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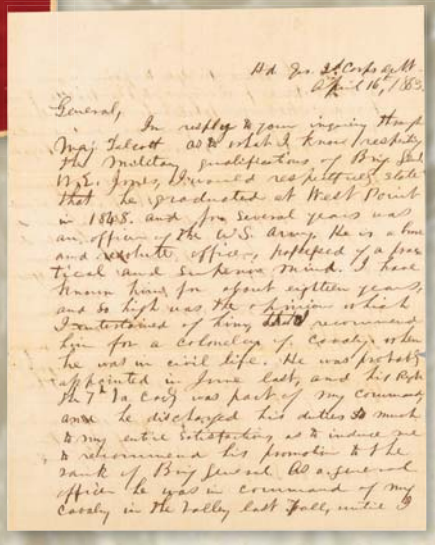
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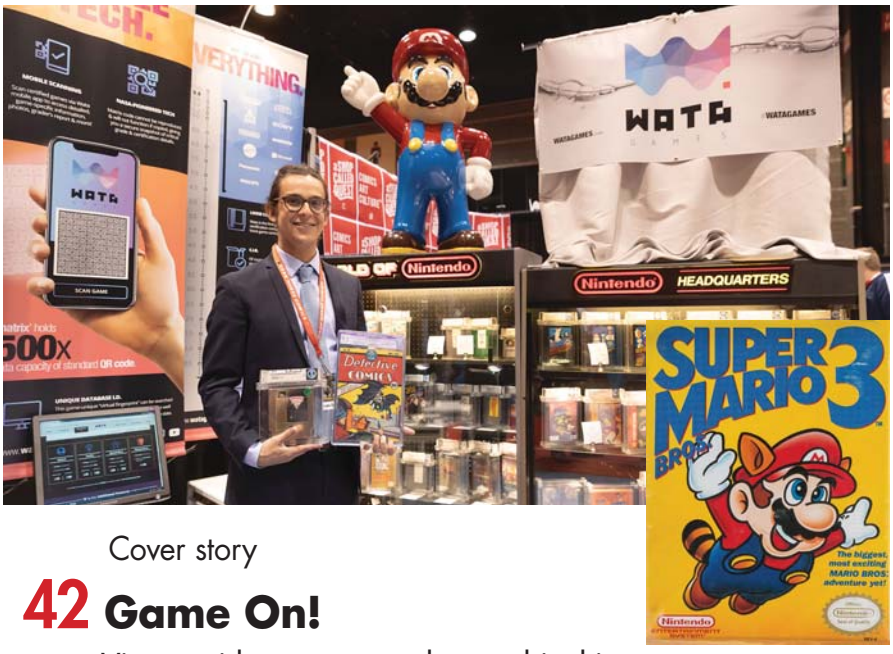
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ON THE COVER: Valarie McLeckie, Director of Video Games, Heritage Auctions.

Image courtesy of Heritage Auctions

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Deniz Kahn, CEO of Wata Games. Courtesy of Wata Games

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1. 22 K Arte Sacra Portuguese Pendant
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8. Louis Icart (French, 1880-1950)
9. Niek Van Der Plas (Netherlands, b. 1954)
10. Pablo Picasso (Spain, 1881-1973)
11. Sanborns Mexico Silver Tea Set
12. Slant Front Desk with Bookcase after 1760 Massachusetts Desk
13. Superman No.3
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BANK ON IT

Morphy's offers Brady collection of incredible mechanical banks



A Merry-Go-Round bank of the Bob and Judy Brady collection; estimate $50,000-$70,000.



DENVER, Pa. – Although the cast-iron mechanical bank-collecting world is active worldwide, only a few bank collections can be accurately described as "highly important" or being of "premier quality."

As any serious collector will attest, reaching that level of excellence takes dedication, constant upgrading and a long-term commitment to the hobby. That's exactly how Bob and Judy Brady managed to build a collection that is both admired and recognized throughout the hobby as being one of the very finest.

On Saturday, February 27, Morphy's in Denver, Pa., will auction the Bradys' incredible forty-year collection, which boasts some of the most elusive, high-condition banks in existence.

Most mechanical banks have complicated inner workings, which naturally appealed to Bob Brady, who has an MBA in mechanical engineering. Following his graduation from college, Bob went to work for General Motors, then for the Fortune 500 commercial printing company R.R. Donnelley, which transferred him in 1972 to Lancaster, Pa. Planted in an antiques hotbed, the Bradys put down roots and soon became active in the toy and bank-collecting community. Years later, Bob would serve as president of the prestigious Mechanical Bank Collectors of America.

The pedigree runs deep in the Bradys' museum-worthy bank collection. During the 1970s, '80s and '90s, Bob was able to buy banks with provenance from revered collections at tag sales, shows and other

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A Near-Mint Mikado bank valued at $80,000-$100,000.

events. Those acquisitions include pieces that were once held in the collections of such pioneers of the hobby as Edwin H. Mosler, Bernard "Barney" Barenholtz, and Stephen and Marilyn Steckbeck; as well as the legendary Perelman Museum of Antique Toys.

Auction headliners include:

- Shoot the Chute bank – J. & E. Stevens. Features Buster Brown and his dog Tige in a boat, poised to ride down a chute and knock a coin into the bank. Near-mint-plus with original printed wood box. Provenance: Don Markey. Depicted in The Official Price Guide to Mechanical Banks by Dan Morphy. Estimate: $80,000-$120,000
- Roller Skating bank – Kyser & Rex. Skater figures glide to the rear of the rink as a deposited coin falls into the bank; man turns as if to present a wreath to a little girl. Near-mint. Estimate: $50,000-$80,000
- Mikado bank – Kyser & Rex. Illusionist makes coin appear under one hat then disappear, only to reappear under a second hat. Blue-base variation. Comes with English coins. Near-mint. Estimate: $80,000-$120,000
- Merry-Go-Round bank – Kyser & Rex. When handle is turned, bells chime, figures revolve and attendant raises stick and gathers in any coins deposited on the stand. Near mint with original printed wood box. Estimate: $50,000-$75,000

The auction is live at Morphy's gallery, 2000 N. Reading Rd., Denver, Pa., starting at 10 a.m. Preview Monday through Friday from 9 a.m. to 4 p.m. All remote forms of bidding will be available. For more information, call 877-968-8880 or email info@morphyauctions.com. View the catalog and sign up to bid online at www.morphyauctions.com.

— Antique Trader staff



Antique Trader News

The New Year brings new and exciting changes to *Antique Trader*. We are now offering twelve monthly issues and six bi-monthly double issues featuring expanded coverage and a deeper dive into the fascinating and ever-changing antiques and collectibles hobby.

The six amplified issue include The Big Guide (March 15), a comprehensive guide to the auctions, shows and events that define the year; The Legends Issue (May 15), a look at the pioneers and movers and shakers define the field; Modern Living (July 15), a colorful and fun guide to Mid-Century Living; 20 Under 40 (September 15), profiling the young guns who are, or soon will be, central to the antiques and collectibles world; The Classics Issue (November 15), offering the best in traditional antiques and collectibles, from fine art to furniture; and finally, The Best of The Best (January 15), a recap of the year's best auctions, shows, interviews and events.

In addition, Antique Trader is adding new features and more expert voices, all while continuing to provide a rich interpretation and appreciation for this amazing field.

If you have any questions, please contact Editorial Director Paul Kennedy at pkennedy@aimmedia.com.

— Antique Trader staff



WHAT'S IN A NAME?

There better be brawn



Sidney Poitier's Homer Smith and the unrelenting Lila Skala's Mother Maria in *The Lilies of the Field.*

I FEAR FOR OUR FUTURE.

Am I losing sleep over global warming? Our fractured and divided country? An unending worldwide pandemic?

Please.

My biggest fear is for our children, and what we are naming them.

The list of the fifty most popular baby names for girls in 2020 includes Riley, Ava, Mia, Zoe, Luna, Scarlett, Kinsley, Paisley, Aurora, Isla and so on.

They are all lovely names. And that's the problem. They are too cute. And we are doomed.

The best girl names, and there is no debate here, belong to another age, one in which baby girls fresh into the world were named Agnes or Eunice or Gladys.

These are the names of the moms of my youth. They are strong names, stout, and to the point. They mean business. These are names that still scare the bejesus out of me. So did the women who wore them like a coat of armor into battle.

The mothers who herded us off to school, off to church, and off to bed each night had no time for feet dragging, lollygagging and dilly-dallying. They lorded over large clans of rambunctious kids with little regard for what it takes to keep a family on track. It had to be drilled into us.

And not one of those Drill Sergeants was named Lily or Madison or a Chloe. Again, all lovely names, no doubt, but none strike fear in the hearts of unruly children.

A child needs help picking out a kitten? Send in Emma. Deciding which shoes go best with a new outfit? Mia, you're up. Maybe a tyke needs a glass of water before bedtime? No worries, sweetie, Maya will bring it.

But if you're dealing with sass and household anarchy of biblical proportions, you send in a Myrtle or a Bertha to suppress the insurrection – and then you stand back.

What's in a name? It better be brawn or the hordes of clamoring kids I grew up with will run right over you.

Next to our mothers, the most powerful women in our Kid World were the sisters of our Catholic Church. To them, there was no such thing as nonsense. We got a heavy dose of iron-fisted "nun sense."

We had as many as forty kids in a classroom in our Catholic school. Forty! Imagine. I can't, either, but I do know that when the good sisters of St. Paul Catholic School shushed us, we stayed shushed.

It had something to do with the nun's habit. It was ninja like. Black and white, layered and mysterious, the habits were intimidating. And all those secret pockets! They could as easily held a rosary as brass knuckles. Few kids chanced it.

There was respect, certainly, backed by incredible fear of rapped knuckles and pulled ears. To this day, my right ear is slightly larger than my left. There's a reason for that, and her name is Sister Mary Margaret. Thank you Sister, I will never talk again without first raising my hand.

In eighth grade, and this is a true story, Sister Mary Victor had to tell us only once not to test her. "I will always come out the Victor," she said steely-eyed, in a cold, unemotional delivery that would have made Clint Eastwood proud.

Challenge that? No thank you. I'll just sit here quietly and study my Altar Boy Rules and Regulations.

That was my in with the good sisters. I became an altar boy in the fifth grade. I had stepped out from the collection of mouth-breathers in my class to become part of The Show – which at that time was an all-male revue.

I discovered early on that the most important part of being an altar boy was just showing up. That I mastered. I was never late – miracle of miracles – for early-morning mass, which endeared me even further to the good sisters.

When I graduated from high school I was one of only three from my class to serve mass for eight years. It was quite the accomplishment, ensuring me not only an Eternal Reward, but also special dispensation from the yardstick punishment non-altar boy slackers often suffered.

I'm afraid if the nuns of my youth had been named Sister Abigail or Sister Aubrey or Sister Emily, and wore Casual Friday Clothes, heaven forbid, my formative years would have been far more rowdy.

And my eternal afterlife just a wee bit hotter.

Paul Kennedy

pkennedy@aimmedia.com

reaching for the stars

The addition of Joe Maddalena provides Heritage Auctions a major role in the entertainment auction business.

By PAUL KENNEDY



Heritage Goes Hollywood

In a landscape-changing move, Joseph Maddalena, founder of Profiles in History, the world's largest auctioneer of Hollywood memorabilia, has been named Executive Vice President of Dallas-based Heritage Auctions, the third largest auction house in the world, creating a powerhouse team.

"This is one of the most significant moves Heritage has made in the last 40 years," Steve Ivy, Heritage Auctions' Co-Chairman and CEO, said. "We're incredibly excited Joe is joining Heritage. Joe will be based at Heritage world headquarters in Dallas, but will maintain an active presence in California. We have known and admired him for more than 30 years and have the utmost respect for his expertise and the business he has built."

Maddalena, who founded Profiles in History in 1985, officially joined Heritage February 1. Maddalena, CEO and president of Profiles in History, previously announced the move to Heritage in a letter to employees, as reported earlier by *Antique Trader* on its website.

The addition of Maddalena is significant for Heritage. Profiles in History is the largest player by far in authenticated Hollywood memorabilia auctions. Highlights over the years have been impressive, including the Marilyn Monroe "Subway" dress from *The Seven Year Itch* selling for $5.52 million and the Audrey Hepburn Ascot dress from *My Fair Lady* for $4.44 million.

The auction house also handled the "Cowardly Lion" costume from *The Wizard of Oz* ($805,000); a full-scale model T-800 Endoskeleton from *Terminator 2: Judgment Day* ($488,750); Marilyn Monroe's "Diamonds" dress from *Gentlemen Prefer Blondes* ($356,500); Luke Skywalker's light saber from *Star Wars* ($240,000); and Margaret Hamilton's "Wicked Witch" hat from *The Wizard Of Oz* ($230,000).

Heritage offers a strong Entertainment category — most notably movie posters — and has experience handling Hollywood "A" list material, including a private collection of actor Sylvester Stallone featuring props from his *Rocky* and *Rambo* movies, among others. But the addition of Maddalena and his team should have a staggering influence on the quality and quantity of their entertainment offerings.

For his part, Maddalena said joining Heritage has "re-inspired" him. He called Heritage's Ivy and co-chairman Jim Halperin "good friends" and "visionaries who understand the importance of popular culture collectibles better than almost anyone in today's marketplace."

"Heritage is at the cutting edge of collecting, bringing in video games and Pokémon, for instance, which I have been championing for years," Maddalena said. "This is such my passion, and that's the biggest thing for me. This is giving me the opportunity do what I've done for 35 years at a juggernaut like Heritage."

More than anything, Maddalena said, he is eager to get out from behind the desk and again work with clients full-time — to get out "on the front lines."

In his letter to employees, Maddalena called the move "a once-in-a-lifetime opportunity" not only for himself, but also for his employees. While it is likely the Profiles in History name will go away, the operations will remain in Calabasas,

California. Employees will be offered jobs with Heritage, Maddalena said in his letter.

Halperin said Maddalena brings "deep and long-lasting relationships with major collectors in myriad fields," as well as encyclopedic knowledge of multiple categories that transcend Hollywood and entertainment memorabilia.

"But more than anything, he brings with him an infectious enthusiasm, and he's quite simply a warm, empathetic, and genuinely nice person," Halperin said.

In his letter to employees, Maddalena said the move to Heritage "will allow me to serve all of our clients far more efficiently and effectively than ever before. It will also allow Heritage to expand several of its already thriving categories, including historical manuscripts, fine art, comic books and comic art, movie posters and, of course, Hollywood and music memorabilia."

Maddalena is a lifelong collector, having been born in Rhode Island into a family of antiques dealers. He has earned a reputation as a leading authority on entertainment memorabilia and historical documents. He paid $749,000 for a January 8, 1863 handwritten letter of Abraham Lincoln regarding the issuance of the Emancipation Proclamation.

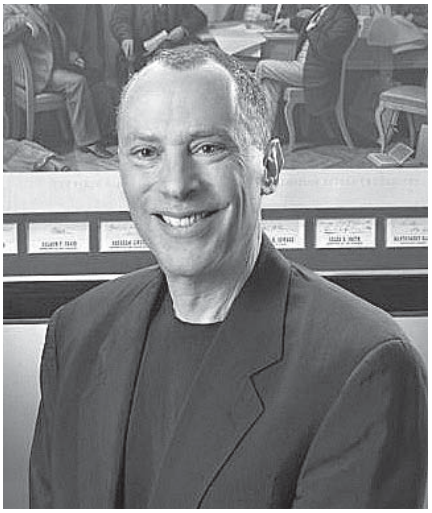
In 1997, Maddalena was instrumental in exposing the notorious Lex Cusak forgery scandal involving John F. Kennedy and Marilyn Monroe faked letters. He also worked in 2009 with the Library of Congress to stage "With Malice Toward None: The Abraham Lincoln Exhibition" attended by President Barrack Obama.

Maddalena also headed three seasons as the star of the Syfy Channel's hit TV series, *Hollywood Treasure*, which is available on demand and has been seen by more than 2.5 million viewers.

"Everything I've done in my life, from collecting baseball cards as a young boy to producing TV shows to building Profiles in History into the world's largest dealer of Hollywood memorabilia, has been infused with deep felt enthusiasm, excitement and passion," Maddalena said in his letter. "My move to Heritage Auctions is no different. The time is right, because the people, the place, and the vision are right. I am eager for all of us to continue this journey together for a long, long time."



Steve Ivy, Heritage Auctions



Jim Halperin, Heritage Auctions



Bettman/Getty Images

Marilyn Monroe standing over a subway grate September 16, 1954, during the filming of *The Seven Year Itch*. Profiles in History sold the dress for $5.52 million at auction.



Charles Kuralt, right, with 'On The Road' crew in 1984 while traveling in the Pacific Northwest.

Photo by © Doug Wilson/CORBIS/ Corbis via Getty Images

ON THE *Road* with Charles Kuralt

BY PAUL KENNEDY

A peek inside the vehicle that made it all possible

Charles Kuralt was born on September 10, 1934, in Wilmington, North Carolina, the son of a teacher and a social worker. At 14, Kuralt broadcast minor-league baseball games. Years later, he embarked on the longest road-game winning streak in television history.

From 1967 to 1980 as the host of "On the Road," Kuralt traveled more than a million miles through the fifty states, mostly in a modest but durable motorhome, producing big-hearted essays on small town USA and the people who live there. His stories for CBS reported on horse-traders and a 93-year-old brick maker, on the wonders of nature and the nature of human wonders, like the sharecropper in Mississippi who put nine children through college or the 103-year-old entertainer who performed at nursing homes.

Kuralt's segments were recognized twice with personal Peabody Awards. The first, awarded in 1968, cited those segments as heartwarming and "nostalgic vignettes."

"I don't know, I have always had the travel itch," said Kuralt in an interview. "When I was a little boy, my father was a social worker in North Carolina, working for the state. He used to baby-sit me by taking me on his supervisory trips to one county seat after another. And I looked forward to those trips. God, I loved it. And he would tell me little bits of history, try to interest me in what was passing by down there in eastern North Carolina. Maybe that's where it began."

Kuralt downplayed the significance of his work.

"I have resolutely pursued irrelevance out there on the back roads," he once said.

Clearly, though, he believed otherwise. Of his report on the sharecropper with the nine college graduates for children, he said: "There are probably no lessons in any of this. But I know that in the future, whenever I hear that the family is a dying institution, I'll think of them."

Kuralt died on July 4th, 1997. He was 62.

While the man is no longer with us, one of his six motorhomes is. Nearly 30-feet long, 1973 FMC motorhome that carried Kuralt, his cameraman Isadore "Izzy' Bleckman and audio engineer Larry Gianneschi, Jr., across America, where they took time "to meet people, listen to yarns, and feel the seasons change" is one of the more popular exhibits at the Henry Ford Museum in Dearborn, Michigan, just outside of Detroit.

For more information on the exhibit and on the Henry Ford, visit www.TheHenryFord.org.



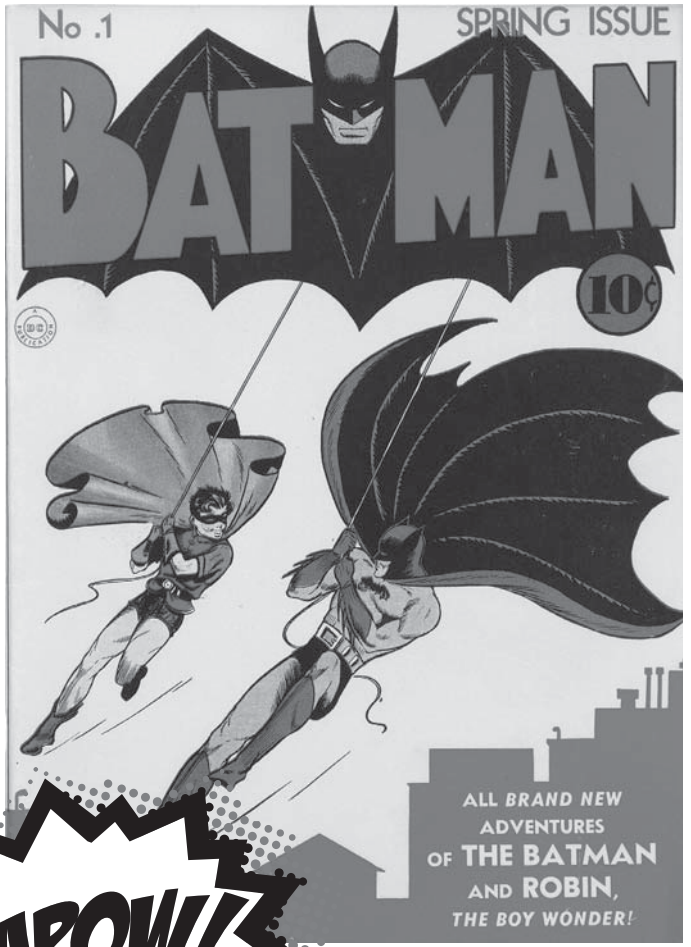
The inspiration for 'On the Road' was John Steinbeck's *Travels with Charley,* a title initially considered for the show. Kuralt once said: "Interstate highways allow you to drive coast to coast, without seeing anything." This 30-foot,1973 FMC 200R motorhome carried Kuralt and his crew across the country and back, just slow enough so that they could find stories others moving too fast couldn't see.

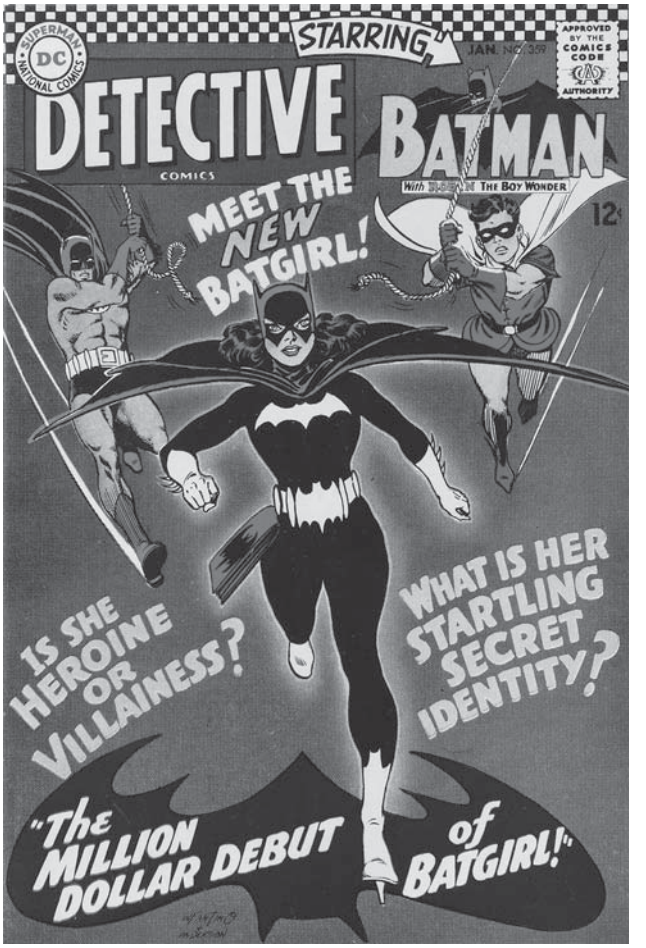






"To get in this bus with Charles Kuralt and see America, there couldn't be anything better than that," said cameraman Izzy Bleckman.





KAPOW!

The collecting world is batty for Caped Crusader comic books, as evidenced by record-setting sales at Heritage Auctions.

BATMAN SHATTERS $2.2M

DALLAS – Batman keeps besting himself. Hot on the heels of a world record in November when an issue of *Detective Comics* No. 27 from 1939 sold for $1.5 million, the finest-known copy of 1940's *Batman* No. 1 recently shattered that record, selling for $2.22 million on January 14 at Heritage Auctions - far and away the highest price ever realized for a comic book featuring Batman.

The issue, the only copy ever to receive a 9.4 grade from the Certified Guaranty Company, was already a record-setter before the start of Heritage Auctions' four-day Comics and Comic Art event. A week before the auction even began, *Batman* No. 1 crossed the $1.53-million mark, besting *Detective Comics* No. 27.

This issue of *Batman* No. 1, featuring the debuts of the Joker and Catwoman, is now the most expensive comic book ever sold by Heritage.



Ed Jaster, Heritage

"We knew when the book came in that it was beyond special, that it was a once-in-a-lifetime offering," said Heritage Auctions Senior Vice President Ed Jaster of this newly discovered copy. "As I like to say, this is just a breathtaking book in so many ways. So we are not at all surprised that this has become a record-setting issue. But we are extraordinarily proud and honored to have brought it to market, to have done justice to its owner and to have found it a new home."

The previous highest price Heritage had ever realized for a *Batman* No. 1 was in 2013, when the Dallas-based auction house sold a CGC NM- 9.2 copy for $567,625.

Accordingly, *Batman* No. 1 was not the sole Dark Knight title to set a record. During the same kick-off session, one of the finest known copies of *Detective Comics* No. 359, from 1967, realized $132,000.

That's the most ever paid for a Batman title published from the mid-1950s until 1970, during DC Comics' Silver Age. The book marks the debut of Batgirl and was graded CGC NM/MT 9.8.

— Antique Trader staff

SUPER DUPER

Man of Steel flies high in rare air

It all started with Superman, of course.

His debut story told in *Action Comics* #1, released in June of 1938, became the first comic book to sell for $1 million. That February 2010 sale sent shockwaves through the collecting world.

The price was unheard of and many wondered if the world had suddenly gone insane, or if the sale was somehow a hoax. It was not. It was, however, a harbinger of things to come in the world of high-end comic book collecting.

The sale, by an anonymous seller to an anonymous buyer, went through the Manhattan-based auction company Comic-Connect.com. Since then, all comic book sales are measured against *Action Comics* #1, considered the most important release in comic book history.

Published by DC Comics, *Action Comics* #1 features the first appearance of Superman, including his origin story of being sent to Earth from Krypton, a dying planet. It also contains the first appearance of Lois Lane, whom Superman rescues from a gangster. Superman's story is told in the first 13 pages of *Action Comics* #1, an anthology that included "The Adventures of Marco Polo," "Zatara Master Magician" and "Tex Thompson," among others.

The book is so important that *Action Comics* #1 is generally regarded as the beginning of the Golden Age of Comic Books, which stretched for two decades.



Vincent Zurzolo, Metropolis Collectibles, displays the copy of *Action Comics* #1 for which his firm paid $3.2 million.

In 2014, a pristine issue of the 1938 comic, with its original price of 10 cents still on the cover, sold on eBay for $3.2 million, making it the most valuable comic book of all time. *Action Comics* No. 1 also holds the record for second-biggest comic book sale, with a copy previously owned by actor Nicholas Cage bagging $2.16 million in 2011. *Comics Buyers Guide* at one time estimated that fewer than 100 copies of *Action Comics* #1 exist.

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IT'S A BRAVE NEW COLLECTING WORLD



Some were shocked recently when a PSA 10 graded Alpha Black Lotus from Magic: The Gathering, with a case signed by the card's illustrator, Christopher Rush, sold for a record-setting $511,100 on eBay. The sale on January 27 demolished the previous high-selling price of a PSA 10 Alpha Black Lotus (population 7), which sold for $250,000 in July of 2020.

The Big Question: Is it worth it?

Let's take a look.

When I first wrote my book, *Magic: The Gathering Cards – The Unofficial Ultimate Collector's Guide*, in 2018, an Alpha Black Lotus was selling in Near Mint condition for just $27,000. Today, the same Near Mint (approximately PSA 8) would sell for closer to $80,000 to $100,000. Is this increase of nearly 400% in value a fluke, or is this an indication of the long-term value of Magic: The Gathering cards?

First, some background. Magic: The Gathering is a trading card game (TCG) produced by Wizards of the Coast (WOTC). It debuted at the Gen Con game festival in 1993, and was an instant success. The first print run (Alpha) sold out almost instantly, and two reprint editions (dubbed Beta and Unlimited) flew off the shelves just as quickly.

Before long, Magic became a No. 1 seller at the hobby store level. Wizards of the Coast acquired the initial license for distribution of the Pokémon TCG in 1998, which put it on the map for Hasbro. Hasbro purchased WOTC in 1999 for $325 million dollars. At the time, the Pokémon license was the main value in this purchase. When Nintendo reverted the license back to themselves in 2003, Magic became the legacy centerpiece of this deal.

Since that time, Magic: The Gathering has grown to be one of the best-selling games on the planet. It has grown to such a size that Hasbro considers it a franchise brand, putting it in the same category as Nerf, Play-Doh, Transformers, My Little Pony and Monopoly. Magic is currently produced in 11 languages, is distributed globally, and has seen a tremendous period of growth over the past five years.

Many industries have taken a downturn during the pandemic, but the gaming sector has seen a tremendous period of growth. With people stuck at home, the ability to play games with close family/friends has become essential. Demand for MTG cards has risen. Traditionally there have been large amounts of cards that change hands at various conventions across the world (most notably the Star City Games Open events and MagicFests), but these have been shuttered due to COVID restrictions. This had led to a dual force of increased demand, and a very inelastic supply of cards hitting the market.

While there might be millions of copies of any individual new card released in a current-day set, the original set (Alpha) only has 1,100 printed copies of each Rare card (the ones that are hardest to have acquired from packs of the product back in July of 1993).

Moreover, Wizards of the Coast has a Reprint Policy – called the Reserve List – which states that certain Rares printed from 1993 to 1999 will never be reprinted (either identically, or through functionally identical game pieces).

Black Lotus is considered the most powerful and most desirable Magic card ever printed. I can equate it to Action Comics #1 (the Superman origin story comic book) or a 1952 Topps Mickey Mantle card (see page 41). There are 1,100 Alpha, 3,000 Beta and 16,000 Unlimited Black Lotus ever produced, and that's all the Black Lotus there will ever be produced.

The rise in general value of older

Rare Trading Card = $500K

BY BEN BLEIWEISS

CARD NAME	JAN 2020 VALUE	AUG 2018 VALUE	PERCENT INCREASE
Tropical Island	$900	$400	225.00%
Underground Sea	$900	$800	112.50%
Volcanic Island	$850	$700	121.43%
Bayou	$600	$400	150.00%
Tundra	$600	$400	150.00%
Badlands	$500	$300	166.67%
Wheel of Fortune	$500	$150	333.33%
Plateau	$400	$200	200.00%
Savannah	$400	$250	160.00%
Scrubland	$400	$300	133.33%
Taiga	$400	$250	160.00%
Copy Artifact	$120	$40	300.00%
Fork	$100	$30	333.33%
Mana Vault	$60	$35	171.43%
Demonic Tutor	$50	$50	0.00%
Vesuvan Doppelganger	$50	$20	250.00%
Braingeyser	$40	$15	266.67%
Fastbond	$40	$20	200.00%
Birds of Paradise	$30	$20	150.00%
Sol Ring	$20	$12	166.67%
	$6,960	$4,392	

Magic cards (especially those from Alpha/Beta/Unlimited or for cards on the Reserve List) has been driven by three sectors:

1. ORGANIC DEMAND: The player base for Magic: The Gathering is in the millions (if not tens-of-millions), and continues to grow year-over-year. As new players enter the game, demand for Reserve List cards continues to grow. Since there is a finite supply of each Reserve List card, the organic demand for these cards drives prices higher and higher.

2. BITCOIN GROWTH: The value of older Magic: The Gathering cards tend to rise when the price of Bitcoin rises. Magic has been around for 28 years, and older cards have steadily increased in value over time. As people cash out their Bitcoin at higher values, they look for alternative investments in which to put their money. Since MTG has shown a good yield over time, it has been an ideal vehicle for parking money.

3. INVESTMENT FUNDS: Much like Bitcoin growth, there are a number of investment managers who have noticed that the yield year-over-year on Reserve List cards for Magic has outperformed mutual funds, many stocks, and other more traditional sources of income. They have started putting money into buying up Reserve List cards, and have seen the return on their investments top 10-20% compounded annually.

As an example of No. 3, if you had bought an Alpha Black Lotus (Near Mint – PSA 8) in 2018 for $27,000, you'd be able to sell it easily today for $80,000 (and likely get $100,000 if you held out for a buyer). This is 296% return on investment, which is tremendous! Other Reserve List cards have performed equally well.

Revised/3rd Edition is a newer version of the Unlimited Set. Wizards printed Unlimited in December of 1993, and released Revised in the fall of 1994. Revised removed a number of Unlimited cards that were problematic from a gameplay perspective, and replaced them with cards from other stand-alone sets that had been released in the interim (Arabian Nights and Antiquities).

Above is a chart of the prices of the top 20 most valuable Revised cards as of January 2021 versus the prices when my book was published (August of 2018). Seventeen of these 20 cards are on the Reserve List (Demonic Tutor, Birds of Paradise and Sol Ring are not).

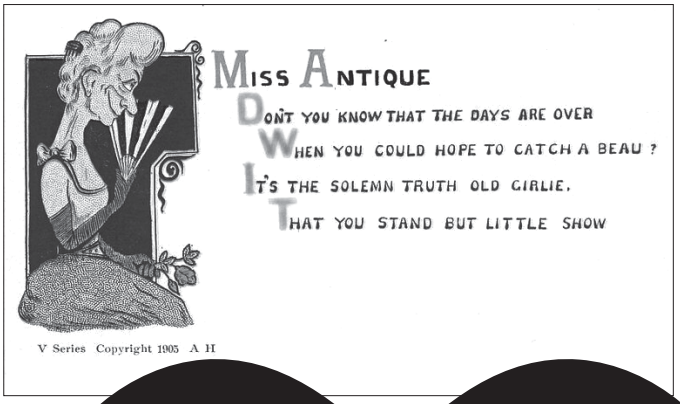


Ben Bleiweiss, MTG Finance Expert

Magic: The Gathering is a rock-solid collectible, and has shown no sign of slowing down in popularity. At 28 years old, Magic is selling better than ever, and people are playing more games of Magic than ever before.

Likewise, interest in the truly collectible pieces of the hobby continues to grow, as do the prices for these pieces. I anticipate that we'll continue to see record-breaking prices come out of the Magic: The Gathering game in the years to come.

Ben Bleiweiss is the author of *Magic: The Gathering Cards: The Unofficial Ultimate Collector's Guide*. He is widely considered the father of Magic: The Gathering finance and is a leading voice in the hobby.





When love turns sour

Nothing says 'I hate you' like a vinegar valentine

BY KRIS MANTY

When most people think of Valentine's Day, they think of declaring love for someone with a special card. In the 1840s, it was no different. Valentines with cursive flourishes and heady poems were sent by the thousands by hopeful American and British lovers and secret admirers.

But not everyone wanted to be a secret admirer. Some people wanted to be a secret hater and declare their loathing for someone instead. The most effective way to do that was with the ultimate insult: a vinegar valentine.

Sold in the United States and Britain, these Victorian cards, also called comic valentines, were decorated with garish caricatures and featured a short line or poem that, rather than offer a message of love and affection, insulted the recipient. They were used as an anonymous medium for saying mean things that the senders wouldn't dare say to someone's face, a concept familiar today. These cards were essentially an early form of "trolling," saying mean things to someone online. They were rude, crass and sometimes downright cruel and a bit emotionally damaging in the anti-spirit of Valentine's Day. Not only that, but to add insult to injury, those who received one in the mail also had to pay the postage for it on delivery. Postmasters sometimes even confiscated these cards as unfit to be mailed.

In his book, *Civil War Humor*, author Cameron C. Nickels says that vinegar valentines were "tasteless, even vulgar," and were sent to "drunks, shrews, bachelors, old maids, dandies, flirts, and penny pinchers, and the like." He also notes that in 1847, sales between love-minded valentines and these sour notes were split evenly at a major New York valentine publisher.

Dr. Annebella Pollen, principal lecturer in history of art and design at the University of Brighton in the UK, and an expert on vinegar valentines, said that these cards were especially popular during the mid-19th century, when both the U.S. and Britain caught Valentine's Day fever, a time talked about as "a Valentine's craze or Valentine's mania … The

FAR LEFT: Circa 1905 vinegar valentine postcard with the message, "Don't you know that days are over/ When you could hope to catch a beau?/It's the solemn truth old girlie/ That you stand but little show;" $12.99. *Courtesy of matchsets via eBay*

LEFT: Bamforth vinegar valentine, 1930s: "You pretend you are reserved/But few things about you I've heard/You are mad on the men that's a cert/And you throw yourself at them like dirt;" $5. *Courtesy of thepostcardlady via eBay*

RIGHT: A haggard, whiskered man leans against a bar, smoking: "Must Settle Down Sometime, But Won't Throw Himself Away Too Early." *Courtesy of Royal Pavillion & Museums, Brighton & Hove*



press was always talking about this phenomena. These were new, kind of mind-boggling quantities, these millions and millions of cards," both sweet and sour, she said.

Printers mass-produced Valentine cards that ranged from the expensive, ornate, and sentimental kind to the vinegar variety, which were cheap. "They were designed to expand this holiday into something that could include a whole range of different people and a whole range of different emotions," Pollen said.

These cards were first produced in America by a variety of printing companies including Elton, Fisher, Strong and Turner. By the 1870s, other entrepreneurs such as New York printer, John McLoughlin, and his cartoonist, Charles Howard, were creating their own lines of cards. While different European companies also produced the cards in the early 19th century, one of the most prestigious firms to create them around 1900 was Raphael Tuck & Sons, "Publishers to Their Majesties the King and Queen of England."

Some warded off unwanted suitors, while others made fun of people for drinking too much, putting on airs, or engaging in excessive public displays of affection. There were cards telling women they were too aggressive or accusing men of being too submissive, and cards that insulted any profession you could think of — artist, surgeon, saleslady, sailor, carpenter, etc.

Although scholars don't know how many of them were sent as a joke or how many were meant to harm, it is clear that some people took their message seriously. In 1885, London's *Pall Mall Gazette* reported that a husband shot his estranged wife in the neck after receiving a vinegar valentine that he could tell was from her. Pollen also said there was a report of someone committing suicide after receiving an insulting valentine; this is not completely surprising, considering that's exactly what some of them suggested.

As valentines declined in lieu of expensive dinners or gifts, the vinegar valentine became less popular, though some were still selling in the 1970s.

Compared to other period cards, there aren't that many surviving examples of vinegar valentines. Pollen attributes this to the fact that people probably didn't save nasty cards that they got in the mail. They were more likely to preserve sentimental valentines like the ones people exchange today.

Some vintage vinegar valentines can be found for sale online at Etsy.com and eBay.com. Most are in the $5 to $40 range, but some are in the $100-$200 range, depending on the age. Some are also in museum and library collections.

These cards are a good reminder that no matter how much people complain that Valentine's Day makes them feel either too pressured to buy the perfect gift or too sad about being single, it could be worse. You could get an insulting card from someone who claims you're a big jerk.

1. **"Homely," 1910-1920, $24.** *Courtesy of woodandvintagefinds via Etsy*
2. **"Simply Shocking!" late 1800s, McLoughlin Brothers, with art by Charles Howard; $19.20.** *Courtesy of bungalowblondie2 via eBay*
3. **"Great Lover," early 19th century, USA, $9.99.** *Courtesy of queenof-chrome via eBay*
4. **We know our readers love a bargain, too, but we're sure you're much more civilized about it; $13.35.** *Courtesy of applebyattic via eBay*
5. **"The Newlyweds," 1907-1915, artist-signed E. Weaver, $13.** *Courtesy of gretaseclectics via eBay*
6. **For the mean saleslady in your life, c. 1910.** *Public domain*
7. **On this vinegar valentine c. 1875, a drunken man holds onto a lamp post: "The kiss of your bottle is your heart's delight, And fuddled you reel home to bed every night, What care you for damsels, no matter how fair! Apart from your liquor, you have no love to spare."** *Courtesy of Royal Pavillion & Museums, Brighton & Hove*
8. **Even the prestigious Raphael Tuck & Sons created vinegar valentines, including this one from 1906: "The card-playing maid is the 'limit,' Her mind's on the cards ev'ry minute, If she sees the prize, Oh, how deeply she sighs, 'Tis so awful not to be in it!'** *Public domain*











THE NEWLY-WEDS

It's silly for a Man and Wife
To sit around and spoon;
And time for you to know that life
Is not ALL honeymoon!

5



SALESLADY

As you wait upon the women
With disgust upon your face,
The way you snap and bark at them
One would think you owned the place.

6

7



The kiss of the bottle is your heart's delight,
And fuddled you reel home to bed every night,
What care you for damsels, no matter how fair?
Apart from your liquor, you've no love to spare.

8



The Legacy of Beauty



A collection of 1950s lipsticks from the Makeup Museum, including various Futurama cases created by Revlon.

Makeup Museum celebrates centuries of cosmetics

BY SARA JORDAN-HEINTZ

Nearly every civilization dating from prehistoric to contemporary times has literally dabbled with the application of cosmetics. Body art and adornment are some of humanity's earliest forms of self-expression.

The Makeup Museum in New York City, which first opened its door in September 2020, is paying tribute to the thousands of years of beauty through large-scale exhibits and events in its 3,500-square-foot space.

Executive Director Doreen Bloch, a member of the founding team who has worked with makeup conglomerates including L'Oréal and Shiseido, says her role is to ensure the growth and sustainability of the museum as a new cultural institution.

Antique Trader: Could you tell us how founding the Makeup Museum came about?

Doreen Bloch: The Makeup Museum's founding team has decades of experience in the beauty industry. In 2018, the idea came about to create a public physical space focused on the history of beauty, as well as a permanent institution, which would create a non-branded and expansive collection to safeguard beauty history artifacts across cultures and time periods. Before the Makeup Museum opened, we were met with a fair amount of skepticism about whether a museum dedicated to the history of beauty would resonate with people — we now know that it absolutely does, as there have been thousands of visitors already to the Makeup Museum and enthusiasm from beauty lovers all over the world for the vision and mission of the Makeup Museum.

COVID-19 has been devastating for museums around the world, which is in turn a difficulty for preserving history and culture, and so, like many museum directors, one of the key roles that I have at this moment is to focus on the viability of the Makeup Museum to continue doing the important work that we do. Our team is 15 people on-site in New York City, with a supporting part-time staff in various operational positions around the world as well.

AT: What era(s) does the museum span?

DB: The oldest object in the Makeup

Museum's collection currently is a 5,000-year-old kohl jar from Ancient Egypt. The most recent hail from (2020's) product launches. We have an expansive collection of 1950s artifacts, with our first exhibition, which is titled "Pink Jungle: 1950s Makeup in America." It will run through the end of February. We will then stage another exhibition at the Makeup Museum, and hope to have "Pink Jungle" travel to other cities post-COVID crisis.

AT: What types of artifacts can one discover? How many artifacts does the museum house?

DB: The Makeup Museum has hundreds of artifacts in its permanent collection, and several special items, which are on loan from corporate archives. For example, the Makeup Museum's "Pink Jungle" exhibition has a gallery focused on the collection of skincare products once owned by Marilyn Monroe and Greta Garbo, which have been provided by the iconic skincare brand Erno Laszlo. The artifacts range from physical products like jars, perfume bottles, palettes, powders, and applicators to ephemera and iconic advertisements. Any objects or items that are important to beauty history, we want to make sure have representation in the Makeup Museum collections as they continue to grow.

AT: What item in your collection has the highest monetary value? Is there a story behind it?

DB: One of the Makeup Museum's most expensive items is the rare "Bird-in-Hand" compact, which was created by Salvador Dali for the brand Elgin America. It is an exceptional makeup artifact from the 1950s, and it is a joy to be able to display this object for the public since it is an item that only a few private collectors own.



This "Bird-in-Hand" compact by Salvador Dali, circa 1950, is one of the museum's prized artifacts. These compacts were valued by *Antiques Roadshow* in 2019 for $3,000-$4,000.

AT: How are the artifacts cared for, cleaned and stored when not on display?

DB: Many beauty artifacts require special care, and temperature and humidity controls, due to their unique nature. While outer packaging is typically durable, many cosmetic ingredients degrade rapidly due to the more consumable nature of the products. Our team has a specialized focus on long-term preservation of these objects, and we work closely with various storage facilities that have the objects when not on display to ensure that all of the settings are fine-tuned and specialized for archiving cosmetics.

AT: Are there any interactive exhibits?

DB: Yes, the Makeup Museum has leaned into digital and interactive displays significantly. For example, we have a wonderful collaboration with YouCam Apps, which allows for virtual try-on of 1950s-inspired beauty looks — all sourced from historical sources related



Makeup Museum Executive Director Doreen Bloch.
Photos are courtesy of the Makeup Museum

Products of the iconic skincare brand Erno Laszlo, which were favorites of Marilyn Monroe and Greta Garbo.





The Black beauty installation in Gallery 1 (above) addresses at the start of the exhibition the lack of inclusivity of the 1950s era for Women of Color. This collection of magazines from the Makeup Museum's core collection showcase Black beauty muses in Black-owned magazines of the time. *Beauty Stories from Around the World* (above, right), the book the Makeup Museum published in partnership with L'Oréal USA, expands beauty history to include diverse, new perspectives, narratives and images.

to the legendary Max Factor's Color Harmony theory from that era. The Makeup Museum also has its own mobile apps (iOS and Android) where we share new artifacts that are being added to the collection as well as digitization efforts for special collections.

AT: Tell us about the Makeup Museum's first book project?

DB: The Makeup Museum, in partnership with L'Oréal USA, has published a book called *Beauty Stories from Around the World* to expand beauty history to include diverse, new perspectives, narratives and images. Despite enduring traditions across all cultures, most beauty history books have glossed over thousands of years of history between Ancient Egypt and the Renaissance with limited attention paid to the important beauty rituals of Black, Indigenous and People of Color (BIPOC).

Since its founding, the Makeup Museum has focused on centering BIPOC voices, and our initiative to expand beauty stories to be more inclusive than ever before is critical for beauty education. Our first book spotlights how beauty traverses color, gender, ability and more. The way that people use pigments and tools to create beauty is a universal practice.

AT: What is the cultural significance of makeup?

DB: The Ancient Greeks created the word ''kosmetikós' from the adjective 'kosméo' meaning 'to order, to arrange, to adorn.' The French evolved this word into the term cosmétique in the 16th century, which we recognize today in English as 'cosmetics.' Organizing the self, a ritual of self-arrangement and adornment — performed by millions of people every day — is as old as humanity. Deeply understanding this history, as well as the materials, processes, products, people, and muses of cosmetics, has significant cultural importance. Ultimately, beauty is a universal practice, and so understanding how and why people make themselves up allows us to better understand ourselves.

AT: Why is it important to preserve the history and legacy of makeup?

DB: It is important to preserve the history and legacy of makeup, and beauty broadly, because it shines light on so many other aspects of society. Beauty is inextricably linked with politics, power, science, health, art and so many other facets of human life. We can learn more about these facets by glancing at them through the lens of beauty. It is also important to highlight that our study of beauty is currently by no means comprehensive; it is foundational to the Makeup Museum's mission to continue expanding beauty history. We are actively working at the Makeup Museum to amplify the history of beauty across all cultures.

AT: What is the future of makeup?

DB: The future of makeup will be as diverse, creative and integral to life as it has always been! We predict new breakthroughs in beauty science in the future, and the ways in which people will adorn themselves will be ever-changing ... and thus ever-fascinating to archive, study and celebrate.

The Makeup Museum and L'Oréal USA are kicking-off a year-long digital series on the Makeup Museum's Instagram with the hashtag #BeautyStories. Beauty lovers from around the world can contribute their own beauty images, videos and stories for the #BeautyStories campaign by emailing: support@makeupmuseum.com.

The Makeup Museum accepts loans and donations of artifacts, including products, art, ephemera, memorabilia and historical artifacts. Please email questions to: inquiries@makeupmuseum.com.

The Makeup Museum is located at 94 Gansevoort St., New York City, New York, across the street from the Whitney Museum of American Art. Hours of operation are daily from 9 a.m. to 8 p.m. Advance reservations are required in adherence to COVID-19 safety protocols. For more information, visit makeupmuseum.com.

Sara Jordan-Heintz is an award-winning writer, editor and historian. Her articles have been published in a variety of newspapers and magazines. Using rare archival sources and first-hand accounts, her book, *Going Hollywood: Midwesterners in Movieland*, provides an inside look at how being from the Midwest influenced their lives, how they emerged on the Hollywood scene and what their legacies look like today, years after their deaths. Follow her on Twitter: twitter.com/SaraEliz90 or contact her at: rose111@netins.net.





Products from the Max Factor collection, including Grease Paints, which pre-date commercial cosmetics for home use.

Toward the end of the decade, Estee Lauder came onto the beauty industry scene, getting on the map in particular with the launch of her fragrance, Youth Dew.



A collection of 1950s compacts from the House of Westmore (Courtesy of the Westmore Family).

A collection of lipstick and lipstick holders from the Makeup Museum's core collection.





A visitor admires one of the pedestals at the Makeup Museum highlighting the key entrepreneurs of the 1950s.

Marilyn Monroe's personalized skin-care routine

The icon had a common complaint many people face

BY KRIS MANTY



Marilyn Monroe begins her skin-care routine before applying her makeup, 1948.
Photo via John Kobal Foundation/Getty Images

She may have been one of the most beautiful women and famous sex symbols in the world, but Marilyn Monroe had a common complaint so many of us can relate to: dry skin.

Thanks to the Makeup Museum in New York, we now know the morning and night skin-care regimens she followed to help combat her dry skin.

One of the artifacts in the Makeup Museum's collection — the skin-care line of Erno Laszlo that's still a cult favorite today — has been used since the 1920s by some of the biggest celebrities including Greta Garbo, Audrey Hepburn, Marlene Dietrich, Jackie and John F. Kennedy, Ava Gardner and Cary Grant.

Hungarian dermatologist Dr. Erno Laszlo treated some of the most famous faces of the last century with his signature products and personalized care, and none more famous than Monroe.

The actress was an avid devotee of his products — several were reportedly found on her nightstand at her untimely death in 1962, including the Active pHelityl Cream.

The museum's copy of Dr. Lazlo's skin prescription, dated March, 17, 1959, details precise instructions for Mrs. Marilyn Monroe Miller (as in playwright Arthur Miller, her husband from 1956 to 1961). It's broken down by time of day, with further classification between an evening out for a "formal occasion" or an evening "before retiring" to bed. He also recommended dietary restrictions for optimal skin health; her off-limit foods included nuts, chocolate, olives, oysters and clams.

Monroe's morning skin routine began with cleansing using Erno Lazlo Active Phelityl Soap and warm water. Next, she was instructed to apply the Erno Laszlo Normalizer Shake-It — a tinted mattifying toner that relaunched last year for a limited time, in honor of the brand's partnership with the Makeup Museum — by shaking the bottle, saturating a piece of cotton "to the dripping point," and applying it all over her face, except the delicate eye area, then blotting off immediately. For the eyes, she was to apply the Erno Laszlo pHelitone Eye Cream, which has been discontinued, followed by the likewise-discontinued Duo-Phase Face Powder over her entire face and neck.

For formal occasions, the actress was instructed to apply and blot her Shake-It toner before applying her eye cream over her entire face, including neck and décolleté. Then, she was to blot the cream with a tissue and apply the Duo-Phase Powder.

The evening routine before bed was a bit more involved. It started with an oil cleanse, applying Erno Laszlo Active Phelityl Oil to the skin, rinsing it off, then drying with a towel. Next, the rich Erno Laszlo Active Phelityl Cream was to be applied to the entire face, then washed off with a piece of cotton saturated (again, "to the dripping point"), this time with well-shaken Erno Laszlo Controlling Lotion toner. Her skin was to be again dried with a clean towel, with the Controlling Lotion reapplied only to the nose and chin areas and left to dry overnight.

In June 2005, Monroe's estate was auctioned off to the public, including thirty-two of her beloved Erno Laszlo products, some of which are featured here.



1. A pair of Marilyn Monroe Erno Laszlo plastic makeup bottles, with black Laszlo-branded caps. One bottle has a sticker affixed to the underside that identifies it as "Normalizer Shake-It/ Shade BLUSH," and the other contains unidentified liquid makeup; $1,920.
Photos are courtesy of Julien's Auctions



2. A group of approximately 40 beauty items belonging to Marilyn Monroe including lipsticks, lip-glosses, eyeliner, mascara, and hairspray; $7,500.



3. A container of Erno Laszlo Duo Phase face powder owned by Marilyn Monroe, with a single hair strand within; $3,500.



4. A group of Monroe's Erno Laszlo beauty products including one box of face powder, one box of cream, one container of cream, one container of face powder, one container of "rosy" cream, one container of "fair" cream and one small container of "skin paste," plus one box of "Kolestral" hair conditioning cream; $1,300.

5. Some of Monroe's beauty items including an eyelash curler, a set of Martha Lorraine eyelashes (in original box), a box of Flents ear stopples, a lipstick brush, a bottle of violet eye shadow, a haircomb, and a book of matches from the St. Regis Hotel; $9,000.





Built in 1903, the Prairie-style American Foursquare was built in materials including brick, stucco and wood. Filled with stained glass windows and characters, it is a perfect home for displaying and living with aniques.

Images courtesy of Gridley + Graves





MEMPHIS FOURSQUARE

*Step back in time and enter a boldly detailed example of the **Midwest Prairie School** design*

BY REGINA COLE

An educator who grew up in old houses, Matthew Domas is partial to stained glass. When he encountered the front door of this house in Memphis, Tennessee, he was smitten. Having married in 2003, he and Elizabeth were looking for a home where they could raise children.

Elizabeth, a co-owner of a nursing business, grew up near New Orleans. Although its simplicity reminded her of her home city's architecture, she wasn't convinced that the neglected house could be brought back.

"It was in terrible shape," she says. "Matthew had to convince me."

The house was built in 1903 — a 3,800-square-foot, 2-1/2-story foursquare in the city's Central Gardens neighborhood. Matthew and Elizabeth, who bought it in 2005, installed new



Pillows covered in Native American fabrics accent a pair of leather-upholstered armchairs. The square stained glass windows of the period open like awning windows.

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Comfortable and warm, the living room glows with quarter-sawn woodwork—which had been painted by a previous owner and then restored. Baskets on the lower mantel were made by the Chitimacha tribe in Louisiana.

wiring, a new roof, new gutters, and new landscaping. Elizabeth designed a kitchen that was enlarged with space taken from a small back porch. Today, they live here with their children Nolan, Anna Caroline and their dogs, Mid Town Brown, a mutt, and Yorkshire terrier Sir Otis Stax.

"We touched every room during our restoration," Elizabeth says.

Her husband describes what he knows of its history: "The house was built for a lady named Kate Long, from Arkansas; her father was a state senator. It was later sold to Isaac Sellers, a whiskey broker, who died in 1913. After that, it was split into two rental units and stayed that way for some time.

"When we bought it, the house was again a one-family, but most of the stained glass was covered with black paint. The exterior was bland; architectural elements were all painted the same color so that you couldn't really see the varied and interesting exterior details. At some point," Matthew adds, "all the quarter-sawn oak interior woodwork had been painted. Fortunately for us, a previous owner stripped it and brought it back to its original appearance."

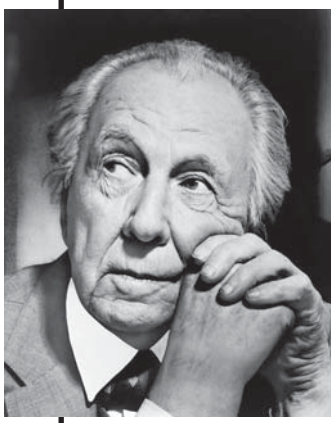
"This house, which has an elongated foursquare plan, was a custom build," Elizabeth says. "There's no other house like this. Also, in the 1880s, a fire destroyed much of Memphis, so older houses are rare here."

The front door leads directly into a 25-by-16-foot living room that runs the width of the house. The room is centered on a fireplace with a green tile surround and a mirrored, quarter-sawn oak overmantel. A pair of stained-glass windows flank the fireplace, their design echoing that of the entry transoms.

"We think that the stained glass in the house might have come from Chicago," Matthew says, "especially when it comes to the three-part window in the stair landing. While the other glass patterns are Arts & Crafts, that design is Art Nouveau."

Beside the living room, the staircase terminates in a small foyer that boasts one of the house's original elements, a chandelier with five large glass globes. The fanciful bronze and glass newel light, however, was found by

THE FOURSQUARE
A TRULY AMERICAN HOME



Frank Lloyd Wright

The epitome of the post-Victorian "comfortable house," the Foursquare is about dignified self-containment.

Builders in the early 20th century referred to the Foursquare as "truly American . . . the square type of modern home," "massive" and "conservative."

Whether done plain or embellished with Prairie School, Arts and Crafts, or Colonial Revival details, the Foursquare (1895–1929) was an economical house to build—and suited to small lots, prefab parts and the housing boom.

Foursquares seemed to spring up almost overnight. There were none in 1890. By 1910, thousands had been built.

So what defines a Foursquare home? Here are things to look for:

- ***Boxy Shape:*** It's nearly a cube (practicality usually dictated a slightly greater depth than width), with two full storeys and an attic that was often made livable by large dormers.
- ***Hipped roof:*** Exceptions exist, but most Foursquares have a hipped or steep, pyramidal roof.
- ***Wide porch:*** The piazza normally extends the full width of the front, with a wide stair and entry either at the center or to one side.
- ***Large Windows:*** Grouped windows became popular with this style, admitting plenty of light.
- ***Quiet Style:*** Yes, there are Foursquares with lots of art glass, jutting bays and tiled roofs, but in general the "style" of the house is quietly announced in the use of simplified motifs, whether A&C, Prairie or Colonial.

Unlike other popular American design styles that have their origins in French, British, or even Ancient Roman architecture, Prairie School design was developed to be a fully American architectural style inspired by the Midwest and born out of the history and land of the U.S.

Key elements of American history made this style possible, including the Great Chicago Fire and the 1893 World's Fair. With Frank Lloyd Wright at the lead, the Prairie School style took off, taking advantage of America's greatest architectural resource that Europe didn't have: land.

Many Foursquares throughout the Midwest incorporated the "modern" motifs of the region: horizontal banding, porch with a slab roof, geometric ornament, and "Prairie" art glass after Wright.

Elizabeth to replace an original long gone.

The other original chandelier hangs over the dining table. The dining-room windows have the same stained-glass transoms as those in the living room. In the small library, pivoting square windows have a simpler medievalist, shield-inspired pattern.

When she chose colors for the rooms, Elizabeth took her cues from the stained glass. The walls are done in soft tones of green, pink, and ochre.

"I took the curtains down to help bring the outside in," she says. "And when we rebuilt the kitchen, I chose goldenrod- yellow walls, with red for the island, and I added a multicolored mosaic glass backsplash. I love a kitchen with color — this is my happy place." She and her husband replaced the kitchen's green and white linoleum with new oak flooring and topped the white base cabinets and red island with black granite counters. A pair of French doors leads to a small deck.

Both Matthew and Elizabeth Domas come from collecting families. Elizabeth's grandmother collected Arts & Crafts pottery long before it became fashionable, and Matthew's parents sought out Native American baskets, pottery, and art. In particular, they collected the work of the Chitimacha tribe of Louisiana.

"It's wonderful when your forebears collected things that appeal to us today," Matthew says. "The pottery and the Indian art they passed down to us are not only beautiful, but also record their aesthetic and their appreciation for objects that reflect an area's culture and history."

As Arts & Crafts movement pioneers knew, American Indian art is perfectly suited to the architecture of the period. Native, vernacular, handcrafted, and functional, with bold colors and patterns, it is an antecedent of the language of Arts & Crafts.

Regina Cole is an author and freelance writer for national and regional magazines on all aspects of architecture, interior design, landscape design, and yacht design. Cole specializes in historic architecture and period interiors.

This article first appeared in *Old House Journal*.



An inherited table fits the dining room, which boasts its original chandelier and stained-glass transoms. The ca. 1840 portrait depicts the then-owner of Chalmette Plantation in Louisiana.

Events Calendar

To list your antiques-related event (show, auction, convention, etc.) for free in Antique Trader, send event information (date, location, contact information, times) at least six weeks in advance to: **AT Calendars, C/O Antique Trader Editors, 5225 Joerns Dr., Suite 2, Stevens Point, WI 54481 OR** email to **ATNews@aimmedia.com.** Listings will be included on a space available basis. Antique Trader assumes no responsibility for any show not listed.

EDITOR'S NOTE: The cancelations or postponements we have received are marked with asterisks. Be sure to check if events you are interested in are still on before you go. We will be updating this calendar and the one online as we receive official notification of any cancelations/postponements.

CALIFORNIA

Ongoing: every first Sunday of the month, Alameda. Alameda Point Antiques Faire.

CONNECTICUT

Ongoing: every Sunday April-December, New Milford. Elephant's Trunk Flea Market, 490 Danbury Road (Rte. 7 / 202) New Milford, CT 06776; etflea@gmail.com; 860-355-1448; www.etflea.com. 500+ vendors. ADM: $2 (Super Early 4:45am $40; Early 5:45am $20) SH: 7am-3:30pm.

FLORIDA

Feb 18-20, 2021 Lakeland. The 70th Semi-Annual Collectorama Show at R P Funding Center - Exhibit Hall, 701 West Lime Street, Lakeland, FL 33815. Featuring 100 dealers. SH: Thurs and Fri 10am-6pm, Sat 10am-3pm. ADM: A one-time $5 family registration fee. For more info, contact manager Edward Kuszmar at 561-392-8551, email CollectoramaShow@aol.com, or visit coinshows.wixsite.com/collectorama.

ILLINOIS

March 13-14, 2021 Chicago. Chicago Suburban Antiques Dealers Association's 64th annual Spring Fox Valley Online Antiques Show, Chicago. The virtual show will be on the platform developed by Getmansvirtual.com. There will be online booths from dealers across the US and Canada and will feature items ranging from country to formal, folk art to fine art, 17th century to modernism, garden to holiday, textiles, jewelry, toys and more. The virtual show will run from 10 am CST Saturday through 6 pm CST Sunday. For more information about the show and to check for updates: www.csada.com/, FoxValleyAntiquesShow.com, Facebook.com/FoxValleyAntiquesShow.

Sept 26, 2021, Schaumburg. The 40th Anniversary of the Chicago Toy Soldier Show, Sunday, Sept. 26, 2021, at the Hyatt Regency in Schaumburg, IL. Please help CTSS offset 2020 losses and underwrite the 2021 show; for details, visit the CTSS online store at chicagotoysoldiershow.com. For more info, contact show manager and CTSS co-owner, Roger Garfield at 847-567-5355 or email roger@chicagotoysoldiershow.com. Or visit the CTSS website at www.chicagotoysoldershow.com.

INDIANA

March 20, 2021 Indianapolis. Indoor Antique Advertising Show, one of the largest in the world, Indiana State Fairgrounds and Event Center, Champion.s Pavilion, 1202 E. 38th St., Indianapolis, IN 46205. Buy, sell and trade antique and vintage advertising. No reproductions. SH: 9 am-3 pm. ADM: $5, plus parking. No early buyers. For vendor information, call 248-910-6765 or email Damongranger@gmail.com. Also visit www.IAAShow.com, www.facebook.com/IAAShow/.

Ongoing, first Sunday of the month May-Oct, Lawrenceburg. Indiana's largest monthly Antiques and Vintage Market enters its 35th season, 351 E. Eads Pkwy, Lawrenceburg, IN. Features at least 200 vendors selling a wide array of antique, vintage and retro goods. SH: 7am-3pm ET, with early buyers admitted at 6am for no additional charge. For more info: Lawrenceburgantiqueshow.com; 513-353-4135.

IOWA

Apr 9-10, 2021 Iowa City. Iowa City Postcard and Stamp Show, 4-H Fairgrounds, 4625 Oak Crest Hill Rd SE, Iowa City, IA 52246. Featuring 12-14 dealers with 60-70 tables. SH: Fri, Apr 9, 12-6pm, Sat, Apr 10, 9am-3pm. For dealer spaces and more information, contact Herb Staub: 319-400-6498; email herbiniowa@mchsi.com, P.O. Box 5233, Coralville, Iowa 52241.

May 20-21, 2021 Bloomfield. 2021 Midwest Antique Fest and Flea Market, 20471 Old Hwy 2, Bloomfield, IA 52537. Tucked away in Southeast Iowa, the Midwest Antique Fest and Flea Market is a great place to find antiques, collectibles and flea market finds.

Antique Trader Calendar
FREE listing form

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KENTUCKY

Feb 13-14, 2021 Lexington. The next Athens Schoolhouse Antiques Show, Central Kentucky's largest Saturday and Sunday marketplace, is "Fall in Love with Antiques" Feb. 13-14. The show is at 6270 Athens Walnut Hill Pike, Lexington, KY and features a large variety of unique curiosities for your home and garden including vintage dishes, flatware, glasses, artwork, furniture, garden furniture, old world tapestries, weathered old shutters and crystal chandeliers and decor to spruce up your entertaining space. There will also be Valentine's Day treats. Melody and Bob Rumpke from The Gingerbread House will be at the show to provide fresh and homemade candies, fudge, cookies, breads, gingerbread and Valentine-themed treats at great prices, and she always sells out, so shop early. SH: Sat: 10am-5pm; Sun: 10am-5pm. ADM: $2 for both days; free and ample parking. **The health of the community remains a top priority, so guests are asked to: wear a mask; utilize the hand-sanitation stations; and practice social distancing. For more information, call 859-255-7309 or visit www.antiqueskentucky.com.

continued on page 39



This Tiffany & Co. sterling silver mixed metal hand-hammered Japanese bird serving tray, 1879, is a top lot in Hess Fine Auctions' "Asian Art, Native American Artifacts & More!" auction on Saturday, Feb. 20, starting at 2 pm CST. Estimate is $15,000-$30,000. For more information, visit hessfineauctions.com. *Courtesy of Hess Fine Auctions*

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Events Calendar

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MARYLAND

Ongoing, Gaithersburg. Gaithersburg Flea Market, Montgomery County Fairgrounds, 501 Perry Parkway, Gaithersburg, MD. L. Johnson Promotions, Ljohnsonshows@aol.com, www.johnsonshows.com; 301-649-1915. SH: 8am-4pm.

MICHIGAN

Every Sunday, Royal Oak. Royal Oak Farmers Market, 316 E. 11 Mile Rd., Royal Oak, MI. 248-246-3276. 8am-3pm.

Every last Sunday of the month, Allegan. Allegan Antique Market Show, now in its 42nd year, Allegan County Fairgrounds, 150 Douglas St., Allegan, MI 49010. Featuring 400 quality dealers in every field of antiques and selected collectibles. Rain or shine. No pets. Free parking. ADM: $4. SH: 8am-4pm. For more info: www.alleganantiques.com; 616-735-3333.

Oct 2, 2021 Ann Arbor. The 12th annual Indian Art and Frontier Antiques Show, all indoors, at the Washtenaw Farm Council Grounds, 5055 Ann Arbor-Saline Rd., exit 175 south off I-94. 65+ exhibitors from many states will bring historical and quality Indian and American Live Frontier antiques of all kinds (beadwork, fur trade, knives and tomahawks, muzzle loading muskets, burl bowls and effigy ladles, baskets, pottery, hand forged iron utensils, turquoise jewelry, and most any early primitive antique can show up. SH: 9am-4pm Sat, Oct. 2. ADM: $5 general admission. Early buyers: admission is $10 on Fri, Oct. 1, from 2:30-7:30 pm; and $20 on Sat. at 7:30 am. Free admission for children, and also free parking. Dealer tables are $50 each. For more information, contact Dick at frontierantiques@att.net, 248-840-7070 or visit www.rtlloydcollection.com.

MISSISSIPPI

Ongoing, Flowood. Flowood Flea Market & Antique Mall, 1325 Flowood Dr, Flowood, MS 39232; 601-953-5914; contact@flowoodfleamarket.com. ADM: $1 (16 & under free) SH: Sat 9am-5pm; Sun 12-5pm.

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Ongoing, Richland. Rebecca Rose Flea Market, 815 Hwy 49 South, Richland, Mississippi 39218. Featuring 30 dealers - 7,000 sq ft. ADM: Free. SH: 10am-4:30pm Tues, Wed, Thurs, Fri and Sat. For more info: (601) 936-0058, rebeccarose815@yahoo.com, www.facebook.com/rebeccarosefleamarket/.

NEBRASKA

***POSTPONED TO 2022:** Due to COVID-19 and Lincoln Lancaster County Health Department restrictions, the 40th Annual Cabin Fever Antique Show originally scheduled for Jan 8-9 at the Lancaster Event Center in Lincoln, Neb, has been canceled and postponed to Jan 7-8, 2022. For more information, contact Boyd Navratil at 402-309-6771 or Becky Moock at 402-430-4195.

NEW YORK

Every Saturday & Sunday Middletown. Orange County Antique Fair & Flea Market, Orange County Fairgrounds, 100 Carpenter Ave., Up to 50 exhibitors, Dealer set up: 6:30am; SH: Sat & Sun 8am-5pm. Manager Sam Stell, 845-282-4055, www.ocfleamarkets.com.

First and third Saturday every month. St. Brigid-St. Emeric parish flea market. SH: 10am-5pm. The entrance to the (former) St. Brigid schoolyard is on Avenue B between Seventh Street and Eighth Street.

***Closed due to COVID-19 Every Sunday.** Grand Bazaar NYC, 100 W 77th St (@ Columbus Ave), New York, NY; www.grandbazaarnyc.org. (Proceeds benefit local public schools.) SH: 10am-5:30pm.

OKLAHOMA

Ongoing: first Saturday and Sunday of each month, Oklahoma City. Crossroads Antiques & Farmers Market, an indoor bonanza of opportunities to find that unique antique; 7000 Crossroads Boulevard, Oklahoma City, OK 73149. SH: Sat 9am-5pm, Sun 10am-5pm. For more info: Joe Ramsey (405-236-4111, joeramseysold@att.net) or Mike Ramsey (405-623-8698, mikesok49@gmail.com).

PENNSYLVANIA

Ongoing, Langhorne. Every 3rd Sunday of each month: Tri-State 3rd Sunday Swap Meet, Sheraton Bucks County, 400 Oxford Valley Rd, Langhorne, PA 19047. Coins, postcards, ephemera, more. 410-939-0999; marymartinpostcards@gmail.com; www.marylmartin.com ADM: Free.

TENNESSEE

Ongoing. (Home) Sunroom Flea, 5882 Ladd Springs Rd, Old Fort, TN 37362; Windy Swallows, 423-650-5313. SH: By Appt.

TEXAS

March 5-7, 2021 Longview. Zonta Antique Show, inside the temperature-controlled Maude Cobb Convention Center, 100 Grand Blvd, Longview, Texas. Over 50 exhibitors from many states will bring beautiful antiques, and the Zonta Tea Room and Pie Bar will be waiting on you with great food and the most delicious pies. SH: 10am-5pm Fri-Sat, March 5-6; 11am-4pm Sun, March 7. ADM: $10 and is good all weekend. Parking is free.

April 9-11, 2021 Fort Worth. The Fort Worth Show of Antiques, Art & Jewelry, produced by LUXE Events, has rescheduled its 58th-year show from early March to April 9-11 at the Will Rogers Memorial Center, 3400 Burnett-Tandy Dr., Fort Worth, Texas 76107. Working with the host facility, the Will Rogers Memorial Center in Fort Worth, the show secured the new dates and rescheduled with 100 exhibitors from across the USA. The show features 100 premiere exhibitors with a curated selection of antiques, fine art, antique and estate jewelry, watches, silver, furniture, sculpture, fine rugs, textiles, garden, mid-century modern, vintage, industrial, French, American and unique treasures from around the world. "It's not easy to reschedule a big national show," says Andrea Canady, president of LUXE Events and owner of the show. "We remain devoted to creating a dynamic and healthy marketplace for art, antique and jewelry exhibitors. The April dates allow us to support industry momentum with outreach to collectors, decorators, and appraisers to come out and show their enthusiasm for the industry. Thank you to everyone for their flexibility. It's going to be fun and we all need that!" SH: Fri: 10am-7pm (Happy Hour Party 4-7 pm); Sat: 10am-7pm; Sun: 10am-5pm. ADM: $10 good all 3 days VIP and general show admission. Health protocols will be observed. There will also be a VIP Preview Party on Thursday evening, April 8, sponsored by the National Cowgirl Museum & Hall of Fame. For more info, contact Canady at andrea@luxeshowevents.com, 239-732-6866 or visit luxeshowevents.com.

WASHINGTON

***POSTPONED TO 2021:** The Fan Association of North America (FANA) annual convention in Seattle, WA, originally scheduled for May 27-30, 2020. For more information and to join FANA, visit the website: fanassociation.org. New members are always welcome.

WISCONSIN

Recurring: Sundays, April-Sept. Shawano. Shawano Flea Market, Shawano County Fairgrounds, Shawano, WI. Zurko's Midwest Promotions, 115 E Division St, Shawano, WI 54166. 715-526-9769; fax 715-524-5675; www.zurkopromotions.com; office@zurkopromotions.com. SH: 7am-2pm.

AUCTIONS

Artfact Live Auctions, www.Artfact.com/LiveAuctions, the online marketplace for premier art, antiques, collectibles, and estate auctions worldwide.

DealersMarketUSA.com, www.DealersMarketUSA.com, Buy & Sell art and antiques. Sundays. Heritage Weekly Internet-Only Comics Auction, www.ha.com/comics, 6pm CT.

Sundays. Heritage Weekly Internet-Only Comics Auction, www.ha.com/comics, 6pm CT.

Sundays. Heritage Weekly Internet-Only Movie Poster Auction, www.ha.com/Posters, 6pm CT.

Sundays & Tuesdays. Heritage Weekly Internet-Only US Coin Auction, www.ha.com/Coins, 7pm CT.

Tuesdays. Heritage Weekly Internet-Only Currency Auction, www.ha.com/Currency, 7pm CT.

Thursdays. Heritage Weekly Internet-Only Nature & Science Auction, www.ha.com/NatureAndScience, 10pm CT.

Thursdays. Heritage Weekly Internet-only World Coins Auction, www.ha.com/WorldCoins, 8pm CT

ARIZONA

Weekly Online Auctions, J. Levine Auction & Appraisal, 951 W. Watkins Rd. Phoenix, AZ 85007; www.jlevines.com; 480-845-6597.

FLORIDA

Every Tuesday & Friday, Holly Hill. Estate Liquidations, Auction City, 1120 Enterprise Ct., Holly Hill, FL. 386-255-9191; www.auctioncity.us

Last Sunday of every month, Holly Hill. Antiques & Collectible Auctions, Auction City, 1120 Enterprise Ct., Holly Hill, FL. 386-255-9191; www.auctioncity.us.

Feb 20, 2021, St. Petersburg. Hess Fine Auctions' "Asian Art, Native American Artifacts & More!" Auction. East meets West with a collection of Asian arts of various regions paired alongside with historical Native American artifacts from across the United States. A collection of fine watches and paintings will also be featured. The auction will begin on Saturday, Feb. 20, at 2 pm CST. For more info, visit hessfineauctions.com.

ILLINOIS

Feb 21, 2021 Westmont. Rasdale Stamp Company's online auction of Michael H. Knight's lifelong collection of militaria insignia starting at 9 am CST. Lots include military items, CCC items and Red Cross items. For more information, visit www.rasdalestamps.com/.

Feb 27-28, 2021 Union. Donley Auctions' fountain pen auction featuring the lifetime collection of the late Fred Krinke, known as "The Fountain Pen King of L.A." Krinke was the third-generation owner of the Fountain Pen Shop in California, the oldest continually running writing instrument store in the United States. Founded in 1922 in Los Angeles, the shop was world renowned as the go-to place for vintage fountain pens, repairs and parts. The auction features more than 2,000 historic and vintage pens including many rare and one-of-a-kind items by Parker, Waterman, Sheaffer, Wahl-Eversharp, Conklin, LeBoeuf. Chilton, Dunn, Hartline-Blotter and more. There will also be trade catalogs, inks and inkwells, parts, desk sets and advertising and displays dating from the store's 1922 founding. An online auction catalog will be available at DonleyAuctions.com starting on Feb. 28. The two-day auction will start at 10 am CST and bidding will be live and online at LiveAuctioneers.com, proxibid.com and AuctionZip.com. For more info, visit DonleyAuctions.com.

VIRGINIA

Feb 25-27, 2021 Mt. Crawford. Jeffrey S. Evans & Associates' Winter Americana Auction. Session 1, Thurs, Feb 25, 9:30 am EST: Lots include a wide range of ceramics, jewelry, antique and vintage costumes, art pottery; silver, textiles, and more. Session 2, Fri, Feb 26, 9:30 am EST: Lots include rare advertising and country store material, railroad collectibles and early transportation photographs, antique and vintage toys, antique and vintage sports cards; holiday collectibles, collections of bleeders, pie crimpers, and nutmeg graters. Session 3, Sat, Feb 27, 9:30 pm EST: Lots include folk pottery, country furniture, fishing collectibles, Civil War material. For more info, visit www.jeffreysevans.com.

Mantle's Magic



A 1952

Topps baseball card featuring Mickey Mantle is now the most valuable sports card in history, selling for $5.2 million, or almost five times as much as Mantle made during his 18-year, Hall-of-Fame career with the New York Yankees

Rob Gough, an actor and entrepreneur, bought the coveted Mantle card in a private transaction. The card was last sold for $2.88 million in 2018. It is one of only six Mint 9 versions of the card known to exist.

The previous record price for a sports card was $3.9 million for a signed Mike Trout rookie card which sold in August 2020. Trout plays for the Los Angeles Angels.

Mantle earned $1.12 million playing for the Yankees from 1951-68, winning three MVPs, seven World Series titles and a Triple Crown as a 20-time All-Star.

Louis Requena/ MLB via Getty Images

GAME ON

The next big thing is here

BY NOAH FLEISHER

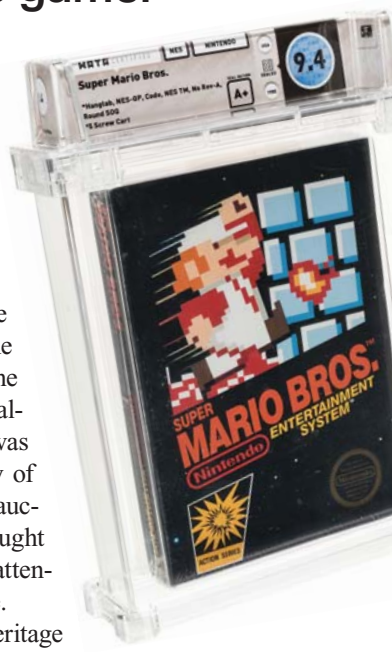
Valarie McLeckie, Heritage Auctions Director of Video Games, has the future of collecting in front of her.



Image courtesy of Heritage Auctions



On November 20, 2020, a sealed, in-box, Wata-graded 9.2 A+ copy of Super Mario Bros. 3 sold at Heritage Auctions in Dallas for a mind-boggling $156,000, becoming the highest price ever realized at auction for a video game.



Likely the preceding sentence raised a couple of questions:

Someone paid what?

Highest price for a video game?

Wata-graded?

I had no idea this was even a thing. When did this happen?

Here's the kicker: The $156,000 price realized at Heritage in November was the second time in the now-gratefully-gone year 2020 that a record price was realized for a video game. The first time it was late July when a rare, sealed in-box copy of *Super Mario Bros.* brought $114,000 at auction. If anything, the summer sale brought greater notoriety and widespread media attention than November's mind-boggling price.

"Nothing short of incredible," said Heritage Auctions Director of Video Games, Valarie McLeckie, a lifelong gamer and collector. "I have never once doubted the potential of this market, but I don't think anyone would have thought it would develop to this degree as quickly as it has."

The head-scratching and soul-searching in the collectibles industry that has followed these prices – not to mention the $408,000 price tag that accompanied a Pokémon First Edition Base Set Sealed Booster Box in January, also at Heritage – would seem to add credence to McLeckie's assertion about the development of the sector. No one would have suspected it, that is, except some astute folks like McLeckie, the gamers, traders and collectors who have been dealing in sealed games for a good decade or two now. Don't forget a few smart and organized people like Deniz Khan, the President and CEO of Wata Games in Denver, the recognized grading authority in the collectible niche of Video Game Collecting.

By examining Kahn and Wata Games (the name Wata comes from martial artist Bruce Lee's philosophy that a person should be adaptive, grow and change – "be like water") we get the answers to the last two



Deniz Kahn, CEO of Denver-based Wata Games, the leading video game-grading company in the world.

questions four paragraphs ago. Beyond that, we also get a look at how the hobby itself actually became a hobby itself. The story is one that's uniquely 21st century: a combination of tech, accelerated growth, good old-fashioned market building, hard work and just a bit of speculation.

Deniz Kahn grew up in a collecting family. His father was into comic books. While he bought and sold games via various web platforms and forums since he was a teenager, by 2007 he was fully into the buying, selling and collecting side. To hear him tell it, though, he's always had the collecting gene and his turn into the CEO of a game-grading company was a natural evolution.

"I've been collecting any and everything since I was a small kid," Kahn said via a Zoom interview. "I also grew up with video games. They were a big part of my development."

Growing up in a collecting family, Kahn learned to think like a collector, to recognize the value in Pop Culture artifacts that were both nostalgic and intertwined with the daily life of people all over the world. When viewed through the lens of Kahn and his co-founders at Wata Games – luminaries from grading services in the two most important collectibles categories, Coins and Comics – nothing like Video Games has ever existed before in the way they have simply seeped into almost every aspect of our lives and the way they matter to multiple generations.

"Video games have become a legitimate form of art and history," said Kahn. "Relevance of the game to Pop Culture is paramount"

Once in college, Kahn applied his passion to business and saw the market he loved from a different perspective. He saw that everyone he dealt with had the same base nostalgic response. It was clear the games were extremely collectible, but it wasn't clear why they weren't more mainstream.

As with so many categories of collecting, he saw that there were multiple barriers to entry preventing people getting in. The most important thing missing was legitimacy. All the things necessary to create a stable base of prices, condition descriptions and a census of game population were there. The hobby just needed reliable third party grading. Wata stepped in, quickly aligned with Heritage Auctions and the hobby elevated, maturing quickly.

Collectibles like Comics and Coins evolved over time, decades, and by the time grading standards and companies came into existence, were practically begging for certification. There was no such process for Video Games.

Much like the era that largely produced the games and games systems themselves, its ascendance and validation

by collectors has been meteoric, precise, 100% forged from the lessons of the past and then turned into actionable data that all points to a boom market. Both Wata and Heritage saw this and seized the moment.

As there is in so many other collectibles markets right now – think Art, Coins and Comics, especially – there is a speculative aspect creeping into Video Games, as well, in that there are groups of investors pooling funds to invest in shares of certain collectibles. This is not new, but it does not always make for a level playing field at the top and can lead to a touch of irrational exuberance. Only time will tell if the prices we're seeing today are realistic in the long-term. There can be no doubt that the tried and true collector of video games, those that have been at it since before they knew a market was forming, are a passionate and inspired bunch.

"Most of the buyers are in their late 30s to early 40s," said Kahn. "While we're starting to see some fractional ownership groups, and historically there's somewhat of an investor mindset here, at the end of the day it's such a fun collectible that it's easy for people to jump on the bandwagon."

This brings us to the $156,000 *Super Mario Bros. 3* record-setting game. It ticked all the boxes you want to see in any great collectible: Population Rarity, Condition Rarity and relevance to history of the category. The key to this particular copy is that the "*Bros.*" is formatted to the left on the box front. Much like the slightest variation in sports cards or comic books can change both the grade and the value, it all lined up perfectly for this one. *(See Sidebar)*

All this begs the question of what the future will bring for Video Games as a high-end collectible. Viewed objectively, it's hard not to say that its importance will only grow:

The market and the collecting base is young, which is good, and they will all want to diversify collectibles as they grow in age and wisdom, which is also good. Video games are certainly not going to go away and more and more are the most dominate form of Pop Culture entertainment.

During the pandemic, video games have emerged as a bigger industry than movies and North American sports

What's so SUPER about this MARIO video game anyway?



Valarie McLeckie, Director of Video Games at Heritage Auctions, gets her geek on, explaining what's so special about on the record setting *Mario Bros. 3*:

"Those outside the collecting community may be surprised to find that many games for the Nintendo Entertainment System had package variants," McLeckie said. "In fact, there are more than ten different variations of *Super Mario Bros.*! Each variation signifies the window of time in which a particular copy was produced, and some variations are considered rarer or more valuable than others.

"I'll start with the first game to break the world record [in 2020]; the Wata 9.4 A+ copy of *Super Mario Bros.* that sold for an all-in price of $114,000 in our July Signature Auction. What made this specific copy special, aside from the fact that it was still factory sealed, was its perforated cardboard hang tab underneath its plastic seal. Nintendo's earliest games produced for the U.S. test had these hang tabs before plastic was used to seal each game. However, the addition of the plastic wrap came before the box-cutting die was altered to remove the cardboard hang tab. Sealed copies of these cardboard hang tab variants are some of the earliest copies one could hope to find, and their rarity in this condition can't be understated.

"Similarly, the variant of the Wata 9.2 A+ copy of *Super Mario Bros. 3* that broke the previous world record in our November Signature Auction that sold for $156,000 is what makes it incredibly special.

"This copy has the "*Bros.*" in the title formatted to the left on the front of the box, rather than the right (above Mario's glove). While it may seem like a fairly small difference, in actuality, one has to consider "Left *Bros.*" copies like this one in an entirely different league from its "Right *Bros.*" counterpart.

"Copies with "*Bros.*" on the left are effectively from the first production of the title. While there are a number of "Right *Bros.*" copies out there, some collectors I have spoken with have told me that they have sought after a sealed "Left *Bros.*" copy in any condition for many years and, despite their best efforts, haven't been able to find one."



A *Teenage Mutant Ninja Turtles,* Wata graded 9.8 A+ Sealed, NES Ultra 1989, sold at auction for $28,800.

BELOW: A Nintendo Play Station Super NES CD-ROM Prototype (Sony and Nintendo, c. 1992) sold at auction for $360,000.

combined. Global gaming sales rose to almost $180 billion in 2020.

Not only that, more collectors will likely enter the market as more games and game systems get legitimized and enter the population. Think Atari 2600, Intellivision, Colecovision, Playstation and Xbox. Premium, rare, sealed in-box games of important titles will show up eventually, be graded and collectors with a connection to them will flood in.

"Sealed games, especially those in pristine condition, will pretty much always be popular with collectors," said McLeckie. "I see a lot of growth potential for the market in high-grade complete in box games."

When it comes to the top games there are still holy grails out there – Heritage's McLeckie and Kahn both agreed that a sealed, in-box, matte sticker first printing of *Super Mario Bros.* would be the ultimate – but likely they just don't exist, which makes those that get close even more important to collectors.

"You can't buy printing presses and re-create this stuff," said Kahn. "Sure, we've seen hordes over the years here and there, but the market is largely fixed or experiences rare increases in increments."

considered and transparent market. Collectors and industry-watchers would disregard its rise dismiss its success at their own peril.

"At the end of the day," said Kahn, "it comes down to this: video games resonate with collectors of all types. Video games are a shared experience everyone has."

It's precisely that shared experience that ultimately confers cultural and monetary value on a collectible. It only takes two people to agree an item has that kind of significance and in the case of video games we now know there are thousands willing to do so. In a decade do not be surprised if the $156,000 price realized for that *Super Mario Bros. 3* looks like a steal.



ABOVE: One of the most sought-after games in the *Pokémon* franchise, this Game Boy game graded 9.8++ game from 1998 is one of two in which *Pokémon* games were introduced to U.S. audiences. It sold for $84,000 at auction.
Images courtesy of Heritage Auctions



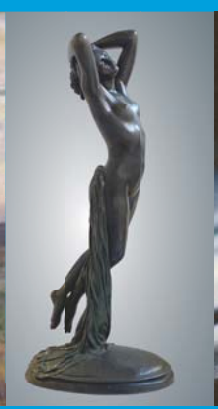
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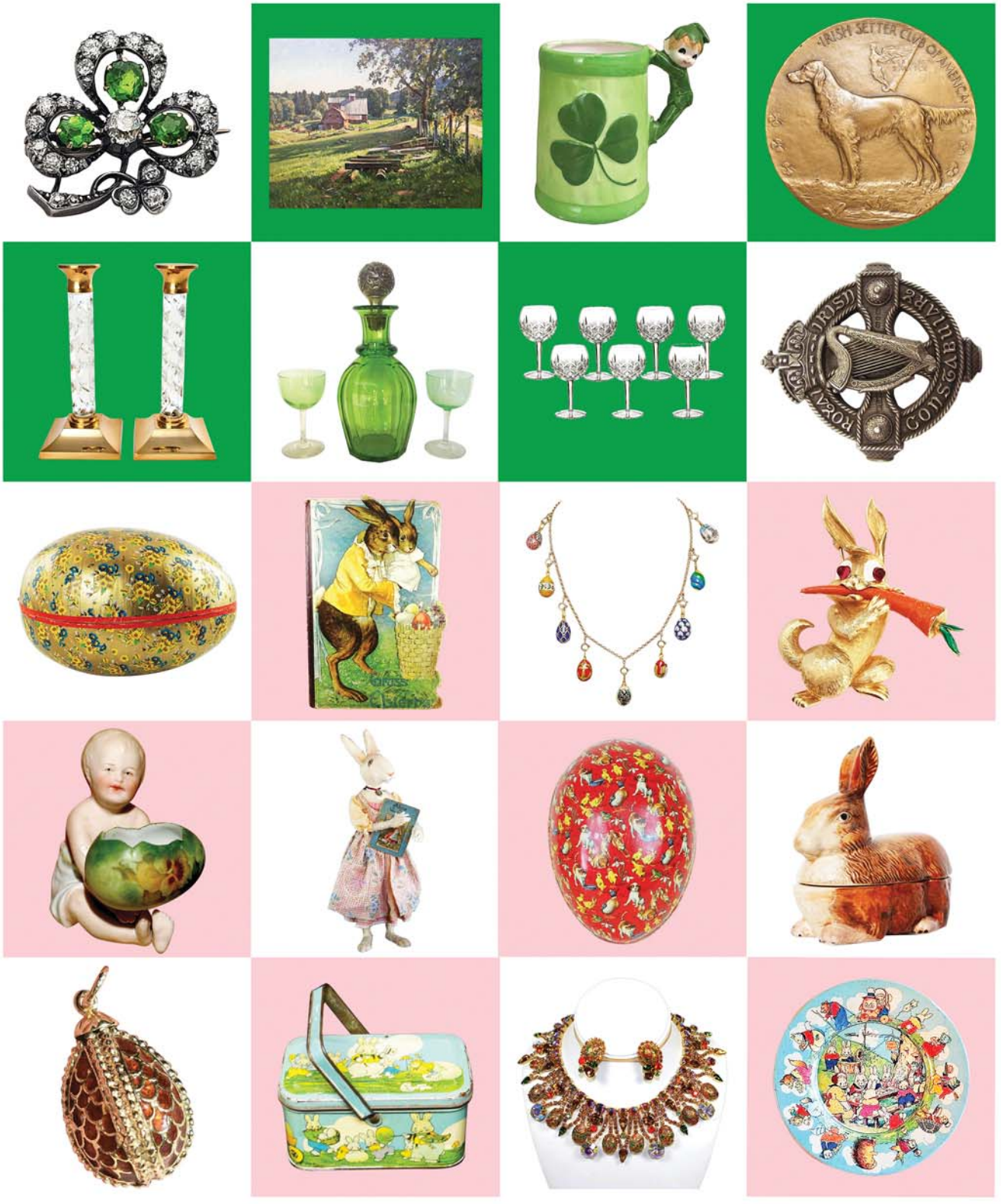
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