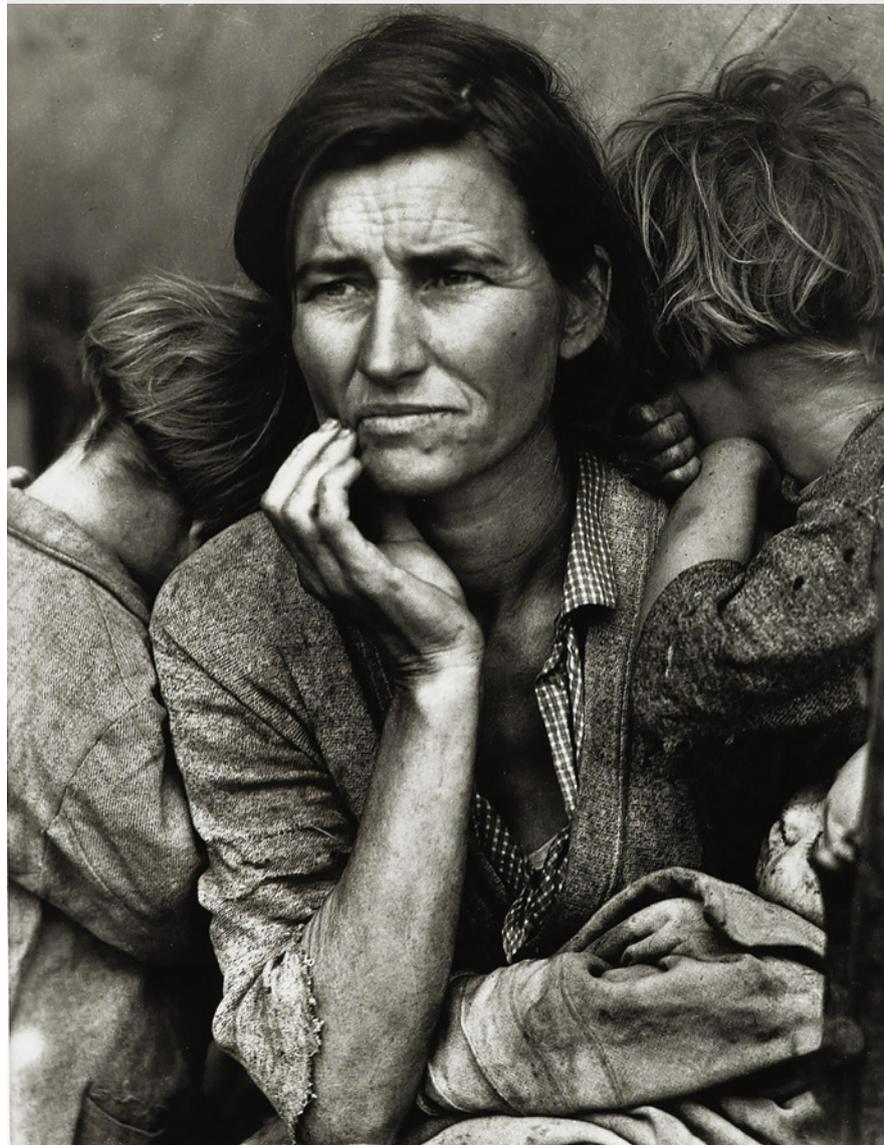
Among Dorothea Lange's best-known photos is 1936's "Migrant Mother." A gelatin silver print realized \$2,270 at a 2006 Heritage auction.

FSA's LEGENDARY PHOTO CORPS

THE FARM SECURITY ADMINISTRATION (FSA) was created in the Department of Agriculture to assist poor farmers during the Dust Bowl and Great Depression. Photographers who worked for the FSA were tasked with providing visual evidence that there was need, and that FSA programs were meeting that need.

Between 1935 and 1942, FSA photographers created more than 75,000 black-and-white images in what's now considered one of the most famous documentary photography projects ever. The images show Americans at home, at work and at play, with an emphasis on rural and small-town life.

Many of the most famous Depression-era photographers sprang from the FSA project, including Walker Evans, Dorothea Lange, Theodor Jung, Russell Lee, Gordon Parks and John Vachon.





KEITH JOHNSON USED a portion of his allowance to purchase two or three movie posters at an Illinois antiques shop more than 45 years ago. Earlier this year, the only remaining poster in his possession sold at auction for \$262,900.

"I don't remember exactly what the other posters were," Johnson says, explaining that he was only 12 years old at the time. "I paid no more than \$5 for 'em. I think I gave one to a girlfriend."

Something about the *Frankenstein* poster appealed to Johnson, so when he moved out, he took it with him – framing it and hanging it in his home before storing it in a closet for the better part of 30 years.

"We had a party back in February and a friend saw it and said I should have it appraised, and he recommended Heritage Auctions," says Johnson, a 60-year-old businessman and portrait artist. "I took a picture of it and sent it in. It was supposed to take three weeks before someone at Heritage got back to me, but they called within an hour."

The 1931 *Frankenstein* poster was, in fact, a never-before-seen insert. "Only a few one sheets, a single six sheet, a partial half sheet, and lobby cards have surfaced for this classic movie," says Grey Smith, director of vintage movie posters at Heritage Auctions. "This turned out to be the only confirmed insert poster for the film."

Insert posters typically measure 14 by 36 inches, were printed on card stock paper and designed for movie theater display cases.

Johnson's poster most likely came from the long-closed Orpheum Theater in Ottawa, Ill. "I knew nothing about collecting these things," Johnson says. "I was just a movie fan. But it was a pretty good return on my investment. I wish I could do that every day."

'Frankenstein' Movie Poster

RARE PAPER PURCHASED FOR LESS
THAN \$5, KEPT IN CLOSET FOR
MORE THAN 30 YEARS

Frankenstein, Universal 1931
Insert (14 x 36 in.)
Sold: July 2013
\$262,900



Hermès Special Order Horseshoe 35cm
Shiny Blue Electric & Indigo Porosus
Crocodile Birkin Bag with Gold Hardware
Sold: September 2013
\$81,250



Hermès 35cm Matte
Bougainvillea Porosus
Crocodile Birkin Bag with
Palladium Hardware
Sold: September 2013
\$106,250



Hermès Handbags

NO WAITING LIST AS FOUR BIRKINS REALIZE \$350,000 AT BEVERLY HILLS AUCTION

FOR HANDBAG FANS, owning an Hermès can be a lengthy process. Waiting lists to purchase a new bag from the French manufacturer can stretch for months, even years.

An increasingly popular alternative is auctions. A Matte Bougainvillea Porosus Crocodile Birkin with Palladium Hardware realized \$106,250 and a Shiny Blue Electric Porosus Crocodile Birkin Bag with Palladium Hardware went for \$87,500 at Heritage's September 2013 Beverly Hills Luxury Accessories auction.

An Hermès Special Order Horseshoe 35cm Shiny Blue

Electric and Indigo Porosus Crocodile Birkin with Gold Hardware fetched \$81,250, while a rare Mimosa Porosus Crocodile Skin Hermès 40cm Birkin with Palladium Hardware sold for \$75,000.

"Judging by the results," says Matt Rubinger, director of Luxury Accessories at Heritage, "it's clear our clients were pleased with the opportunity to own these rare bags now rather than waiting for years through traditional outlets."

With the auction, Heritage Auctions is now responsible for the 10 most valuable Hermès Birkins ever sold at auction.



Hermès 40cm Matte Mimosa Porosus Crocodile Birkin Bag with Palladium Hardware
Sold: September 2013
\$75,000



Hermès 35cm Shiny Blue Electric Porosus Crocodile Birkin Bag with Palladium Hardware
Sold: September 2013
\$87,500

COINS



Known by collectors as “The King of American Coins,” an 1804-dated U.S. silver dollar specially made on behalf of President Andrew Jackson.
Auction Price: \$3,877,500
 August 2013

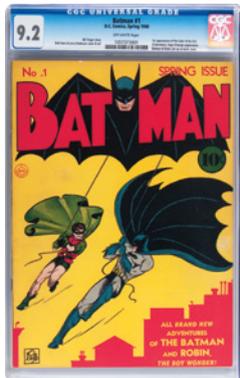


A boldly struck 1795 BD-f Draped Bust Eagle MS65 NGC. BD-5, R.5., one of a handful of mint states to still exist.
Auction Price: \$675,625
 August 2013



1912 \$20 PR67 PCGS Secure, CAC, one of 74 Saint-Gaudens double eagles struck in 1912; first time a Superb Gem from PCGS offered at public auction.
Auction Price: \$211,500
 August 2013

COMICS BOOKS



This copy of *Batman* #1 (DC, 1940), CGC NM- 9.2, is the highest-graded copy known to exist and one of the top books in the hobby.
Auction Price: \$567,625
 August 2013



Often called the most important comic book ever published, this copy of *Action Comics* #1 (DC, 1938) was graded CGC GD/VG 3.0.
Auction Price: \$388,375
 August 2013



This 8.0-graded copy of *All-American Comics* #16 (DC, 1940), which introduced the Green Lantern, is considered a landmark book from the Golden Age of Comics.
Auction Price: \$203,150
 August 2013

ENTERTAINMENT & MUSIC MEMORABILIA



Script and coffee mug from the 1971 John Wayne movie *Big Jake*, with script showing the film’s original title. Inscription reads: “Bob / from Duke” – with “Bob” being animal trainer Bob Weatherwax. Wayne traditionally gifted mugs to the cast and crew of his films.
Auction Price: \$40,625
 August 2013



U.S. Army uniform, fresh from a private collection, worn from 1958-1960 when “The King of Rock ‘n’ Roll” was known as Sp4 Elvis Presley.
Auction Price: \$35,000
 August 2013



Lowest-possible numbered copy LP (A0000001) of the Beatles’ “White Album,” originally given to Capitol Records executives as an early promotional item.
Auction Price: \$35,000
 August 2013

ILLUSTRATION ART



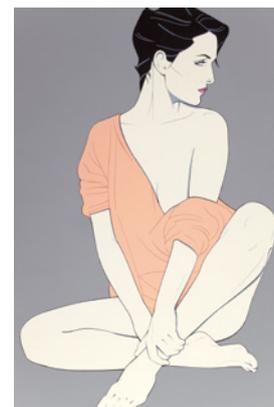
Gil Elvgren's *Bare Essentials*, created for a 1957 Brown & Bigelow calendar; directly from the famed collection of Charles Martignette.

Auction Price: \$137,000
July 2013



Up at Bat, painted for *The Saturday Evening Post's* Aug. 10, 1940, cover, is considered among the best that artist Douglass Crockwell produced during his career.

Auction Price: \$40,625
July 2013



Patrick Nagel's 1983 acrylic on canvas titled *Her Casual Pose*.

Auction Price: \$93,750
July 2013

MOVIE POSTERS



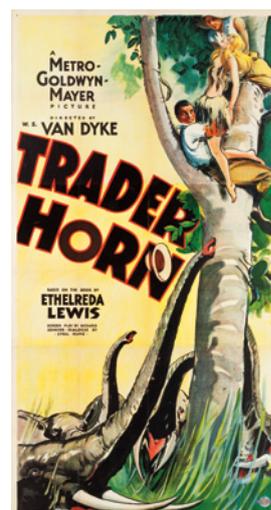
1937 one sheet for the Three Stooges short *Playing the Ponies*, fine/very fine on linen.

Auction Price: \$26,290
July 2013



Graphically stunning poster for the 1950 Paramount classic *Sunset Boulevard*.

Auction Price: \$20,912
July 2013



Three sheet for the adventure flick *Trader Horn*, which was a hit for MGM in 1931. Numerous misfortunes plagued filming, such as swarming locusts, insect attacks, flash floods and even two deaths by wildlife attacks (one of which was filmed and included in the picture).

Auction Price: \$4,481
July 2013

ORIGINAL COMIC ART



Jack Kirby's original concept illustrations for the *Lord of Light/Argo* movies as depicted in the 2012 Ben Affleck film had 15 active bidders vying for a chance to take it home.

Auction Price: \$23,900
August 2013



The second of two lots from Kirby's work for the *Lord of Light* productions, this illustration titled "Pavilions of Joy" came to auction from the Jim Lee collection.

Auction Price: \$16,730
August 2013



Charles Schulz's classic *Peanuts* Sunday strip art is always popular with collectors and this strip, dated March 15, 1953, is among the first to show Snoopy's famous dancing pose.

Auction Price: \$65,725
August 2013



Art by Bob Kane, the legendary creator of the character himself, rarely comes to auction and this watercolor of the Dark Knight previously belonged to super-collector John McLaughlin.

Auction Price: \$7,468
August 2013

SAM SNEAD COLLECTION



Slammin' Sammy Snead's 1946 British Open Championship Silver Claret Jug, the first ever to be offered at auction.
Auction Price: \$262,900
August 2013



Snead's 1954 Masters Championship Trophy was won after a square-off win against friend and nemesis Ben Hogan.
Auction Price: \$191,200
August 2013



Golf collectors couldn't resist the opportunity to own Sam Snead's tournament-used bag, signed by every living Masters Champions at the 2000 edition.
Auction Price: \$40,331
August 2013

SPORTS



On Aug. 19, 1952, Detroit Tigers owner Bill Veeck sent 3-foot-7 Eddie Gaedel to the plate, with the number "1/8" on his jersey. Although the stunt was a laugh riot, collectors stepped up with serious money to own the bat Gaedel perched on his shoulder that day.

Auction Price: \$44,812
August 2013



This early 1930s game-worn cap belonging to famed New York Yankee Lou Gehrig features the Iron Horse's name neatly embroidered on the leather headband.
Auction Price: \$239,000
August 2013



Julius Erving's game-worn University of Massachusetts Redmen full uniform dates to 1970, the year Erving launched a career that would make him one of the greatest basketball players of all time.
Auction Price: \$86,637
August 2013

WINE



Six bottles of La Tache 2005 Domaine de la Romanee Conti, described by Frank Martell, director of wine at Heritage, as "kaleidoscopic and dazzling with its array of red and black cherry, cassis, plum and subtle earth notes replete with beguiling Asian spice cabinet aromas and essence of rose petals."
Auction Price: \$20,740
September 2013



"Mugnier Musigny is a compelling candidate for wine of the vintage honors, which is saying something significant in such a gifted vintage like 2005." Martell summed up a lot of six bottles of Musigny 2005 J.F. Mugnier burgundy as "brilliant."
Auction Price: \$10,370
September 2013



With an estimated life of 50 to 60 years, a single bottle of Chateau Lafite Rothschild 1982 surpassed its high estimate.
Auction Price: \$3,172
September 2013



Six bottles of Chambertin 1990 Clos de Bèze, A. Rousseau described as "wonderfully complex" with "aromatics of underbrush, earth, dried herbs and spice notes ... followed by earthy and still lightly structured medium-bodied flavors of real distinction and very good length."
Auction Price: \$8,540
September 2013

A man in a blue suit and hat is singing into a microphone on a rainy street. He is standing next to a street lamp. The background is a brick wall. The scene is lit with a blue and yellow color palette.

HERITAGE AUCTION PREVIEWS

IMPORTANT LOTS FROM
UPCOMING AUCTIONS

Kelly's Singin' Suit

Actor danced his way into movie history in wool jacket and trousers from 1952 musical ▶ 34

DOM PEDRO I ▶ 27

FARRAH FAWCETT ▶ 28

GABRIEL ARGY-ROUSSEAU ▶ 30

C.L.F. ROBINSON ▶ 32

'SHOELESS JOE' JACKSON ▶ 33

HANK WILLIAMS ▶ 35

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Simply complete the Bid Sheet with your bids on the lots you want, sign it and mail it in (it must be received 24 hours prior to the auction). Call 877-HERITAGE (437-4824) and ask for postal mail bidding assistance to receive a Bid Sheet.



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



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

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Pedro I Coronation Piece

1822 GOLD COIN MARKED BRAZIL'S INDEPENDENCE FROM PORTUGAL

A **UNIQUE FIGURE** in Latin American history, Dom Pedro I (1798-1834) was a member of Portuguese royalty, but he ultimately sided with Brazilians and in September 1822 declared independence from the European kingdom.

The incredibly rare Pedro I 6400 Reis gold of 1822 was issued as a coronation piece. "It was minted quickly so that it could be presented to guests at Pedro's inauguration ball," says Cristiano Bierrenbach, Heritage Auctions' vice president of international numismatics. "It was subsequently redesigned because Pedro I disliked his portrait on the coin, which made him look like a Roman Emperor."



Pedro I was Brazil's first monarch.

Only 64 coronation coins were minted, with 10 to 12 being known today. Several specimens are held in museums. Although not the rarest, Bierrenbach points out the coronation coin is the most charismatic and important piece in Brazilian numismatics. A Pedro I Coronation coin with impressive provenance is a highlight of Heritage's world and ancient coins auction scheduled for Jan. 5-6, 2014, in conjunction with the New York International Numismatic Convention.

"Of the fewer than 10 pieces in private hands, this coin is certainly one the finest known, with provenance dating to 1900 and the great Brazilian coin collection of Auguste de Souza-Lobo," says Bierrenbach. In the 1940s, the coin belonged to Brazilian magnate and legendary collector Guilherme Guinle, who built the Copacabana Palace Hotel in Rio de Janeiro.

An 1822 Brazilian Pedro I gold Coronation 6400 Reis from the collection of noted numismatist Louis E. Eliasberg realized \$138,000 when it went to auction at Heritage in April 2012. Bierrenbach expects the current specimen, in significantly superior condition, to surpass the \$200,000 mark, which would be a record for the highest price paid for a Brazilian coin.

"This is such an iconic piece," Bierrenbach says. "It symbolizes the dawn of a new era in Brazil, free and independent of European colonialism."

EVENT

WORLD & ANCIENT COIN SIGNATURE® AUCTION #3030 is scheduled for Jan. 5-6, 2014, in New York City and online at HA.com/3030. For details, contact Cristiano Bierrenbach at 214-409-1661 or CrisB@HA.com.



Pedro I Gold 6400
Reis 1822, AU55 NGC
Estimate: \$200,000-\$400,000

Farrah Fawcett's Personal Property

SCRIPTS, AWARDS, COSTUMES, JEWELRY AMONG ITEMS IN AUCTION

By Hector Cantú

GREG WALLS FONDLY recalls the days he spent with his aunt in the community of Bel Air in Los Angeles. He was fortunate enough to have been there during the summer when she filmed her one and only year on *Charlie's Angels*, totally unaware of the phenomena surrounding his aunt and the show. "At the time, I was actually more in awe that my uncle was the Six Million Dollar Man, and he could beat up Bigfoot.

"We would spend time doing family things, dinner around the table, throwing the Frisbee or spending weekends at the beach," says Walls, who lives in Texas. "On her family visits to Houston, she would come out to my football or baseball games. For her to make the effort and give support, it showed a lot about who she was. She was a down-home Texas girl at heart and that was one of the things that made her so popular."

In fact, by the time of her death in 2009, Farrah Fawcett was among the most famous women in the world. Arriving in Hollywood in 1968, the native of Corpus Christi, Texas, was soon auditioning for TV commercials. By 1976, she had appeared on television and in the movies with stars like Michael York, Raquel Welch, Barbara Eden, David Hartman and Lee Majors (whom she married in 1973).

Then there was the swimsuit picture. Her 1976 photo shoot resulted in an iconic image and poster that sold more than 20 million copies. At the same time, she landed the role of sexy private eye Jill Munroe on TV's *Charlie's Angels*. "Every generation has their blond bombshell," says Margaret Barrett, director of Heritage Auctions' music and entertainment department. "In the 1930s, it was Jean Harlow. In the 1950s, it was Marilyn Monroe. And in the 1970s, it was Farrah Fawcett."

After leaving the detective series, Fawcett expanded her acting credentials, earning an Emmy Award nomination for her portrayal of battered housewife Francine Hughes in 1984's *The Burning Bed*. Her role as convicted murderer Diane Downs in the 1989 miniseries *Small Sacrifices* earned her another Emmy nomination.

"She certainly will be remembered for all the films she did," says actress Alana Stewart, president of The Farrah Fawcett Foundation and author of *My Journey with Farrah: A Story of Life, Love, and Friendship*. "Obviously *Charlie's Angels* and the red bathing suit poster made her an icon. But she went from that to a very



Farrah Fawcett's Marquise-Cut Diamond Ring
Estimate: \$100,000-\$125,000
The Personal Property of Farrah Fawcett

serious and acclaimed actress, producing an incredible body of work, and that's a huge part of her legacy."

Fawcett died in June 2009 after a battle with cancer. The mission of The Farrah Fawcett Foundation (TheFarrahFawcettFoundation.org) is to honor Fawcett's fight by supporting cancer research and prevention programs, and funding patient-assistance efforts. Two upcoming Heritage auctions will feature Fawcett's personal property, including scripts, awards, costumes and jewelry. A portion of the proceeds will benefit The Farrah Fawcett Foundation.

"Farrah was willing to bear her fight with cancer in a very public way, letting people see exactly what her struggle was all about," says Stewart, whose friendship with Fawcett dates to the early 1970s. "No celebrity of her fame had done anything like that, opening themselves and showing people what it was like to battle a deadly disease. Her message was don't take no for an answer, don't give up. She gave so many people hope and inspiration by doing that."

The auctions, Stewart says, will give fans an opportunity to own something that belonged to Fawcett. "And it's also nice for them to know," Stewart adds, "that a portion will go to her foundation. Farrah really did want to help people struggling with cancer and together we're accomplishing that."

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EVENTS

ENTERTAINMENT & MUSIC MEMORABILIA SIGNATURE® AUCTION #7082, featuring the Personal Property of Farrah Fawcett, is scheduled for Dec. 6, 2013, in Dallas and online at HA.com/7082. For details, contact Margaret Barrett at 214-409-1912 or MargaretB@HA.com.

FINE JEWELRY SIGNATURE® AUCTION #5150, featuring the Personal Property of Farrah Fawcett, is scheduled for Dec. 9, 2013, in Dallas and online at HA.com/5150. For details, contact Jill Burgum at 214-409-1697 or JillB@HA.com.



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Farrah Fawcett gained international fame after posing for her now-iconic 1976 red swimsuit poster. The swimsuit was donated by her nephew, Greg Walls, to the Smithsonian's National Museum of American History in 2011.



Farrah Fawcett's People's Choice Award
Estimate: \$2,000+
The Personal Property of Farrah Fawcett



Farrah Fawcett's Director's Chair
Estimate: \$6,000+
The Personal Property of Farrah Fawcett



Farrah Fawcett's 1980 Passport
Estimate: \$1,600+
The Personal Property of Farrah Fawcett



Farrah Fawcett's Last Driver License
Estimate: \$1,000+
The Personal Property of Farrah Fawcett

Seductive Treasures

RICH SELECTION OF FRENCH PATE-DE-VERRE REFLECTS ANCIENT GLASSMAKING TECHNIQUE

By Nick Dawes

FRANCE UNDER NAPOLEON III was a crucible of discovery, with a legacy of critical achievements capped by the Eiffel Tower but embracing dynamic progression in explorative art and science from medicine to photography. Many of the pioneers looked back in order to move forward.

The art glass movement, born and raised in France with English and American cousins, sought much of its inspiration from the ancient world, inspired by exhibitions at the Louvre and British Museum held while the tower was still a twinkle in Gustave Eiffel's eye. British glassmakers in the west midlands masterfully reproduced the elusive cameo glass blown in the Roman Empire 2,000 years earlier and, like many of the secrets of the ancients, lost to the modern world ever since.

In New York, Louis Comfort Tiffany (1848-1933) created his "Favrile" glass in homage to iridescent treasures unearthed beneath ancient colonial empires, but the French owned the rediscovery of *pate-de-verre*, among the oldest and most mysterious of all artistic glassmaking techniques, its secret glowing faintly for millennia in ancient Egyptian tombs.

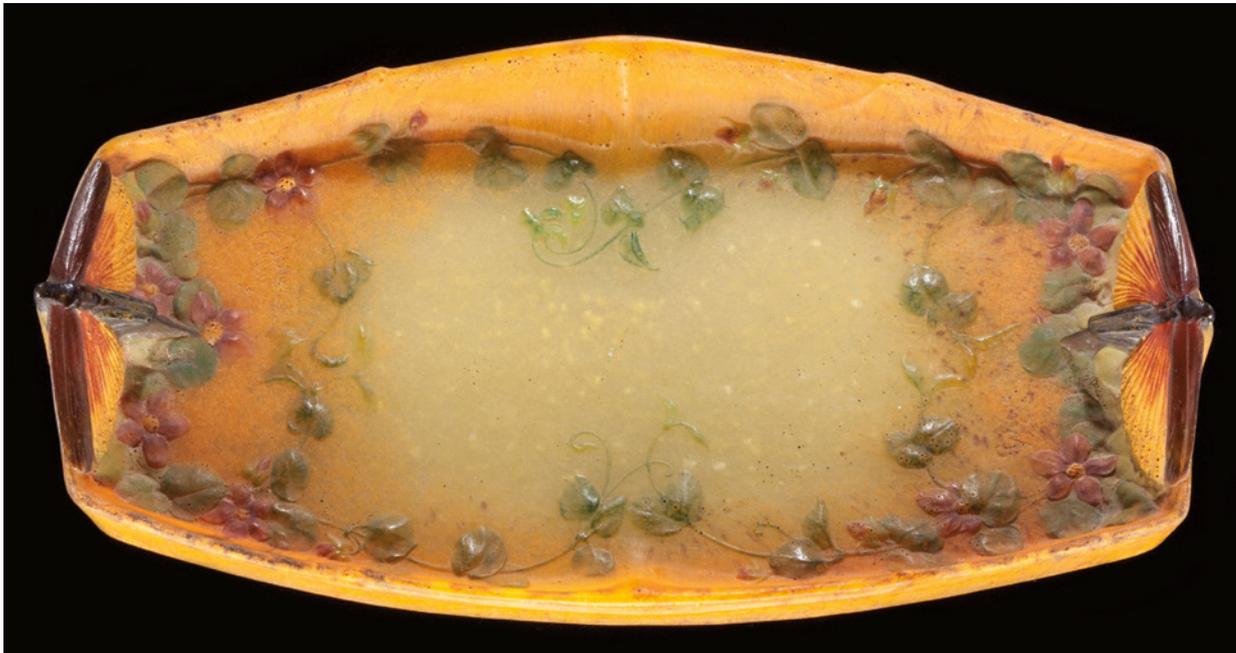
It is rare today to find an accomplished scientist pursuing an artistic career, but common to the culture of sculptor Henri Cros (1840-1907), who pioneered the modern use of *pate-de-verre* in Paris. Literally "glass paste," this seductive material is made by grinding colored glass into a fine powder, mixing it with a flux material such as gum Arabic, and pressing the paste into a female refractory mold (typically made of plaster of Paris) for firing. Though it sounds like an elementary school project, the process requires a precise awareness of critical temperatures and compound structure, and involves extremely high kiln firing. Cros's experimental work, and that of his contemporary Albert Dammouse (1848-1926), is rare and typically consists of figural plaques, large-scale versions of the ancient Egyptian medallions that inspired him.

The second generation of *pate-de-verre* artists was led by Almeric Walter (1870-1959) and Gabriel Argy-Rousseau (1885-1953), who introduced three-dimensional vessels and complex forms into the art, working principally from their studios in the French city of Nancy in Lorraine. Walter frequently collaborated with modeler Henri Berge (1870-1937), artistic director of the local Daum Glassworks, and his work may show both signatures. Together with Belgian Georges Despret (1862-1952) and François Décorchemont (1880-1971), who worked in a refined version of the material he termed *pate-de-cristal*,



Gabriel Argy-Rousseau
(1885-1953)
"La Danse" *pate-de-verre*
lamp (detail)
circa 1923
17¼ in. high
Estimate: \$12,000-\$18,000





Almeric Walter (1870-1959) with Henri Berge (1870-1937)
Pate-de-verre tray, circa 1910
 13¼ in. long
 Estimate: \$3,000-\$5,000

Walter and Argy-Rousseau worked through the Belle Époque and the years after World War I, until the Depression left the kilns cold. Heritage's Dec. 4 art glass auction includes fine examples of *pate-de-verre* from this golden age, cast in the pastel colors and thick, bubbly, granular glass that combine to draw you in like kids to candy.

The third chapter in *pate-de-verre* history begins at the Daum factory in the late 1960s, when the century-old firm introduced cast work in vibrant colors conceived by *avant garde* artists from Salvador Dalí (1904-1989) to Philippe Starck (b.1949). Many of these massive and extraordinary creations were produced in limited edition, and Heritage is fortunate to offer a cross section of the genre, most in fully original condition with packaging.



NICK DAWES is vice president of special collections at Heritage Auctions. He is a regular appraiser on PBS's Antiques Roadshow.

EVENT

TIFFANY, LALIQUE & ART GLASS SIGNATURE® AUCTION #5152 is scheduled for Dec. 4, 2013, in New York and online at HA.com/5152. For details, contact Nick Dawes at 214-409-1605 or NickD@HA.com.



Daum Studio
Pate-de-verre vase, circa 2007
 13 5/8 in. high
 Estimate: \$700-\$900

Colt Pistol

1911 GOVERNMENT MODEL SHIPPED TO COMPANY PRESIDENT C.L.F. ROBINSON



Gough-Engraved Colt 1911 Government Model Semi-Automatic Pistol Shipped to Colt President C.L.F. Robinson
Estimate: \$30,000-\$50,000



C.L.F. Robinson was president of Colt from 1911 to 1916.

COLLECTIBLE FIREARMS ARE often pursued by disciplined groups of collectors who focus on one area. Colt collectors buy Colts. Investment collectors focus on engraved guns. Knowledgeable students of history want guns that belonged to famous people. Each of these groups will be interested in a unique factory-engraved Colt Model 1911 Government Model pistol in Heritage's Dec. 8, 2013, arms and armor auction.

"This pistol was shipped to Colt President C.L.F. Robinson on July 17, 1914, the third year of production for this world-famous, iconic handgun," says Heritage Auctions arms and armor consignment director Clifford Chappell. "More than 2 million were produced between 1911 and 1944."

Robinson married Sam Colt's niece and was president of the company from 1911 to 1916. As a collector himself, Robinson clearly had an interest in pistols, having a few years earlier obtained the prototype of the Colt Model 1909 pistol, which recently sold at auction for \$86,250. He also owned a fancy engraved Colt Model 1903 semi-automatic pistol documented

in R.L. Wilson's noted firearms book *Steel Canvas: The Art of American Arms* (\$45, Random House).

"The pistol is being auctioned with a factory letter that confirms that the full-coverage floral engraving was done by Colt master engraver William H. Gough, who was active between 1912 and 1940," Chappell says. "Gough also engraved guns for Winchester, Parker and Remington. His work is considered among the best of the period."

"As president of Colt, Robinson could pick exactly what he wanted, and what he had shipped to him in 1914 is now available to collectors for the first time," Chappell says. "This pistol will appeal to collectors for all the right reasons."

EVENT

ARMS & ARMOR SIGNATURE® AUCTION #6105 is scheduled for Dec. 8, 2013, in Dallas and online at HA.com/6105. For details, contact Clifford Chappell at 214-409-1887 or CliffordC@HA.com.

'Shoeless Joe' Jackson's Game-Used Rookie Bat

WOOD TRACED TO EARLY YEARS IN CLEVELAND
A RARITY FROM LEGEND'S MLB CAREER

IN HIS FIRST full Major League season in 1911, "Shoeless Joe" Jackson (1887-1951) quickly batted his way into the record books. His .408 batting average still stands as a rookie record, and his on-base percentage was the highest in the league.

"I decided to pick out the greatest hitter to watch and study," Babe Ruth once said, "and Jackson was good enough for me."

During those early years with the Cleveland Naps (now Indians), a J.F. Hillerich & Son, 35.5-inch bat was among Jackson's tools of the trade. The South Carolina native remained in Cleveland through early 1915, when he began playing for the Chicago White Sox.

Before the Black Sox Scandal, in which members of the White Sox were accused of fixing the 1919 World Series, Jackson was simply among the game's greatest players, winning the World Series with the White Sox two years earlier.

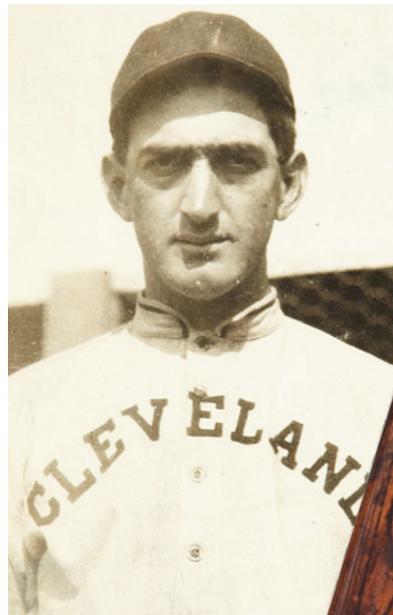
"It's been said a million times that Jackson was a natural-born baseball player, an otherwise easy shoo-in for baseball's Hall of Fame," says Chris Ivy, director of sports auctions at Heritage. "Although Jackson and his teammates were found innocent of throwing the series, he was banned from baseball for life. But you'll always find fans who believe Jackson's reputation was unfairly tarnished and that he rightly belongs in Cooperstown among the game's greatest players."

A bat used by Jackson early in his Major League years is featured in Heritage's Platinum Night sports auction scheduled for Feb. 22-23, 2014, in New York City.

Before playing in the major leagues, Jackson was given a bat which he named "Black Betsy." The bat realized \$537,750 at an August 2011 auction. The J.F. Hillerich & Son bat going to auction in February "is the only-known verified bat from his professional playing days," Ivy says, "because we know that it was sent back to the bat factory after the 1911 season, where it was vault marked and side-written with the date. We expect baseball fans to be truly excited about this bat."

EVENT

SPORTS PLATINUM NIGHT SIGNATURE® AUCTION #7100 is scheduled for Feb. 22-23, 2014, in New York City and online at HA.com/7100. For details, contact Chris Ivy at 214-409-1319 or Clvy@HA.com.



"Shoeless Joe" Jackson

"Shoeless Joe" Jackson
Block Letter J.F. Hillerich
& Son Co. Vault-Marked,
Side-Written, Game-Used
Professional Model Bat,
1908-1911
Estimate: \$500,000+



Gene Kelly and Hank Williams

SUITS WORN BY LEGENDARY ENTERTAINERS HIGHLIGHT DALLAS AUCTION

THEY ARE AMONG the most influential showmen of their time.

Gene Kelly (1912-1996) brought an artistic element to film choreography never seen before. His films – *Anchors Aweigh* (1945), *Singin' in the Rain* (1952), and *An American in Paris* (1951) – placed him among the legends of Hollywood.

Hank Williams (1923-1953) ranks among country music's most influential artists. His songs, which helped define contemporary country music, routinely broke into Billboard's top 10 Country & Western chart, with 11 taking the No. 1 spot.

"Gene Kelly and Hank Williams have entranced America for decades," says Margaret Barrett, director of Heritage Auctions' music and entertainment department. "From Gene's start in Pittsburgh and Williams' first performances in Alabama, these performers went on to create some of the most important legacies in entertainment."

Clothing worn by the men is featured in Heritage's entertainment and music memorabilia auction scheduled for Dec. 6, 2013, in Dallas.

The jacket and trousers worn by Kelly in *Singin' in the Rain's* eponymous scene were originally purchased by the current owner at the now-famous 1970 MGM auction. "The jacket is made of wool with multi-colored flecks throughout," Barrett says, adding that the inside breast pocket label reads "Metro-Goldwyn-Mayer/Gene Kelly/No. 1546-8565." The matching flat-front trousers have a label similar to the jacket's.

"The scene where Kelly is singing the title song is arguably one of the most famous and beloved musical numbers in film history," Barrett says. "Kelly's mind-blowing dancing still amazes 61 years later. The suit he wore in that scene is an important piece of Hollywood history, on the market for the first time in more than 40 years."



Metro-Goldwyn-Mayer

Gene Kelly Suit from *Singin' in the Rain*
Metro-Goldwyn-Mayer, 1952
Estimate: \$20,000+



Hank Williams Owned and Worn Suit, Shirt and Tie
Estimate: \$20,000+



The Williams ensemble was previously displayed at the Hank Williams Sr. Boyhood Home & Museum in Georgiana, Ala., says Heritage Auctions entertainment specialist Garry Shrum.

"This gray suit with burnt-orange pinstripes features a double-breasted coat and matching pants from Brumfield's department store of Pascagoula, Mississippi," Shrum says. "The cream-colored Western shirt with pearl-colored snap-buttons bears the label 'Red Myrick of Arizona' and the silk tie is from Selber Brothers department store of Shreveport."

"Each of these pieces," Barrett says, "would be the centerpiece of any true fan's collection."

EVENT

ENTERTAINMENT & MUSIC MEMORABILIA SIGNATURE® AUCTION #7082 is scheduled for Dec. 6, 2013, in Dallas and online at HA.com/7082. For details contact Margaret Barrett at 214-409-1912 or MargaretB@HA.com, or Garry Shrum at 214-409-1585 or GarryS@HA.com.

\$500 1882 Gold Certificate

FOUR NEWLY DISCOVERED NOTES AMONG RARITIES THAT EMERGED FROM LATE 19TH CENTURY EUROPEAN TRADE DEFICIT

GOLD CERTIFICATES WERE authorized in 1863 and issued a couple of years later. Backed and redeemable in gold, they were the preferred form of Federal Currency. The Act of July 12, 1882 authorized a new series of Gold Certificates and allowed a total issuance of up to \$100 million, but not to exceed the total gold reserves in the U.S. Treasury.

The Secretary of the Treasury was responsible for maintaining the gold reserve and the outstanding amount of Gold Certificates which would often exceed the amount allowed by law. When this occurred, the secretary would cease the production and release of Gold Certificates.

The Treasury secretary's job was complicated by trade with Europe. A trade deficit with those nations resulted in the mass export of gold from the United States, challenging the \$100 million gold reserve requirement. The printing of Gold Certificates was halted a number of times for maintenance reasons. In 1892, however, the deficit was so great that Gold Certificate production ceased for six years. Before the hiatus, 64,000 \$500s and 72,000 \$1000s were printed bearing the 1882 Series date. Between the lack of notes to replace it being produced and a recall of Gold Certificates in 1933, only about a dozen of these notes printed before the hiatus are known extant today.

In 2013, four incredibly scarce Gold Certificates were discovered in the holdings of a turn-of-the-century banker. Included was a \$500 note bearing the signatures of William S. Rosecrans and James W. Hyatt, indicating it was printed between 1887 and 1889. It is unique in private hands with the only other known survivor a part of the Federal Reserve's permanent currency collection.

These four certificates anchor Heritage's official currency auction at the Florida United Numismatists show, scheduled for Jan. 8-10, 2014, in Orlando.

"It is interesting to see how economic challenges created numismatic rarities," says Dustin Johnston, Heritage Auctions'



Fr. 1215d \$500 1882 Gold Certificate PCGS Very Fine 35 Estimate: \$1 million+

director of currency, "but it is odds-defying to see a new example turn up, let alone four. The notes in this collection are a once-in-a-generation discovery."

EVENT

CURRENCY FUN PLATINUM NIGHT® AND SIGNATURE® AUCTION #3526 is scheduled for Jan. 8-10, 2014, in Orlando and online at HA.com/3526. For details, contact Dustin Johnston at 214-409-1302 or Dustin@HA.com.

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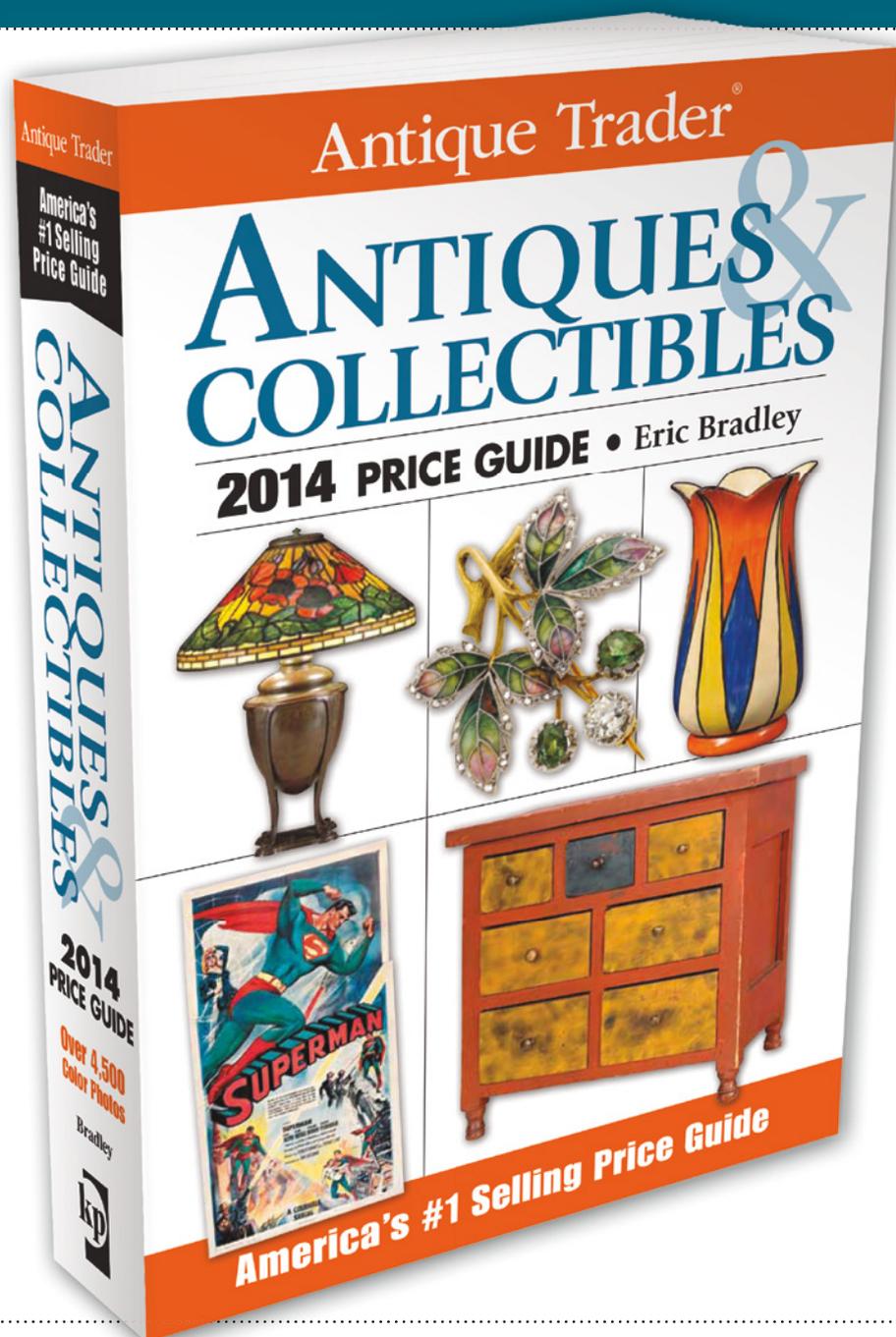
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About the Editor

Eric Bradley is the former editor of *Antique Trader* magazine and an award-winning investigative journalist. Bradley's work has received press from *The New York Times* and *The Wall Street Journal*. A member of Heritage Auctions public relations department, Bradley has a passion for tramp art, ceramics and art pottery.





ROADSHOW *Royalty*

MILLIONS TUNE IN EVERY WEEK TO OGLE THE TREASURES — AND APPRAISERS — OF PBS'S TOP-RATED 'ANTIQUES ROADSHOW'

BY HECTOR CANTÚ ■ PORTRAITS BY BRYAN BUCHANAN

Heritage Auctions' Antiques Roadshow appraisers (left to right) Nick Dawes, Kathleen Guzman, Mike Gutierrez, Meredith Meuwly, Jill Burgum and Jim Wolf.



IF YOU WANT to be an appraiser on *Antiques Roadshow*, be prepared for a few celebrity situations.

Yes, you'll have fans. Some might come across as "groupies," following you from city to city. They'll ask for your autograph. But they'll also break into spontaneous applause when you're walking back to your hotel room. Some might ask you to marry them. Others – maybe creepily – will say they pretend you are their son or daughter when they watch you on TV

(see accompanying profiles for details).

Such is the price of fame.

For *Antiques Roadshow* executive producer Marsha Bemko, it's a reflection of how popular her show has become after nearly two decades on the air. It remains PBS's highest-rated series, seen by more than 8 million viewers a week.

"It's very flattering when people care that much," Bemko says of the attention heaped on the show's



Kathleen Guzman

Managing Director, New York

SPECIALTIES: Collectibles, decorative arts, glass, porcelain, photography, fine arts

FIRST "ROADSHOW" APPEARANCE: 1997 (the show's first season)

Most memorable appraisal: The great grandson of Virginia O'Hanlon brought in the letter she wrote in 1897, when she was 8 years old, and sent to New York *Sun* editor Francis Church, asking if there was a Santa Claus. "It was fantastic to hold such an indelible piece of American folklore that is replayed every Christmas to this day," Guzman says. "Most people have no idea of the origin of that phrase, 'Yes, Virginia, there is a Santa Claus.'"

MOST VALUABLE APPRAISAL: Original *Saturday Evening Post* cover art by John Falter (1910-1982), valued at more than \$100,000. "It depicted a grandpa on a porch with two children," Guzman says. "At age 5, the guest was actually the model for the little girl in the painting listening to the sound of a conch shell."

MOST MEMORABLE GUEST: A gentleman with a storage locker belonging to Dr. Cornelia B. Wilbur (1908-1992) filled with original watercolors by her patient, Shirley Ardell Mason. The book and television film *Sybil* were based on Wilbur's conclusion that Mason had developed 16 distinct personalities. "The guest was convinced these works were incredibly valuable, maybe \$3 million," Guzman says. "Unfortunately, rarity does not always equal value, and he was very unhappy with my much lower assessment."

WILDEST FAN EXPERIENCE: "A young man in Salt Lake City met me with a yellow rose outside the convention hall and asked me to marry him. He *did* already have a few wives!"

MOST SATISFYING PART OF JOB: Early in the show's history, Guzman did a segment on collecting costume jewelry – "because it was affordable, wearable and fun." Ten years later, Guzman met a woman who with the support of her family had collected 700 pieces of costume jewelry. "When she saw my segment on costume jewelry, she decided to go for it," Guzman says. "Her kids and husband were just as excited about the collection as she was, and it was clear she didn't just get a collection of costume jewelry, but a great family-bonding experience as well."

appraisers. "Even I get autograph requests! Frankly, the real aphrodisiac is that our appraisers are smart. That's very appealing. They're cute, too! [Appraiser] Kathleen Bailey looks like everybody's grandma! If our audience wants to fantasize, I'm sure that's OK.

It's very harmless, very adorable."

Reaching this celebrity plateau in the fine art and collectibles industry isn't easy. Bemko sets a high bar for these coveted appraiser spots. "Do you know what you're talking about? Have you been around

Nick Dawes

Vice President, Special Collections, New York

SPECIALTIES: Pottery, porcelain, glass, silver, decorative arts

FIRST "ROADSHOW" APPEARANCE: 1997 (the show's first season)

MOST MEMORABLE APPRAISAL: Caughley porcelain "toy" service, circa 1780. "I grew up near the site of the old porcelain factory in Shropshire, England, and many local people, including my mother, had collections of Caughley. The service reminded me of my culture, my heritage and my family."

MOST VALUABLE APPRAISAL: Lalique perfume bottle, found in Los Angeles in 2007. "The owner had several perfume bottles, all worth very little, and this one worth between \$30,000 and \$40,000, mainly because it was such a rare and early example in pristine condition. She was flabbergasted. The clip was put on YouTube and has over 60,000 views!"

MOST MEMORABLE GUEST: "I particularly loved the doctor from Mobile, Alabama, who was on camera with me and her Anna Pottery pig flask in 2006. Like a great object, she was genuine and full of delight."

WILDEST FAN EXPERIENCE: "Some years ago, a construction worker wearing a hard hat slapped me on the back on a New York City street and said, "Thank you for giving us that show!"

MOST SATISFYING PART OF JOB: "*Antiques Roadshow* has taken me to over 40 states and I am extremely grateful for this. The greatest reward comes from viewers who tell you they love watching and learning with their children. It is a great show for kids."



and touched a lot of things? Because you *will be* barged. Then, are you honest? Can the public trust you? We want to make sure you are worthy of the audience's trust. We do gossip checks, we check on reputations. Those are the first two critical things

... know what you're talking about and have a good reputation."

After these hurdles are cleared, Bemko looks at personalities. "Are you kind to guests? Are you nice to people? Not everybody has the stamina to do that

Appraiser Simeon Lipman (right) breaks the news that an Andy Warhol silkscreen could sell for up to \$20,000.



Photo by Jeff Dunn ©WGBH 2013

Marsha Bemko: Drama Collector

EXECUTIVE PRODUCER'S PRIORITIES INCLUDE GOOD STORIES AND BIG SURPRISES



Bemko

SINCE JOINING *ANTIQUES Roadshow* in 1999, executive producer Marsha Bemko has seen her share of treasures – from fine art, furniture and jewelry to folk art, collectibles and toys.

“It’s not often the objects that surprise me, but the people who bring them,” says the former newspaper reporter. “When we were in Anaheim, California, I expected to see celebrity material, but I did not expect to see Buddy Ebsen’s widow bring in his first pair of dance shoes and shoes he wore on *The Beverly Hillbillies*. That was stunning to me.”

And it’s not necessarily rarity or high values that guarantee an appearance on the show. “We are not easy to impress,” Bemko recently told the Associated Press. “We’ve turned down \$200,000 items where the guest knows everything. We want storytelling. We’re a TV show. We want the drama of the guest learning something.”

Among Bemko’s most memorable guests is a gentleman who in 2011 brought in a collection of Andy Warhol items – three autographed *Interview* magazines, six signed Campbell’s soup cans, and a soup can silkscreen. “He knew Andy in the late 1980s and bought the silkscreen from him,” Bemko says. “He wrote a check to Andy for \$125 for the print, but he didn’t have the money in the bank, so Andy said he would hold the check until his payday.”

“Shut up!” the man blurted when appraiser Simeon Lipman said the magazines could each realize \$1,000 to \$1,500 at auction.

As the cameras rolled, Lipman then said the silkscreen could sell for up to \$20,000. “No!” the stunned guest shouted. “Mom, did you hear that? We’re going to Acapulco for the weekend!”

“It’s a great story,” Bemko says, “and it remains one of my favorite appraisals.”

Hector Cantú

Jill Burgum

Senior Director, Fine Jewelry, Dallas

SPECIALTY: Jewelry

FIRST "ROADSHOW" APPEARANCE: 2010

MOST MEMORABLE APPRAISAL: A black opal necklace by Tiffany & Co., circa 1900. "The guest had a painted portrait miniature of her relative wearing the necklace," Burgum says. "We truly believed that aside from being a vintage Tiffany item, it had every potential to have been made under the direction of Louis Comfort Tiffany (1848-1933) himself, which added collectible interest as well as value."

MOST VALUABLE APPRAISAL: "A woman approached me with a large diamond engagement ring she had recently inherited and knew nothing about." Burgum estimated its auction value at \$50,000 to \$75,000.

MOST MEMORABLE GUEST: "Memorable or scary?" Burgum chuckles. "A guest refused to leave my station for 30 minutes. She later became a bit of a stalker, calling the office repeatedly. This went on for a month after the show."

WILDEST FAN EXPERIENCE: After a taping in Baton Rouge, La., some appraisers were heading back to their hotel when they walked by diners at an outdoor café. "They clapped and cheered, thanking us for coming to town," Burgum says. "It was really special."

MOST SATISFYING PART OF JOB: "At heart, I am an educator. For me, helping people learn about the item they have – whether it's value, age, country of origin or placement in a historical timeline – is fun and rewarding."



in a long day of taping the show."

Once on board, appraisers become part of a landmark series that has changed the collectibles and fine art landscape.

"We made people interested in their old things," Bemko says. "People are not so quick these days to

give away an old blanket or throw out an old poster. We're the granddaddy of the genre on television. What keeps *Roadshow* different is we don't buy and sell. We offer pure information from the country's top experts. We do not have an interest in making money. I watch those reality shows and they're fun,



Jim Wolf

Director, Watches & Fine Timepieces, Dallas

SPECIALTY: Pocket and wristwatches

FIRST "ROADSHOW" APPEARANCE: 2012

MOST MEMORABLE APPRAISAL: Early 18th century English watch. "It had been handed down through four generations," Wolf says, "so the family was pleased to actually find someone who could explain all the details and significance of the piece."

MOST VALUABLE APPRAISAL: Patek Philippe minute repeating pocket watch. "These are exceedingly rare," Wolf says. "I gave it a value of \$20,000 to \$25,000. The funny thing is, this appraisal was never broadcast."

MOST MEMORABLE GUEST: The gentleman who brought in the above Patek Philippe watch. "He was desperate to be on TV and actually knelt down in front of the appraisers' table begging for a spot. But he had all the info about the watch already, and therefore the 'surprise' element we need for each segment was gone. We told him no."

MOST SATISFYING PART OF JOB: "I enjoy meeting fellow experts from other auction houses and firms. Many are old friends I have known for more than 30 years."

but I think we take it from a different approach."

Antiques Roadshow first aired in 1997, based on a popular British series. The premise was simple: capture tales of family heirlooms, yard-sale bargains and long-lost items salvaged from attics and basements, while experts reveal the fascinating truths about the

pieces and, ultimately, their estimated value.

"It's all about helping people understand what they own, and there's real power in that," Bemko says. "We like to think we're educating America about antiques and collectibles. There's a joke that you can't watch a season of *Antiques Roadshow* without

Meredith Meuwly

Director, Appraisal Services, Dallas

SPECIALTIES: Art glass, decorative arts, antiques

FIRST "ROADSHOW" APPEARANCE: 2010

MOST MEMORABLE APPRAISAL: A guy named Joe from Detroit. "He was the cutest, nerdy boy who was genuinely shocked and excited to learn that the glass vase his grandmother had given him was worth \$1,500 to \$2,500. When I told him the value, he gasped, because he had almost dropped it in the parking lot that morning."

MOST VALUABLE APPRAISAL: A Black Forest Carved Wood Clock, circa 1890. "I gave it an auction value of \$3,000 to \$6,000. It was a lovely clock with delicate carvings and a fascinating family history."

MOST MEMORABLE GUEST: "The first time I filmed a segment, I was really nervous. My guest was a little old lady who asked me before taping if it was my first time on TV. I said yes, and she said that it would be OK because it was her first time on TV, too!"

WILDEST FAN EXPERIENCE: An older lady recently told Meuwly that she loved her and was proud of her. "She said she likes to pretend that I'm her daughter when she's watching the show. *What?!*"

MOST SATISFYING PART OF JOB: "Solving mysteries for guests who have always wondered what they have."



learning when the Civil War happened. Well, our show is a great way to learn about history. Whether people are watching [appraiser] Nick Dawes getting excited about Lalique or Kathleen Guzman talking about a pop-culture item, our appraisers help you understand what you don't know."

The Emmy Award-nominated show, hosted by Mark Walberg, begins its 18th season in January 2014. Will producers ever run out of items and stories to tell? Not likely, Bemko says.

"When we go to a city to tape a show, we never have enough time to see everyone who wants to see



Mike Gutierrez

Consignment Director, Sports Memorabilia, Dallas

SPECIALTIES: Sports collectibles, autographs, vintage guitars

FIRST "ROADSHOW" APPEARANCE: 2004

MOST MEMORABLE APPRAISAL: Mickey Mantle's signed, rookie payroll check. "I estimated this at \$25,000 and the guest said on camera that she had 10 more and started sobbing. What does a guy do when a woman starts crying? Nothing, I guess!"

MOST MEMORABLE GUEST: An older woman brought in a signed cowboy leather jacket with rare 1950s-era signatures. "When we started to film the segment, it was decided by the staff that her daughter was more suitable for the interview," Gutierrez says. "When I questioned her, she had such a soft voice that I couldn't hear anything! I had to think fast. Instead of following up on her comments, I just asked a series of questions, and then gave her an appraisal. I didn't think it would air, but it made the final cut and was shown on TV."

MOST SATISFYING PART OF JOB: "It's truly great to appraise for salt-of-the-earth guests who are as nice as can be."

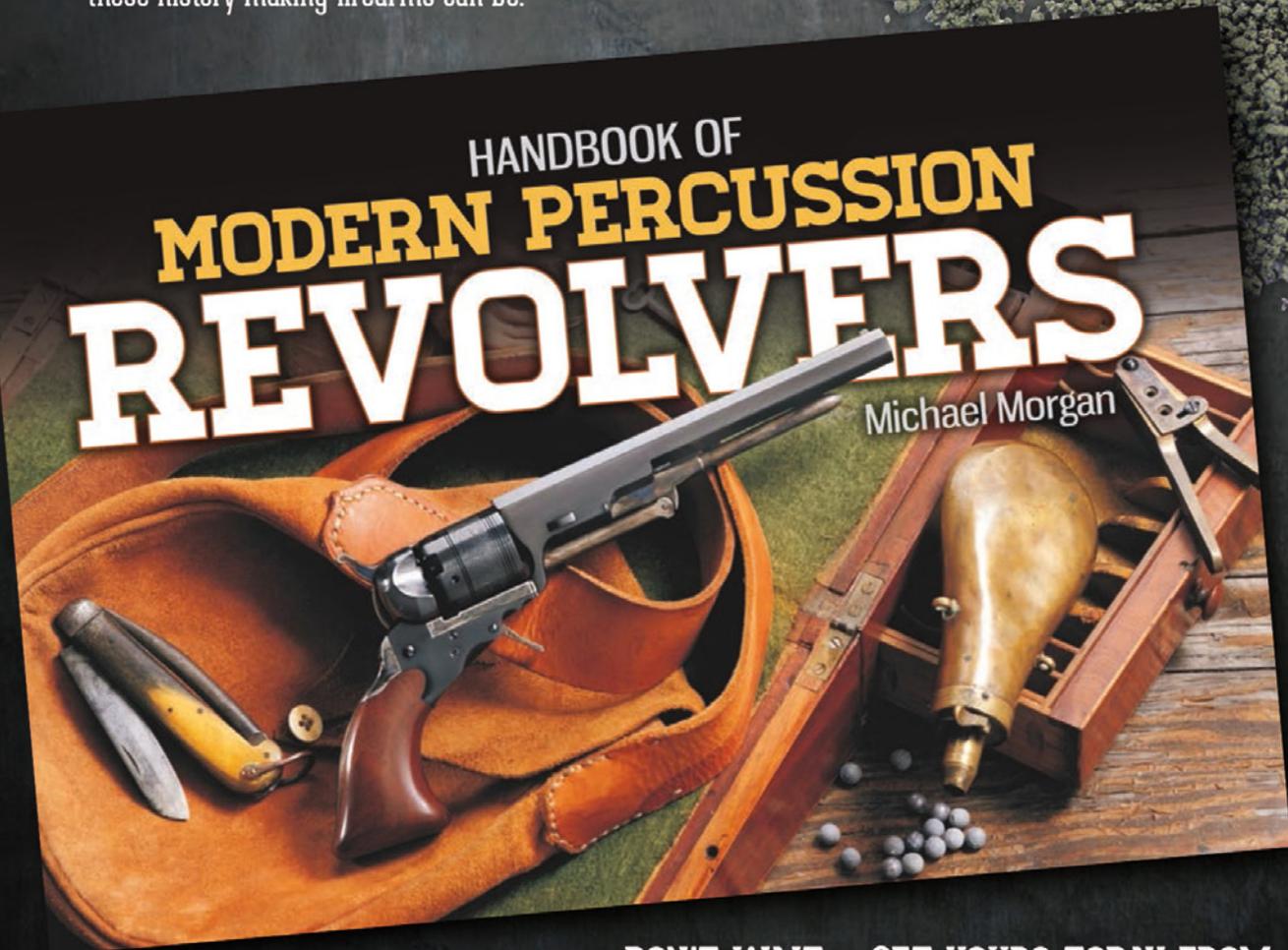
us. In Cincinnati, we gave out 6,600 tickets, but we had more than 35,000 ticket applications to get in. In Knoxville, over 12,000 applied for 3,300 pairs of tickets. Even in El Paso, we could go back 10 times before we see all those people who want to bring items to a show.

"We have a country *filled* with undiscovered treasures," Bemko says, "and our experts are here to see them. They're out there!"

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Stewards of Texas Art

JOHN & BOBBIE NAU COLLECT WHAT THEY LOVE WHILE FULLY UNDERSTANDING THE IMPORTANCE OF CONSERVATION AND SHARING THEIR PASSION

By Dan Oko

JOHN NAU III may be the president of the nation's largest Anheuser-Busch distributor, but the executive's interest in American iconography extends well beyond the Budweiser paraphernalia on display at Silver Eagle Distributors in Houston. Passing through the airy lobby, it's hard to miss the cases exhibiting dozens of military artifacts – flags, muskets, uniforms and the like. Throughout, hallways are decorated with evocative Southwestern art depicting a variety of Texas landscapes, all part of the Nau collection.

Indeed, the Bobbie and John Nau Collection of Texas Art rivals Nau's extraordinary compilation of more than a thousand military memorabilia items, including books and hundreds of museum-quality artifacts dating to the American Revolution and Civil War. In turn, Nau and his wife are widely considered among the top collectors of original art from Texas and the Gulf Coast region. Their many paintings and sculptures – often loaned to museums and cultural

Florence Elliott McClung (1894-1992)

Jackson's Gin, 1937

Oil on canvas, 16 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in.

McClung, a native of St. Louis, was a printmaker and art teacher who studied in the Dallas studios of Charles Franklin Reaugh, Frank E. Klepper and Olin H. Travis.

From the Bobbie and John Nau Collection of Texas Art

institutions, including overseas U.S. embassies – span two centuries.

The collection includes scenic and Western-themed works by artists such as Frank Reaugh (1860-1945) and Julian Onderdonk (1882-1922). There are modernists like Otis Dozier (1904-1987), regionalists like Florence Elliott McClung (1894-1992), and contemporary painters such as David Adickes (b.1927), Kermit Oliver (b.1943) and Bob Wade (b.1943). Landscapes and laborers all get their due, while Nau gives his wife credit for expanding the collection to include modern art. Their dedication to restoration and conservation draws praise, as well.

“They fit my definition of ideal collectors,” says Atlee Phillips, director of Texas Art with Heritage Auctions in Dallas. “They both have a great eye, they’re passionate, and they buy what they love. But they are also smart, methodical, focused, and very aware that they are stewards for the items in their collection.”

Education and outreach are other areas to which Nau has dedicated himself. A graduate of the University of Virginia, where he studied history, Nau is a former chair of the Texas Historical Commission and White House advisor on historic preservation. The Naus and their staff are currently working with the city of Houston on the Nau Center for Texas Cultural Heritage, a 60,000-square-foot exhibition facility near Minute Maid Park. “This will be a combination of a visitor’s center, a 21st century museum, and an education center,” Nau says. “We will also have temporary exhibit space, and I bet early on that we will create an exhibit of Texas through the eyes of artists.”

In other words, it’s just another way the history-obsessed collector plans to continue to make history.

Although John Nau has about two decades of



The Texas art collection of Bobbie and John Nau includes more than 700 paintings and works on paper.

serious collecting experience, he still evinces a kid’s enthusiasm for treasure hunting. Welcoming guests to his office – where we discussed his art collection and his passion for American and Texas history – Nau is giddy about his new acquisitions. These include a bound set of President Abraham Lincoln’s White House papers, signed in turn by their previous owner Theodore Roosevelt. Then there’s a canvas by Thomas Allen (1849-1924), a timeless image of the seashore on Galveston Island, still cradled in bubble wrap.

Artifacts and art alike – it’s all vintage Nau.

How did you first become interested in art?

John Nau: A gentleman I worked with at Coca-Cola was a major collector, and whenever I would visit him at his home in New York City, I always enjoyed the art that he had. But there was a huge disconnect. I had the passion without the resources. Bobbie and I collected other things prior to the art – I started out with books – but you know it was Texas that really inspired us artistically. At one point, it was difficult to feed a wife and two kids, so the idea of major collecting never crossed my mind. Connecting the dots was having the resources to do it.

So prior to moving to Texas to work at Silver Eagle, you never bought any art?

John Nau: We moved to Texas in mid-1987, and in 1995 I became chairman of the Texas Historical Commission, which allowed me to travel around the state more

than I might have otherwise, and become exposed to the people, the land, and the cultures – plural – of Texas. My wife Bobbie and I were talking about this. We don't remember the first piece of specifically Texas art. You have to realize we have different interests. She has an interest in more modern art. I'm much more traditional. But we both believe in one thing. We both believe that Texas is one of a very few number of states that has the land, the people and the cultures to allow it to create its own art.

Is there anything more specific that drew your attention to the art of the region?

John Nau: There is a connection here between my interest in history and in Texas art. You've got to cross about 1915 before you begin to see a lot of photographs of Texas. Prior to that, the artists were the ones that painted what they saw. So, there is a connection because what I



Otis Dozier (1904-1987)
Indian Corn, 1965
Oil on canvas, 30¼ x 48¼ in.

Dozier, a native of Forney, Texas, was a printmaker and teacher who first became prominent as a member of the Dallas Nine, a group of regionalist artists.

From the Bobbie and John Nau Collection of Texas Art



Everett Franklin Spruce (1908-2002)
Watering Tanks, 1939
Oil on board, 20 x 30 in.

Spruce grew up in Arkansas; among the most prominent painters to emerge from a group of Texas regionalists in the 1930s.

From the Bobbie and John Nau Collection of Texas Art



would call the artists of the day painted what they saw, and many of those natural assets as well as manmade just don't exist anymore.

Are you particularly proud of any work acquired when you were starting out?

John Nau: We were on a ski trip to Taos, New Mexico, and the only thing we could afford was buying some little bronze Indian or something, and this guy said, "You might be interested ... these just came in on an estate. I haven't even put them out or priced 'em." And so if you

"When I'm buying art, I have to like the piece. You can come up to me and say that's by so-and-so, but if I don't like it, if it doesn't visually say something to me, then it's difficult for me."

want to know my first serious major piece – which by the way only tangentially has to do with Texas, because one of those tribes came through here – we have these two by Charles Craig [1846-1931], because I connected with them immediately. He painted every known tribe at the time. Two of the four in this set were lost in a big fire in Denver. The old Antlers Hotel burnt down, and it took most of his things. This makes the early work by Craig in our collection more important.

Do you have separate strategies for collecting art and military memorabilia?

John Nau: The first thing you have to know: When I'm buying art, I have to like the piece. You can come up to me and say that's by so-and-so, but if I don't like it, if it doesn't visually say something to me, then it's difficult for me. Although, having said that, I've been married 45 years. As I said earlier, my wife has a little bit of a different taste. Some of what she buys is not necessarily what I would buy. Well, and she also doesn't embrace guns and swords, and smelly – that's her word – smelly old uniforms. I mean, I was a history major but she studied art. But again the passion has always been there, you know, reading about it, going to museums.

So is there a unifying philosophy guiding your collections?

John Nau: The fundamental principle is leaving things better than how you found them. So I think collecting is stewardship. It's not necessarily just gathering a bunch

of stuff. At least we don't do it for the economics of it. If my wife were here, she would say, "Certainly not with the Civil War stuff, anyways" [chuckles]. Number two: We participate with museums whether it's around Texas – or wherever. That's the educational component. Letting other people see these works, and helping explain them. You just don't send them out. You send them out with descriptions.

Is the Nau Center for Texas Cultural Heritage going to offer another place for people to enjoy your collection?

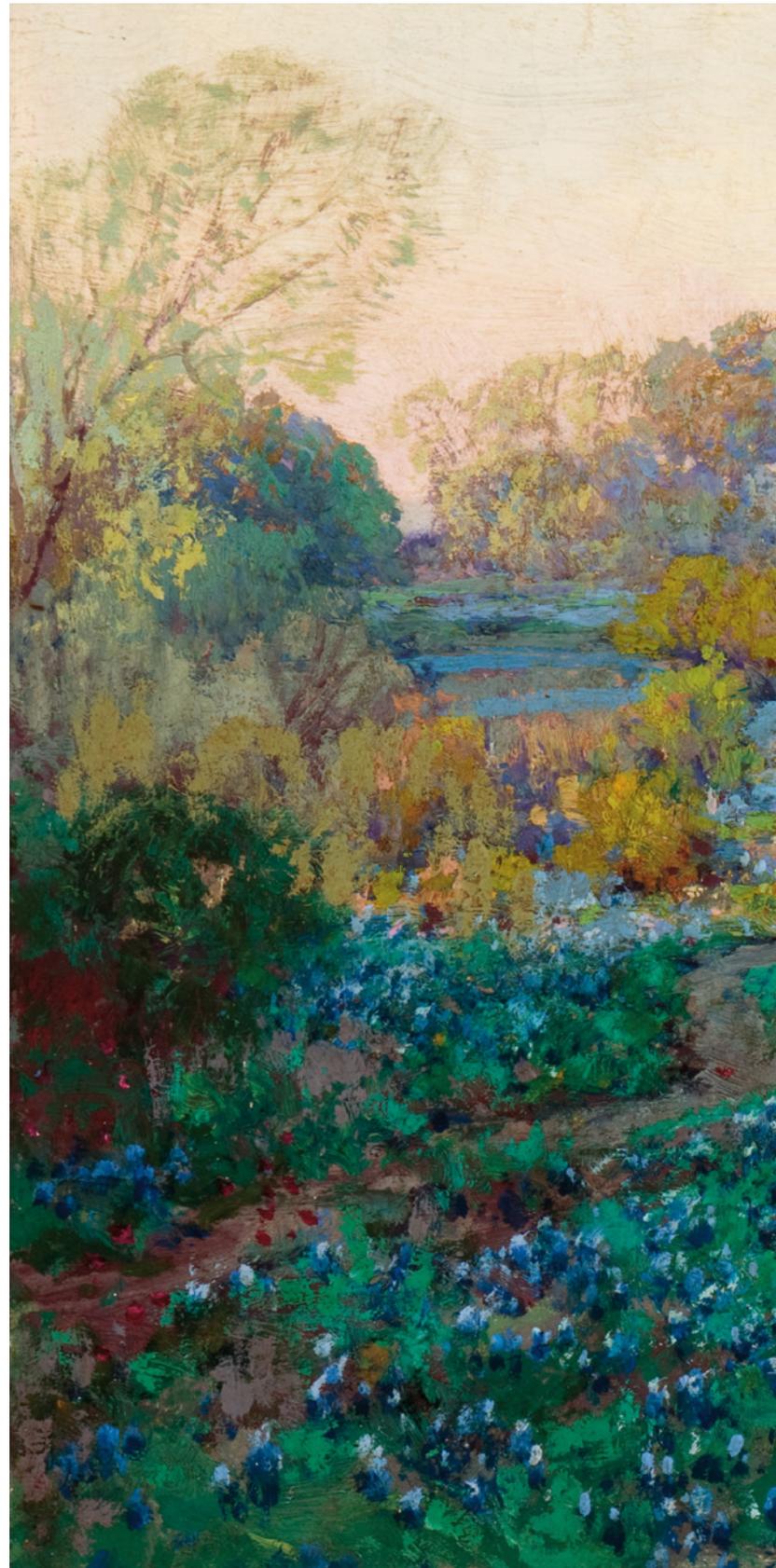
John Nau: No, no. First of all, museums in the 21st century will not be filled with artifacts. It's too expensive to conserve and keep an inventory and maintain a staff. I went to the Lincoln Presidential Library in Springfield, Illinois, and I watched a group of kids just become entranced with the visuals of this exhibit. It's a theater style, and along the way they were also educated. Now, in Texas, fourth and seventh graders have to take Texas history. In this region, there's no place, especially for those seventh graders, to go. We learned as we traveled around the country, looking at other recently opened facilities, you can in fact educate children in history, but given today's youth, the first thing you have to do is entertain 'em. You have to get their attention – that's the purpose of this museum.

Does the issue of fakes or forgeries ever come up with regard to art?

John Nau: With art? No. What has happened is we have come across pieces where the conservation has been really bad. And so it takes almost as much to pay for it to be fixed as it did to buy it. But I've not run across anything fake. I've run across stolen historical items. You know, what will really get your attention, pick up your phone and it's the FBI on the other end. "Mr. Nau, do you happen to own ..." The answer was yes. It turns out they were stolen from the national archive. The good news is the dealer was honest, and when they approached him he made good on the documents.

Any regrets? Has there been a piece that got away, or could not be salvaged?

John Nau: I'm not going to remember the titles, but within the last year, an auction came up and there was a photograph of this one painted scene that really intrigued me, and we sent a conservator to take a look at a preview, and she reported that this painting was so bad that you can't rescue it. Flaking paint. Which is another reason we want to take care of the works we have. It's not often but it has happened. You just have to listen to the experts – again, if I had followed my heart and not my head I'd



“Museums in the 21st century will not be filled with artifacts. It's too expensive to conserve and keep an inventory and maintain a staff.”



Julian Onderdonk (1882-1922)
Bluebonnets, San Antonio, TX, 1919
Oil on canvas, 16 x 24 $\frac{1}{8}$ in.

Onderdonk was a San Antonio native who studied art in New York under Kenyon Cox, William Merritt Chase and Frank Vincent DuMond.

From the Bobbie and John Nau Collection of Texas Art





Loren Mozley (1905-1989)
Onion Creek Bridges, 1960
 Oil on canvas, 30 x 40 in.

Mozley was a native of Illinois whose family moved to New Mexico in 1906; began to paint at age 11. Left for Texas in 1938 to help establish the art department at the University of Texas.

From the Bobbie and John Nau Collection of Texas Art

Jerry Bywaters (1906-1989)
Oilfield Workers, 1940
 Oil on canvas, 36½ x 30 in.

Born in Texas, Bywaters emerged on the Dallas art scene after he graduated from Southern Methodist University in 1926 with a degree in comparative literature.

From the Bobbie and John Nau Collection of Texas Art

Nau's Showcase Cultural Center

AFTER NFL OWNERS earlier this year awarded the 2017 Super Bowl to Houston, the construction timeline for the new Nau Center for Texas Cultural Heritage was accelerated to accommodate the expected crush of tourists.

When its doors open, the center promises to plunge visitors into “an unforgettable, emotional experience. ... This is a thrilling history-based saga, and you are part of the story – the next hero in this evolving adventure.”

The virtual learning experience will focus on the history of Houston and the surrounding 28-county region, reports the *Victoria (Texas) Advocate* newspaper.

“The Nau Center will connect the history and story of our regions to its people and places,” John Nau, chairman of the Nau Center board of directors, said earlier this year, adding the center will not be a typical hands-off museum. “It is going to be a place that will talk about people and stories because at the end of the day, it’s people who make the stories.”

The Nau Center (NauCenter.org) is a public-private partnership. Houston First Corporation has donated the land near Minute Maid Park and will manage the center once construction is complete. Baily Architects is designing the center, and BRC Imagination Arts is creating the interactive exhibits.



Courtesy of Bailey Architects

Architect's rendition of the Nau Center for Texas Cultural Heritage, scheduled to open in 2016.



Bror Alexander Utter (1913-1993)
Presence, 1957
 Oil on linen, 24 x 30 in.

Grandson of a Finnish painter, Utter was a leading member of the Fort Worth Circle, a group of artists that also included Bill Bomar, Veronica Helfensteller and Dickson Reeder.
 From the Bobbie and John Nau Collection of Texas Art

be the proud of owner of a good painting in very bad condition.

With the amount of effort you put into collecting, does it ever wear you down? Do you sometimes prefer or need to take a break?

John Nau: Business requirements and personal issues will cause you to refocus on other issues. Not because you're not interested, but because you have other items on your plate. So, using individuals like this art dealer I know in San Antonio or this gentlemen in New Orleans who knows this Civil War material, they're still out there. And even if, like yesterday, I get really caught up in my business, someone can call up and say, "It will take 10 minutes, take a look at this." So you keep others engaged, and they are making a living but they're also filling a need.

It's no secret that you're friends with former President George Bush and his wife Laura – so I have to ask, now that he's taken up painting, is there a Bush in your collection?

John Nau: I went to dinner in Dallas with the President and Mrs. Bush. We were at a regular table, if you can have a regular table with the President of the United States, and he said "Look at this." I had heard he started painting but I hadn't seen anything yet. He does that because he has a passion for it. He doesn't need to do it to eat. I applaud that. Do we own any? Then the answer's no. But if I had a chance, the answer's yes, because if you give me a pencil and ruler, I still can't draw a straight line. That's a talent that escapes me.

DAN OKO is a contributing editor to *Houston Modern Luxury*, and his articles have appeared in *Men's Journal*, *Texas Monthly*, *Entrepreneur* and *Audubon*.

Numismatic Missives

LETTERS OF HOBBY PIONEER **B. MAX MEHL** REFLECT RESPECT, GRATITUDE OF ERA'S TOP COLLECTORS

FOR MANY NUMISMATISTS, B. Max Mehl (1884-1957) was a giant in the field, known as the man who popularized modern coin collecting.

Mehl began buying and selling coins out of his Fort Worth, Texas, home in 1895. By 1906, he was running ads in publications such as *The Numismatist* and *Colliers* magazine, and his *Star Rare Coin Encyclopedia* – actually an advertising booklet with prices he offered for various rare coins – popularized the notion that coins could be worth more than their face value.

"In the 1930s, there were probably 50 dealers in the United States and Max was the first to advertise in comic books," says numismatic historian Sol



Max Mehl and his booklets helped popularize coin collecting.

Taylor, founder of the Society of Lincoln Cent Collectors. "His advertising was aimed at beginning collectors who bought a lot of Indian head pennies, but these collectors moved up to dimes and then quarters, and so on."

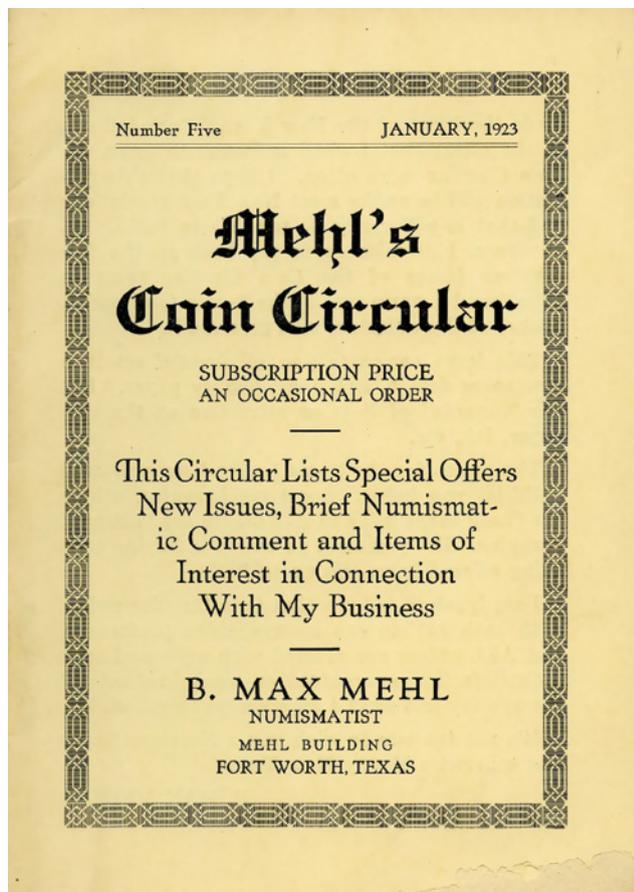
Before he died in 1957, Mehl had held 116 auctions, bringing international attention to rarities such as the 1804 dollar and the 1913 Liberty head nickel. "It was said that more than half the mail arriving in Fort Worth back then was for Max Mehl," Taylor says. Mehl's client list had expanded to include numismatic all-stars like H.O. Granberg, James Ten Eyck, William Forrester Dunham, William Cutler Atwater, Will W. Neil and King Farouk of Egypt.

Mehl's legacy, Taylor says, includes broadening the appeal of coin collecting and fostering a new generation of numismatists. "He pioneered the notion of numismatics as an everyman hobby rather than the rich man's hobby."

Steve Ivy, CEO of Dallas-based Heritage Auctions, the nation's largest numismatic auctioneer, grew up in Fort Worth and began visiting coin shops shortly after Mehl passed away. "His memory was still fresh at the time and the older collectors and dealers spoke about him often," Ivy says. "Mehl, through his extensive national marketing, brought coin collecting to the masses and helped make it what it is today. Hopefully, in some small way I, and Heritage, have helped maintain that tradition."

Heritage recently auctioned a collection of documents and letters that offer collectors and historians a rare look at Mehl's interactions with the hobby's greatest coins and collectors. A selection of these letters, dating from 1922 to 1947, is presented on the following pages.

"B. Max Mehl was the most important figure in numismatics in the first half of the 20th century," says Heritage President Greg Rohan. "These letters from his day-to-day business with the most prominent collectors of the time are a snapshot of what the rare coin trade was like at the highest level in that bygone era."



JAMES H. MANNING
409 STATE STREET
ALBANY, N.Y.

July
Eleventh,
1922.

Mr. B. Max Mehl,
Mehl Building,
Fort Worth, Texas.

Dear Mr. Mehl:

The "Committee on the Ten Eyck Memorial" of the Albany Institute and Historical and Art Society, consisting of Mr. Samuel W. Brown, Mr. Henry H. Kohn and myself wish to express appreciation coupled with gratification for the success attending your efforts in disposing of, at auction recently, the large and valuable collection of coins and medals that was made by the late James Ten Eyck one of Albany's most prominent, broad minded, benevolent and public spirited citizens who merited distinction as one of the greatest numismatists of the United States. His collection was the joy of his middle life and the companion of his declining years. There was nothing he left in his estate that had been more highly treasured by him; but the society, upon becoming its possessor by the terms of his will, soon found that it could not give it the care and attention so essential for its preservation and growth and decided after receiving court permission, to offer it for sale to the public.

Naturally the best qualified man to conduct an important undertaking was sought and you, because of your deservedly high reputation, was chosen by our Committee. If you think you were honored by us it was because we had satisfied ourselves that your reputation for doing the right thing at the right time and in the right way, was above reproach and that you were therefore dependable. There was no error of judgment on our part as proved by what you have



JAMES TEN EYCK

New York businessman James Ten Eyck (1840-1910) assembled one of the finest American coin collections, including two Brasher Doubloons and an 1804 silver dollar. Each of these three coins, if sold today, would be valued in the millions of dollars.

July 11, 1922

our opinion, may very achievement.

set a new high mark in a and medals entirely your establish confidence and ults. Your advertising, and unique in some respects, of making bidders of its formation it conveys is is truthful.

se, your catalogue was 's art and its contents work on your part. It is g that it inspired of the country and won our attention to the coins es not only your intimate he full appreciation of who spent much time and together no matter what s numismatic tastes and

Finally, the prices obtained were as a whole, as great as we had a right to expect and in accordance with your own suggestion, settlement for the sale was made within the thirty day period. For that and all else you have done in our behalf we are grateful.

Very truly yours,

James H. Manning

Chairman.

Samuel W. Brown
Henry H. Kohn

JHM/DS



PUBLISHING COMPANY,

MASSACHUSETTS CORPORATION,
IRVING P. FOX, TREAS.

408 Sudbury Bldg.
Boston, Mass.
Sept. 8, 1925

Mr. B. Max Mehl
Fort Worth
Texas.

Dear Mr. Mehl:-

I am writing to confirm our recent transaction wherein you paid me \$32,000.00 cash for the entire collection of the United States coins and others recently owned by my uncle, the Hon. Fred Joy of Winchester, Mass., this collection being known as the "Joy" collection.

I take pleasure in expressing at this time my complete satisfaction with the sale and I know that thru you I got a far better deal than I could have realized from anyone else in the country.

It was a pleasure to deal with one whose methods are so straightforward and businesslike. I heartily recommend you to any one desirous of selling a collection.

I received your note from the Copley*Plaza and found that your box was shipped that afternoon and I trust it is safely in your possession now. The receipts were mailed to you by Mr. Moore. The Norwegian money will be shipped at once.

It has been most enjoyable to have you come to Boston and I only regret you could not stay a while longer. I trust that you had a good trip back to Texas and I hope that I shall see you again sometime in the future.

Sincerely yours,

A handwritten signature in cursive script that reads "Fred Joy Fox". The signature is written in dark ink and is positioned below the typed name.

SUDBURY BUILDING, BOSTON, MASS.

Waldo Newcomer

Newcomer & Company
% Baltimore Trust Co.
Baltimore, Md.

September 25th, 1931

Mr. B. Max Mehl,
Fort Worth, Texas.

Personal.

Dear Mr. Mehl:

Confidentially, I have been considering for some time the advisability of parting with my coin collection, and I would like very much to have a talk with you as to the most advantageous way to handle this, and also to ascertain what sections or what special coins you might be interested in considering.

I have not mentioned this to any other dealer and will not until I hear from you.

If it would be convenient for you, I think it might be worth your while to come up and look it over personally.

Please give my kindest regards to Mrs. Mehl and your daughters.

Very truly yours,

Waldo Newcomer



WALDO NEWCOMER

Waldo Newcomer (1867-1934) was president of the National Exchange Bank from 1906 to 1924, also serving important positions with other banks and railroads. The Baltimore native's notable collection included Brasher Doubloons and a unique pattern \$20 gold coin with a Liberty-in-a-headress design by Augustus Saint-Gaudens, which was adopted for \$10 gold coins instead.

MEMBER
AMERICAN SOCIETY CIVIL ENGINEERS
AMERICAN SOCIETY MECHANICAL ENGINEERS

HENRY E. ELROD
CONSULTING ENGINEER
PETROLEUM BUILDING
HOUSTON, TEXAS

April 10th. 1943.

Mr. B. Max Mehl,

Ft. Worth

Dear Mr. Mehl;

Immediately following the receipt of your letter of the fifth enclosing your check for my coin collection (it came some days earlier than I expected it) I was compelled to leave the City, hence the delay in acknowledging its receipt.

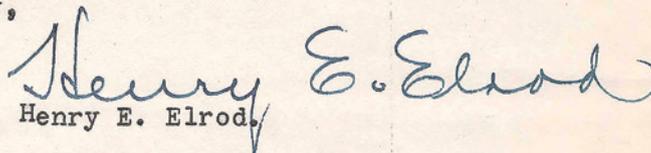
I could hardly believe my eyes when I saw the size of your check - so it is needless for me to say that I am more than pleased with the results of your efforts to pull off a successful sale for me.

Considering the years of genuine pleasure I got out of assembling my collection, the amount of money I put into it and what I have realized on the sale recently conducted by you, I can but say that coin collecting is the King of Hobbies - and I've been interested in many during my life.

I thank you for the return of the only item - the Turkish gold medallion - for which you failed to receive a bid; to me - an old timer at mail auction bidding - it seems truly remarkable that out of upward of a thousand ~~items~~, there was only one unwanted piece.
lots

With assurances of appreciation for your efforts to satisfactorily dispose of my collection, I am,

Sincerely,


Henry E. Elrod

HEE-fdc

HENRY E. ELROD

Henry E. Elrod, an engineer by trade, also was a numismatist and student of history. The San Jacinto Museum of History, which benefited from his donations of documents, noted his particular interest in Texas currency. B. Max Mehl auctioned Elrod's collected coins in March 1943.

WESTERN CARTRIDGE COMPANY

Western

WORLD CHAMPION AMMUNITION

EAST ALTON, ILLINOIS

November 20, 1944.

Mr. Max Mehl
Mehl Building
Fort Worth, Texas.

Dear Mr. Mehl:

Your letter of November 17, announcing the total amount realized on the sale of my coins to be \$37,447.38, caused a feeling of great elation in the Olsen family in which all members participated joyously.

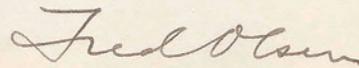
I want to take this opportunity to state my appreciation of the splendid manner in which you have conducted this entire negotiation. Not only have you met your promise "to leave nothing undone to make the sale a huge success", but you have exercised a diligence and a degree of resourcefulness that was both effective and gratifying.

Several weeks ago, before the sale actually took place, some of my friends asked me why I had entrusted this collection to a dealer in Ft. Worth, instead of going to one of the eastern cities where an open floor auction might have drawn additional spirited bidding. I explained to them there were two reasons for my course of action. One was that I had made a very careful study of the auction results of the leading numismatic dealers throughout the country and had convinced myself that better prices were secured in your sales. Secondly, my personal contacts with you had developed a feeling of complete confidence in your integrity and competence.

I consider that the manner in which you conducted this sale and the results which you obtained constitute a thorough verification of the conclusions which I had drawn.

Please accept my kindest personal regards and appreciation.

Sincerely yours,



Research Director

F.Olsen/s

FRED OLSEN

Fred Olsen (1891-1986) was born in England and finished his technical training at the University of Toronto. He later lived in Alton, Ill., where he was employed as technical director at the Western Cartridge Company. He purchased a rare 1913 Liberty nickel, one of only five known, for \$900 circa 1943. The Olsen Specimen of the 1913 Liberty nickel is a highlight of Heritage's upcoming FUN auction, where it's expected to sell for up to \$4.25 million.

THE TEXAS BANKERS ASSOCIATION
ORGANIZED 1885

WM A. PHILPOTT, JR.
SECRETARY



DALLAS,
TEXAS

January 1, 1946

Mr. B. Max Mehl, Numismatist
Mehl Building
Fort Worth, Texas

Dear Mr. Mehl:

For the thoroughly satisfactory manner in which you recently disposed of my coin collection at mail auction, I am deeply grateful. Your efficient and businesslike methods produced results exceeding my expectations. The totals brought by my coins meets with my whole approval, and the dispatch with which you made final settlement -- within thirty days of the sale's date -- is most praiseworthy.

Be assured that I do appreciate the care you took and the patience you displayed in conducting the sale. Your cataloguing was fair to both me and the bidders, and I am sure those successful in securing lots in the sale found them up to your description and are as pleased as I am.

It will give me pleasure to recommend you to any prospective collector who might have coins to sell.

Cordially and sincerely,


Secretary



WILLIAM A. PHILPOTT JR.

Pioneering collector and dealer William A. Philpott Jr. (1885-1971) served as secretary of the Texas Bankers Association from 1915 to 1964. For more than 50 years, he assembled an acclaimed collection of books, maps, historical manuscripts, National Bank Notes and coins.

William C. Atwater & Co., Inc.

Miners, Agents & Shippers, of

Pocahontas Smokeless Coal

P. O. A. Building West, Rockefeller Center

1250 Sixth Avenue

New York 20, N. Y.

July 17, 1946

CABLE ADDRESS

ATWACOAL
NEW YORK



WILLIAM C. ATWATER

The collection of William C. Atwater (1861-1940) was one of the most important sales of the first half of the 20th century. Atwater's collection was nearly complete for all U.S. coins from 1793 to 1920, and included two 1804 silver dollars, examples of the 1884 and 1885 Trade dollars, and an 1838-O half dollar. The \$153,514 realized by Mehl for the collection set a record for the largest total at a U.S. coin auction.

Mr. B. Max Mehl,
Mehl Bldg.,
Fort Worth, Texas.

Dear Mr. Mehl:

With the highly successful conclusion of your auction of the choice coin collection, which my father assembled during his life time, all the members of the family join me in expressing our thanks and appreciation.

You certainly did a most patient, accurate and scholarly job in gathering together from many sources, all historical data available, in addition to drawing from your own knowledge and experience of many years. The combination of all this research work in such a marvelous printing job produced a catalogue which was a masterpiece. It is a volume of great tribute to my father. Needless to add the final results exceeded my most optimistic hopes. Your business-like methods and prompt settlement closed a chapter of all round friendly and cordial business dealings.

I'm only sorry that on account of the long distance between New York and Fort Worth I did not have the pleasure of as many personal chats with you as I would have liked. However this distance was not the slightest handicap to the transaction of complete and satisfactory business. More power to you!

Sincerely and Cordially yours,

Wm. C. Atwater, Jr.



SECRETARIAT PRIVÉ
DE S.M. LE ROI

Abdin Palace,
Cairo, July 9th., 1947

23/1/22 (241)

Sir,

I have duly received and submitted to His Majesty your letter dated June 27th.

Appreciating your loyal efforts and the able manner in which you have disposed so satisfactorily of our 1913 Liberty head nickel, His Majesty has commanded me to convey to you His sincere thanks.

As for the remittance of the balance standing to our credit, please send it to our Commercial Counsellor, at the Royal Embassy of Egypt, Washington.

Encouraged by the careful attention you have shown to our interests, I am sending you through our Embassy the coins listed herein to dispose of them to our best advantage.

I would be much obliged if you kindly acknowledge receipt thereof.

With many thanks in anticipation,

Yours truly,
THE PRIVATE SECRETARY,

Mr MAX MEHL,
Fort Worth, Texas



KING FAROUK I

It's been reported that King Farouk of Egypt (1920-1965) was enamored by the glamorous royal lifestyle. In addition to cars, Imperial Fabergé eggs and postage stamps, the king collected coins. After he was deposed, his holdings later were auctioned as the "Palace Collections of Egypt" to replenish the country's near-bankrupt treasury. He owned a 1913 Liberty head nickel – which the king acquired from Fred

Olsen in a deal brokered by Mehl – and a 1933 double eagle coin, which realized \$7.59 million at a 2002 auction.

Treasure Assets

COLLECTORS WHO PURCHASE FOR INVESTMENT REASONS ARE ENCOURAGED BY RECENT SALES. BUT POSITIVE NUMBERS ARE NO GUARANTEE OF SUCCESS.

By Elena Mannes

JAMES MARINO TOOK \$478,000 and bought a painting. That was about eight years ago. Earlier this year, the California orthopedist decided to sell the piece, expecting to make money on his investment.

Marino, of course, loved the painting – Norman Rockwell’s *Song of Bernadette*, which he bought at Heritage Auctions. As a collector, he would have been happy to own the art only for its aesthetic value. But he also saw an opportunity. “That was a fair amount of money for that painting,” Marino says about the half-million dollars he paid for the work by America’s most famous illustration artist. “My feeling was that Rockwell’s works appreciate and ultimately I’d be able to recoup that investment and maybe more.”

Marino had purchased art before, but never anything this valuable. The opportunity he saw was to acquire an alternative asset – one not linked to the rise and fall of stock and bond markets, and one that might even bring a higher return for the family trust. He’s one of many recent fine art buyers with similar motivations.

Mark Prendergast, director of Trusts & Estates at Heritage Auctions, confirms that there is definitely more interest in “art as an investment for the common collector.” As art prices rose along with the wider market between 2006 and 2008, Prendergast says “we were seeing such an increase that we had to start talking about the reality of investing in art.”

Marino in early 2013 decided



James Marino, with wife Louise, purchased Norman Rockwell’s *Song of Bernadette* (right) eight years ago as an investment.

to sell his Rockwell at Heritage. “I thought it was a good time for me,” he says. “Given the upturn in the economy, some people will benefit from that and will be looking to find an alternative to a conventional asset.”

Diversification of a portfolio is a prime argument for purchasing fine art as an investment. In fact, treasure assets, such as fine art and antiques, are an important component of total wealth, according to a survey of affluent collectors by the global financial services provider Barclays. On average, wealthy individuals questioned for the Barclays report say their treasure assets comprise 9.6 percent of their total net worth. Women tend to own slightly more treasure, accounting for about 11 percent of their net worth, compared with 9 percent for men.

Barclays data also show that nine collecting categories, including fine art, outperformed equities over the



past decade. Supporting evidence comes from other sources as well. Market research firm Artprice says 2011 was the best year yet for sales of art at auction. And the Mei Moses World All Art Index shows that art sold at auction has outperformed U.S. and international equities for the past 10 to 15 years. Todd Millay of Choate Investment Advisors in Boston says Mei Moses’ data show that “art is a good diversifier in times of trouble. One study they did looked at how art has done in times of war and it’s a very compelling investment.”

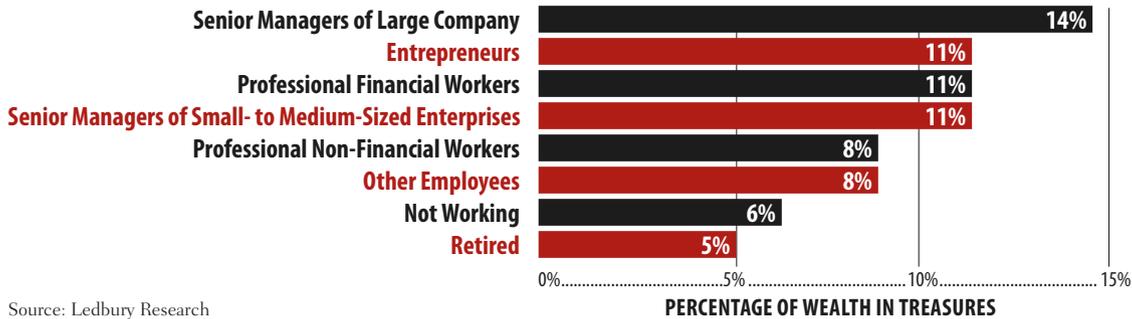
Such positive numbers, of course, are no guarantee of investment success. The Mei Moses Index is based only on auction sales, and does not include private sales or art that doesn’t sell. Furthermore, people who buy art tend to be entrepreneurs and professional financial workers with large incomes somewhat dependent on the financial markets.



Illustration by Michael Puttonen

Propensity to Own Treasures by Profession

Entrepreneurs, senior company managers and professionals in the financial industry are more likely to have their wealth invested in treasures.



Then there's the emotional factor. Unless one buys shares in an art fund, which decides what to buy and when to sell, personal taste plays a role. Millay likens the purchase of fine art to buying a vacation home. "It's for enjoyment but it has investment aspects as well." He cautions that buyers need to be aware that art is not a liquid asset. It takes time to sell a painting. Furthermore, collectors "might not get the full benefits of diversification," Millay says, if they only buy one artist that they like. A particular artist may fall out of favor.

New York art advisor Candace Worth bought a work by English artist Damien Hirst (b.1965) in the high six figures for a client when the British pound was strong. Now the pound has risen relative to the dollar and prices for Hirst have dropped. "So at the moment, the work is worth less than what we paid," she says. On the other hand, two years ago, Worth, who specializes in contemporary art, bought another client a major sculpture by Austrian painter Franz West, who died in 2012. The piece is now valued at nearly double what she paid, Worth says.

MAXIMIZING RESALE VALUE

Buyers who purchase art with an eye on investing need to do research – either through an art advisor or on their own, experts advise. Worth tells clients to buy what they love, but to also do their homework. Worth's client Kristin Fine of Greenwich,



Art advisor Candace Worth tells clients to buy what they love, but to also do their homework. Each artist, she says, has his or her own market.

Conn., has done just that, amassing a collection of some 100 works over the past 15 years. Fine says she buys more as a patron than as an investor. But she also is prepared to sell if a work appreciates and she could use the proceeds to buy more art. She believes that "one should be an educated consumer."

Worth emphasizes that generalizations about the art market are risky. "The art market is not *the* art market," she says. Each artist has his or her own market. And even works by the same artist can behave differently when it comes to value.

For buyers who don't use an art advisor, online databases such as Artnet.com, Askart.com, Artifact.com

and Heritage Auctions' past auction archives make the job of checking values and past sales prices easier. James Marino felt he didn't need an art advisor to convince him that *Song of Bernadette* was a good value when he purchased it at auction in 2005. The painting is of special interest, he believes, because it was done to publicize the 1943 movie starring Jennifer Jones, who won an Academy Award for her performance.

Once he owned the work, Marino made sure he took other steps to maximize its resale value. He first kept *Song of Bernadette* in his home, but then loaned the painting to the Norman Rockwell Museum in Massachusetts for about six years to give it public exposure. He also made sure the painting was properly preserved, having it cared for by a highly regarded art conservation institute.

Prendergast believes it's wise to buy "quality, not quantity." In other words, if a buyer has \$100,000 to spend, it's better to buy one expensive piece by an artist rather than several of the artist's less expensive ones.

While pieces by established artists can be safer investments, art by lesser known or emerging artists can potentially bring a big return as well. Ten years ago, for instance, original pin-up illustration art by Gil Elvgren (1914-1980) rarely sold for more than \$20,000. Today, his paintings routinely top \$100,000 at auction.

Cappy Price, an alternative investment consultant in Chicago, likens the market of newly discovered, emerging and new artists to micro-

cap stocks. They carry greater risk, but Price points out that a 2013 report by the National Bureau of Economic Research shows lower-priced art outperforms high-priced art by about 5 percent per year.

TAX IMPLICATIONS

An art purchase also involves the question of where to buy. The piece a buyer falls in love with may only be available through a dealer, but there's far less transparency in dealer/gallery transactions. Prendergast says collectors can always look at auction sales databases. And he notes that "if you're selling at auction, you know you're getting fair market value and if you buy at auction, you know you're buying at fair market value."

"I've worked with clients who are more comfortable buying at auction," Worth adds, "because you know that someone else is willing to pay X. You have more confidence knowing that a secondary market exists."

Due diligence when buying art – even if investment is only a partial or minor consideration – should include tax implications upon selling.

Financial advisor Nick Cosky at the private wealth management firm Balasa Dinverno Foltz LLC in Itasca, Ill., makes sure that clients choosing art as an alternative asset are aware of that aspect. "The long-term federal capital gains rate for stocks and bonds," Cosky points out, "is 15 percent. For artwork, typically the highest federal tax rate is 28 percent. That's almost twice as much." However, if a client leaves artworks to beneficiaries, they will get a "stepped-up basis" and can save the capital gains tax. Imagine that your great aunt purchased a piece of art back in 1950 for \$100. Over time, the piece has appreciated in value and is now worth more than \$10,000. If your great aunt chose to sell the piece while still alive, she'd realize \$9,900 of capital gain. If she died and left the artwork to you, you could simply sell it as soon as you receive it and pay no capital gain. The example assumes the piece is still worth \$10,000, and the estate would



"If you're selling at auction," says Mark Prendergast, director of trusts and estates at Heritage Auctions, "you know you're getting fair market value and if you buy at auction, you know you're buying at fair market value."

be paying due taxes. If art is truly an investment, Cosky underlines, then estate planning is essential.

At the end of the day, the final purchase decision often comes down to emotion and subjective judgment. A buyer's heart plays a role even if investment considerations are in play.

In late October, Marino's *Song of Bernadette* realized \$605,000 – \$127,000 more than what he paid for it in November 2005.

"I liked the piece enough to say that even if I didn't collect it for investment purposes, I would have been glad to have it for personal pleasure and its aesthetic value," Marino says. As financial advisor Cosky reminds us: "You're not going to hang a stock certificate on your wall. You're collecting because you have an interest. There's something more that draws you to it."

ELENA MANNES is an independent television documentary director, writer and producer who has contributed to ABC News, CBS News and PBS. She is author of *The Power of Music: Pioneering Discoveries in Song* (Walker & Company/Bloomsbury USA).

Motivations for Owning Treasure Assets*

Nearly a fifth of the treasures held by affluent collectors are held as pure investments, while 21 percent are believed by their owners to provide financial security if conventional investments fail.

62% I enjoy owning them

37% I want to protect them to be enjoyed by my children/grandchildren

35% They are a part of my family/culture

26% I enjoy sharing them with my family/friends

26% I like to show them to people

21% They will provide financial security if conventional investments fail

20% Their value is because there are so few of them around

18% They are purely an investment

12% I don't want anyone else to have them

10% Other people respect those who have them

*Percentage of treasure held for each motivation
Source: Ledbury Research

ABOUT THE BARCLAYS SURVEY

Ledbury Research conducted a survey of more than 2,000 high net worth individuals, all of whom had more than \$1.5 million (or equivalent) in investable assets and 200 with more than \$15 million. Respondents were drawn from 17 countries around the world, across Europe, North America, South America, the Middle East and Asia-Pacific. Interviews were conducted in January/February 2012.

Jim and Diane Cook have a room dedicated to their decoy collection, among the most important collections in the hobby. Top pieces include this Preening Goldeneye Duck, circa 1910, by master carver Elmer Crowell (1862-1952). Its estimated value: \$350,000.

Andy Richter



Showcase

Living

MINNEAPOLIS COUPLE
TEAMS UP WITH ARCHITECT,
DECORATOR & CONTRACTORS
TO SPOTLIGHT THEIR
\$20 MILLION COLLECTION



If you start counting the halogen bulbs in the home of Jim and Diane Cook, you might lose track after 250. Spotlighting their vast collections of duck decoys, toy cars, pottery and vintage handbags is important to the couple – and a big reason they moved into their French chateau style home.

“After we bought this house, we did a complete, bare-bones remodel,” Diane Cook says. “We designed it specifically for our collectibles.”

In all, the Cooks budgeted \$2 million to gut and redo their gated-community home in suburban Minneapolis when they purchased it two years ago. About \$400,000 alone was spent on custom shelving, the Cooks say. “We hired an architect, a decorator and contractors ... it was a ‘dream team’ that worked with us to plan the space we wanted for each genre of collectible.”

The marching orders were simple: design rooms to showcase the best of their 50 toy automobiles, 80 vintage handbags, 50 pieces of pottery, and 280 vintage duck decoys. Other treasures include Tiffany, Pairpoint and Handel lamps, rare movie and concert posters, comic books, sports memorabilia, and original art by illustrators such as Rolf Armstrong (1889-1960) and John Clymer (1907-1989).



Andy Richter



Susan Chirone

Customized shelving in the family living area showcases the Cooks' toy car collection, which includes this piece (left) by German toymaker Marklin, circa 1908, from the Donald Kaufman Collection. The Cooks place its value at \$75,000.

WANT TO BE FEATURED?

If you're proud of how you've integrated your collection into your home, let us know. Send photographs and contact information to Info@IntelligentCollector.com.

The master bedroom highlights the couple's pottery collection, which includes Newcomb and pieces by Rookwood, Roseville and Polia Pillin. "With our architect," Diane Cook says, "we put together a plan on what would go where for every room."









Vintage movie posters get dramatic display in the Cooks' movie theater. "Our decorator helped us select all the colors, finishes and lighting fixtures," Diane Cook says.



The "doll room" (left) houses a vintage Barbie collection and vintage handbags. This minaudière by Judith Lieber, circa 1980, is valued at \$3,000.

Jim Cook, a trader in precious metals, says the collections are worth well over \$20 million.

With that much value, it makes sense that the goal was crafting a showcase home.

"In our old house," Diane Cook explains, "we had lots of collectibles, but we never had space for displaying them. Now, we have halogen lights everywhere. It was an electrician's nightmare, but they did a beautiful job. Our bedroom has a huge glass case with Tiffany lamps and pottery. Our dining room has a display of our ceramics. We have collectibles in every single room. Even my kitchen has paintings and etchings. It's everywhere. And we love it."

Hector Cantú

Bouquet of Skepticism

AS COUNTERFEITING PROBLEMS GROW, IT HELPS TO HAVE A RESPONSIBLE AUCTIONEER ON YOUR SIDE

By Frank Martell



ImagineChina via AP Images

Chinese law enforcement officers inspect confiscated counterfeit wine at a store in Shenyang. In 2010, officials in the eastern province of Zhejiang uncovered 420,000 homemade labels intended for counterfeit bottles of French wine.

THOUGH RECENTLY CATAPULTED to center stage by a few sensational tales, counterfeit wines are hardly a new problem. Even the Bible holds passages in which wines were misrepresented as being older or younger than what was actually in the chalice. It is difficult to know when the modern era of counterfeiting for profit began, but by 1998-2000, it was in full swing, even if folks didn't often discuss the problem.

My own experience with counterfeits began early in 1998, when I joined a start-up wine auction house. Inspecting old and rare wines was a responsibility that most often fell to me. I had been taught to cut capsules to see if the corks were fully branded, and in most cases I knew how that branding was supposed to appear, but it wasn't something we were too worried about because the problem was relatively limited – or so we thought.

The first time I took particular note that counterfeits were a growing concern was at a dinner held by a dear friend in Los Angeles, on the eve of the millennium. We drank one wine from every decade of the century, culminating with an incredibly healthy bottle of 1900 Margaux. I dismissed myself from the table and took the glass outside to give it my deepest attention because I was so moved. Soon afterward, we learned that this now-notorious bottling of B&G 1900 Margaux was not only a fake, but in fact a terrible fake. Bearing in mind that I was only two years into my career with fine and rare wines, there were few veteran tasters there who shared my enjoyment of that classic con, and not a mention of counterfeiting was made. Today, you would look at a bottle of 1900 Margaux and begin with skepticism – guilty until proven innocent. But back then, we wanted to believe it could be true.

My next and most formative experience with counterfeits came a year later. A European consignor had offered lots of older wines over the years, and this particular consignment held two bottles each of 1949 Chateau Mouton Rothschild and 1945 Chateau Lafite Rothschild. One of the Moutons had clear problems, as the label was an obvious mimeograph, but the Lafite posed a lesson which I have never lost to this day. Under normal circumstances, I'd have made sure the glass, labels and capsules on the two bottles were identical and then cut one of the capsules. I don't remember why I cut both in this case, but one cork was fully branded while the other was completely blank. On that night, without the benefit of Google, I began a discussion: Is it possible, in the post-war years, that Lafite bottled some wines with blank corks? Is it likely that in the post-war years everything was fully and perfectly branded? We didn't know what to do, so we opted to sell the branded cork and leave the other behind. The mimeographed Mouton was, of course, a non-starter.

Looking back I know I made the right decision on those wines. Since then, I have faced a thousand other challenges that were far more difficult, particularly concerning Burgundy. When asked about the infamous Ponsot consigned several years back, one prominent wine collector charged with wine fraud famously replied, "It's Burgundy ... s*** happens." While we now know that this answer was less than forthcoming, to a certain degree, there is merit to the statement. Collectors and drinkers alike must remember that Burgundy is a very small region of farmers and passionate vintners. There has never been an LVMH or Moët-Hennessy to pull strings or fund lavish improvements to the estates. Winemakers used the glass and corks that were available at the time without too much concern for uniformity. It was not uncommon for even the most prolific domaines to bottle the same wine with several different labels depending on destination, but sometimes it was a matter of economy. Going back to the 1950s, Domaine de la Romanee Conti already had a rich history – but no money at all. It therefore makes perfect sense that some old bottles have a certain degree of acceptable variation.

SPARKS ARE FLYING

Fast forward to 2005, and I learned the most important lesson of my career. An elderly gentleman had a collection of wines from the '40s and '50s that would have been valued at over \$300,000 even then, but was rendered worthless because it had been stored upright, in his kitchen, in sunny Los Angeles. I immediately

rejected the consignment, but the man begged me to help. Reluctantly, I took a '45 Latour, '49 Margaux and '52 La Tache to taste, with the stipulation that if the wines tasted OK, we would offer them without reserve and with an emphatic buyer-beware notice – and the gentleman agreed. The '52 La Tache was a catastrophe, but the Margaux was actually quite tasty, and the '45 Latour inexplicably remains the best example of its kind I have ever tasted. When the wines finally came to auction with a two-paragraph warning, there were two dominant bidders: a well-known suspected counterfeiter and a West Coast merchant who planned to

add the bottles to his sale list. I would never make the mistake of selling wines for posterity ever again.

Now here we are at the end of 2013 and the sparks are flying. This summer, a jury awarded \$12 million in damages to businessman and wine collector Bill Koch for his purchase of \$350,000 in counterfeits, consigned by an individual who allegedly knew he was dumping phony stock. "There was a code of silence in this bloody wine business," Koch told reporters after the trial, "and now it's been broken."

Today, demonstrable and documented provenance commands a serious premium and an awful lot of wine is being rightfully turned away. A responsible auctioneer will ask the right questions, and is not afraid to disappoint a consignor when he finds property that can pose a problem. It's a tricky thing, knowing that strange things happen to bottles over the course of time, but we study hard, apply great scrutiny and stand by every bottle we sell. If a client cannot explain how he has \$500,000 in 2005 DRC, and this is the only wine he owns, then we will reject the consignment. If a collector is unwilling or unable to tell us where his 1982 Petrus came from, we will turn it away, even if the bottles look appropriate.

It has always been this way for me, but we are sharper today, and more cautious. We have more information and better tools – but it is the questions that offer solutions at this point. It is in this way, and only this way, that we can as a community continue to love nature's gift in a bottle – until such a time a device is born to render the question unnecessary.

'A responsible auctioneer will ask the right questions, and is not afraid to disappoint a consignor when he finds property that can pose a problem.'



FRANK MARTELL is director of fine and rare wine at Heritage Auctions, and has appeared on CBS News, CNN, and CNBC's "Squawk Box" as a wine expert.

Aluminum's Fall

ONCE-PRECIOUS METAL RAPIDLY TURNED INTO A CHEAP ALTERNATIVE TO COPPER



A 1943 10-mark coin used in the Łódź Ghetto in Nazi-occupied Poland was part of a three-coin set that sold for \$603.75 in a May 2009 Heritage auction.



A cased set of 1868 U.S. coinage struck in aluminum realized \$211,500 in a January 2013 Heritage auction.

By John Dale Beety

ALUMINUM IS ONE of the most plentiful and widely used materials on Earth, appearing everywhere from the frames of passenger aircraft to beverage cans opened by flight attendants. Its history as a metal is short, though, less than two centuries, and early on it was as precious as silver. Coins made by governments around the world illustrate how aluminum's status has changed.

Civilizations in classical Europe and India used alum, the compound from which aluminum drew its name, but chemists did not produce pure aluminum metal until the 1820s. For more than half a century isolating aluminum was costly, inefficient and frustrating. Because of its value, aluminum was treated as a precious metal, used to make jewelry and experimented with for coinage. Princeton University owns the earliest known U.S. test piece, a unique half dollar dated 1855. Later, in the 1860s and 1870s, the U.S. Mint made sets of coins in aluminum for sale to wealthy collectors.

In the 1880s, aluminum's role shifted from precious to practical. The Washington Monument's capstone, a 100-ounce aluminum point set in place in 1884, was the largest piece of the metal fabricated to that time, when aluminum still was as valuable as silver. In 1886, the Hall-Héroult process, named for its independent discoverers, made aluminum vastly cheaper to produce and was the beginning of today's aluminum industry.

Aluminum replaced copper in many applications – coins included – as it became cheaper. In the early and mid-20th century, aluminum coins were associated mainly with colonies, totalitarian regimes and struggling states. Britain issued the first circulating aluminum coins in 1907 for two of its African protectorates. Token-like aluminum coins were used in the Łódź Ghetto in Nazi-occupied Poland. Even the most prevalent majority-aluminum

coin in the world today, the Japanese one yen, first was struck in that metal in 1955, just a decade after the atomic devastation at Hiroshima and Nagasaki.

In the United States, aluminum money substitutes appeared in various states and territories, usually as sales tax tokens denominated in *mills*, or tenths of a cent. The closest the U.S. Mint came to issuing aluminum coins for general circulation was in 1973. Copper prices were on the rise – at the time, many new buildings had aluminum electrical wiring rather than copper – and the Mint was at risk of losing money with every brass-alloy cent it made.

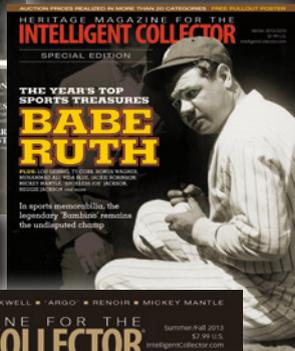
The Mint proposed replacing brass with aluminum. It struck more than a million 1974-dated cents in aluminum in anticipation of the authorizing bill's passage and distributed samples to legislators. When Congress rejected the bill, the Mint had to melt down its aluminum cents and retrieve the samples. One coin was saved for the Smithsonian; others never were returned, though any examples in public hands are subject to government confiscation.

Whenever it costs more than a cent to make a cent, as it does now, there is the possibility that the coin's composition will change. An aluminum American coin is an idea whose time may yet come.



JOHN DALE BEETY is a numismatic cataloger for Heritage Auctions.

YOUR COLLECTING EDGE



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—Tony Isabella, Comics Buyer's Guide

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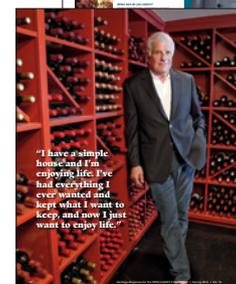
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Picker Prodigy

CONNOR McCRORY PROVES IT'S NEVER TOO EARLY TO JUMP INTO COLLECTING WITH A PASSION

By Pamela Y. Wiggins

WHEN IT COMES to kids and collecting, one clever boy in the Los Angeles area takes the hobby to new heights. Connor McCrory, an 8-year-old picker prodigy, made it clear last summer that he preferred scouring flea markets and estate sales over swimming lessons and nature camps.

Connor was actually born with a congenital heart condition that made activities like sports off limits for him when he was younger. Even so, that didn't stop him from finding and embracing the passion of hunting down items to add to his collections and reselling finds he doesn't want to keep. He quickly discovered the perfect leisure-time activity for an enterprising youngster, and he's nothing short of passionate about this pursuits.

As you might suspect, Connor's parents are collectors, too. Aime, his mom, started picking up Bakelite jewelry when she was 16, and now Connor helps her add to a growing 500-piece collection. In fact, one of his favorite finds was a Bakelite bangle he purchased for \$25 that's worth about \$300. That is, if he decides to sell it – for now it's in Aime's collection.

He first learned about this type of plastic used prolifically for jewelry in the 1930s and '40s through quizzing Aime about a box of jewelry he discovered in their home. He's not shy about teaching others, including adults, how to identify this type of plastic now that he's learned the ropes.

But, as Aime explains, Connor's interest in old things actually began with model trains several years ago. "There's a train store in Burbank we used to visit because he liked Thomas the Tank Engine back then. One day, he noticed the old trains in the store and from then on he only wanted those." Now one of Connor's main interests is Lionel trains, and he can rattle off models and their values like any adult with a penchant for vintage toys. Of course, Connor doesn't stop there.

He also collects Roseville pottery, and he knows quite a bit about identifying reproductions. That goes for Bakelite fakes as well. But his all-time favorite collection would have to be vintage Barbie dolls. Aime says that Barbie first caught Connor's eye because the blond version of the doll



Associated Press

Connor admits he makes mistakes. "I paid \$40 for a bracelet and then I saw one on eBay for \$4. No antique dealer knows everything."

reminded him of the curvaceous Marilyn Monroe, and he's a big fan. Now he looks for not only Barbie, but her boyfriend Ken.

THE SIZE ADVANTAGE

What makes Connor a "picker" in the true sense, however, is that he's also an enterprising young antiques dealer. Yes, he sells through online auctions and even has a flea market booth that he tends to on weekends. He loves meeting people at the flea market to learn about what they collect and talk shop with other dealers.

When he's not doing the actual selling, he spends his free time scouring estate sales and shopping online for bargains he can either add to his collections or sell for a profit. "We've taught him to be nice and respectful as he shops alongside adults. He will help and tell people when things are priced too low. That happens pretty often, actually!" Aime says. But Connor admits that he uses his size to his advantage

on occasion to squeeze in and get a better look at the jewelry tables at estate sales.

How did he amass enough knowledge to do all this at such a young age? That's where the prodigy part of the equation comes into play. "He just has an almost uncanny sense of what's collectible and valuable," his mom says. "It's just been remarkable to watch. And it's amazing that he's found something he's so passionate about so early on."

Connor, identified on his Facebook page as "America's Youngest Picker," retains an inordinate amount of the research he does on his finds. He can talk antiques and collectibles quite amazingly whether the topic is how Rookwood pottery is marked or the value of Stickley furniture. And unlike most kids his age, he never misses an episode of Antiques Roadshow or American Pickers. In fact, these shows inspire him and fuel his excitement about his hobby.

But in typical Connor fashion, when a television producer asked him if he would

rather own an antique shop or be on TV, he didn't think twice about his reply. Aime quotes Connor as saying, "Television shows go off the air, but my shop will go on forever and I can pass it on to my family!"

Family friend and mentor Martin Willis, director of decorative arts at James D. Julia Inc., also recognizes Connor's potential and plans on following his progress. "I see someone who can become an icon if he never loses the passion. He has the potential for becoming an amazing generalist in this business."

Willis, who found a fascination with bottle digging when he was just 9, feels Connor has a lot to look forward to, whether he follows his dream of owning a shop or decides to work for an auction house. He also encourages Connor and other kids with an interest in antiques and decorative arts to look toward a college education to augment their learning. Possibilities include concentrating on American or European history or art history.

BUDGETS, PROFITS, BUYING

Connor actually has many adult mentors who spur him along with information on specific topics. "At first they might think I'm just a kid, but I'm not," he says. "Once they know me, they help me learn a lot more about antiques."

His mom certainly qualifies as one of those helpers. Aime helped him get started on eBay. She's also taught him about the importance of budgeting, profiting and not buying everything in sight. As far as managing his money goes, she adds, "He does tend to want to borrow and it's a fine balance between spending and saving, and being able to get what you want. But he's gotten much better. I've been teaching him about investing, and he keeps the profit to reinvest now. We keep his funds in what we call 'the bank of Mommy'" to keep an eye on spending.

Another unique aspect of Aime and Connor's collecting relationship is that she learns as much, or more, from him as he does from her. She knew a bit about Bakelite as a long-time collector, and was familiar with older Barbie dolls, for instance, but Connor's passion for these things has taken her further than she ever expected. "I just love it. He has taught me so much as he's learning!"

And he admits, like all collectors, that mistakes are one of the best ways to learn in the antiques trade. "I made one today. I paid \$40 for a bracelet and then I saw one on eBay for \$4." Then he adds wisely: "No antique dealer knows everything."

Connor is a great example of what can happen when a collecting spark is recognized in a child and further kindled. You

never know when you might have the next picker prodigy right under your wing



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



Connor has an eye for Bakelite jewelry, Rookwood pottery and Barbie comics.



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Kirsty Buchanan

ASSOCIATE DIRECTOR OF WESTERN ART
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AS A CHILD growing up in Dallas, Kirsty Buchanan spent many weekends at the local museums. Her parents, after all, were art collectors. “Those institutions obviously made an impression on me,” Buchanan says. “I remember knowing the galleries of the Dallas Museum of Art as well as I knew my own house.” One museum piece she recalls admiring was Frederic Edwin Church’s monumental painting *The Icebergs* (1861). “It sparked a passion to travel and explore,” she says, “that I’ve never really gotten over.” Today, Buchanan – who attended Southern Methodist University – manages the Western art department at Heritage Auctions.

As a youngster, did you know you would be working in fine art?

I actually pursued studio art in high school, but did not continue that at the college level. My undergraduate degree was in journalism, but after working overseas for a couple of years, I went back to graduate school to pursue my masters in art history.

When did you begin working at Heritage?

When I joined Heritage in 2008, the then-director of fine art had created the position of cataloger for me, so I really came on board as a generalist. When the opportunity arose to work with [author, lecturer and former museum director] Michael Duty, the founding director of Heritage’s Western art department, I jumped at it. Michael’s tenure in the museum world was staggering, and the chance to learn directly from him was a once-in-a-lifetime opportunity. I have to credit him with igniting that spark within me, and I’m very lucky to have him as a mentor still.

What’s the most interesting piece you’ve held in your hands?

Being able to represent W.R. Leigh’s *Home, Sweet Home* in 2011 was remarkable. This work came from a prominent Dallas family, so there was a very personal connection of place that resonated with me. The painting had been in a private collection since it was acquired through Kennedy Galleries in the ‘40s. It was fresh to the market and had not been publicly displayed for more than 70 years! *Home, Sweet Home* sold for \$1.1 million and Heritage set a new world record for Leigh’s work at auction ... a record, I’m proud to say, that still stands!

What trends do you see coming around the corner in Western art?

The recent public attention that the Western art market has received is outstanding. This genre has traditionally been overshadowed by the general American market, but the



Bryan Buchanan

Kirsty Buchanan co-directed the largest fine art auction in Heritage’s history — \$8.7 million. “To stand in the gallery before that auction, surrounded by masterworks of American art,” Buchanan says, “was truly breathtaking.”

recent record-breaking prices for historic Western art as well as living Western artists are turning heads. From Frederic Remington and Charles Russell to W.R. Leigh and Howard Terpning, Western art from all periods is generating aggressive bidding and collectors who want to diversify have broadened their horizons accordingly.

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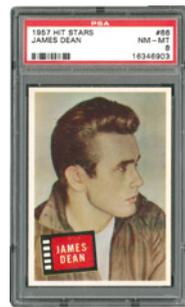
MOVIE PRODUCTION NUMBER ON JEANS DEAN WORE IN THE 1956 MOVIE *GIANT*

They sold for \$35,850 at a 2006 Heritage auction.



JAMES DEAN by the Numbers

STAR OF 'REBEL WITHOUT A CAUSE' REMAINS A HOLLYWOOD ICON. HERE'S A LOOK AT NOTABLE LOTS FROM THE HERITAGE AUCTIONS ARCHIVES



66

CARD NUMBER OF 1957 TOPPS 'HIT STARS' TRADING CARD FEATURING DEAN

An example graded PSA NM-MT 8 realized \$62 at a 2010 auction.



2

NUMBER OF YEARS DEAN STRUGGLED AS AN ACTOR IN NEW YORK BEFORE LEAVING IN EARLY 1954 TO STAR IN *EAST OF EDEN*

This signed sketch, which he completed during this period, sold for \$5,377 in 2006.

69

HEIGHT IN INCHES OF THIS THEATER LOBBY STANDEE OF DEAN TO PROMOTE *GIANT* IN 1956

It realized \$3,107 at a 2006 Heritage auction.



16

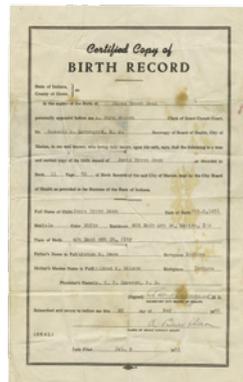
NUMBER OF NOTEBOOK PAGES IN THIS THREE-RING BINDER DEAN USED IN THE FIFTH GRADE

It realized \$5,976 at a 2006 auction.

6

DAY IN FEBRUARY 1931 THAT DEAN WAS BORN IN MARION, IND.

A certified copy of Dean's birth record, issued on May 22, 1945, realized \$597 at a 2008 auction.

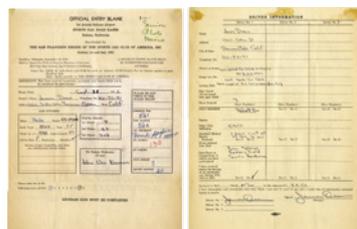


DOLLARS DEAN PAID AS HIS ENTRANCE FEE FOR THE

20

OCTOBER 1955 SALINAS, CALIF., ROAD RACES. HE CRASHED HIS PORSCHE 550 SPYDER AND DIED EN ROUTE TO THE EVENT

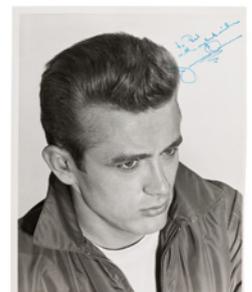
His signed race registration form realized \$23,900 at a 2008 auction.



1955

YEAR DEAN AUTOGRAPHED THIS PUBLICITY PHOTO OF HIM AS JIM STARK FROM *REBEL WITHOUT A CAUSE*

It realized \$8,750 at an August 2013 Heritage auction.





Coreen Mary Spellman's oil on canvas *Home on Leave*, 1942, is part of the Bobbie and John Nau Collection of Texas Art. See page 48.



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