

A black and white portrait of a middle-aged man with short, slightly graying hair. He is wearing a dark, heavy trench coat with a high collar. He is looking directly at the camera with a serious expression. In his right hand, he holds a lit cigarette. The background is dark and out of focus, with some vertical lines visible on the right side.

ENTERTAINMENT MEMORABILIA

Wednesday 24 June 2015
Knightsbridge, London

Bonhams



ENTERTAINMENT MEMORABILIA

Wednesday 24 June 2015 at 12noon
Knightsbridge, London

BONHAMS

Montpelier Street
Knightsbridge
London SW7 1HH
www.bonhams.com

VIEWING

Sunday 21 June
11am to 3pm
Monday 22 June
9am to 4.30pm
Tuesday 23 June
9am to 4.30pm
Wednesday 24 June
9am to 10am

BIDS

+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax
To bid via the internet
please visit www.bonhams.com

TELEPHONE BIDDING

Bidding by telephone will only
be accepted on lots with a lower
estimate of £500 or above.

Please note that bids should
be submitted no later than 24
hours before the sale. New
bidders must also provide proof
of identity when submitting bids.
Failure to do this may result in
your bids not being processed.

LIVE ONLINE BIDDING IS AVAILABLE FOR THIS SALE

Please email bids@bonhams.com
with "Live bidding" in the subject
line 48 hours before the auction
to register for this service.

ENQUIRIES

Natalie Downing
+44 (0) 20 7393 3844
natalie.downing@bonhams.com

Consultant Specialist

Stephen Maycock
+44 (0) 20 7393 3844
stephen.maycock@bonhams.com

Administrator

Sarah McLean
+44 (0) 20 7393 3871
sarah.mclean@bonhams.com

SALE NUMBER:

22444

CATALOGUE:

£15

PRESS ENQUIRIES

press@bonhams.com

CUSTOMER SERVICES

Monday to Friday 08.30 – 18.00
+44 (0) 20 7447 7447

Please see back of catalogue
for important notice to bidders

ILLUSTRATIONS

Front cover: Lot 74
Back cover: Lot 251
Inside front cover: Lot 127
Inside back cover: Lot 37

The following symbol is used
to denote that VAT is due on
the hammer price and buyer's
premium

† VAT 20% on hammer price
and buyer's premium

* VAT on imported items at
a preferential rate of 5% on
hammer price and the prevailing
rate on buyer's premium

W These lots will be removed to
Bonhams Park Royal Warehouse
after the sale. Please read the
sale information page for more
details.

Y These lots are subject to CITES
regulations, please read the
information in the back of the
catalogue.

IMPORTANT INFORMATION

The United States Government
has banned the import of ivory
into the USA. Lots containing
ivory are indicated by the symbol
Φ printed beside the lot number
in this catalogue.



Bonhams 1793 Limited

Registered No. 4326560
Registered Office: Montpelier Galleries
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900
+44 (0) 20 7393 3905 fax

Bonhams 1793 Ltd Directors

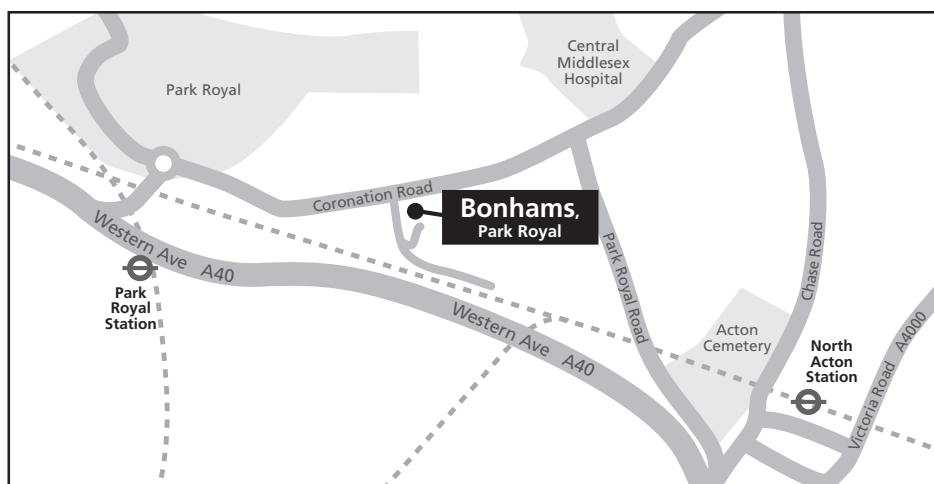
Robert Brooks Co-Chairman,
Malcolm Barber Co-Chairman,
Colin Sheaf Deputy Chairman,
Matthew Girling Global CEO,
Patrick Meade Global CEO,
Geoffrey Davies, Jonathan Horwich,
James Knight, Caroline Oliphant,
Hugh Watchorn.

Bonhams UK Ltd Directors

Colin Sheaf Chairman, Jonathan Baddeley,
Antony Bennett, Matthew Bradbury,
Lucinda Bredin, Harvey Cammell, Simon Cottle,
Andrew Currie, Paul Davidson, Jean Ghika,
Charles Graham-Campbell, Miranda Grant,
Richard Harvey, Robin Hereford, Asaph Hyman,
Charles Lanning, Sophie Law, Fergus Lyons,
Gordon McFarlan,

Andrew McKenzie, Simon Mitchell, Jeff Muse,
Mike Neill, Charlie O'Brien, Giles Peppiatt,
Peter Rees, Iain Rushbrook, John Sandon,
Tim Schofield, Veronique Scorer,
James Stratton, Roger Tappin, Ralph Taylor,
Shahin Virani, David Williams,
Michael Wynell-Mayow, Suzannah Yip.

SALE INFORMATION



BIDS

+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax
bids@bonhams.com
www.bonhams.com

PAYMENTS BUYERS

+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

SELLERS

Payment of sale proceeds
+44 (0) 20 7447 7447
+44 (0) 20 7447 7401 fax

ART COLLECTIONS, ESTATES & VALUATIONS

+44 (0) 20 7468 8340
+44 (0) 20 7468 5860 fax
valuations@bonhams.com

CATALOGUE SUBSCRIPTIONS

To obtain any Bonhams
catalogue or to take out an
annual subscription:
Subscriptions Department
+44 (0) 1666 502200
+44 (0) 1666 505107 fax
subscriptions@bonhams.com

SHIPPING

For information and estimates
on domestic and international
shipping as well as export
licenses please contact Bonhams
Shipping Department on:
+44 (0) 20 8963 2849
+44 (0) 20 8963 2850
+44 (0) 20 7629 9673 fax
shipping@bonhams.com

COLLECTION AND STORAGE AFTER SALE

Sold lots marked with a special
symbol W will be only retained
at Bonhams Knightsbridge until
17.00 on the day of the sale.
Lots not collected by then will be
removed to Bonhams Park Royal
Warehouse at

ADDRESS:

Unit 1, Sovereign Park
Coronation Road
Park Royal
London NW10 7QP
Tel: +44 (0) 87 0811 3867
Hours of opening 09.30 – 16.30
Monday to Friday

All W lots removed to Bonhams
warehouse will be available for
collection as from 09.30 on Friday
26 June 2015. These lots will be
subject to transfer and storage
charges from Friday 3 July 2015.

All other sold lots will remain in
Bonhams Knightsbridge
Collections department until
17.30 on Wednesday 8 July
2015. Lots not collected by then
will be removed to Bonhams
warehouse. These lots will be
available for collection from
09.30 on Friday 10 July 2015.
These lots will also be subject to
transfer and storage charges.

Lots may be released from
Bonhams warehouse on
production of the Collection
Order obtained from cashiers
office at Bonhams, Knightsbridge
or New Bond Street and a form
of photographic ID. If a third
party is collecting on behalf of
the client, the client must provide
Bonhams with written authority
prior to collection. The third party
must present a photographic
form of ID when collecting.

HANDLING AND STORAGE CHARGES

The charges levied by Bonhams
are as follows:

All lots marked with W

Transfer per lot	£35.00
Daily storage per lot	£3.60

All other objects

Transfer per lot	£20.00
Daily storage per lot	£1.90

All the above charges are
exclusive of VAT.

PAYMENT IN ADVANCE

Tel: +44 (0) 20 7447 7447 to
ascertain amount due by: cash,
cheque with banker's card, credit
card, bank draft or traveller's
cheque.

PAYMENT AT TIME OF COLLECTION

By credit card / debit card

IMPORTANT NOTICE

A surcharge of 2% is applicable
when using Mastercard, Visa and
overseas debit cards.

The following symbol is used
to denote that VAT is due on
the hammer price and buyer's
premium

† VAT 20% on hammer price
and buyer's premium

sea Satin
1/2 value in

FS 4

(acorn 151511)

attempts Chrysdem

del. Blau Satin top
white crepe
lace front

11/13

← white blouse
at top



FILM AND TELEVISION

paan - black

To MONTY
BERMAN

with
furniture
redemption

from
Cen But

umbrella - Bl. Taffeta
Bl. fringe

pp
on box

Ascot

black under the



1



2



3



4



5



6

VINTAGE FILM POSTERS AND FILM MEMORABILIA

1
SHE,
Lucoque, 1915,
a campaign book for the film, 18 x 12 inches
(46 x 30cm)

£300 - 500
US\$470 - 780
€410 - 690

2
CHARLIE CHAPLIN: AN EARLY BLACK AND WHITE PUBLICITY PHOTOGRAPH OF CHARLIE CHAPLIN,
signed and inscribed in black ink *To Peggy wishing you the best of luck from your admirer Charlie Chaplin*, framed, 11 x 8½ inches (28 x 22cm)

£1,000 - 1,500
US\$1,600 - 2,400
€1,400 - 2,100

This photograph is dedicated to Peggy Salaman who was an early pioneer of female aviators. In 1931 Peggy Salmon was awarded the Harman Trophy along with her friend Amy Johnson.

3
CHARLIE CHAPLIN: AN ETCHING SIGNED AND INSCRIBED,
in pencil *To Peggy, whose success came in the beginning, and will endure I'm sure to the end Charlie, Chaplin*, the image of a St. Moritz landscape, in mount and framed, 6½ x 5 inches (16 x 13cm)

£600 - 800
US\$940 - 1,300
€830 - 1,100

See footnote to lot 2.

4
CHARLIE CHAPLIN: AN EARLY SEPIA PUBLICITY PHOTOGRAPH SIGNED,
by subject in black ink and inscribed *To My Friend, From Charlie Chaplin*, May 26th 1916, 13 x 9½ inches (33 x 24cm)

£1,000 - 1,500
US\$1,600 - 2,400
€1,400 - 2,100

5
ANNA PAVLOVA: A SIGNED PRINT,
lithographic print, signed by Pavlova in black ink, mounted and framed, 5 ½ x 3 ½ inches (14 x 9cm)

£300 - 500
US\$470 - 780
€410 - 690

6
METROPOLIS,
U.F.A., 1927,
British souvenir programme *Premier* [sic]
Presentation at Marble Arch Pavillion, W. 1.
Monday 21st, Special Season, 9¾ x 7¾ (24.7 x 18.5cm)

£300 - 500
US\$470 - 780
€410 - 690

7

MARLENE DIETRICH: AN EARLY AUTOGRAPHED THEATRE PROGRAMME,

Berlin 1928,
signed in blue ink by Marlene Dietrich to
internal page alongside her machine print
image, the programme for 'Es liegt in der Luft'
(It's In The Air) 9½ x 6 inches (24 x 15cm)

£200 - 300
US\$310 - 470
€280 - 410

8

THE THOROUGHbred,

Gaumont Films, 1928,
British three-sheet poster, Japanese
conservation paper and linen backed, 40 x
120 inches (102x306cm)

£500 - 600
US\$780 - 940
€690 - 830

9

THE SECOND MATE,

Pioneer Pictures, 1929 and Under The Black
Eagle, M.G.M., 1928,
The Second Mate being a British 3-sheet,
lower portion of poster missing, together with
Under The Black Eagle, part British three-
sheet (text only) both Japanese paper and
linen-backed, 120 x 40 inches (306 x 102cm)
and 29 x 40 inches (74 x 102cm) (2)

£150 - 300
US\$240 - 470
€210 - 410

10

UN CHIEN ANDALOU,

Bunuel/Dali, 1929,
French half-grande poster, with *Les Grands
Films Classiques* snipe attached to bottom
right hand corner, 47 x 31½ inches (120 x
85cm)

£400 - 600
US\$630 - 940
€550 - 830

Literatre: NOURMAND, Tony & MARSH,
Graham Film Posters Of The 60s, London:
Aurum Press, 1997, p.119 (illus.)

11

L'HORLOGER AMOUREUX/ALLEZ OOP,

1934,
French poster, linen backed, 23 x 31 inches
(59 x 79cm)

£300 - 500
US\$470 - 780
€410 - 690

From the collection of British film critic David
Robinson.



7

12

NOEL COWARD: A COLLECTION OF CORRESPONDENCE TO PHYLLIS HARDING,

1912-73,
including a letter signed *Master* from Noel
Coward to Phyllis Harding regarding his new
play, dated 20th February 1933, he writes
*Dearest Drab: [...] The play is a riotous
success and I am enjoying it enormously,
although it is very hard work. I shall probably
be back the end of June when you can
call your dear Master up;* four hand written
letters and nine letters typed and signed in
ink, the majority on headed paper from Noel
Coward to Phyllis Harding, five hand written
note cards, two signed Christmas cards and
a telegram, most thanking Phyllis for her
letters; the lot also including a vintage print
of Noel Coward; a *Brief Encounter* script, 73
pp. of mimeographed typescript, title page
printed "*Brief Encounter*" by Noel Coward,
2nd Script.; a programme for Noel Coward's
memorial service at St-Martin-in-the-Fields
in 1973; approximately 20 vintage and later
photographs of Phyllis Harding; four contracts
for Phyllis Harding; a large quantity of further
correspondence from Phyllis Harding to Noel
Coward and others, also including telegrams
to Phyllis Harding from well wishers regarding
opening nights, correspondence relating to the
Guildhall School of Music, her contracts and a
musical score which Harding co-wrote (qty)

£800 - 1,200
US\$1,300 - 1,900
€1,100 - 1,700



10



11



12



13 (part)



13 (part)



13 (part)



14



15



16

13

CLARENCE SINCLAIR BULL (AMERICAN, 1896-1979): FIVE PORTRAIT PHOTOGRAPHS OF GRETA GARBO,

silver gelatin prints, each with photographers blind stamp to bottom right corner, each in mount and framed, 18½ x 14½ inches (47 x 37cm) (5)

£1,000 - 2,000
US\$1,600 - 3,100
€1,400 - 2,800

14

CLARENCE SINCLAIR BULL (AMERICAN, 1896-1979): A PORTRAIT PHOTOGRAPH OF GRETA GARBO,

limited edition silver gelatin print 79/99, with photographer's blind stamp to bottom right corner *Clarence Sinclair Bull, Kobal Collection*, in mount and framed, 14¼ x 10¼ inches (36 x 26cm)

£500 - 700
US\$780 - 1,100
€690 - 960

15

KATHERINE HEPBURN: A SIGNED BLACK AND WHITE PUBLICITY STILL,

signed and inscribed in blue ink *To Mr + Mrs Phillips, with affectionate gratitude for their lovely roses...*, Katherine, framed, 9½ x 7½ inches (24 x 18.5cm)

£200 - 300
US\$310 - 470
€280 - 410

16

GONE WITH THE WIND: A PROGRAMME FOR THE FILM PREMIERE,

Metro-Goldwyn-Mayer, 1939, 11 ¾ x 9 inches (30 x 23cm)

£500 - 700
US\$780 - 1,100
€690 - 960

17

VIVIEN LEIGH: GONE WITH THE WIND, 1937 EDITION,

MITCHELL, Margaret, London; Macmillan And Co. LTD, 1937, signed and inscribed on the inside page in pencil in an unknown hand *Anthony Ireland from Vivien Leigh (Because we must.) February 5th 1937*

£200 - 300
US\$310 - 470
€280 - 410

Vivien Leigh and Anthony Ireland were both cast members in the 1937 production *Because We Must* which opened at Wyndham's Theatre, London on the 5th February.

18
No lot

19
SARABAND FOR DEAD LOVERS,
Ealing, 1948,
a British door panel, art by Robert Medley, 20
x 60 inches (51 x 153cm)

£400 - 600
US\$630 - 940
€550 - 830

From the collection of British film critic David Robinson.

Literature
WILSON, D. *Projecting Britain, Ealing Studios Film Posters*, BFI Publishing: 1952, p.34 (illus.)

20
TITFIELD THUNDERBOLT,
Ealing, 1953,
British double crown poster, art by Edward
Bawden, 20 x 30 inches (51 x 76cm)

£500 - 700
US\$780 - 1,100
€690 - 960

From the collection of British film critic David Robinson.

Literature
D. Wilson Op. cit 1982, p.18

21
**LAUREL & HARDY: AN AUTOGRAPHED
PAGE FROM AN AUTOGRAPH BOOK,**
circa 1950,
signed and annotated in blue ink by Stan
Laurel, *Thank You Ann*, and signed by Oliver
Hardy, with cartoon image of the pair, 5 x 7
inches (13 x 18cm)

£500 - 700
US\$780 - 1,100
€690 - 960

22
**LAUREL & HARDY: A PUBLICITY
PHOTOGRAPH SIGNED AND INSCRIBED
BY STAN LAUREL,**
a large publicity photograph of Stan Laurel
and Oliver Hardy with printed facsimile
signatures, signed and inscribed by Stan
Laurel 'MY SINCERE WISHES FRANK &
STELLA FOR CONTINUED SUCCESS -
LOTS OF GOOD HEALTH & HAPPINESS.
SINCERELY ALWAYS. STAN.', with
accompanying black and white photograph of
Frankie Vaughan and Stan Laurel, framed, 10
x 8 inches (25.5x20cm)

£200 - 300
US\$310 - 470
€280 - 410



19



20



21



22 (part)



23 (part)



23 (part)



25 (part)



26



27

23

VARIOUS SIGNATURES/MARILYN MONROE: APPROXIMATELY 590 SIGNATURES ACQUIRED AT THE EMPIRE THEATRE, LEICESTER SQUARE,

1946-1955, in two bespoke bound books, first album embossed in gilt *The Royal Command, Film Performance, Empire Theatre, Leicester Square, London, 1949-1950*, some on pages of headed notepaper, dated and with gilt edges, others on plain paper pages, subjects include: H.R.H Prince Philip, Eleanor Roosevelt, James Mason, Margaret Lockwood, Noel Coward, Michael Wilding, Freddie Mills, J. Arthur Rank, Tommy Handley, Stuart Granger, Reginald Gardiner, Dennie Price, Ann Todd, Shelia Sim, Alec Guinness, Richard Todd, Marlene Dietrich, Claudette Colbert, James Stewart, Montgomery Cliff, Gloria Swanson, Vivien Leigh, Laurence Olivier, Harold Wilson, Douglas Montgomery, Anthony Eden, Ivor Novello, Jack Warner, Elizabeth Taylor, Maureen O'Hara, Winston Churchill, Mountbatten of Burma, Gene Kelly, Gregory Peck, Katharine Hepburn, Richard Attenborough and Jayne Mansfield, the second book with subjects; Marilyn Monroe, Douglas Fairbanks Jr, Richard Todd, Rosemary Clooney, Olivia De Havilland, Arthur Miller, Jane Russell, Anna Neagle, Harold Lloyd, Margot Fonteyn, Oliver Messell and Audrey Hepburn *13 x 9½ inches (33 x 24cm)*

£4,000 - 5,000
US\$6,300 - 7,800
€5,500 - 6,900

24

No lot

25

MARILYN MONROE: A COLLECTION OF VINTAGE MAGAZINES,

all featuring Marilyn Monroe on the cover including: editions of *Reg, Look, Cine Monde, Jours De France* and *Life*

£500 - 700
US\$780 - 1,100
€690 - 960

26

MARILYN MONROE: A CALENDAR,

1954, complete with twelve months attached, photograph by Tom Kelly, *15¼ x 9 inches (38 x 23cm)*

£400 - 600
US\$630 - 940
€550 - 830

27

EVE ARNOLD (AMERICAN, 1912-2012): MARILYN MONROE,

1955, a limited edition colour photograph of Monroe on a flight looking pensive by Eve Arnold, signed by the photographer in pencil, numbered 264/495, framed, *24 x 29¼ inches (61 x 74.5cm)*

£700 - 900
US\$1,100 - 1,400
€960 - 1,200



28

28 AR

OLIVER MESSEL: A COSTUME DESIGN FOR SLEEPING BEAUTY,

pencil, watercolour and graphite on paper, signed by the artist in pencil, and signed and inscribed by Messel on the reverse of the frame *Dear Monty, With all very best wishes [...]* the remainder of the inscription indistinct, in black ink, mounted and framed, 20 x 14 1/4 inches (51 x 36cm)

£700 - 900
US\$1,100 - 1,400
€960 - 1,200

Provenance

From the collection of Maya Berman, widow of Monty Berman of Berman and Nathan Costumiers (now Angels) who Messel refers to in the inscription.

29 AR

OLIVER MESSEL: A COSTUME DESIGN FOR PRINCESS MARGARET,

pencil, watercolour and graphite on paper, signed by the artist in pencil, and signed and inscribed by Messel on the reverse of the frame *Dear Monty, with endless affection, Oliver* in pencil, mounted and framed, 14 x 9 1/2 inches (36 x 24cm)

£500 - 700
US\$780 - 1,100
€690 - 960

See footnote for lot 28.

30 AR

SIR CECIL BEATON: A COSTUME DESIGN FOR THE ORIGINAL BROADWAY MUSICAL OF MY FAIR LADY,

circa 1956,
watercolour and pastel on paper, signed *Beaton* by the artist in paint, further signed and inscribed in black watercolour *To Monty Berman, with gratitude and admiration from Cecil Beaton*, with annotations in pencil referring to the fabric to be used and labelled *Melisande Congdon*, with *Ascot* written in black watercolour, 19 x 15 inches (49 x 38cm)

£2,000 - 3,000
US\$3,100 - 4,700
€2,800 - 4,100

Melisande Congdon performed for the first three years of the original Broadway musical of 'My Fair Lady' which opened in 1956.

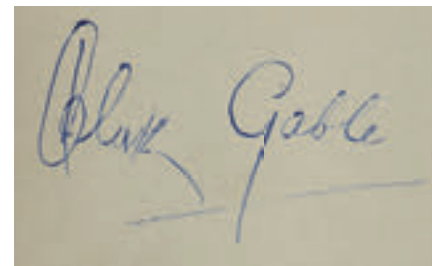
See also footnote to lot 28.



29



30



32 (part)



31

31

BEAU BRUMMEL: A METAL STATUETTE OF STEWART GRANGER IN THE TITLE ROLE,

Metro-Goldwyn-Mayer, 1953,
the statuette of 'silver' metal in the form of Beau Brummell standing with hands on his hips, on circular metal base with *Beau Brummel M.G.M. Pictures* in relief, height 9 inches (23cm.)

£500 - 700
US\$780 - 1,100
€690 - 960

32

FILM STARS OF THE 1950S: A SMALL AUTOGRAPH BOOK,

circa 1950s,
autographs include: Elizabeth Taylor, Clark Gable, Grace Kelly, Gene Kelly, Joan Fontaine, Robert Taylor, Patricia Plunkett, 2 1/4 x 3 1/4 inches (5.5 x 8cm)

£500 - 700
US\$780 - 1,100
€690 - 960



37



33 (part)



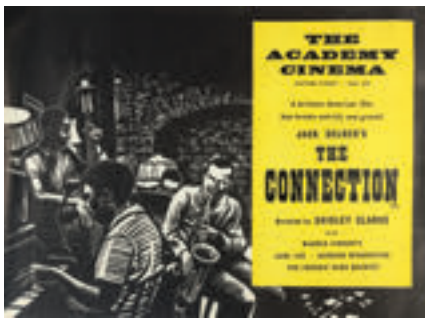
33 (part)



33 (part)



34



35



36

33

PETER STRAUSFELD: A COLLECTION OF TEN ACADEMY CINEMA POSTERS,

1953-1977,
all British quad posters, titles include: The Unknown Soldier (1954), Alone On The Pacific/The Great Adventure (1963/1953), Buster Keaton (1964), Everything For Sale (1969), My Night with Maud (1969), The Butcher (1970), Just Before Nightfall (1971), Blood Wedding (1973), The Serpent's Egg (1977), The Chess Players (1977), each 30 x 40 inches (76 x 102cm)

£700 - 900
US\$1,100 - 1,400
€960 - 1,200

34

VIVRE SA VIE / IT'S MY LIFE,

Panthéon Distribution, 1962,
British quad poster, artwork by Peter Strausfeld, 30 x 40 inches (76 x 102cm)

£500 - 700
US\$780 - 1,100
€690 - 960

35

THE CONNECTION,

Films Around the World, 1962,
British quad poster, artwork by Peter Strausfeld, 30 x 40 inches (76 x 102cm)

£500 - 700
US\$780 - 1,100
€690 - 960

36

TONITE LET'S ALL MAKE LOVE IN LONDON,

Lorrimer Films, 1967,
British quad poster, artwork by Peter Strausfeld, 30 x 40 inches (102 x 76cm)

£500 - 700
US\$780 - 1,100
€690 - 960

37

MEAN STREETS,

Warner Brothers, 1973,
British quad poster, artwork by Peter Strausfeld, 30 x 40 inches (102 x 76cm)

£1,000 - 1,500
US\$1,600 - 2,400
€1,400 - 2,100



38

38

ON THE WATERFRONT/DEL PORTO,
Columbia, 1954,
Italian four-foglio poster, linen-backed, art
by Amselmo Ballester 79 x 55 inches (201 x
140cm)

£1,000 - 1,500
US\$1,600 - 2,400
€1,400 - 2,100

39

**BRIAN EASDALE: AN 11TH VENICE
INTERNATIONAL FILM FESTIVAL AWARD,**
September 1950,
presented to *Bryan[sic] Easdale* for Best
Score for *Gone to Earth*, a bronze award of
two male figures holding up an orb attached
to cream marble plynth, height, 11 inches
(28cm)

£500 - 700
US\$780 - 1,100
€690 - 960

40

**SCARAMOUCHE: AN ACTOR'S CHAIR
BELONGING TO STEWART GRANGER,**
Metro-Goldwyn-Mayer, 1952,
a collapsable director's chair, the frame of
beech wood, arms covered in leather, canvas
and leather seat, leather back embossed
Stewart Granger to front, with metal prop-up
side table attached to right hand side and
leather script holder to the left, 31 1/2 by 17
by 24 inches (80 x 43 x 61cm)

£800 - 1,200
US\$1,300 - 1,900
€1,100 - 1,700



39

41

**PETER PAN: AN ORIGINAL ANIMATION
CEL OF JOHN, MICHAEL, CUBBY,
SLIGHTLY AND A LOST BOY TWIN,**
Walt Disney, 1953,
gouache on celluloid on original background,
sight 10 x 12 inches (26 x 31 cm), image 10 x
12 inches (26 x 31 cm), in mount signed and
inscribed *To Tabs Taberer, Best Wishes Walt
Disney*, framed 19 x 19 inches (48 x 48cm)

£1,500 - 2,000
US\$2,400 - 3,100
€2,100 - 2,800

42

**SNOW WHITE AND THE SEVEN DWARFS:
AN ORIGINAL CEL OF SNEEZY, HAPPY
AND BASHFUL PLAYING INSTRUMENTS,**
Walt Disney, 1937,
gouache on celluloid on Courvoisier airbrush
background, mounted and framed, with a
Horner Galleries label on reverse, image 4 3/4 x
4 3/4 inches (11.5 x 11.5cm)

£800 - 1,200
US\$1,300 - 1,900
€1,100 - 1,700

43

SNOW WHITE AND THE SEVEN DWARFS,
R.K.O./Disney, 1942 re-release, British quad,
framed, 30 by 40 inches (76 x 102cm)

£800 - 1,200
US\$1,300 - 1,900
€1,100 - 1,700



40



41



42



43



44



45



46



47



48

**VIVIEN LEIGH AND LAWRENCE OLIVIER:
A SIGNED SHAKESPEARE MEMORIAL
THEATRE PROGRAMME,**

1955,
signed against their machine print portraits in
blue ink by Vivien Leigh and Laurence Olivier,
additionally signed throughout by; Angela
Baddeley, Trader Faulkner, Lee Montague,
Alan Webb, Dilys Hamlett, Jill Dixon, Maxine
Audley, Michael Denison and Keith Michell

£500 - 700
US\$780 - 1,100
€690 - 960

LOVE IN THE AFTERNOON,

Allied Artists, 1957,
U.S. one sheet poster, art by Saul Bass, linen-
backed, 41 x 27 inches (104 x 69cm)

£300 - 500
US\$470 - 780
€410 - 690

**LAWRENCE OF ARABIA: A PRE-
PRODUCTION FINAL SHOOTING SCRIPT,**

November, 1957,
115pp. mimeographed typescript, in J.Arthur
Rank Productions LTD blue paper covers, title
page printed "Lawrence Of Arabia" by Terence
Rattigan with quote by Sir Winston Churchill *I
deem him one of the greatest beings alive in
our time. I fear whatever our need, we shall
never see his like again...Hi name will live in
history...It will live in the annals of war; it will
live in the traditions of the Royal Air Force,
and the legends of Arabia.*

£800 - 1,200
US\$1,300 - 1,900
€1,100 - 1,700

**VARIOUS TITLES: A COLLECTION OF
PRE-PRODUCTION SCREENPLAYS,**

1957-1960,
titles are; *Singer Not The Song* shooting
script, *The Thirty-Nine Steps* semi-final script,
A Night To Remember 2nd shooting script
and *The Square Peg* draft script, each in J.
Arthur Rank Productions LTD, paper covers

£1,000 - 1,500
US\$1,600 - 2,400
€1,400 - 2,100

**DOCTOR ZHIVAGO: A CREAM SHIRT
MADE FOR OMAR SHARIF AS YURI,**

M.G.M., 1965,
the oatmeal cotton shirt with round collar
and five buttons to left, labelled *Berman Ltd*
and handwritten *O. Sharif*, an identical shirt
worn during scenes with Yuri and Tonya at the
estate in Yuriatin, images available on request

£1,000 - 1,500
US\$1,600 - 2,400
€1,400 - 2,100



49 (part)



52

49
VARIOUS FILMS: A COLLECTION OF CONTRACTS,
 dated between 1959-1967,
 on Walt Disney Productions headed paper
*...we confirm that we wish to avail ourselves
 of the services of Mr. Peter Murton as Asst.
 Art Director for Swiss Family Robinson* with
 corresponding letter terminating employment
 both signed by Basil Keys; a contract on
 Shepperton Studios headed paper for *Dr.
 Strangelove* to employ Murton as Assistant
 Art Director, with corresponding letter
 terminating employment, both signed by
 Victor Lyndon; the contract for *The Lion In
 Winter* on Haworth Productions Ltd headed
 paper requesting *...the services of Peter
 Murton...as Supervising Art Director*

£200 - 300
 US\$310 - 470
 €280 - 410

50
EXODUS,
 United Artists, 1960,
 U.S. one-sheet poster, art by Saul Bass,
 linen-backed 41 x 27 inches (104 x 69cm)

£300 - 500
 US\$470 - 780
 €410 - 690



50

51
MAN IN THE MOON,
 Allied Films, 1960,
 a rare British three sheet and corresponding
 British quad poster, both linen backed, the
 largest 79 x 40 inches (201 x 102cm) (2)

£600 - 800
 US\$940 - 1,300
 €830 - 1,100

52
THE GREAT ESCAPE,
 Mirisch-Alpha/UA, 1963,
 British quad poster, 30 x 40 inches (76 x
 101.5cm)

£500 - 700
 US\$780 - 1,100
 €690 - 960

53
**MARGARET RUTHERFORD: A GOLDEN
 GLOBE NOMINATION CERTIFICATE FOR
 THE VIP'S,**
 1963,
 the nomination for Best Supporting Actress,
 11 x 8½ inches (28 x 22cm)

£500 - 700
 US\$780 - 1,100
 €690 - 960

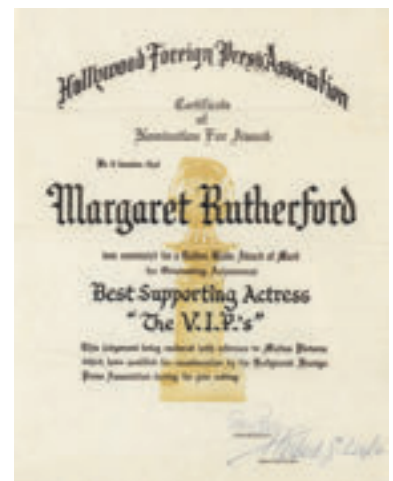
Margaret Rutherford went on to win the Best
 Supporting Actress Golden Globe award for
 the *VIP's*.



51



51



53



54

54

MARGOT FONTEYN: A COLLECTION OF SIGNED PROGRAMMES,

September 1961 - February 1965, twenty Royal Opera House programmes signed by Margot Fonteyn Arias on the front cover in blue ballpoint pen, three of which include tickets taped inside, for productions including: Swan Lake, La Bayadere, The Sleeping Beauty, Petrushka, Ondine, Giselle and The Firebird (20)

£700 - 900
US\$1,100 - 1,400
€960 - 1,200

55

BATMAN: A SET OF EIGHT LOBBY CARDS,

Twentieth Century Fox, 1966, each 11 x 14 inches (28 x 36cm)

£500 - 700
US\$780 - 1,100
€690 - 960

56

CLINT EASTWOOD: A GROUP OF BRITISH CINEMA POSTERS FOR FILMS STARRING CLINT EASTWOOD,

1966-1984, mainly British quad posters, titles including: The Good, The Bad and The Ugly (1966), Coogan's Bluff (1968), Where Eagles Dare (1968), Paint Your Wagon (1969), Kelly's Heroes (1970), Two Mules for Sister Sara (1970), The Eiger Sanction (1975), Joe Kidd (1972), Magnum Force (1973), High Plains Drifter (1973), Thunderbolt and Lightfoot (1974), Tightrope (1984), with some duplicates and three posters slightly trimmed, most 30 x 40 inches (76 x 102cm) (17)

£500 - 700
US\$780 - 1,100
€690 - 960

57

THE GREAT ST. TRINIANS TRAIN ROBBERY, 1966,

British Lion, a British quad poster, 30 x 40 inches (76 x 101cm)

£500 - 700
US\$780 - 1,100
€690 - 960

58

BLOW UP,

Bridge Films, 1966, British double-crown re-release posters, 30 by 20 inches (76 x 51cm) (4)

£400 - 600
US\$630 - 940
€550 - 830

59

WONDERWALL, 1968

Compton-Cameo, a British quad poster and set of eight lobby cards, poster 30 x 40 inches (76 x 101cm)

£500 - 700
US\$780 - 1,100
€690 - 960



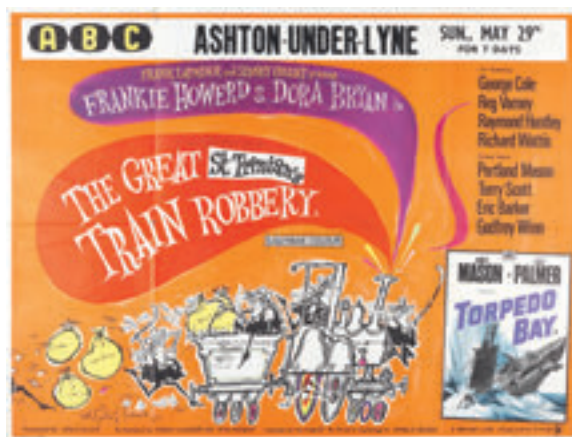
55 (part)



56 (part)



58 (part)



57



58 (part)



59 (part)

60

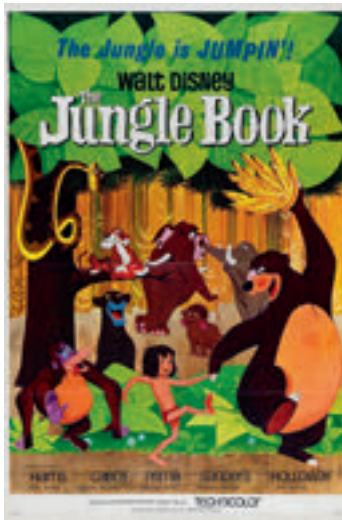
THE JUNGLE BOOK,

Walt Disney, 1967,
U.S. one-sheet poster, 41 x 27 inches (104 x 69cm)

£500 - 700

US\$780 - 1,100

€690 - 960



60

61

MAN FRIDAY: A COLLECTION OF COSTUME DESIGNS,

ABC Films, 1975,
four colour pastel and pencil costume sketches by Production Designer Peter Murton, for the characters of Robinson Crusoe and Friday, 15 by 21 inches (38 x 53cm), with two large set sketches in colour pastel, 22 by 30 inches (56 x 76cm), along with numerous pencil preparatory sketches and copy sheets

£400 - 600

US\$630 - 940

€550 - 830



61

62

BONNIE & CLYDE AND THE GETAWAY,

two U.S. one-sheet posters, linen backed, 41 x 27 inches (104 x 69cm) (2)

£500 - 700

US\$780 - 1,100

€690 - 960



62 (part)



63

63

CHITTY CHITTY BANG BANG: A PAIR OF CHINA PLATES FROM THE BREAKFAST SCENE,

United Artists, 1968,
two 10 inch white plates with blue floral motif, stamped Royal Worcester, seen clearly in the breakfast scene when Caractacus Potts is making a cooked breakfast for his children Jeremy and Jemima using one of his inventions

£500 - 700

US\$780 - 1,100

€690 - 960

The vendor worked at Pinewood Studios as a standby fireman where he obtained the plates once the production had ceased.

64

BARBARELLA,

Paramount, 1968,
U.S. one-sheet poster, style A, linen backed, 41 x 27 inches (104 x 69cm)

£300 - 500

US\$470 - 780

€410 - 690



64

65

PLAYBOY: A PLAYBOY BUNNY COSTUME,

circa 1969,
comprising: a black velvet strapless leotard with gold lame trim, a white cotton collar, a pair of cuffs with cufflinks, a black clip-on bowtie, a pair of black velvet bunny ears on a black hairband, a white imitation fur bunny's tail and a white rosette name tag *Dixie*

£800 - 1,200

US\$1,300 - 1,900

€1,100 - 1,700



65



66



67



68



69



70



71

66 AR

**JEAN SHRIMPTON: TERRY O'NEILL
(BRITISH, B. 1938) GELATIN SILVER
PRINT,**

circa 1964,
signed by the photographer in black ink,
numbered 11/50, in mount and framed, 15¼
x 15¼ inches (39 x 39cm)

£1,000 - 1,500
US\$1,600 - 2,400
€1,400 - 2,100

67 AR

**DAVID HEMMINGS: TERRY O'NEILL
(BRITISH, B. 1938) GELATIN SILVER
PRINT,**

London *circa. 1966,*
Photographed on location in London, signed
by the photographer in black ink, numbered
6/50, in mount and framed, 12 x 17 inches
(31 x 43cm)

£2,000 - 3,000
US\$3,100 - 4,700
€2,800 - 4,100

68 AR

**BRIGITTE BARDOT: TERRY O'NEILL
(BRITISH, B. 1938) GELATIN SILVER
PRINT,**

St. Tropez 1967,
photographed on the set of *Les Novices*,
signed by the photographer in black ink,
numbered 3/50, in mount and framed, 22 x
14 inches (56 x 36cm)

£3,000 - 5,000
US\$4,700 - 7,800
€4,100 - 6,900

69 AR

**FRANK SINATRA: TERRY O'NEILL
(BRITISH, B. 1938) GELATIN SILVER PRINT,**

Miami, 1968,
Frank Sinatra in Miami Beach with his
entourage including his stand-in, dressed in
an identical suit and his minders, taken while
filming *The Lady In Cement*, signed by the
photographer in black ink, numbered 39/50,
14½ x 21 inches (37 x 54cm)

£4,000 - 6,000
US\$6,300 - 9,400
€5,500 - 8,300

70 AR

**FRANK SINATRA: TERRY O'NEILL
(BRITISH, B. 1938) GELATIN SILVER
PRINT,**

1968,
on the set of *The Lady In Cement*, signed
by the photographer in black ink, numbered
15/50, in mount and framed, 23 x 16 inches
(58 x 41cm)

£2,500 - 3,500
US\$3,900 - 5,500
€3,400 - 4,800

71 AR

**STEVE MCQUEEN: TERRY O'NEILL
(BRITISH, B. 1938) GELATIN SILVER
PRINT,**

Los Angeles, 1969,
photographed at a desk in his Hollywood
office, signed by the photographer in black
ink, numbered 10/50, in mount and framed,
18 x 13 inches (46 x 33cm)

£2,000 - 3,000
US\$3,100 - 4,700
€2,800 - 4,100



72



73



74



75



76

72 AR

JANE FONDA: TERRY O'NEILL (BRITISH, B. 1938) GELATIN SILVER PRINT,

photographed on a beach, signed by the photographer in black ink, numbered 5/50, in mount and framed, 15 x 21 inches (38 x 54cm)

£1,000 - 2,000
US\$1,600 - 3,100
€1,400 - 2,800

73 AR

PAUL NEWMAN & LEE MARVIN: TERRY O'NEILL (BRITISH, B. 1938) GELATIN SILVER PRINT,

Arizona 1972, photographed wearing cowboy hats in a publicity still for Stuart Rosenberg's comedy western *Pocket Money*, signed by the photographer in black ink, numbered 16/50, in mount and framed, 22¼ x 15 inches (56.5 x 38cm)

£1,000 - 2,000
US\$1,600 - 3,100
€1,400 - 2,800

74 AR

PAUL NEWMAN: TERRY O'NEILL (BRITISH, B. 1938) GELATIN SILVER PRINT,

England, 1973, photographed on the set of John Huston's espionage film *The Mackintosh Man* at Pinewood Studios, signed by the photographer in black ink, numbered 10/50, in mount and framed, 21 x 16½ inches (53.5 x 42cm)

£1,000 - 2,000
US\$1,600 - 3,100
€1,400 - 2,800

75 AR

DAVID BOWIE & ELIZABETH TAYLOR: TERRY O'NEILL (BRITISH, B. 1938) GELATIN SILVER PRINT,

Beverly Hills, 1975, photographed at the pair's first ever meeting, signed by the photographer in black ink, numbered 11/50, in mount and framed, 17½ x 13½ inches (44.5 x 34cm)

£1,500 - 2,500
US\$2,400 - 3,900
€2,100 - 3,400

76 AR

MICHAEL CAINE & BOB HOSKINS: TERRY O'NEILL (BRITISH, B. 1938) GELATIN SILVER PRINT,

London 1985, photographed on location in Soho at Raymond Revue Bar during the filming of the Neil Jordan directed film *Mona Lisa* (1986), signed by the photographer in black ink, numbered 1/50, in mount and framed, 12 x 12 inches (31 x 31cm)

£500 - 700
US\$780 - 1,100
€690 - 960



77 (part)



78 (part)



79 (part)



80

77 AR

SCROOGE: SIX BACKGROUND ILLUSTRATIONS FOR THE OPENING TITLES WITH CREDIT OVERLAYS, BY RONALD SEARLE,

1969/70,

lithographic outlines extensively hand worked in watercolour, gouache, pencil and pen and ink on board, depicting: Mr Fezziwig's Christmas party, Ebenezer Scrooge dancing in the snow, a street scene, a boy with a sled running past a London church, Ebenezer Scrooge slipping over in the snow and a street scene with a brazier, one with artist studio stamp on reverse; the background illustrations 8 ½ x 19 ¾ inches (22 x 50cm); the party scene, Scrooge slipping in the snow and Scrooge dancing in the snow with credit overlays and scene references 14, 15, 19, 20, 21 and 22 and annotation, these three scenes used in the titles, the street scene, boy with a sled scene and street scene with a brazier were produced for the titles but are unseen, 19.5 x 23 ¼ inches (49.5 x 59cm) overall

£1,000 - 1,500

US\$1,600 - 2,400

€1,400 - 2,100

78 AR

SCROOGE: FOUR BACKGROUND ILLUSTRATIONS FOR THE OPENING TITLES WITH CREDIT OVERLAYS, BY RONALD SEARLE,

1969/70,

lithographic outlines extensively hand worked in watercolour, gouache, pencil and pen and ink on board, depicting: Ebenezer Scrooge purchasing the prize turkey on Christmas Day, Scrooge moving down a busy street with the turkey on a sled, a busy market scene and a street scene, one with artist studio stamp on reverse, the background illustrations 8 ½ x 19 ¾ inches (22 x 50cm); the two turkey scenes and market scene with credit overlays, gouache on celluloid, with scene references 16, 16A, 23, 6 and 7, these three scenes used in the titles, the street scene was produced for the titles but is unseen, 19.5 x 23 ¼ inches (49.5 x 59cm) overall

£1,000 - 1,500

US\$1,600 - 2,400

€1,400 - 2,100

79 AR

SCROOGE: FOUR BACKGROUND ILLUSTRATIONS FOR THE OPENING TITLES WITH CREDIT OVERLAYS, BY RONALD SEARLE,

1969/70,

lithographic outlines extensively hand worked in watercolour, gouache, pencil and pen and ink on board, depicting: Ebenezer Scrooge skipping down a street, a window into a toy shop, two busy London street scenes, one with artist studio stamp to reverse, the largest background illustrations 8 ½ x 20 inches (22 x 51cm); the London street scenes and Scrooge scene with credit overlays, gouache on celluloid, with scene references 11, 12-13, 17A, 18, 8 and 8A, one of the London scenes with Motion Picture Association of America snipe printed to bottom right hand corner, these three scenes used in the titles, the toy shop window view was produced for the titles but is unseen, 19.5 x 23 ¼ inches (49.5 x 59cm) overall

£1,000 - 1,500

US\$1,600 - 2,400

€1,400 - 2,100

80 AR

SIR CECIL BEATON: A COSTUME DESIGN FOR BARBRA STREISAND AS DAISY GAMBLE IN ON A CLEAR DAY YOU CAN SEE FOREVER,

circa 1970,

watercolour and pencil on paper, signed *Beaton* by the artist in pencil with annotation in gold ink *For Monty* and *"On A Clear Day"* and in pencil *For Barbra Streisand, Sc 73 - Ext. Pelham*, mounted and framed, 13 ¾ x 9 ¾ inches (35 x 25cm)

£1,500 - 2,000

US\$2,400 - 3,100

€2,100 - 2,800

See footnote for lot 28.

81

THE HOUSE THAT DRIPPED BLOOD: A SIMPSON'S OF PICCADILLY SMOKING JACKET MADE FOR PETER CUSHING AS PHILIP GRAYSON, FROM PETER CUSHING'S PERSONAL ARCHIVE,

Amicus, 1971,
the jacket of red wool, with a black shawl collar embroidered in red cotton around the edge, two pockets to front, fastened with matching red woollen belt, *Cox Moore* label to inside right side and *Simpson* label inside neck, with original Phillips sale lot tag, accompanied by a still of Peter Cushing wearing an identical jacket in the film and the original Phillips sale catalogue

£800 - 1,200
US\$1,300 - 1,900
€1,100 - 1,700

Provenance

Ex-lot 13, *Phillips sale of items from the Estate of Peter Cushing*, 11th July 1996. The jacket was catalogued for that sale as worn by Peter Cushing in the role of Sherlock Holmes.



81



81 (part illus)

82

VARIOUS: A COLLECTION OF BRITISH QUAD POSTERS AND FRONT OF HOUSE STILLS,

titles are; *Mahogany*, *Janis*, *The Golden Disc*, *Jesus Christ Superstar*, *Half A Sixpence*, *Mister Rock And Roll*, *Saturday Night Fever*, *Rocky Horror Picture Show*, *Godspell*, *Lady Sings The Blues* and *Muscle Beach Party*

£500 - 700
US\$780 - 1,100
€690 - 960

83

CHINATOWN,

Paramount, 1974,
British quad poster, art by Jim Pearsall, linen-backed, 30 x 40 inches (76 x 101.5cm)

£300 - 500
US\$470 - 780
€410 - 690



82 (part)

84

ROLLERBALL: A FINAL SECOND DRAFT SCREENPLAY,

MGM, 1975,
102pp. of mimeographed typescript, in navy blue paper cover, title page printed *Rollerball, An Original Screenplay by William Harrison*, June 28, 1974, some markings in red pen in an unknown hand

£300 - 500
US\$470 - 780
€410 - 690



83

85

STAR WARS: A NEW HOPE, 1977: PIECES OF THE ORIGINAL C-3PO BODY SUIT,

comprising three small pieces of cylindrical and circular brass-coloured metal, framed with a signed photograph of Anthony Daniels, with two documents of provenance, *frame 22 x 18 inches (56 x 46cm)*

£600 - 800
US\$940 - 1,300
€830 - 1,100

A statement accompanies this lot from the son of an engineering apprentice who worked on the sets at Elstree Studios in 1976; the pieces were given to his father as souvenirs after the bodysuit was repaired after being damaged in filming in Tunisia.



84



85



86



86



90



91



87



88



89

86

STAR WARS: TWO BRITISH QUAD POSTERS,

Lucas Film / Twentieth Century Fox, 1977 / 1980, Star Wars style C, artwork by Tom Chantrell, and The Empire Strikes Back, both 30 x 40 inches (76 x 102cm)

£500 - 700

US\$780 - 1,100

€690 - 960

87

STAR WARS: AN AUTOGRAPHED REPLICA DARTH VADER HELMET,

signed in silver and gold markers by Ray Park (Darth Maul), Dave Prowse (Darth Vader), Barrie Holland (Lieutenant Renz), Toby Philpott (Jabba The Hutt puppeteer), Chris Bunn (Stormtrooper), Jerome Blake (Mas Amedda), Derek Lyons (Massassi Temple Guard) and Andy Secombe (Watto voice), moulded and painted fibreglass construction, 14 inches (36cm) high

£500 - 700

US\$780 - 1,100

€690 - 960

A list supplied by the vendor details the autographs obtained at Newcastle Comic and Comic Con, 28th March 2015 or Stoke Con Trent, 19th April 2015.

88

RAGING BULL ONE SHEET

United Artists, 1980, advance U.S. one-sheet poster, linen-backed, 41 x 27 inches (104 x 69cm)

£500 - 700

US\$780 - 1,100

€690 - 960

89

BLADE RUNNER

Warner Bros., 1982, U.S. one-sheet poster, art by John Alvin linen-backed, 41 x 27 inches (104 x 69cm)

£500 - 700

US\$780 - 1,100

€690 - 960

90

E.T. THE EXTRA-TERRESTRIAL,

Universal Pictures, 1982, U.S. one-sheet poster, 'bicycle' style, linen backed, 41 x 27 inches (104 x 69cm)

£500 - 700

US\$780 - 1,100

€690 - 960

91

ALIEN,

Twentieth Century Fox, 1979, British quad poster, 30 x 40 inches (76 x 102cm)

£300 - 500

US\$470 - 780

€410 - 690

92

THE GOONIES,

Warner Bros., 1985,
U.S. one-sheet poster, 41 by 27 inches (104 x 69cm)

£300 - 500
US\$470 - 780
€410 - 690

93

FERRIS BUELLER'S DAY OFF,

Paramount, 1986,
British quad poster, 30 x 40 inches (76 x 102cm)

£500 - 700
US\$780 - 1,100
€690 - 960

94

SUPERMAN II AND SUPERMAN III: A COLLECTION OF CONCEPT DRAWINGS AND A SET DESIGN BY PETER MURTON,

Warner Bros., 1980 and 1983,
three portrait sketches, charcoal on paper, of the characters General Zod [1] and Non [2] from Superman II 16 x 12 inches (41 x 31 cm); and a large monochrome set design of character Ross Webster's luxurious office interior, gouache on card 21 by 31 inches (53 x 79cm), with a collection of photographs from the set

£400 - 600
US\$630 - 940
€550 - 830

95

TRAIL OF THE PINK PANTHER: A SCRIPT,

United Artists, 1982,
58pp. mimeographed typescript, in white card sleeves with title in pink, printed on the title page *Trail Of The Pink Panther*, by Frank Waldman & Tom Waldman, Blake Edwards & Geoffrey Edwards

£300 - 500
US\$470 - 780
€410 - 690

96 ^{W Y}

BATMAN: A BESPOKE OFFICE DESK MADE FOR THE CHARACTER CARL GRISSOM,

Warner Brothers, 1989,
mahogany, the top in three flat sections divided by two cylindrical inserts in the form of aeroplane engines across the width containing drawers, the two outer table top sections in the form of aeroplane wings, two panels are inserted into the underside of the 'engines' to form the legs, a table identical to this can be seen in wide shots of the office in the film, including a letter of provenance, 77 x 35 x 33 inches (196 x 89 x 84cm) overall

£2,000 - 3,000
US\$3,100 - 4,700
€2,800 - 4,100

Provenance

from the family of Anton Furst who was the production designer for the film.



96



92



93



94 (part)



95



97



98



99



100 (part)



101

97

FILM STAR AUTOGRAPHS: A COLLECTION OF SIGNED PHOTOGRAPHS AND AUTOGRAPHS ON PAPER,

subjects include: Angelina Jolie, Bridgette Bardot, Jodie Fisher, Marlon Brando, Keira Knightley and Danny DeVito 10 x 8 inches (25.5 x 20.5 cm)

£300 - 500
US\$470 - 780
€410 - 690

98

TRAINSPOTTING,

Channel Four Films, 1996, advanced British quad poster, 30 x 40 inches (76 x 102cm)

£500 - 700
US\$780 - 1,100
€690 - 960

99

PRODUCTION PAPERWORK: A UNIT LIST FOR '2001: A SPACE ODYSSEY' AND A CAST LIST FOR 'THE SPY WHO LOVED ME',

1967-1976, the unit list with cover page printed, *Revised*: 30. 3. 67.; the cast list dated 24th November 1976 with *Joe Fitt* written in black ballpoint pen in the top right hand corner in an unknown hand (2)

£400 - 600
US\$630 - 940
€550 - 830

100

HARRY POTTER (2001+): A COLLECTION OF PROPS,

comprising: a *Gringotts Wizarding Bank* ledger page, signed by actor Andy Herd in black marker, framed; a *Gringotts Bank Unum Galleon* gold-coloured coin and a *Hogwarts acceptance envelope*, with letter of provenance, ledger frame 13 x 16½ inches (33 x 42cm)

£300 - 400
US\$470 - 630
€410 - 550

101

TROY, 2004: A TROJAN SOLDIER'S HELMET,

well-detailed in moulded and painted rubber, bronze-effect finish, dome with fabric liner, 12 inches (30.5cm) high

£250 - 350
US\$390 - 550
€340 - 480

This helmet and others like it were worn by soldiers of the Trojan infantry in scenes of them defending their city from the Greek invaders.

This item comes with a Prop Store certificate of authenticity.

102

BLACK SWAN,

Twentieth Century Fox, 2010, a set of four U.S. limited edition silkscreen one-sheet teasers, unfolded, 41 x 27 inches (104 x 69cm)

£800 - 1,200
US\$1,300 - 1,900
€1,100 - 1,700



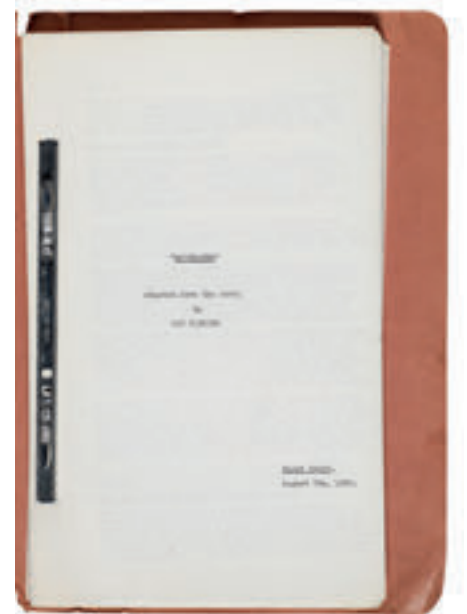
102



104



105



103

JAMES BOND

103

MOONRAKER: A FIRST DRAFT PRE-PRODUCTION SCREENPLAY,

August 7th, 1956,
120pp. mimeographed typescript, in J.
Arthur Rank Production LTD brown paper
covers, printed on the title page "Moonraker",
Adapted from the Novel by Ian Fleming,

£1,500 - 2,000
US\$2,400 - 3,100
€2,100 - 2,800

104

DR. NO,

Eon/United Artists, 1962,
U.S. one-sheet poster, art by Mitchell Hooks
and David Chasman, framed, 41 x 27 inches
(104 x 69cm)

£800 - 1,200
US\$1,300 - 1,900
€1,100 - 1,700

105

DR. NO,

Eon/United Artists, 1962,
British quad poster, artwork by Mitchell Hooks
and design by David Cashman, with front
of house still and original envelope, 30 x 40
inches (76 x 102cm)

£4,000 - 6,000
US\$6,300 - 9,400
€5,500 - 8,300

Literature

Nourmand, Tony, *James Bond Movie Posters*
- *The Official 007 Collection*, London: Boxtree,
2001 pp.80-81 (illus.)

106

JAMES BOND: A LETTER OF THANKS TO PETER MURTON FOR HIS CONTRIBUTION TO GOLDFINGER SIGNED BY HARRY SALTZMAN AND CUBBY BROCCOLI,

dated 26th May 1965,
on Eon Productions Ltd. headed notepaper,
the typescript letter states Saltzman and
Broccoli's ...*sincere thanks for your wonderful
contribution to the successful shooting
of "Goldfinger"*., sent to Peter Murton
the Art Director for the production, the
letter continues *There is no doubt that the
combined efforts of all concerned resulted in
this terrific success*, signed in blue ink *Harry*
and *Cubby*

£400 - 600
US\$630 - 940
€550 - 830

Peter Murton went on to be the Art Director
for Thunderball and Production Designer for
The Man With The Golden Gun.

107

GOLDFINGER,

Eon/United Artists, 1964,
U.S. one-sheet poster, linen-backed, 41 x 27
inches (104 x 69cm)

£500 - 700
US\$780 - 1,100
€690 - 960



106



107



108

108 †

GOLDFINGER, 1964: A SCRIPT, COMPLETE WITH DOPE SHEETS,

with pale green card covers, front inscribed with title in blue ink, 105 mimeographed pages, several dated 12.3.64, with 63 orange, white and green-coloured Dope Sheets

£4,500 - 5,000
US\$7,100 - 7,800
€6,200 - 6,900

This rare document provides a fascinating insight into the production of the film; in addition to the script it also contains 'dope sheets' which provide a very detailed breakdown of production requirements.

The script's revision sheets, dated 12.3.64, were produced around six weeks into production and it also features a number of variations to what is ultimately seen on screen. A faint, pencil sketch on one page of a Korean holding a gun to Bond's head and water damage to the pages corresponding to the water scenes filmed on the tank stage at Pinewood studios underline its production use. The dope sheets provide information vital in the filming, listing details of the stage/location, scene numbers, characters, essential props and other special requirements.

Some of the original elements in this screenplay include the famous scene outside the clubhouse where Oddjob beheads the statue: this had originally been intended to be a sapling and it is this original version we see here with differing dialogue. Bond congratulates him saying, 'Well bowled, Oddjob'. In this script the bomb is stopped at 1 rather than 007 and the quip Bond makes when Leiter asks about Oddjob at the end of the film differs, scripted here as 'He got the bad news off the hot wire'; in the final cut Bond quips, 'He blew a fuse'. Other scenes were apparently rewritten to include extra dialogue, for example the climax where Bond and Goldfinger are aboard the plane; in this version Bond quips 'Tight squeeze, old man?' which does not appear in the film.

The Aston Martin sequence dope sheets list in meticulous detail every requirement for filming, which cars are needed for which scene, e.g. 'M/Benz 1,2', 'Aston 3,4' or 'Aston(trick)', in addition to the SFX requirements such as 'Aston smoke effect' 'portable smoke effect', 'S/FX armour shield', 'camera car S/FX oil slick', 'Aston (trick) S/FX ejector seat operates, Aston roof gone' and 'S/FX Aston bullet starred windshield'.

The sheets also feature the props required in various scenes, including 'Bond Walther PPK & holster, watch, cigarette case etc', 'Bond shoe with trick heel compartment', 'Goldfinger's gold plated revolver (practical)', 'Oddjob's bowler', 'soft bowler for striking Tilly's neck', 'Goldfinger's Dunlop no.1', 'Bond Penfold hearts', 'hay bales' and 'a continuity sandwich'!

The detailed breakdown of special requirements include 'deflatable seagull', 'cables attached to door & bulldozer aside', 'make-up gold paint job on Jill, Bond's hands painted gold', 'art: poster on wall "Pussy Galores Flying Circus"', 'Station wagon labelled "Auric Stud Farm"', 'Oxy-acetylene cutting equipment apparatus, as tested', 'S/FX prepared gold ball to be crushed' and 'S/FX prepared Silver Birch sapling to be planted', this eventually to become a statue which Oddjob beheads in the scene outside the clubhouse.

109

PRODUCTION: A COLLECTION OF VARIOUS SCRIPTS, STORYBOARDS AND SHOOTING SCHEDULE,

1974-1997, titles including: Vampirella with a Vampirella shooting schedule dated 11.7.73, Murder on the Orient Express (1974), The Return of the Pink Panther (1975), At the Earth's Core (1976), The Eagle Has Landed (1976), The Passage (1978), The Human Factor (1979), All Quiet on the Western Front (1979), King Solomon's Mines (1985), Regeneration (1997), several with revised pages included in the script and annotations in unknown hands; together with a storyboard for 'At The Earth's Core', 87pp. of mimeographed storyboards, cover page dated July 29. 1975 (13)

£800 - 1,200
US\$1,300 - 1,900
€1,100 - 1,700

110

ON HER MAJESTY'S SECRET SERVICE,

Eon/United Artists, 1969, British quad poster, 30 x 40 inches (76 x 101.5cm)

£500 - 700
US\$780 - 1,100
€690 - 960



109



110

111



111

**JAMES BOND/ON HER MAJESTIES
SECRET SERVICE: TWO BLACK
DEERSTALKER HATS,**

Eon/United Artists, 1969,
of black leather with lamb's wool lining, made
for Blofeld's henchmen

£500 - 700
US\$780 - 1,100
€690 - 960

Acquired by the vendor who worked on the
film.

112

**JAMES BOND/ON HER MAJESTY'S
SECRET SERVICE: AN ASPREY VANITY
CASE,**

Eon/United Artists, 1969,
purchased for the film, comprising a black
faux crocodile skin case, holding two perfume
vessels, two hidden blusher brushes and a
'gold' metal compact embellished with an
elaborate letter 'M', encasing a cardboard
cutout image of a walkie talkie radio set, with
additional aerosol container 8 x 7 inches (20 x
17.5cm)

£1,000 - 1,500
US\$1,600 - 2,400
€1,400 - 2,100

The vanity sets are clearly visible in the film.
Each of Blofeld's 10 female spies staying at
Piz Gloria are given a case as a Christmas
present. It was acquired by the vendor
following filming for his wife.

113

ON HER MAJESTY'S SECRET SERVICE,

Eon/United Artists, 1969,
British front of house stills, 8 x 10 inches (20.5
x 25.5cm)

£500 - 700
US\$780 - 1,100
€690 - 960



114

DIAMONDS ARE FOREVER,

Eon/United Artists, 1971,
British quad poster, linen-backed, 30 x 40
inches (76 x 102cm)

£500 - 700
US\$780 - 1,100
€690 - 960

115

**JAMES BOND: A COLLECTION OF
LETTERS TO ART DIRECTOR PETER
MURTON RELATING TO THE FILMING OF
GOLDFINGER, THUNDERBALL AND THE
MAN WITH THE GOLDEN GUN,**

dated between 1963-1973,
each on Eon Productions Ltd. headed paper,
a letter of agreement to Murton ...whereby
we agree to avail ourselves of the services of
Mr. Peter W. Murton as Art Director for our
forthcoming production tentatively entitled
"Goldfinger", signed by Stanley Sopol with
another relating to the end of production for
the same film, ...it is with regret I must give
you the usual two weeks' notice... signed by
L.C Rudkin; a letter of agreement to Murton
...whereby we agree to avail ourselves of the
services of Mr. Peter Murton as Art Director
on our forthcoming production tentatively
entitled "Thunderball", signed by David
Middlemas with another relating to the end
of production for the same film, ...it is with
regret I must give you the usual two weeks'
notice... signed by David Middlemas and a
third from Stanley Sopol ...I would confirm that
the Company would immediately like to retain
your services for our next production, 4 colour
photographs of the Disco Volante boat used
in the production and a letter concerning the
boat following production, together with a 10
x 8 inch print of the full boat on set; and a full
contract to Mr. Murton We have the pleasure
in confirming the terms and conditions of your
employment with the Company in the capacity
of Production Designer for the film now
entitled "Man With The Golden Gun" signed
on behalf of Eon Productions by Claude
Hudson, accompanied by 32 polaroid shots of
set designs drafted for the production

£400 - 600
US\$630 - 940
€550 - 830



112



113 (part)



114



115 (part)



116

117

118

116

JAMES BOND / THE MAN WITH THE GOLDEN GUN: A SD STUDIOS REPLICA GUN SIGNED BY ROGER MOORE,

limited edition number 199/7500, the gold-plated replica made by S.D. Studios, Ltd., the gun assembled from a dummy Colibri lighter, with dummy pen as the barrel, dummy cigarette case for the butt signed by Roger Moore in black pen, dummy cufflink trigger, mount with descriptive plaques, with an original display case, length 10 1/4 inches (26cm)

£2,500 - 3,500
US\$3,900 - 5,500
€3,400 - 4,800

119[†]

OCTOPUSSY, 1983: A DIALOGUE SCRIPT,

as used in post-production for dubbing, comprising 43 pages spiral-bound, buff-coloured textured card covers, the cover with printed Octopussy/007 logo and production details to the bottom left, dated 1st March 1983, also inscribed with (deleted) name of supervising editor John Grover in top right, pages feature reel number information and some pencil/ballpoint annotations

£800 - 1,000
US\$1,300 - 1,600
€1,100 - 1,400

117

WARHEAD: A FIRST DRAFT SCRIPT SIGNED BY SEAN CONNERY,

6 September 1978, 139pp. of mimeographed typescript, lacking covers, the title page printed "Warhead" Based on "James Bond of the Secret Service" by Ian Fleming, Kevin McClory, Jack Whittingham, Screenplay by Len Deighton, Sean Connery, Kevin McClory, Len Deighton's name has been crossed out and annotated *Nothing from me Len Deighton*, a photocopied page with original Sean Connery signature in black pen with dedication *Best Wishes Doug.*, two additional pages included in the script

£1,000 - 1,500
US\$1,600 - 2,400
€1,400 - 2,100

120[†]

A VIEW TO A KILL, 1985: A SCRIPT,

with sand-coloured textured card covers, front inscribed in blue ballpoint *Leslie Dear*, visual effects department model photographer, the screenplay with many revision pages laid in, final page (no. 150) with some ballpoint annotations

£800 - 1,200
US\$1,300 - 1,900
€1,100 - 1,700

118

MOONRAKER: A SCRIPT,

Eon/United Artists, 1979, 142pp. of mimeographed typescript, with 108 revised pages, 9 of these also additional pages, included in the script, red paper front cover with 35. *John Gant S/FX* written in black pen in an unknown hand, and metal fastenings, the title page printed "Moonraker" and dated 19th May 1978, with 35. *John Evans* written in black biro in the top right hand corner in an unknown hand

£1,000 - 1,500
US\$1,600 - 2,400
€1,400 - 2,100

121

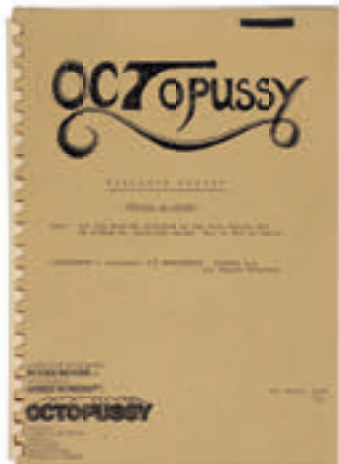
LICENCE TO KILL: CASINO CHIPS,

United Artists, 1989, each chip with *Casino de Isthmus City* label for denominations of \$500, \$100, \$25, \$5 and \$1, in purple, green, pink, grey and blue plastic with painted highlights to edges, each 1 1/2 inches (4cm) in diameter (6)

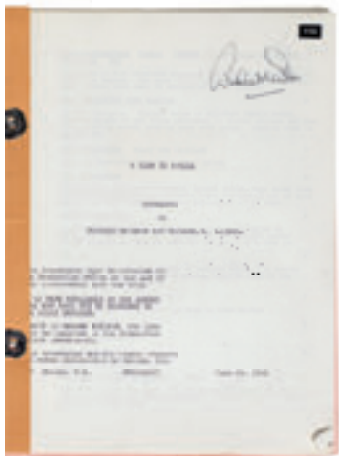
£500 - 700
US\$780 - 1,100
€690 - 960

Provenance

Ex-lot 51A, *The James Bond 007* sale, Christie's London, 17th September 1998.



119



120



121

TELEVISION MEMORABILIA

122

SPITTING IMAGE: A CONCEPT MODEL OF THE MARGARET THATCHER PUPPET,

in clay, fully painted and clothed, on metal base, *approximately 23 inches (58cm.) high*

£1,000 - 1,500

US\$1,600 - 2,400

€1,400 - 2,100

Provenance

Ex-lot 119, *Rock and Roll and Film Memorabilia*, Bonhams Knightsbridge, 22nd November 2006.

123

DOCTOR WHO: DALEKS IN MANHATTAN/EVOLUTION OF THE DALEKS, 2007,

Andrew Garfield as Frank, a complete costume, comprising: a flat cap of brown tweed, a khaki wool jacket with pleated breast pocket, a cream shirt with blue and brown stripe, a pair of fingerless gloves, a cream coloured cotton vest bearing several labels inside, a pair of brown wool trousers with braces and a pair of brown leather boots with inscribed label inside 'Frank', with original BBC returns bag (11)

£500 - 600

US\$780 - 940

€690 - 830

Provenance

Ex-lot 167, *Entertainment Memorabilia*, Bonhams Knightsbridge, 15th December 2011.

Although relatively unknown when starring in this 2007 episode of Doctor Who, Andrew Garfield has more recently starred in The Social Network, Never Let Me Go and as Peter Parker/Spider-Man.

124

DOCTOR WHO: DALEKS IN MANHATTAN/EVOLUTION OF THE DALEKS, 2007,

Miranda Raison as Tallulah, a complete costume, comprising: a dark purple dress with pink satin effect petal shaped collar, together with matching belt, pink slip and a pair of brown leather 'Dolly' shoes (5)

£150 - 200

US\$240 - 310

€210 - 280

Provenance

Ex-lot 168, *Entertainment Memorabilia*, Bonhams Knightsbridge, 15th December 2011.

125

DOCTOR WHO: HUMAN NATURE/THE FAMILY OF BLOOD, 2007,

David Tennant as the Tenth Doctor, a costume comprising: a three-piece suit, worn during the sequence where the Doctor is hiding under the persona of the Teacher John Smith, comprising a grey/ blue tweed suit with brown/ cream plastic buttons, together with a brown paisley-type tie, all items bearing 1980s Morris Angel & Sons Ltd. labels (4)

£500 - 600

US\$780 - 940

€690 - 830

Provenance

Ex-lot 174, *Entertainment Memorabilia*, Bonhams Knightsbridge, 15th December 2011.

126

THUNDERBIRDS ARE GO,

United Artists, 1966, U.S. one-sheet poster, linen backed, *41 by 27 inches (104 x 69cm)*

£300 - 500

US\$470 - 780

€410 - 690



122



123



124



125



126



127



127

THUNDERBIRDS: A LADY PENELOPE PUPPET,

circa 1964 - 1968,
an original AP Films/Century 21 Productions puppet; comprising original Thunderbirds series head, the neck mechanism has been replaced, earlier neck rod has been kept separately; with later AP Films/Century 21 Productions body, limbs and later dress (source unknown), puppet approximately 21 inches (53.5cm.) high

£15,000 - 20,000
US\$23,000 - 31,000
€21,000 - 28,000

The head and other body elements in this lot were likely production used in all the *Thunderbirds* series and later productions such as *Thunderbirds 6* and *Thunderbirds Are GO*.

A number of alterations and adjustments have been made to the original puppet. The head contains a replacement neck rod and lacks the track rod between the eyes and the eye mechanism. The holes to operate the track rod have been blocked to the outside. The wig is original although it has become detached and the hair has been cut subsequently. This Lady Penelope puppet has a 'normal' expression head, however the face has at some point been repainted.

The upper arms and legs are believed original to the Thunderbirds productions although added to the puppet at a later date. The body is also believed an original AP Films/Century 21 Productions body although it is a later fibreglass version as opposed to the original bodies which due to their composition turned costumes black. The hip joints are original although the other joints are more likely to be later replacements.

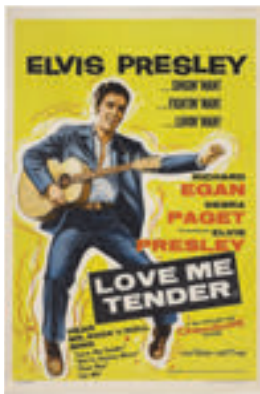
It is suspected the hands may be Angels hands from Captain Scarlet which would tally with the time *Thunderbirds 6* was made.

Bonhams would like to thank John Brown and Terry Curtis, who were character sculptors on the productions, and Wanda Brown, who was a puppet operator, for their assistance in cataloguing this lot.

ROCK AND POP MUSIC MEMORABILIA



Lot 158



128

128
LOVE ME TENDER,
 20th Century Fox, 1956,
 British double crown poster, 30 x 20 inches
 (76 x 51cm)

£500 - 700
 US\$780 - 1,100
 €690 - 960



129

129
ELVIS PRESLEY: A CB RADIO TABLE-TOP MICROPHONE,
 made by Johnson model number 250-88-2,
 accompanied by a photocopy of the original
 sale catalogue, microphone height, 8 inches
 (20cm.)

£600 - 800
 US\$940 - 1,300
 €830 - 1,100

Provenance
 Ex-lot 1302, Bonhams & Butterfields sale, Las
 Vegas 6th & 7th October 1995.

According to the original provenance this
 microphone was used by Elvis Presley on his
 desk to interact on CB radio.



131

130 Y
JERRY SCHEFF: A FENDER PRECISION BASS GUITAR, USED EXTENSIVELY WITH ELVIS PRESLEY'S TCB BAND,
 1966,
 F-series neckplate with serial number
 118825, the black-finish, contoured body
 with black and white laminated scratchplate,
 signed by Jerry in gold pen, non-original split
 pickups, two controls, rosewood fingerboard
 with pearloid dot markers, headstock with
 'transition' logo and circular string guide, 46
 inches (117cm) long

£4,000 - 5,000
 US\$6,300 - 7,800
 €5,500 - 6,900

Purchased in 1970, this was Jerry's main
 guitar for concerts as a member of the Elvis
 Presley TCB Band in the 1970s and studio
 work into the 1980s, and is a much filmed
 and photographed instrument.

Jerry's long and distinguished musical career
 began in the 1960s, after service in the US
 Navy. Beginning as a session musician in Los
 Angeles, the first hit record he played on was
 'Along Comes Mary' by The Association, in
 1966. He then played with, amongst others,
 Neil Diamond, Nancy Sinatra, Sammy Davis
 Jr., The Everly Brothers and The Nitty Gritty
 Dirt Band. He also appeared on the album
 'L.A. Woman' by The Doors in 1971.

In 1969 he joined the TCB Band, performing
 in concert with Elvis from August that
 year to June 1973 and from April 1975 to
 Presley's final concert on 26th June 1977 in
 Indianapolis. The roster of artists Jerry has
 also played with includes Bob Dylan, John
 Denver and Elvis Costello.

Literature

'Way Down: Playing Bass With Elvis, Dylan
 The Doors & More, The Autobiography Of
 Jerry Scheff', Backbeat Books, 2012.

131
ELVIS PRESLEY: AN AUTOGRAPHED BLACK AND WHITE TOUR BOOK PAGE,
 circa 1970,
 the half-length portrait on textured paper
 of Elvis taken onstage at the Las Vegas
 International Hotel signed and inscribed
Sincerely in black felt pen by Elvis Presley,
 with statements of provenance from Jim
 Hannaford and a laser copy of a statement
 from Ed Bonja, 10¾ x 8¼ inches (27.5 x
 21cm)

£500 - 700
 US\$780 - 1,100
 €690 - 960

Jim Hannaford's letter states this is one of
 several items signed by Elvis at the Hilton
 Hotel, Las Vegas, in 1974. Ed Bonja's letter,
 dated August 1996, on *Thomas A. Parker*
 headed paper, confirms that Jim ran an Elvis
 Fan Club in the 1960s and later promoted
 Elvis in his record stores and electronics firm.
 Tom Diskin arranged for various items over
 the years to be signed for Jim as a way of
 thanks for his support.



133

132

JERRY SCHEFF: A TCB NECKLACE, A GIFT FROM ELVIS PRESLEY,

circa 1970-71, of usual form with lightning bolt motif and initials *TCB*, reverse of bolt stamped *14K*, 14 inches (36cm) long

£2,500 - 3,500
US\$3,900 - 5,500
€3,400 - 4,800

Elvis Presley presented these to band members and his entourage: Jerry believes the necklace is from the first or second batch made.

133

BOB JONES: 50,000,000 ELVIS FANS CAN'T BE WRONG: ELVIS' GOLD RECORDS-VOLUME 2,

limited edition lithograph of the 1959 album cover, signed in pencil by artist/photographer Bob Jones, and numbered 58/200, framed and with background details, framed, image 17 x 17 inches (43 x 43cm)

£550 - 750
US\$860 - 1,200
€760 - 1,000

Provenance

Ex-lot 102, *Rock 'n' Roll And Film Memorabilia*, Sotheby's London, 18/19th September 1996.

Bob Jones, Art Director for RCA, designed over seventy covers for Elvis Presley LPs and EPs. According to Jones, Elvis himself was disinterested in how the covers to his records looked and, up to that point, Colonel Parker, who handled such matters, had stuck to a tried and tested look. This cover was a fairly radical departure from that formula.



132



134

134

JERRY SCHEFF: A RED TWO-PIECE SUIT WORN ON STAGE WITH ELVIS PRESLEY'S TCB BAND,

1970s, the jacket with rhinestones to front and back panels and lower sleeves, zip fastening, labelled *Don Christopher* and signed in blue ink by Jerry Scheff, the flared trousers with rhinestones to lower legs

£400 - 600
US\$630 - 940
€550 - 830

135

JERRY SCHEFF: A BLUE TWO-PIECE SUIT WORN ON STAGE WITH ELVIS PRESLEY'S TCB BAND,

1970s, the jacket with rhinestones to front and back panels and lower sleeves, zip fastening, labelled *Don Christopher* and signed in blue ink by Jerry Scheff, the flared trousers with rhinestones to lower legs

£400 - 600
US\$630 - 940
€550 - 830



135



136



137



138



139



140

136

JERRY SCHEFF: AN ID BRACELET, A GIFT FROM ELVIS PRESLEY,

1970s, the front engraved *Tuff Schiff*, the back, *Screw it*, rope-twist bracelet with clasp stamped *LD 14K*, 3 inches (7.5cm.) diameter when fastened

£500 - 700

US\$780 - 1,100

€690 - 960

The engraving refers to the surnames of Jerry and TCB Band drummer, Ron Tutt. According to Jerry, on the first few tours, Elvis would introduce the musicians: '...on drums we have Ronnie Tutt and on bass, Jerry Scheff. That's Tuff Schiff, any way you look at it...', making reference to the well-known expression.

137

JERRY SCHEFF: A BAUME & MERCIER WRISTWATCH, A GIFT FROM ELVIS PRESLEY,

1970s, dial marked *Baume & Mercier Geneve*, (lacking winder), back stamped *B & M 14K* and engraved *To Jerry from Squirly E.P.*, gold-coloured mesh bracelet, 1 inch (2.5cm) diameter

£800 - 1,200

US\$1,300 - 1,900

€1,100 - 1,700

138

JERRY SCHEFF: AN 'ELVIS IN CONCERT' TOUR JACKET,

circa early 1970s, as worn by the Elvis entourage and the TCB Band, baseball-style, red with black leather sleeves and leather-edged pockets, red, white and black striped elasticated collar, cuffs and waistband, press-stud fasteners, front with *Elvis In Concert* patch, left sleeve with *TCB* patch, *Butwin* label signed in blue ink by Jerry Scheff

£1,000 - 1,500

US\$1,600 - 2,400

€1,400 - 2,100

139

JERRY SCHEFF: A PROTOTYPE LAKLAND 'SIGNATURE' BASS GUITAR,

circa 2000, the contoured, twin cutaway body with large bass horn finished in red, twin pickups, five controls, five-screw, bolt-on neck, Asian rosewood fingerboard with dot markers, Hipshot machine heads, headstock stamped *X01* (for experimental) 46inches (117cm) long

£2,000 - 2,500

US\$3,100 - 3,900

€2,800 - 3,400

This was sent to Jerry for approval before the guitar went into production. It was the only prototype made as it fulfilled his requirements.

140

JERRY SCHEFF: A LAKLAND 'SIGNATURE' BASS GUITAR

circa 2000, the contoured, twin cutaway body finished in blue, large bass horn, twin pickups, five controls, five-screw, bolt-on neck, Asian rosewood fingerboard with dot markers, Hipshot machine heads, headstock stamped *JS01*, 46inches (117cm) long

£2,000 - 2,500

US\$3,100 - 3,900

€2,800 - 3,400

This is the first production model off the line, as indicated by the serial number.



141

141

THE ROLLING STONES: A COMPLETE SET OF THE ROLLING STONES BOOK MONTHLY MAGAZINE,

1st June 1964-November 1966,
nos. 1-30, each magazine 8 x 6¼ inches (20 x 16cm) (30)

£300 - 500
US\$470 - 780
€410 - 690

142

TREVOR CLARK (BRITISH, BORN 1933): A LARGE PHOTOGRAPHIC PORTRAIT OF THE ROLLING STONES, 1963,

a modern bromide print, signed and dated 1963 by the photographer in black marker in the margin, 20 x 24½ inches (51 x 62.2cm)

£200 - 300
US\$310 - 470
€280 - 410

143

TREVOR CLARK (BRITISH, BORN 1933): A LARGE PHOTOGRAPHIC PORTRAIT OF THE ROLLING STONES, 1963,

a modern bromide print, signed and dated 1963 by the photographer in black marker in the margin, 20 x 24¼ inches (51 x 61.5cm)

£200 - 300
US\$310 - 470
€280 - 410

144

TREVOR CLARK (BRITISH, BORN 1933): A LARGE PHOTOGRAPHIC PORTRAIT OF MICK JAGGER, 1963,

a modern bromide print, signed and dated 1963 by the photographer in black marker in the margin, 20 x 24½ inches (51 x 62.2cm)

£150 - 200
US\$240 - 310
€210 - 280

145

THE ROLLING STONES: TWO SETS OF AUTOGRAPHS,

comprising: a publicity card, 1964, signed by Mick Jagger, Keith Richards, Brian Jones, Bill Wyman and Charlie Watts in blue ballpoints; and two small pieces of notepaper signed by all five members in black ballpoint (faded), Charlie adding *the Rolling Stones*, and a small colour photograph of Bill taken at the time of signing, with letters of provenance, publicity card 4¼ x 5½ inches (11 x 14cm)

£700 - 900
US\$1,100 - 1,400
€960 - 1,200

The letter states the card was signed when the Stones visited Jennings Musical Instruments. The letter accompanying the faded set describes how the autographs were obtained at Le Bourget airport in April 1967.



142



144



143



145





146



147



148

146

THE ROLLING STONES: AN AUTOGRAPHED FRONT PAGE FROM A SCRIPT FROM *THE JOE LOSS POP SHOW*,

17th July 1964, signed in red pen by Bill Wyman, blue ballpoint pen by Keith Richards and Charlie Watts, Watts writing additional inscription Love L, and signed in pencil by Brian Jones and Mick Jagger, with Roy (1) written in black ballpoint pen in the top right hand corner in an unknown hand, the page printed "The Joe Loss Pop Show" with the Orchestra featuring Rose Brennan, Ross McManus, Larry Gretton, The Rolling Stones, Introduced by Joe Loss, Produced by Don George, Transmission: Friday, 17th July 1964: 12.31 - 1.29p.m., Rehearsal: 9.00 a.m., Studio: Playhouse, Script: Don George in mimeographed typescript, with a letter of provenance, 13 x 8 inches (33 x 20cm) (2)

£800 - 1,200
US\$1,300 - 1,900
€1,100 - 1,700

The vendor's mother was friends with a producer at the BBC who obtained the autographs as a gift to her.

147

THE ROLLING STONES: A SIGNED ALBUM *THE ROLLING STONES*,

Decca, 1969, signed on the back in various pens by Keith Richards, Mick Jagger, Charlie Watts, Bill Wyman and Mick Taylor

£1,000 - 1,500
US\$1,600 - 2,400
€1,400 - 2,100

According to the vendor the album was given to him by Keith Richards.

148 AR

THE ROLLING STONES: A SIGNED, LIMITED EDITION PRINT OF THE 1974 ALBUM COVER ARTWORK BY GUY PELLAERT FOR 'IT'S ONLY ROCK 'N' ROLL',

signed in pencil on the margin by Mick Jagger, Keith Richards, Mick Taylor, Bill Wyman and Charlie Watts and numbered 2/75, framed, [purple] 21½ x 19½ inches (54.5 x 49.5cm)

£500 - 700
US\$780 - 1,100
€690 - 960

149 AR

THE ROLLING STONES: A SIGNED, LIMITED EDITION PRINT OF THE 1974 ALBUM COVER ARTWORK BY GUY PELLAERT FOR 'IT'S ONLY ROCK 'N' ROLL',

signed in pencil on the margin by Mick Jagger, Keith Richards, Mick Taylor, Bill Wyman and Charlie Watts and numbered 2/75, framed, [White] 21½ x 19½ inches (54.5 x 49.5cm)

£500 - 700
US\$780 - 1,100
€690 - 960

149



151

150

THE ROLLING STONES: A GROUP OF VARIOUS POSTERS,

including Knebworth 1976, 1981 US tour, 1973, Gimme Shelter French film poster, Ned Kelly UK Quad film poster (4)

£200 - 300
US\$310 - 470
€280 - 410

151

SUN RECORDS/SAM PHILLIPS: A GROUP OF DOCUMENTS RELATING TO THE LEGENDARY RECORD LABEL,

1950s/60s, comprising three various invoices and a Night Letter regarding the resolution of a dispute between Charles Rich and RCA, in common mount and framed, 19 x 26 inches (48.5 x 66cm) overall

£200 - 300
US\$310 - 470
€280 - 410

152

SIMON & GARFUNKEL: A SIGNED WILLIAM MORRIS AGENCY EXCLUSIVE AGENCY CONTRACT,

14th December 1964, four page contract between the William Morris Agency and Paul Simon & Arthur Garfunkel, setting out the terms of their three year engagement with the agency, signed by Simon & Garfunkel in blue ballpoint pen and in lighter blue pen by the William Morris Agency representative, with rider stapled to front page stating that the agreement not apply to the artist's Columbia Records recording contract, initialled in blue ballpoint pen by Simon & Garfunkel and in lighter blue ink by the William Morris Agency representative

£500 - 700
US\$780 - 1,100
€690 - 960



154

153

THE YARDBIRDS: A RARE CONCERT POSTER,

1965, High Wycombe Town Hall Concert, Tuesday 19th October 1965, 25 x 22½ inches (63.5 x 57cm)

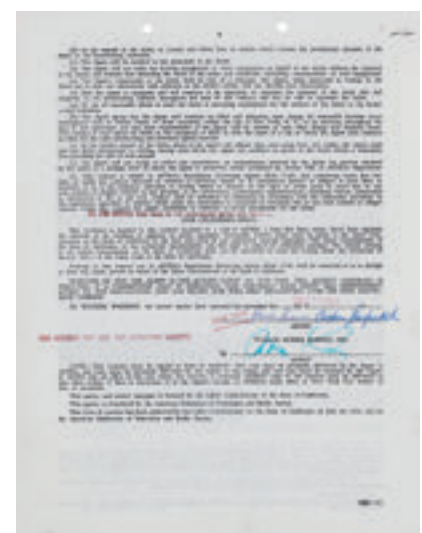
£500 - 700
US\$780 - 1,100
€690 - 960

154

THE YARDBIRDS: A SINGLE 'GOOD MORNING LITTLE SCHOOLGIRL' SIGNED ON THE GREEN PAPER SLEEVE,

Columbia, 1964, signed in blue ballpoint pen by Keith Relf, Eric Clapton, Paul Samwell-Smith, Chris Dreja and Jim McCarty

£500 - 700
US\$780 - 1,100
€690 - 960



152



153



155



156



157 (part)

155
GINGER BAKER: 'UNTITLED' ALIEN LANDSCAPE,
circa. 1964,
 original artwork by Ginger Baker, gouache on paper, 10 x 22 inches (25.5 x 56cm)
 accompanied by a copy of 'A Drummer's Tale' by Ginger Baker, G2 Entertainment, 2015

£1,500 - 2,500
 US\$2,400 - 3,900
 €2,100 - 3,400

Provenance
 The Ginger Baker Collection

156
GINGER BAKER: 'UNTITLED',
circa. 1968,
 original artwork by Ginger Baker, pen and ink on paper, 16½ x 22¾ inches (42 x 57cm)

£1,000 - 2,000
 US\$1,600 - 3,100
 €1,400 - 2,800

Provenance
 The Ginger Baker Collection

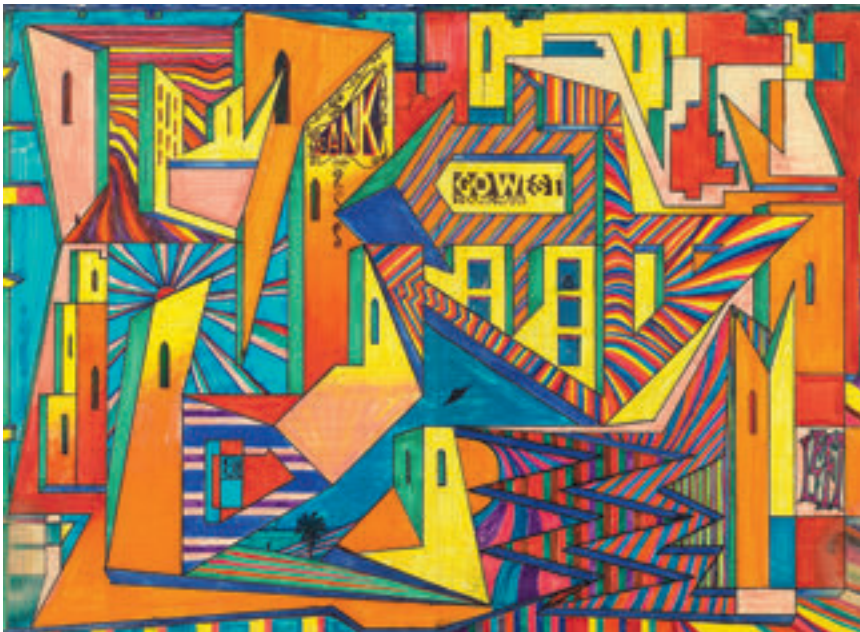
157
GINGER BAKER: A PAIR OF SELF PORTRAIT SKETCHES,
circa. 1964,
 original artworks by Ginger Baker, one pen and ink of paper, the other colour felt pen on paper, both, 16½ x 12 inches (42 x 31cm)

£800 - 1,200
 US\$1,300 - 1,900
 €1,100 - 1,700

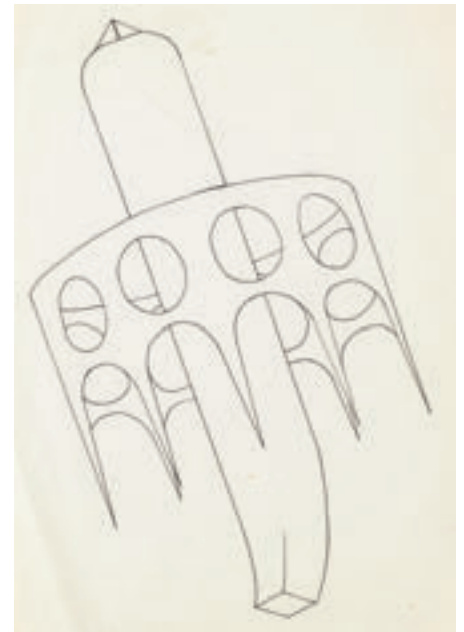
Provenance
 The Ginger Baker Collection



158



159



160 (part)

158
**GINGER BAKER: 'UNTITLED' ALIEN
LANDSCAPE,**
circa. 1964,
an original artwork by Ginger Baker, gouache
on paper, 10 x 22 inches (25.5 x 56cm)

£1,500 - 2,500
US\$2,400 - 3,900
€2,100 - 3,400

Provenance
The Ginger Baker Collection

159
GINGER BAKER: 'UNTITLED' GO WEST,
circa. 1968,
original artwork by Ginger Baker, felt tip pen
on graph paper, 22 x 29½ inches (56 x 75cm)

£1,000 - 2,000
US\$1,600 - 3,100
€1,400 - 2,800

Provenance
The Ginger Baker Collection

160
**GINGER BAKER: A SERIES OF
SPACESHIP PEN AND INK SKETCHES,**
circa. 1970,
original artworks by Ginger Baker, pen and ink
on paper, one with coloured pen, each, 16½ x
12 inches (42 x 31cm) (3)

£800 - 1,200
US\$1,300 - 1,900
€1,100 - 1,700

Provenance
The Ginger Baker Collection



161

161

ERIC CLAPTON: A FENDER STRATOCASTER ERIC CLAPTON SIGNATURE MODEL,

1997,

used during the *Pilgrim* recording sessions, serial No. SN7949339 in black finish, maple neck, twenty-two fret fingerboard with dot inlays, three pickups, three rotary controls, selector switch, tremolo/bridge tailblack and white pickguard; accompanied by a Fender tweed rectangular hardshell case with orange plush lining containing various items including a receipt for the guitar, strings and a Fender certificate: accompanied by a receipt for the guitar and a letter concerning the provenance

£4,000 - 6,000

US\$6,300 - 9,400

€5,500 - 8,300

The vendor of this lot worked at Olympic Studios in Barnes, London during the 1990s into 2000s. He worked as an assistant engineer directly with Eric Clapton and his team throughout the *Pilgrim* album recording sessions from 1996-1997. During this time he purchased two guitars through Eric's guitar tech Lee Dickson, a Lowden (lot 163) and this Fender being one of them. According to the vendor there was a clash towards the end of recording the sessions for *Pilgrim*, when Clapton's equipment and guitars were shipped out for touring. The producer of the album Simon Climie requested the guitars purchased from Lee by the vendor be brought into the studio for Clapton to use in the absence of his instruments. The vendor recalls Eric using his custom Fender on parts of *My Fathers Eyes*.

162

T.D.F / ERIC CLAPTON: ALBUM COVER PROOF ARTWORK FOR RETAIL THERAPY - T.D.F.,

Reprise, 1997,

sepia print of an unused concept, framed, 19 x 15 inches (48.5 x 38cm)

£600 - 800

US\$940 - 1,300

€830 - 1,100



162

163 ^Y

ERIC CLAPTON: A LOWDEN ACOUSTIC GUITAR SERIAL NO. 8046 USED ON THE RECORDING OF MY FATHERS EYES,

circa. 1997,
printers maker's label to interior *model 035 Walnut* signed by maker *George Lowden*, in natural finish, Sitka spruce top, three piece design mahogany neck, twenty-fret bound ebony finger board, clear finger-board; with hardshell contour case with burgundy red plush lining; accompanied by a receipt for the guitar and letter from recording engineer and a copy of his notes

£5,000 - 7,000

US\$7,800 - 11,000

€6,900 - 9,600

According to the vendor this guitar was used by Eric Clapton on the *Pilgrim* album specifically for the song *My Fathers Eyes*. the accompanying notes from the recording engineer, Alan Douglas date the recording session as Sunday 29th June 1997 and notes the use of the Lowden guitar. The vendor worked at Olympic Studios in Barnes during this time and purchased the guitar from Eric Clapton's guitar tech Lee Dickson.

See footnote to lot 161.

164

ERIC CLAPTON: A QUANTITY OF PLECTRUMS,

circa. 1997,
used by Eric Clapton at the Olympic Studios, Barnes, during the *Pilgrim* recording sessions

£200 - 300

US\$310 - 470

€280 - 410



164



163



167



170

165
ANDY WARHOL: A SIGNED CAMPBELL'S SOUP CAN LABEL,
signed in black ink by Andy Warhol, 3½ x 8½ x inches (9 x 22cm)

£700 - 900
US\$1,100 - 1,400
€960 - 1,200



165



168

166
ANDY WARHOL: MICK JAGGER, 1975,
No. 6 of the series of six cards, autographed in black marker by Andy Warhol, 4 x 6 inches (10.2 x 15.5cm)

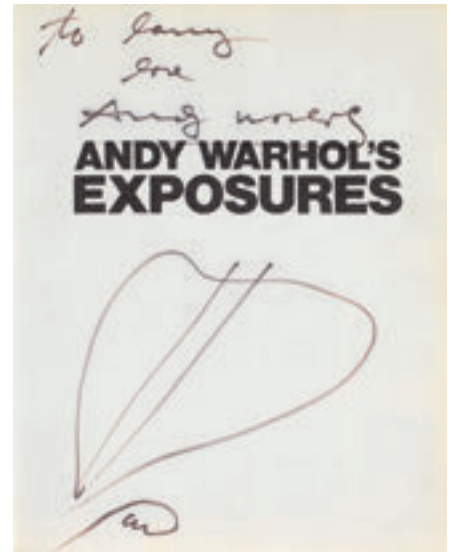
£800 - 900
US\$1,300 - 1,400
€1,100 - 1,200

167
ANDY WARHOL: A SIGNED INVITATION FOR GALERIE JURKA,
9th April, 1977,
with a machine print of Mick Jagger on the front and Andy Warhol's signature in black pen, 8 x 5½ inches (20 x 14cm)

£600 - 800
US\$940 - 1,300
€830 - 1,100

168
ANDY WARHOL: A SIGNED INVITATION FOR PACE/COLUMBUS,
March 5th, 1978,
the monochrome invitation signed on the back in black ink by Andy Warhol 6 x 7 inches (15 x 18cm)

£500 - 700
US\$780 - 1,100
€690 - 960



169

169
ANDY WARHOL: AN AUTOGRAPHED COPY OF 'ANDY WARHOL'S EXPOSURES' BY ANDY WARHOL & BOB COLACELLO,
1979,
signed to dust jacket in black marker pen by Andy Warhol, further signed and inscribed by Warhol to title page to *Larry love* with a sketch of a heart below in black ink, Grosset & Dunlap, 1979

£800 - 1,200
US\$1,300 - 1,900
€1,100 - 1,700

170
ANDY WARHOL: A SIGNED COPY OF INTERVIEW MAGAZINE,
February, 1980,
with Tatum O'Neal as the cover girl, signed in black pen by Andy Warhol

£500 - 700
US\$780 - 1,100
€690 - 960



174

171 AR

BARRY LATEGAN (BRITISH, BORN 1935): TWIGGY 1966,

silver gelatin print of an artist's proof, signed by the artist, dated 2015 and labelled AP 25 in pencil, with artist's signature in pencil to reverse, 16 x 12 inches (41 x 30.5cm)

£800 - 1,200
US\$1,300 - 1,900
€1,100 - 1,700

172 AR

BARRY LATEGAN (BRITISH, BORN 1935): TWIGGY 1966,

silver gelatin print of an artist's proof, signed by the artist, dated 2015 and labelled AP 26 in pencil, with artist's signature in pencil to reverse, 16 x 12 inches (41 x 30.5cm)

£800 - 1,200
US\$1,300 - 1,900
€1,100 - 1,700

173 AR

BARRY LATEGAN (BRITISH, BORN 1935): TWIGGY 1966,

silver gelatin print of an artist's proof, signed by the artist, dated 2015 and labelled A.P. 45, *Twiggy 1966* in pencil, with artist's signature in pencil to reverse, 23½ x 20 inches (60 x 51cm)

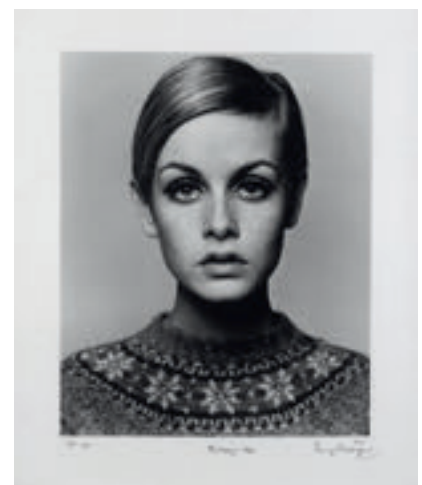
£1,000 - 1,500
US\$1,600 - 2,400
€1,400 - 2,100



171



172



173

174

CHELSEA GIRLS,

Andy Warhol Film, 1966, British poster, unfolded, signed and dated in black ink A R Aldridge, 1971, art by Alan Aldridge, 30 x 20 inches (76 x 51cm)

£2,000 - 3,000
US\$3,100 - 4,700
€2,800 - 4,100

Literature

T. Nourmand & G. Marsh Op. cit, 1997, p.39 (illus.)

This poster was designed and printed for a special screening of *Chelsea Girls* which was shown in 1970 at the Arts Laboratory, 182 Drury Lane, London. The signature was acquired later, possibly during promotion for Aldridge's release of *The Beatles: Illustrated Lyrics, Vol.2*, at a book launch or event in 1971.

175

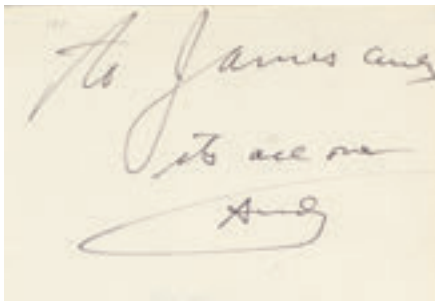
SUE MURRAY: A PSYCHEDELIC BIG O POSTER,

1967, designed by David Vaughan featuring a photograph of the model Sue Murray by David Bailey, printed by Big O Posters (BAT 8407), framed, 20 x 30 inches (51 x 76cm)

£200 - 300
US\$310 - 470
€280 - 410



175



176



179



177



180



178

176
ANDY WARHOL: AN AUTOGRAPHED COPY OF 'POPISM' BY ANDY WARHOL & PAT HACKETT,
1980,
signed *Andy* and inscribed *To James and to all one* by Andy Warhol to flyleaf in black pen, Hancourt Brace Jovanovich, 1980

£800 - 1,200
US\$1,300 - 1,900
€1,100 - 1,700

177
ANDY WARHOL: A SIGNED COPY OF INTERVIEW MAGAZINE,
August, 1986,
with Robin Williams on the cover, signed in black ink by Andy Warhol

£500 - 700
US\$780 - 1,100
€690 - 960

178
DAMIEN HIRST: A CANCELLED BRITISH VISITOR'S PASSPORT,
issued 15 May 1986,
with a black and white portrait photograph of Damien Hirst 2 x 2 inches (5 x 5cm), signed by him in black ink, the passport giving details of Hirst's place of birth, height and distinguishing marks scar on chin, overall 6 x 4 inches (15 x 10cm)

£500 - 700
US\$780 - 1,100
€690 - 960

According to the vendor she knew Hirst growing up in Leeds and met through mutual friends at Jacob Kramer College. They both moved to London around the same time and eventually both went to Goldsmith's College. Damien stayed at the vendor's flat before going on holiday with her then partner's brother and on his return he left the passport at the flat. By the time they realised, the passport had expired.

179
THE WHO: A WHO PUBLICITY CARD AUTOGRAPHED BY THE BAND,
signed by Pete Townshend who signs *Pete T X*, John Entwistle and Roger Daltrey to the front and Keith Moon and Roger Daltrey a second time on the reverse, in black ballpoint pen 10 x 8 inches (25.5 x 20cm)

£600 - 800
US\$940 - 1,300
€830 - 1,100

180
THE WHO: A SIGNED POLYDOR RECORDS BROCHURE/POSTER,
8th October 1970,
signed at the Purley Orchid concert by the band, Joe Walsh and Jim Fox from the James Gang, autographs to the poster side in blue ballpoint pen, Pete Townshend has signed only his first name, accompanied by a letter of provenance, 22½ x 16 inches (57 x 41cm)

£1,000 - 1,500
US\$1,600 - 2,400
€1,400 - 2,100

The vendor attended the Who's concert at the Purley Orchid, which was supported by the James Gang, where he obtained the signatures.



181

181

KEITH MOON: A DRUM STICK, CONCERT TICKET AND FLYER, ACQUIRED AT THE WHO'S CONCERT AT THE PURLEY ORCHID,

8th October 1970, a wooden drum stick with significant wear and wood loss to the shaft, together with a flyer for the concert 10½ x 6½ inches (26 x 16.5cm) and ticket no. 01592 for the concert 3 x 4½ inches (7.5 x 11.5cm); together with a letter of provenance and a newspaper cutting (5)

£500 - 700
US\$780 - 1,100
€690 - 960

According to the vendor Keith Moon discarded this drum stick during the concert and the vendor collected it from the stage after the show

182

THE WHO: AN AGREEMENT SIGNED BY KEITH MOON,

1974, a sheet of EMI Records headed paper dated 14-2-74, in blue ink, reading, *Rec'd from Ian Tilbury the sum of five hundred pounds for the services of Mr Keith Moon in respect of recording performance at the Rainbow Theatre on the above date and for the right to use Mr. Moon's name on any product marketed as a result of the recording. This includes trade press announcements, pre record publicity, record cover credits and all advertising appertaining to the above, signed by Keith Moon and Ian Tilbury and also initialled by Keith, 8¼ x 11¼ inches (21 x 30cm)*

£500 - 700
US\$780 - 1,100
€690 - 960

Ian Tilbury was the promoter of this Valentine's Day concert, an appearance by Roy Harper with a backing band including Jimmy Page, John Bonham, Ronnie Lane and Keith Moon.

183

THE WHO: A SIGNED WHO BY NUMBERS ALBUM SLEEVE,

Polydor, 1975, signed on the front in blue ink by John Entwistle, Pete Townshend and Keith Moon and in black ink by Roger Daltry (faded)

£800 - 1,200
US\$1,300 - 1,900
€1,100 - 1,700



182

184

THE KIDS ARE ALRIGHT,

The Who Films, 1979
British quad poster, 30 x 40 inches (76 x 102cm)

£300 - 500
US\$470 - 780
€410 - 690

185 AR

PETER BLAKE: A LIMITED EDITION PRINT FACE DANCES,

1981, from The Who album, 98/300 signed by Peter Blake, and a supporting letter of provenance, 11 x 11 inches (28 x 28cm)

£600 - 800
US\$940 - 1,300
€830 - 1,100

186

THE WHO: AN AUTOGRAPHED CD, MY GENERATION,

Deluxe Edition, MCA records, 2002, the booklet signed on the front cover in blue marker by Pete Townshend, together with two sheets of plain paper signed by, respectively, Pete Townshend and Roger Daltrey and Pete Townshend, Roger Daltrey and Zak Starkey in blue and red markers, sheets 10¾ x 8 inches (27.5 x 20cm)

£250 - 300
US\$390 - 470
€340 - 410



183



184



185



186 (part)



187

187 ^W

**KEITH MOON: A 40TH ANNIVERSARY COMMEMORATIVE
PREMIER PICTURES OF LILY DRUM KIT,**

2007,
comprising; two 22 x 14 inch kicks, three 14 x 8 inch and two 16 x
16 inch toms, and a steel shelled 14 x 5½ inch Spirit Of 2000 snare,
a limited run of 250 made, with corresponding pedals, stands and
hardware

£2,000 - 3,000

US\$3,100 - 4,700

€2,800 - 4,100



188

188

PINK FLOYD / THE WALL: A BRITISH QUAD POSTER, AUTOGRAPHED BY ROGER WATERS,

Goldcrest Films, 1982,
signed in black pen by Roger Waters in the top right hand corner, 30 x 40 inches (76 x 102cm)

£400 - 600
US\$630 - 940
€550 - 830

188A

PINK FLOYD - THE WALL: A DRAFT SCREENPLAY,

Tin Blue Productions, 1981,
39pp. of mimeographed typescript, in black paper cover, title page printed "Pink Floyd - The Wall" screenplay by Roger Waters, July 1981

£400 - 500
US\$630 - 780
€550 - 690

189 AR

PINK FLOYD: A COMMEMORATIVE 40TH ANNIVERSARY PRINT,

Storm Thorgerson, 2007,
a montage of 40 images which span the years, including: album covers, posters, singles and band photos, designed by Storm Thorgerson, signed in pencil by the artist, framed, 45 x 47 inches (104 x 120cm)

£600 - 800
US\$940 - 1,300
€830 - 1,100

190

LED ZEPPELIN: A POSTER FOR THE CONCERT AT THE FOREST NATIONAL, BRUSSELS,

Sunday, 28th May, 1972,
the band's first live appearance in Belgium, framed, 31¼ x 23¼ inches (79.5 x 59cm) within frame

£2,000 - 3,000
US\$3,100 - 4,700
€2,800 - 4,100

This, together with a concert the day before in Amsterdam, constituted warm-up dates prior to the band's North American tour which opened in Montreal on 7th June.



189



190



191



192



193



194



195



196

191
LED ZEPPELIN: A WARNER BROS-PIONEER GOLD SALES AWARD FOR THE ALBUM LED ZEPPELIN IV,
 Japanese, circa 1972,
 the disc engraved *Led Zeppelin P-8166A* and
 with company logo, plaque reading *Warner
 Pioneer Kabushki Gaisha*, reverse with display
 stand, 19¼ x 17¼ inches (50.5 x 44cm)

£500 - 700
 US\$780 - 1,100
 €690 - 960

192
**LED ZEPPELIN: A SILVER SALES AWARD
 FOR THE ALBUM LED ZEPPELIN IV,**
 Norway, 1972,
 plaque reading *Den norske sølvplaten* and
 centre of disc with text *Tildelt Led Zeppelin
 For "Led Zeppelin/IV"* 1972, 17¼ x 15 inches
 (45 x 38cm)

£600 - 800
 US\$940 - 1,300
 €830 - 1,100

193
**LED ZEPPELIN: A SILVER SALES AWARD
 FOR THE ALBUM LED ZEPPELIN III,**
 Norway, 1972,
 plaque reading *Den norske sølvplaten* and
 centre of disc with text *Tildelt Led Zeppelin
 For "Led Zeppelin/III"* 1972, 17¼ x 15 inches
 (45 x 38cm)

£600 - 800
 US\$940 - 1,300
 €830 - 1,100

194
**LED ZEPPELIN: A GOLD SALES AWARD
 FOR THE ALBUM HOUSES OF THE HOLY,**
 US, 1973,
 white matte, presented to Peter Grant
 to commemorate sales of more than
 \$1,000,000, RIAA certified, reverse with *New
 York Frame & Picture Co 29 John St., N.Y.*
 label, 21¼ x 17¼ inches (55.5 x 45cm)

£3,000 - 4,000
 US\$4,700 - 6,300
 €4,100 - 5,500

Certified 'Gold' by the RIAA in April 1973.

195
**LED ZEPPELIN: A MONTREUX JAZZ
 FESTIVAL DIPLOMA FOR PHYSICAL
 GRAFFITI,**
 1975,
 the certificate with sticker, *Grand Prix Du
 Disque De Jazz Festival*, inscribed in black felt
 pen *Led Zeppelin pour "Physical Graffiti"* Swan
 Song 89400-0 and dated 31 mai 1975,
 framed, 13 x 13 inches (33 x 33cm)

£500 - 700
 US\$780 - 1,100
 €690 - 960

196
**LED ZEPPELIN: A POSTER FOR THE
 EARL'S COURT CONCERTS,**
 1975,
 23rd, 24th and 25th May shows, with letter
 signed by Mel Bush confirming this to be an
 original poster, 25¼ x 35½ inches (64 x 90cm)

£300 - 400
 US\$470 - 630
 €410 - 550



197

197

JIMMY PAGE: A GENESIS PUBLICATION JIMMY PAGE BY JIMMY PAGE,

limited edition, numbered 723/2500, signed by Jimmy Page and John Paul Jones, Genesis Publication Ltd., 2010, slip case, bag and original mailer

£500 - 700
US\$780 - 1,100
€690 - 960



198 (part)

198

JETHRO TULL: FIVE LETTERS AND A PAINTING BY IAN ANDERSON,

circa 1967-1972, the letters all from Ian and addressed to 'Yvonne', in various pens, several written just before and during Tull's first visit to the USA in spring 1969, including playing support to Led Zeppelin, variously commenting on personal and career matters:
...We are playing at the Marquee again on Friday and I am scared stiff as we are on with Peter Green who is now the top blues band and I wish you could be there to make it worth trying - it always made me try harder when you were there. I must go now as I have to be up early tomorrow to go to Luton to practise all day...
...Will you marry me before I go to America? I seem to remember saying that before!. If I do actually go this time, I think it would be a good idea. I don't suppose you will though...
...Here I am in the USA travelling around and seeing everything just as you want to do and it is just the same as everywhere else. We are being quite successful over here and will be coming back again in the summer. I mean back to America. We return to England on April 10th or thereabouts...Our single got to 22 in England and we actually did Top of the Pops but they refused to show the film because we were going to the States and that meant we would be unable to appear on the programme in forthcoming weeks. (They can only show a film once)...
...I am still here in America but return to London in two weeks so write back to the above address as usual...there is more at stake now - more to lose and more to gain but I don't think about it much, just try to get the most from things and wait eagerly for what ever the future brings. (Although I know the future is really of my own making.)...
...It's snowing in Montreal and we are here to play a concert at the Forum. Martin, the guitar player is rather ill and 16,000 people will be a little disappointed if he doesn't get better in time for the show. It's the first night of an American tour - I hope it goes all right...Our new record is not released here yet so it will be interesting to see how the new song goes down with a virgin audience. We haven't played a concert for two weeks - I think I am a bit rusty. We stayed in Switzerland for 9 days looking around - mainly in Montreux. It was nice really - quite anonymous which suits nicely...We shall be here for 4 weeks and then return to Montreux for a couple of weeks before starting another tour here..., this last letter accompanied by a ticket for Jethro Tull at the Queens Playhouse, Glasgow, 26th March 1972; together with an abstract painting by Ian Anderson, circa 1967/68, oil on board, unsigned, a gift to the vendor from Ian, 13¼ x 15 inches (33.5 x 38cm) (6)

£800 - 1,000
US\$1,300 - 1,600
€1,100 - 1,400



201



199

199

BOB DYLAN: A CINEMA POSTER DON'T LOOK BACK,

Leacock-Pennebaker, 1967, British, signed in black ink A R Aldridge 1971 xx art by Alan Aldridge, 30 x 20 inches (76 x 51cm)

£400 - 600
US\$630 - 940
€550 - 830

200

DONOVAN: A MR FREEDOM/TOMMY ROBERTS DRESS COAT,

circa. 1968, of flamboyant pink velvet, with wide black satin lapels and eye catching motif of hands, lipsticks and repetitive slogan *keep smiling*, labelled inside *Mr Freedom*

£500 - 700
US\$780 - 1,100
€690 - 960

According to the vendor this coat was given to her by Ashley Kosak, Donovan's manager in 1974. She was told this was a coat owned and worn by Donovan before giving it away.

201

BLACK SABBATH: A AUTOGRAPHED LP OF THE ALBUM 'PARANOID',

signed by the band on the label in blue ballpoint pen, in original sleeve, with original cover and additional LP in replacement sleeve

£600 - 800
US\$940 - 1,300
€830 - 1,100



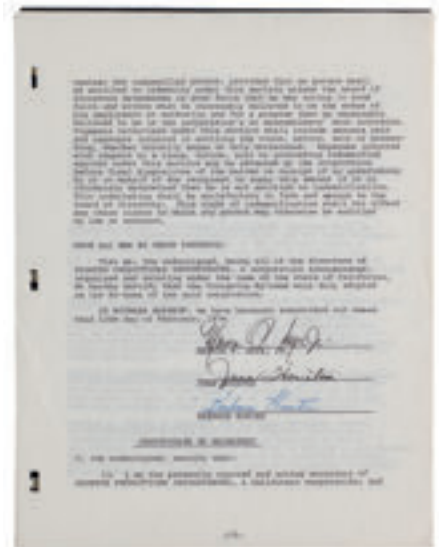
200



202 (part)



203



204

204

MARVIN GAYE: A SIGNED AGREEMENT, 1974, headed *By-Laws Of Righton Productions, Incorporated*, the incomplete document comprising sixteen numbered, typewritten pages, the last dated *12th day of February, 1974* and signed in blue and black ink by *Marvin P. Gaye, Jr.* and two others as Directors of Righton Productions, Inc., *8½ x 11 inches (21.5 x 28cm)*

£500 - 600
US\$780 - 940
€690 - 830

205
No lot

206

JONI MITCHELL: AN AUTOGRAPHED COVER OF THE LP 'THE HISSING OF SUMMER LAWNs', signed and inscribed by Joni Mitchell *Hello David*, mounted and framed, *15 ¼ x 16 ¼ inches (39 x 41.5cm) including frame*

207

TERRY O'NEILL (BRITISH, BORN 1938): A COLLECTION OF VINTAGE BLACK AND WHITE PRINTS OF ELTON JOHN AND HIS BAND AT THE DODGER STADIUM, 1975, subjects including Elton John on stage and in rehearsal, Billie Jean, Roger Pope, Cary Grant meeting Elton John backstage, eight with annotations to the reverse in black pen in an unknown hand, the largest *13 ¼ x 20 inches (33.5 x 51cm) (25)*

£1,000 - 1,500
US\$1,600 - 2,400
€1,400 - 2,100

Provenance

The estate of Roger Pope who was the drummer with Elton as part of the band Hookfoot and after they disbanded for several further concerts including at the Dodger's Stadium in 1975.



207



206

202

CONCERT POSTERS: A COLLECTION OF 1970s INCLUDING BLACK SABBATH, other artists are; Derek And The Dominos, Emerson lake Palmer. Atomic Rooster, Skid Row, Yes and Colloseum, largest - *18 x 24 inches (46 x 61cm) (7)*

£600 - 800
US\$940 - 1,300
€830 - 1,100

203

THE ROCKY HORROR PICTURE SHOW: AN AUTOGRAPHED COVER FOR THE 'ORIGINAL LONDON CAST' ALBUM, 1973, signed on the reverse in blue pen by members of the cast and crew including: Jonathan Adams, Nell Campbell 'Little Nell', Richard O' Brien, Tim Curry, James Warwick, lot includes the vinyl album

£300 - 500
US\$470 - 780
€410 - 690



208

208

QUEEN: A BPI 'GOLD' AWARD FOR THE ALBUM *NEWS OF THE WORLD*,

presented to EMI Records, to commemorate sales in the UK of more than £300,000, 20¼ by 16¼ inches (51.5 x 41.5cm)

£800 - 1,200
US\$1,300 - 1,900
€1,100 - 1,700

209

QUEEN: A SET OF AUTOGRAPHS,

Brian May, Roger Taylor and John Deacon in black markers on a trimmed book/magazine (?) page featuring Mick Rock's photographs, with a piece of paper signed and inscribed *My best wishes* by Freddie Mercury in black marker stuck to it, signatures probably from the 1980s, 10 x 8½ inches (25.5 x 21.5cm) approximately

£500 - 600
US\$780 - 940
€690 - 830

210

QUEEN: A SIGNED BLACK AND WHITE PUBLICITY PHOTOGRAPH,

signed in blue ink by Freddie Mercury, Brian May, John Deacon and Roger Taylor, framed, 8 x 10 inches (20.5 x 25.5cm)

£500 - 700
US\$780 - 1,100
€690 - 960

211

ROGER TAYLOR/QUEEN: A BLACK SILK JACKET WORN BY ROGER TAYLOR IN PUBLICITY PHOTOGRAPHS FOR QUEEN,

circa 1974, the Zandra Rhodes wraparound jacket with red, white and purple ribbon trim to ruffled collar and to cuffs, worn during a photo shoot with Mick Rock and published in a copy of *Jackie* magazine, with a letter concerning the provenance

£1,500 - 2,000
US\$2,400 - 3,100
€2,100 - 2,800

According to the vendor the jacket was auctioned by Roger at a charity event in the 1970s in Truro, Cornwall an area he had grown up in as a child. The event was to raise money for Truro School for Boys which Roger had once attended.

Images of Roger wearing the jacket available on request.



209



210



212

212

QUEEN: A LIMITED EDITION, BLUE VINYL PRESSING OF THE SINGLE *BOHEMIAN RHAPSODY/I'M IN LOVE WITH MY CAR*,

1978, EMI 2375, produced to mark the occasion of EMI's Queen's Award To Industry For Export Achievement, purple picture sleeve and A-side label inscribed 51 in black felt pen (from an edition of 200), together with outer carrying envelope; a pale blue scarf in original packet; an invitation/programme and menu for the celebratory luncheon held at the Selfridge Hotel, London, 26th July 1978; a wine glass etched with Award logo, EMI Records and date 1978, 6½ inches (16.5cm) high; and a commemorative '45' for EMI Records Production And Distribution "Open Day, May 28th/29th" For Jubilee Year 1977, in original sleeve, envelope 8 x 11 inches (20.5 x 28cm)

£2,500 - 3,000
US\$3,900 - 4,700
€3,400 - 4,100

213

QUEEN: A RED PLASTIC FEMALE BREASTPLATE FROM THE VIDEO *I WAS BORN TO LOVE YOU*,

1985, with elasticated ties, together with a letter of provenance, approximately 18 x 13 inches (46 x 33cm)

£500 - 700
US\$780 - 1,100
€690 - 960

The vendor was one of the production staff for the filming and acquired the breastplate from the set.



211



213



214 (part)



215



216



217



218 (part)



219

214

DAVID BOWIE: THREE COLOUR PHOTOGRAPHS OF DAVID BOWIE SIGNED BY SUBJECT,

dated 95, 96 and 97, largest 10 x 8 inches (25.5 x 20.5 cm)

£800 - 1,200
US\$1,300 - 1,900
€1,100 - 1,700

215

MORRISSEY: A LETTER REGARDING THE NEW YORK DOLLS AND OTHER PUNK BANDS,

dated September 8, 1976, sent from his home at 384 Kings Road, Stretford, Manchester, one typewritten sheet of pale pink paper, reading, *Bonjour Monsiuer, I spotted your advertisement in SOUNDS, but no, I don't have any live tapes or records...I have just returned from New York where I spent some time at C.B.G.B. Before I left I managed to see the Sex Pistols twice in Manchester (did you see any of my three letters in either Sounds, NME or Record Mirror??). I have always loved the Stooges. As for the Dolls, well that's a long story. I was involved in getting an Appreciation Society together via their ex N.Y. company Leber-Krebs. I have collected a vast amount of written materials on the band since their emergence (sic) in 1972...I could talk about them for ages, they are my all-time favourites...if you know anybody interested in the band, please give them my address as I'd be only too willing to correspond with them. Happy Hunting and signed Steven* in black felt-tip pen and with musical note, framed, together with a page from an article from *Uncut* magazine on The Smiths including a photograph of Morrissey's former home, frame 19 1/4 x 14 1/2 inches (49 x 37cm)

£500 - 700
US\$780 - 1,100
€690 - 960

216

SEX PISTOLS: A FLYER, 31ST AUGUST 1976,

for the band appearing at the 100 Club, London, 9 1/4 x 7 inches (23.5 x 18cm)

£250 - 300
US\$390 - 470
€340 - 410

217

SEX PISTOLS: A FLYER, PUNK SPECIAL, SEPTEMBER 20TH 1976, 100 CLUB, LONDON,

the two-day event featuring the Sex Pistols, Clash and others, with photocopy of book page featuring a photograph taken at the club on the opening night, the original owner of the flyer included in the fans at the entrance, flyer 16 3/4 x 12 inches (42.5 x 30.5cm)

£300 - 400
US\$470 - 630
€410 - 550

The photograph was published in 1988: *The New Wave Punk Rock Explosion*, Caroline Coon, Hawthorn Books, 1977.

218

THE CLASH: TWO CONCERT FLYERS,

for the Exhibition Centre, Bristol, 5th November 1977 and ICA Theatre, London 23rd October 1976, the larger 11 1/2 by 8 1/4 inches (29.2 x 21cm)

£500 - 600
US\$780 - 940
€690 - 830

219

THE CLASH: A SIGNED THE COST OF LIVING E.P.,

CBS Records, 1979, signed on the sleeve by Joe Strummer, Mick Jones, Topper Headon and Paul Simonon

£500 - 700
US\$780 - 1,100
€690 - 960



220

220

THE SMITHS: A SIGNED ALBUM MEAT IS MURDER,

Rough Trade Records, 1985, signed on the front by Morrissey, Johnny Marr, Andy Rouke and Mike Joyce

£600 - 800
US\$940 - 1,300
€830 - 1,100

221

THE SMITHS: A SIGNED SINGLE THE SMITHS,

Rough Trade Records, 1985, signed on the front by Morrissey, Johnny Marr, Andy Rouke and Mike Joyce

£500 - 700
US\$780 - 1,100
€690 - 960

222

U2: A SIGNED ALBUM COVER BOY,

Island Records, 1980, signed and inscribed on the back in blue ink *To Quinton Hoare from Bono, Adam thank you, Da Edge - thanks and Larry*

£500 - 700
US\$780 - 1,100
€690 - 960

223

U2: A SIGNED SINGLE COVER I WILL FOLLOW YOU,

Island Records, 1980, signed and inscribed on the back in black ink *Bono eats biscuits, thank you Quintin* and signed *Adam, Da Edge and Larry*: accompanied by a compilation cassette tape, cassette of U2 BOY and an 11 O'Clock Tick Tock 45 single

£500 - 700
US\$780 - 1,100
€690 - 960



221



222



223

224

U2: AN AUTOGRAPHED ALBUM COVER FOR 'THE UNFORGETTABLE FIRE',

signed by the band in gold ink, lot includes the vinyl album

£500 - 700
US\$780 - 1,100
€690 - 960

225

LIVE AID: AN AUTOGRAPHED POSTER, FOR WEMBLEY STADIUM, 13TH JULY 1985,

designed by Peter Blake, autographs include Paul McCartney, Bob Geldof, Sade, Adam Ant, Rick Parfitt, Jack Sonni, Alan Lancaster, Johnny Fingers, Harvey Goldsmith, Phil Collins, Pete Townshend, Alison Moyet, Elvis Costello, Freddie Mercury, Maurice Jones, Linda McCartney, Terry Williams, Simon Crow, Peter Briquette, Howard Jones, John Deacon, Mark Knopfler, Paul Weller, Alan Clark, Chris White, Mark Brzezicki, Brian May and Bill Ward, on card backing, 34 1/4 x 25 inches (87 x 63.5cm)

£4,000 - 5,000
US\$6,300 - 7,800
€5,500 - 6,900

226

EURHYTHMICS: AN AUTOGRAPHED POSTER AND RELATED ITEMS,

1999, comprising a poster for the Peace Tour, signed in black marker by Annie Lennox and Dave Stewart and hand numbered 0263/1000; a set list used by Annie Lennox; a programme with promo items and a concert ticket, poster 30 x 20 inches (76 x 51cm)

£500 - 700
US\$780 - 1,100
€690 - 960



226 (part)



225



228 (part)



229 (part)



230 (part)



231 (part)



227

227

MADONNA: A THREE-QUARTER LENGTH WHITE TOWELLED BATHROOM PURCHASED FOR MADONNA,

1985, provided to Madonna during the *Like A Virgin* tour, embroidered with *Madonna* in blue thread to the right of the robe, accompanied by two letters concerning the provenance,

£2,000 - 3,000
US\$3,100 - 4,700
€2,800 - 4,100

The robe was originally given to her choreographer Brad Jeffries during the tour. Jeffries staged the *Like A Virgin* tour. Following this he worked on *Back To The Future* parts II and III.

228

MADONNA: TWO SIGNED PUBLICITY STILLS,

signed in black ink by Madonna, both 10 x 8 inches (25.5 x 20.5 cm)

£500 - 700
US\$780 - 1,100
€690 - 960

229

MADONNA: TWO SIGNED PUBLICITY STILLS,

signed in black ink by Madonna, both 10 x 8 inches (25.5 x 20.5 cm)

£500 - 700
US\$780 - 1,100
€690 - 960

230

MADONNA: A COLLECTION OF SIGNED CDS,

each signed in black ink on the front of the case by Madonna, albums are: *Who's That Girl*, *Hanky Panky* and the single *Rescue Me*, accompanied by 43 7" singles and a limited edition boxed set for *The Royal Box*

£300 - 500
US\$470 - 780
€410 - 690

231

MADONNA: TWO SIGNED PUBLICITY STILLS,

signed in black ink by Madonna, accompanied by a collection of various unsigned stills and publicity photographs, 10 x 8 inches (25.5 x 20.5 cm)

£500 - 700
US\$780 - 1,100
€690 - 960



232

232

MADONNA: A GOLD COLOURED KNITTED CROPPED JUMPER, MADE FOR MADONNA AS NIKKI FINN IN *WHO'S THAT GIRL*,

Warner Bros., 1987, with cut outs to back and under arms, colour stills from the film showing Madonna in an identical crop top, accompanied by a letter concerning the provenance (3)

£5,000 - 7,000

US\$7,800 - 11,000

€6,900 - 9,600



232 (illus)

Madonna playing character Nikki Finn wears an identical jumper for a large part of the film.

233

MADONNA / DICK TRACEY: A SIGNED PUBLICITY PHOTOGRAPH FROM THE FILM SIGNED BY THE CAST,

in black ink by Madonna, Warren Beatty and Al Pacino, 10 x 8 inches (25.5 x 20.5 cm)

£200 - 300

US\$310 - 470

€280 - 410



233



234 (part)

234

MADONNA: TWO SIGNED PUBLICITY STILLS,

signed in black ink by Madonna, both 10 x 8 inches (25.5 x 20.5 cm)

£500 - 700

US\$780 - 1,100

€690 - 960

235

MICHAEL JACKSON: TWO SIGNED PROGRAMMES FOR THE 1988 WORLD TOUR,

signed and inscribed *All my love* by Michael Jackson in black ink to inside page, one additionally inscribed *To Ian* and the other *Brian* in an unknown hand (2)

£500 - 700

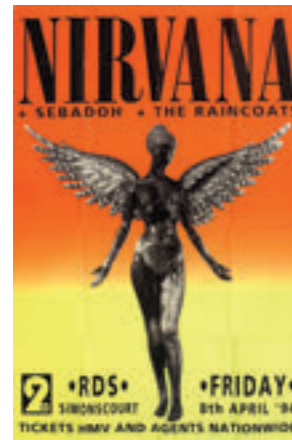
US\$780 - 1,100

€690 - 960



235 (part)

236



237

236

NIRVANA/DAVE GROHL/KURT COBAIN: A HANDWRITTEN SET LIST IN DAVE GROHL'S HAND USED BY KURT COBAIN AT THE KILBURN NATIONAL, LONDON,

on 5th December, 1991, written in black marker-pen on the back of an accounts form, comprising 14 songs including; *Drain You*, *Aneurysm* and *Teen Spirit*, with gaffer-tape to either side used to tape the list to the stage by Kurt Cobain's mic stand, accompanied by a crew pass, set-list, 11 x 8½ inches (28 x 22cm)

£2,000 - 3,000
US\$3,100 - 4,700
€2,800 - 4,100

According to the vendor he attending the sound check at the Kilburn National where they checked with *Aneurysm*. He stayed for the concert and picked up the set-list once the gig had finished and the band left the stage.

237

NIRVANA: A CONCERT POSTER FOR A CANCELLED GIG,

8th April, 1994, RDS Simonscourt, Dublin, supporting acts Sebadoh and The Raincost, accompanied by a letter of provenance from Irish radio station 2fm, 62 x 40 inches (158 x 102cm)

£600 - 800
US\$940 - 1,300
€830 - 1,100

The concert was cancelled following the news of Kurt Cobain's untimely death a few days prior to this date.

238 W

SLASH: A JCM SLASH SIGNATURE MARSHALL AMP AND SPEAKER CABINET USED BY SLASH ON STAGE,

serial no.s 96S263264, in a front control casing in black tolex covering, grey front cloth, large white Marshall logo, brushed gold control panels with six rotary controls, two rocker switches, four jack inputs, multi-voltage models with extra dial of 11 as opposed to standard 10, a JCM 900 Lead speaker cabinet. top serial No. 971995524, in black tolex covering, black grille cloth; accompanied by a photograph of the vendor being presenting the amp by Slash, a Musician's Institute certificate for a week of tuition and accompanying brochure which the vendor won with the amp and a brochure for the 'Mad About Music' show, a letter and documents relating to the provenance

£3,000 - 5,000
US\$4,700 - 7,800
€4,100 - 6,900

The vendor won the amp in a Capital Radio 'Mad About Music Show' competition in 1997. The vendor collected the amp at a 'Mad About Music' festival in London Arena, Docklands where Slash signed the amp for her before using the amp for a performance on stage.



238 (part illus)



238



240

239

RADIOHEAD: JONNY GREENWOOD STAGE-USED SET LISTS, GUITAR STRING AND PLECTRUM,

comprising: two printed set lists each with annotations in black marker by Jonny regarding tuning, guitar model and other notes, one for *Houston*, 18th June 2001, the other *The Gorge*, 23rd June 2001, each framed; a framed broken guitar string and *Jim Dunlop* plectrum; an Elites guitar string packet; sheet music for *Paranoid Android* signed in black marker by the band, Thom Yorke, Jonny Greenwood, Phil Selway, Colin Greenwood and Edward O'Brien; and a New Musical Express cutting, 1992, mounted on paper, signed in red marker by all five members of the band, the larger frames 12 x 8 3/4 inches (30.5 x 22cm)

£300 - 400
US\$470 - 630
€410 - 550

240 W

KERRANG RADIO: 2 SEAT RED LEATHER SOFA FROM THE STUDIO'S VISITORS AREA, SIGNED BY VARIOUS BANDS AND ARTISTS VISITING THE STUDIO,

2009-12, autographs in black pen including: Athlete, Biffy Clyro, Mumford & Sons, Kasabian, Maximo Park, Lost Prophets and Pendulum; on four cylindrical metal feet, 70 x 33 3/4 x 26 inches (178 x 87 x 66cm)

£600 - 800
US\$940 - 1,300
€830 - 1,100

This was purchased by the vendor from the station in a charity auction.

241

ROD STEWART: A WHITE RAW SILK JACKET WORN BY ROD STEWART,

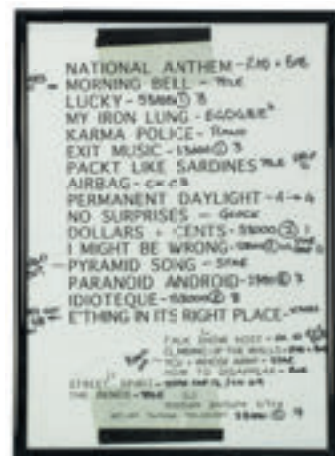
single-breasted, with two buttons to front and three to each cuff, satin collar with button hole to right hand side, double vent, white polyester lining, inside pocket labelled *Bon Choix Couture*, signed and inscribed by Rod Stewart to inside right in black pen *This is my jacket worn by me*; with accompanying photograph of Rod Stewart wearing a similar jacket, signed and inscribed by Rod Stewart *Wearing the jacket*; and a letter of provenance dated 2015

£800 - 1,000
US\$1,300 - 1,600
€1,100 - 1,400

This lot is being sold in aid of the Strathcarron Hospice.



241 (part illus)



239 (part)



241

242



242 (illus)

242^W

OASIS / ALAN WHITE / PAUL WELLER: A PEARL DRUM KIT USED BY ALAN WHITE WITH OASIS AND BY BROTHER STEVE WHITE WITH PAUL WELLER,

1990s, maple shell, white marine pearl finish, comprising 25 inch kick (serial no. 908675), 13 inch rack tom (serial no. 908671) and 16 inch floor tom serial no. 908673) drums; the kick signed and inscribed in black pen by Alan White, *To Phil, All the Best* and by Steve White, *To Phil, Best Wishes*, the rack tom signed and inscribed by Alan and Steve White with *Best Wishes* and the floor tom signed and inscribed by Alan White *To Phil, All the Best* and signed and dated 2006 by Steve White; accompanied by a magazine clipping with advert for the Oasis album 'The Masterplan' featuring images of Alan White playing an identical kit with the band, a copy of 'The Drummer' magazine, 30th April 2006 containing an article regarding the charity auction for Checkmads in which the kit was obtained, copies of photographs of the kit being collected from Steve White, and a letter of provenance from the Steve White and the vendor

£6,000 - 8,000
US\$9,400 - 13,000
€8,300 - 11,000

The vendor won this kit in a charity auction in 2006 following which Steve White and Alan White signed and inscribed the kit to him.

The kit was used by Alan White whilst with Oasis on the recording of 'What's the Story Morning Glory' in 1995 which was the band's second studio album and their first with White on drums. This album has been the band's most successful album, selling a record breaking 347,000 copies in the first week of its release and subsequently over 22 million copies worldwide.

Alan White was recommended to Noel Gallagher by Gallagher's friend Paul Weller and joined the band in 1995. Alan White's brother, Steve White kit-shared with Alan and played with Paul Weller in The Style Council and in his solo career between 1983-2012. The kit was used by Steve White on the Paul Weller album 'Stanley Road' in 1995.

An identical kit can be seen in the BBC documentary *Oasis - Right Here, Right Now* aired in August 1997.

Literature

www.oasisinet.com; <http://www.oasisfanatic.com>



243

243

OASIS: AN AUTOGRAPHED COPY OF THE VINYL SINGLE *SUNDAY MORNING CALL*,

2000, Big Brother RKID 004TP, single-sided 12inch promo, the front cover signed in blue marker by Noel and Liam Gallagher, Andy Bell, Alan White and Gem Archer

£200 - 250
US\$310 - 390
€280 - 340

244

OASIS: AN EPIPHONE RIVIERA GUITAR AUTOGRAPHED BY NOEL GALLAGHER,

serial no. U06065385, circa 2000, the double-cutaway, thinline, bound body in cherry red finish signed and inscribed by Noel Gallagher in black marker *For Martin Thanx Love Noel Gallagher!! XX*, white 3-ply scratchplate also with very faint inscription/autograph, four volume/tone controls and 3-way selector switch, Frequensator tailpiece, Asian rosewood fingerboard with single-parallelogram markers, in soft case with a fan's photograph of Noel Gallagher signed in blue marker *Noel*, framed, 6½ x 4½ inches (16.5 x 11.5cm), guitar 43 inches (109cm) long

£600 - 800
US\$940 - 1,300
€830 - 1,100

245

OASIS: AN AUTOGRAPHED COPY OF THE VINYL ALBUM *STANDING ON THE SHOULDERS OF GIANTS*,

2000, Big Brother RKIDL 002, the front cover and inner sleeve each signed in blue and black markers by Noel and Liam Gallagher, Alan White, Andy Bell and Gem Archer

£200 - 300
US\$310 - 470
€280 - 410



246

246

OASIS: AN AUTOGRAPHED COPY OF THE SINGLE *WHO FEELS LOVE*,

2000, Big Brother RKID 003TP, promo single-sided 12inch, the front cover signed in blue marker by Noel and Liam Gallagher, Gem Archer, Alan White and Andy Bell

£200 - 250
US\$310 - 390
€280 - 340

247

OASIS: A COLLECTION OF AUTOGRAPHED SINGLE 'COVERS',

2000s, the full set of reproduction cover colour cards all signed in blue, red and silver markers by Noel and Liam Gallagher, Andy Bell and Gem Archer, twenty-five cards in total mounted in six frames, with one unframed, each frame 10 x 10 inches (25.5 x 25.5cm) (7)

£300 - 500
US\$470 - 780
€410 - 690

248

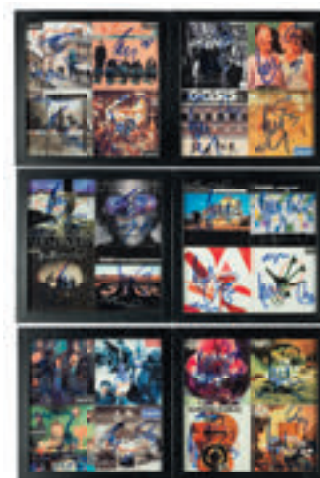
NOEL GALLAGHER'S HIGH FLYING BIRDS: AN AUTOGRAPHED COPY OF THE VINYL ALBUM *CHASING YESTERDAY*,

2014, Sour Mash, JDNCLP 18, the front cover signed in black marker by Noel Gallagher; and a songbook for the album 'Noel Gallagher's High Flying Birds', signed on the front cover and inside on the track list page in red marker by Noel

£150 - 200
US\$240 - 310
€210 - 280



244



247



248



249 (part)



249

CHRIS MARTIN / COLDPLAY: CHRIS MARTIN'S FIRST GUITAR USED DURING THE RECORDING OF *PARACHUTES*,

circa. 1996,

a Spanish acoustic guitar labelled *Vicente Tatay Tomas*, in natural finish, eighteen fret fingerboard, with deluxe hardshell contour case and fawn plush lining, adorned with a handwritten *The Coldplay* sticker and fixed with a flyer for the single *Yellow*, the case further annotated with *Christopher AJ Martin* hand-painted in Tippex on the back of case, numerous *Martin & Co* guitar strings stored in the accessories compartment; accompanied by a handwritten chord sheet *Help Is Round The Corner*, blue pen on lined paper in Chris Martin's hand, a Virgin flight label annotated in Martin's hand *Chris AJ Martin* with a phone number, together with a certificate of authenticity, signed by the band (2)

£7,000 - 9,000

US\$11,000 - 14,000

€9,600 - 12,000

Provenance

Coldplay - End Of Decade Clearout Sale, Ebay, 18th-31st December 2009

This important guitar was catalogued as Chris's very first guitar used with Coldplay in the original Ebay auction. It was purchased from Bill Greenhalgh's music shop in Chris's hometown of Exeter. According to Coldplay Chris took this guitar with him when he moved to London for University at UCL in September 1996. This was where Chris met Jonny Buckland, during freshers week, following which the pair then planned to form a band over the coming year, resulting in the formation of Coldplay. This guitar was used by Martin during the composition of many of Coldplay's earliest songs and used during the recording of their pioneering debut album *Parachutes* 1999-2001.

Image of the guitar with the band is available on request.





250

250 AR

COLDPLAY: A MIXED MEDIA COLLAGE IDENTICAL TO THE SINGLE COVER ARTWORK FOR *MAGIC*, BY MILA FURSTOVA,

2014, an etching plates over a printed base, signed in silver pen by Chris Martin, Jonny Buckland, Guy Berryman and Will Champion, a limited edition of 25, signed in gold by artist Mila Furstova, 23½ x 23½ inches (60 x 60cm)

£2,000 - 3,000
US\$3,100 - 4,700
€2,800 - 4,100

A percentage of the sale proceeds will be going to the charity Kids Company.

251 AR

COLDPLAY: A MIXED MEDIA COLLAGE IDENTICAL TO THE ALBUM COVER *GHOST STORIES*, BY MILA FURSTOVA,

2014, two etching plates over a painted base, signed in gold pen by Chris Martin, Jonny Buckland, Guy Berryman and Will Champion, a limited edition of 25, signed in gold by artist Mila Furstova, 39¼ x 39¼ inches (100 x 100cm)

£3,000 - 5,000
US\$4,700 - 7,800
€4,100 - 6,900

A percentage of the sale proceeds will be going to the charity Kids Company.



251

252 AR

PARIS (BRITISH): 'MYLO XYLOTO 1', A LIMITED EDITION PRINT OF THE COLDPLAY ALBUM ARTWORK,

2013, digital print, on paper, signed, dated and numbered 641/650 in ink by the artist, 19¾ x 19¾ inches (50 x 50cm)

£600 - 800
US\$940 - 1,300
€830 - 1,100

253 AR

PARIS (BRITISH): 'MYLO XYLOTO 3', A LIMITED EDITION PRINT OF THE COLDPLAY ALBUM ARTWORK,

2013, digital print, on paper, signed, dated and numbered 643/650 in ink by the artist, 19¾ x 19¾ inches (50 x 50cm)

£600 - 800
US\$940 - 1,300
€830 - 1,100



252



253



254



256



255



257 (part)



258

THE BEATLES

254

THE BEATLES: A SET OF AUTOGRAPHS ON A NEWSPAPER CUTTING, SIGNED AT THE NEWCASTLE CITY HALL,

mid 1960s,
in blue ballpoint pen by Paul McCartney, George Harrison, John Lennon and Ringo Starr, additionally inscribed *To Margaret and Susan love from The Beatles* in George's hand, 11 ¾ x 9 inches (30 x 23cm)

£2,000 - 3,000
US\$3,100 - 4,700
€2,800 - 4,100

255

THE BEATLES: A COLLECTION OF AUTOGRAPHS,

circa 1963,
comprising an autograph album containing an *Old Bell Garage, Salisbury* business card signed on the reverse in pencil and green and blue ballpoints by Paul McCartney, Ringo Starr, George Harrison and John Lennon, inscribed *love to Debbie* by John, other signatures include a page and a publicity card each signed by Don and Phil Everly, a publicity card signed by The Swinging Blue Jeans and a page and publicity card each signed by Susan Maughan, pages 4 x 4½ inches (10 x 11.5cm)

£1,200 - 1,500
US\$1,900 - 2,400
€1,700 - 2,100

256

THE BEATLES: A BEATLES PUBLICITY CARD AUTOGRAPHED BY PAUL MCCARTNEY AND RINGO STARR,

signed to the front in blue ink, 4 ½ x 5 ½ inches (11.5 x 14cm)

£600 - 800
US\$940 - 1,300
€830 - 1,100

257

THE BEATLES: A TICKET FOR THE OFFICIAL BEATLES FAN CLUB NORTHERN AREA FAN CLUB CONVENTION TELEVISION PERFORMANCE OF JUKE BOX DURY FEATURING THE BEATLES AND PROGRAMMES,

circa 1963,
the ticket numbered in blue ballpoint pen 0.37; together with three programmes for a Nationwide Tour, *Another Beatles Christmas Show*, 24 December 1964 - 16 January 1965 and *Harold Fielding's Sunday Night at the Blackpool Opera House*, 16th August 1964 (4)

£300 - 500
US\$470 - 780
€410 - 690

258

THE BEATLES: VARIOUS PROGRAMMES AND MAGAZINES,

titles including: *The Beatles Magazine*; *The Fabulous Beatles Souvenir Song Album* (1963); *The Beatles Christmas Show*, Finsbury Park Astoria, souvenir programme (24th December 1963- 11th January 1964); the *Beatles Fan Club magazine* (Summer 1964); *The Beatles Get Back* (1969) (6)

£200 - 300
US\$310 - 470
€280 - 410



259

259

THE BEATLES: AN EXCEPTIONALLY GOOD BLACK/GOLD LABEL STEREO PRESSING OF THE ALBUM *PLEASE PLEASE ME*,

1963, Parlophone PCS 3042, Type 1 cover printed by E. J. Day & Co. Ltd. with Angus McBean front cover photo credit aligned with second 's' of 'songs', spine uncrowned/undamaged with all text clearly legible, original inner sleeve with 'Use Emitex...' text, *Dick James Mus. Co.* publishing credits to labels, Side 1 centre with MZT tax code, matrix no. YEX 94-1, 'mother' no. 1 and stamper code R, Side 2 with matrix no. YEX 95-1, 'mother' no. 1 and stamper code G

£7,500 - 8,000
US\$12,000 - 13,000
€10,000 - 11,000

A month after their single *Please Please Me* was released, on 11th February 1963 the Beatles went into Abbey Road Studios to record ten of the fourteen tracks that would make up their debut album of the same name. The other four tracks were already recorded, making up their first two singles on Parlophone. Three sessions on that day, between 10am and 10.45pm, produced those ten tracks and, as Mark Lewisohn comments, 'There can scarcely have been 585 more productive minutes in the history of recorded music.'

The album was released in the UK on 22nd March, where it subsequently held the No.1 album chart spot for 30 consecutive weeks, finally being knocked off by the Beatles' follow-up album, *With The Beatles*, released on 22nd November that year.

The matrix/mother/stamper combination on this pressing seems scarcer than those usually seen on first pressings. Ordered pre-release by the vendor, this album has been kept safely for over 50 years and this auction presents an opportunity to acquire an example of the much rarer stereo pressing in an overall condition that is becoming increasingly difficult to find.

Literature

Record Collector, May 2012, Issue 401, pps. 74-80 for an in-depth article on this LP by Nick Farmer.
The Complete Beatles Chronicle, Mark Lewisohn, Pyramid Books, 1992.



264



260



263

260
THE BEATLES: A BLACK AND WHITE MACHINE PRINT SIGNED BY THE BEATLES,
 circa 1964,
 John Lennon, Paul McCartney, George Harrison and Ringo Starr all in blue ink signed by their respective images, 11 x 8 inches (28 x 20cm)

£2,500 - 3,500
 US\$3,900 - 5,500
 €3,400 - 4,800

261
THE BEATLES: A PROGRAMME FOR THE NIGHT OF THE 100 STARS,
 a charity event held at the London Palladium, 23rd July 1964, the cover designed by John Lennon, together with a period press photograph of the Beatles in the 'flying sequence', and a modern print of a photograph of Ringo rehearsing the sequence, signed by the photographer, Maurice Rubeck, with accompanying letter from him and contact print, *programme* 9 x 11 inches (23 x 28cm)

£300 - 400
 US\$470 - 630
 €410 - 550

262
THE BEATLES: VEE JAY LP 'INTRODUCING THE BEATLES'
 1964,
 Vee Jay SR 1062, second stereo version with all-black labels with plain VJ logo and 'Vee-Jay Records' underneath, run-off groove with 'MR' pressing plant stamp, back of sleeve with song titles

£300 - 400
 US\$470 - 630
 €410 - 550

263
THE BEATLES: A SET OF AUTOGRAPHS ON THE REVERSE OF AN INVESTITURE LETTER,
 26th October 1965,
 letter detailing the arrangements for the investiture, signed on the back in blue ink by John Lennon, Paul McCartney, George Harrison and Ringo Starr who received their MBE's on the same day, 12 x 8 inches (31 x 20cm)

£3,000 - 5,000
 US\$4,700 - 7,800
 €4,100 - 6,900

Provenance
 Ex-lot 65, *Rock 'n' Roll Memorabilia* sale, Sotheby's, London, 28th August 1986.

264
THE BEATLES: AN AUTOGRAPHED PUBLICITY PHOTOGRAPH,
 1965,
 the three-quarter length black and white portrait taken in the Bahamas while filming *Help!*, signed by John Lennon, Paul McCartney, George Harrison and Ringo Starr in turquoise ballpoint pen, George adding dedication *To Teresa*, with two letters of provenance/authenticity, *photograph* 4¾ x 6½ inches (12 x 16.5cm)

£2,800 - 3,500
 US\$4,400 - 5,500
 €3,900 - 4,800



266

265

PAUL MCCARTNEY: A SIGNATURE,
January 1967,
signed on a page of an autograph book

£300 - 500
US\$470 - 780
€410 - 690

According to the vendor the signature was obtained while the Beatles were filming *Strawberry Fields Forever* in Koe Park, Seven Oaks. Their generator failed so they plugged into the vendors stepmother's supply and also used the bathroom.

266

THE BEATLES: A SET OF SIGNATURES,
January 1967,
written in blue ink on a page from an autograph book by George Harrison, John Lennon and Ringo Starr, with Paul McCartney on a separate page

£2,000 - 3,000
US\$3,100 - 4,700
€2,800 - 4,100

See footnote for lot 265.

267

THE BEATLES: A YELLOW SUBMARINE BLUE MEANIE CEL,
gouache on full celluloid, image, 8¼ x 6¼ inches (21 x 16cm), sight, 12 x 10½ inches (30.5 x 26.5cm) framed

£500 - 700
US\$780 - 1,100
€690 - 960

268

THE BEATLES: A YELLOW SUBMARINE BLUE MEANIE CEL,
King Studios, 1968,
gouache on celluloid, image, 5¼ x 8¾ inches (13.5 x 22cm), sight, 7 x 9½ inches (18 x 24cm) framed

£500 - 700
US\$780 - 1,100
€690 - 960

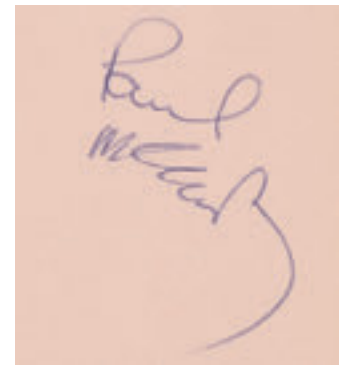
269

THE BEATLES: A YELLOW SUBMARINE CEL OF RINGO, PAUL AND A TEACUP,
King Studios, 1968,
gouache on full celluloid, with scene references in black pen to the lower edge, image, 9 x 12½ inches (23 x 32cm), sight, 11 x 15 inches (28 x 38cm), mounted and framed

£500 - 700
US\$780 - 1,100
€690 - 960

Provenance

Ex-lot 146, Phillips auction number 6788



265



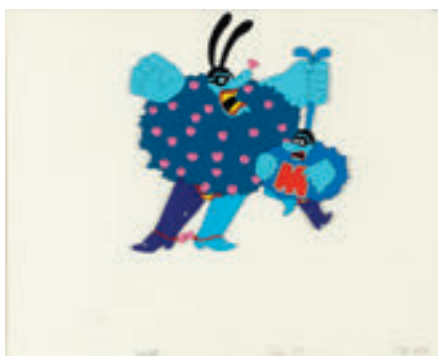
267



268



269



270



271



272



273 (part)



274



275

270

THE BEATLES: A YELLOW SUBMARINE BLUE MEANIE CEL,

King Studios, 1968,
gouache on full celluloid, inscribed in black ink with scene references,
image, 8 x 7 inches (20 x 18cm), sight, 11½ x 14 inches (29 x 36cm),
mounted and framed

£500 - 700

US\$780 - 1,100

€690 - 960

271

THE BEATLES: A YELLOW SUBMARINE CEL OF RINGO,

King Studios, 1968,
gouache on full celluloid, with scene references in black ink along
bottom edge, image, 7½ x 6¾ inches (19 x 17cm), sight, 13¾ x 19
inches (35 x 49cm) framed

£500 - 700

US\$780 - 1,100

€690 - 960

Provenance

Ex-lot 262, Sotheby's sale, 5th August 1987

272

THE BEATLES: THREE YELLOW SUBMARINE CELS,

King Studios, 1968,
all gouache on celluloid, each cel with scene references in black ink to
bottom edge, depicting Lord Mayor, Old Fred and an Apple Bonker,
framed together with cels overlapping, images 8 x 5 inches (20 x
12.5cm), 4¼ x 2¾ inches (10.5 x 7cm) and 2 x 8 inches (5 x 20cm)
respectively, sight 35 x 15 inches (89 x 38cm) together in frame

£500 - 700

US\$780 - 1,100

€690 - 960

273

**THE BEATLES: FIVE YELLOW SUBMARINE CELS INCLUDING A
BLUE MEANIE AND ADDITIONAL CHARACTERS,**

King Studios, 1968,
all gouache on celluloid, comprising two cels mounted and framed
together with cels overlapping, depicting a woman pointing and the
other with two characters running to the left, one labelled in black ink
Opening with additional scene references, images 5½ x 5 inches (14
x 12cm) and 3½ x 10 inches (9 x 25cm), sight 12¼ x 16 inches (31 x
41cm) together in frame; with three cels framed together depicting a
foot, Blue Meanie and man playing a sousaphone, images 8 x 6 inches
(20 x 15cm), 2 x 2 inches (5 x 5cm) and 2½ x 1¼ inches (6.5 x 3cm)
respectively, sight 9 x 46 inches (23 x 117cm) together in frame (2)

£500 - 700

US\$780 - 1,100

€690 - 960

274

THE BEATLES: A YELLOW SUBMARINE CHIEF BLUE MEANIE CEL,

King Studios, 1968,
gouache on celluloid, image, 5½ x 5½ inches (14 x 14cm), sight, 9 by
9 inches (23 x 23cm) mounted and framed

£500 - 700

US\$780 - 1,100

€690 - 960

275

THE BEATLES: A YELLOW SUBMARINE CHIEF BLUE MEANIE CEL,

King Studios, 1968,
gouache on full celluloid, with scene references in black ink to bottom
edge, image, 9½ x 9 inches (24 x 23cm), sight, 11½ x 14 inches (29 x
36cm) mounted and framed

£500 - 700

US\$780 - 1,100

€690 - 960



276



277



278



279 (part)

276

THE BEATLES: A YELLOW SUBMARINE PAUL CEL,

King Studios, 1968, gouache on full celluloid, with scene references in black ink to bottom edge, image, 8½ x 5½ inches (21.5 x 14cm), sight, 11½ x 15½ inches (29 x 39cm) framed

£500 - 700
US\$780 - 1,100
€690 - 960

277

THE BEATLES: A YELLOW SUBMARINE CEL OF JOHN, RINGO AND PAUL,

King Studios, 1968, gouache on full celluloid, with scene references in black pen to bottom edge, image, 11 x 12 inches (28 x 30cm), sight, 11¼ x 15¼ inches (29.5 x 39cm) framed

£600 - 800
US\$940 - 1,300
€830 - 1,100

278

THE BEATLES: A YELLOW SUBMARINE BLUE MEANIE CEL WITH ORIGINAL BACKGROUND ARTWORK,

King Studios, 1968, watercolour on paper with gouache on full celluloid overlaid, cel with scene references in black ink to bottom edge, image, 7 x 15 inches (18 x 38cm), sight, 11¼ x 15¼ inches (30 x 40cm), background, 11 by 12½ inches (18 x 32cm), framed

£1,500 - 2,000
US\$2,400 - 3,100
€2,100 - 2,800

279

JOHN LENNON AND YOKO ONO: THREE VINTAGE PRINTS TAKEN BY JOHN LENNON FOR THE INFAMOUS ALBUM COVER 'UNFINISHED MUSIC NO. 1, TWO VIRGINS',

1968, comprising three black and white prints of a nude John Lennon and Yoko Ono taken by Lennon on a time-delay camera; one print showing John and Yoko standing with their backs turned to the camera, a print of the pair standing facing the camera and a seated version, the photographs in their original forms before the backgrounds were airbrushed for the final cover, accompanied by a letter of provenance, each 12 x 15 inches (30.5 x 38cm)

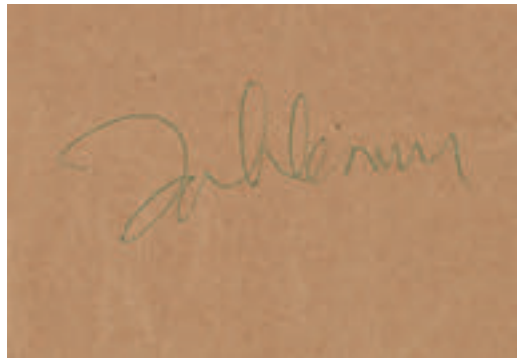
£1,500 - 2,000
US\$2,400 - 3,100
€2,100 - 2,800

The vendor's former husband was Jeremy Banks who worked for Apple Corps in the 1960s. He worked closely with John Lennon as a Photographic Co-ordinator / Art Director. According to the vendor the images in this lot were the first prints taken directly from the original film and were among several pictures subsequently gifted to various Apple Corps members by Lennon, one of whom was Jeremy Banks.

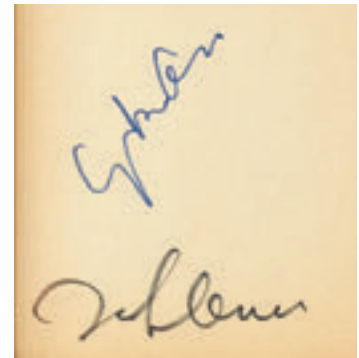
John Lennon and Yoko Ono famously took the photos for the risqué *Two Virgins* album cover in private with a time-delay camera in Ringo Starr's flat, 34 Montagu Square. The evening following the photoshoot John Lennon requested Banks collect the film and take it to the film lab used by John Kelly to have the photographs developed. In the dead of night the lab was opened especially at the request of Banks. The images were then given to Derek Taylor, the Beatles' publicist, this started the design process for the famous controversial album cover which was eventually released in a brown paper wrapper.



280



281



282



283

280

JOHN LENNON/YOKO ONO: A WEDDING ALBUM BOX SIGNED,

Apple Records, 1969, signed and inscribed on the front in blue ink *To Bravo love from John Lennon* with caricature sketches of John and Yoko in John's hand, additionally signed *Yoko Ono Lennon*, 13 x 13 inches (33 x 33cm)

£4,000 - 5,000
US\$6,300 - 7,800
€5,500 - 6,900

According to the vendor, the album was given to Thomas Beyl, a prolific journalist for *Bravo* magazine, who became a personal friend of the Beatles. The album was then given to Dieter Stiegler, who was in charge of the *Bravo* editorial office from 1961 to 1989.

281

THE BEATLES: JOHN LENNON'S AUTOGRAPH,

in green ballpoint pen on a piece of clipped brown paper, 4¼ x 6¼ inches (11 x 16cm) approx.

£600 - 800
US\$940 - 1,300
€830 - 1,100

A note accompanying the autograph states that this was obtained by the original recipient's mother when she met John Lennon whilst she was out shopping, sometime in 1970.

282

JOHN LENNON AND YOKO ONO: A SIGNED COPY OF GRAPEFRUIT,

15th July 1971, signed on the frontpiece in black ink by John Lennon and blue ink by Yoko Ono, obtained at the book signing held in Selfridge's Department Store, London, together with photographs of them signing at the event

Images offered without copyright

£1,000 - 1,500
US\$1,600 - 2,400
€1,400 - 2,100

283

RINGO STARR: A BESPOKE RICH BLACK VELVET DOUBLE-BREASTED JACKET MADE FOR RINGO STARR,

circa 1972, finished with black cord trim to lapels, pockets, cuffs and double vent, labelled in inner pocket *Hayward, 95 Mount Street, London, W1* and written in an unknown hand *Ringo Starr, 7567, 23.2.72*, two missing buttons have been kept separately

£4,000 - 6,000
US\$6,300 - 9,400
€5,500 - 8,300

Ringo wore an identical jacket when he was best man for Harry Nilsson when he married Una O'Keefe in 1976. He is seen wearing it during footage taken at the wedding as seen in the documentary *Who is Harry Nilsson and Why is Everybody Talking About Him?* Dougie Hayward, the tailor who made the jacket, was an influential tailor at the time and made clothes for high profile celebrities mainly in the 1970s.

According to the vendor this jacket was purchased from a charity shop in Surbiton during the mid 1990s.

284

PAUL MCCARTNEY: A CAPITOL RADIO MUSIC AWARDS PROGRAMME SIGNED BY PAUL MCCARTNEY AND OTHERS,

1977, held at Grosvenor House Hotel, signed inside in black ink by Paul McCartney next to *Best Male Singer* nominees, 12 x 18 inches (30 x 46cm)

£500 - 700
US\$780 - 1,100
€690 - 960



© Rex Features/Globe Photos Inc

283 (illus)



285

285

PAUL & LINDA MCCARTNEY: AN AUTOGRAPHED CALENDAR, MATEY FOR EIGHTY,

1979-1980, featuring photographs by Linda, the title page signed by the couple in black ballpoint, Paul adding his characteristic 'smiley-face' cartoon, spiral-bound, published MPL Communications, 9½ x 9½ inches (24 x 24cm)

£500 - 700
US\$780 - 1,100
€690 - 960

286

PAUL MCCARTNEY: A POSTCARD SIGNED BY PAUL MCCARTNEY,

circa, 1984, featuring a colour image of Paul McCartney and Ringo Starr, 4 x 6 inches (10 x 15cm)

£500 - 700
US\$780 - 1,100
€690 - 960

287

PAUL MCCARTNEY: AN AUTOGRAPHED COPY OF PAINTINGS, BY PAUL MCCARTNEY,

2000, signed and dated 2000 by Paul McCartney with inscription *Cheers!* in black pen to inside page, Little, Brown and Company, 2000

£500 - 700
US\$780 - 1,100
€690 - 960

288

PAUL MCCARTNEY: AN AUTOGRAPHED COPY OF PAUL MCCARTNEY & WINGS BY JEREMY PASCALL,

signed three times to inside pages - once with inscription *To Donna [...] again* and dated 2001, once with inscription *To Donna love* and dated 2001, all signatures in black pen, Chartwell Books, 1977

£600 - 800
US\$940 - 1,300
€830 - 1,100



286

289 AR

KLAUS VOORMANN (GERMAN, BORN 1938): THE BEATLES,

2004, acrylic and collage on canvas, based on Klaus's design for the *Revolver* album cover, signed, 31½ x 31½ inches (80 x 80cm)

£1,500 - 2,000
US\$2,400 - 3,100
€2,100 - 2,800

Illustrated: *A-wop-bop-a-loo-bop a-lop-bam-boo: Sechs Dekaden Rock 'n' Roll*, Munich Amerikahaus, 26th March-28th May 2010, exhibition catalogue, p.135.

290

THE BEATLES: A PAGE OF A NOTEBOOK SIGNED BY PAUL MCCARTNEY,

March 2009, in black ballpoint pen with *Cheers!* above autograph in Paul's hand 5 x 3 inches (13 x 7.5cm)

£300 - 500
US\$470 - 780
€410 - 690

Obtained by the vendor at Lord's Cricket Ground.

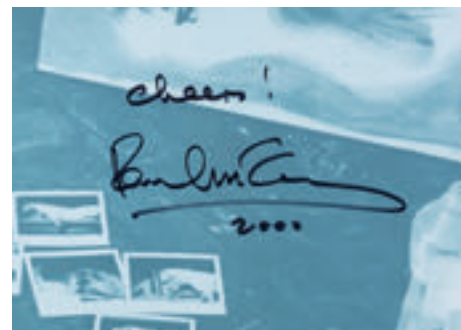
291

PAUL MCCARTNEY/WINGS: WINGS OVER AMERICA DELUXE LIMITED EDITION BOX SET SIGNED,

comprising four volumes, remastered cds, souvenir pullouts and inserts, a book of photographs by Linda McCartney, signed and inscribed on the box sleeve in silver pen *all the best! Paul McCartney 2013*

£1,000 - 1,500
US\$1,600 - 2,400
€1,400 - 2,100

End of Sale



287



288



289



291

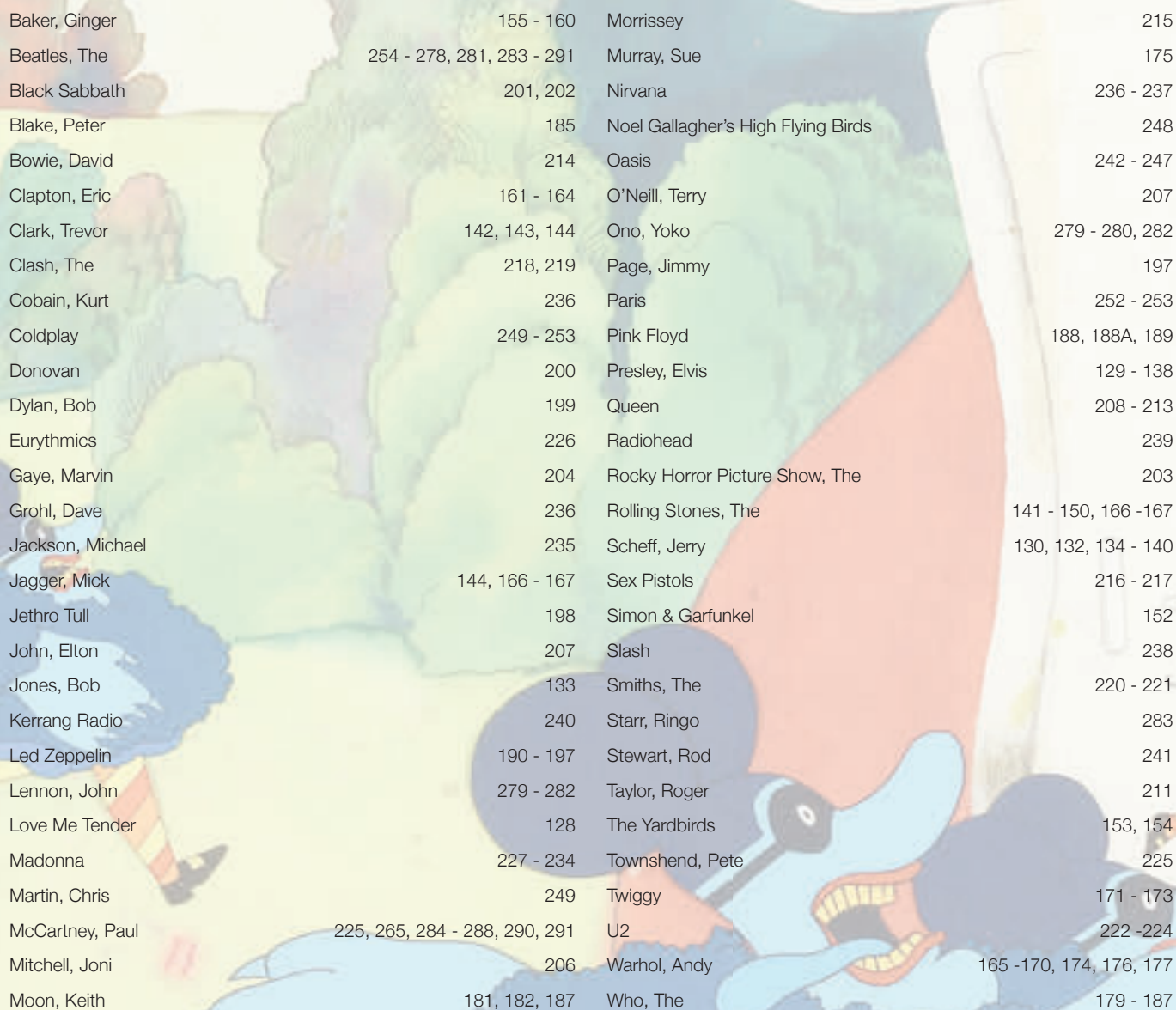
INDEX

Film and Television

2001: A Space Odyssey	99	Goldfinger	106, 107, 108, 115	Scrooge	77, 78, 79
A Night To Remember	47	Gone With The Wind	16, 17	Sharif, Omar	48
A View To Kill	120	Granger, Stewart	31, 40	She	1
Alien	91	Harding, Phyllis	12	Shrimpton, Jean	66
Barbarella	64	Hardy, Oliver	21, 22	Sinatra, Frank	69, 70
Bardot, Brigitte	68, 97	Harry Potter	100	Sleeping Beauty	28
Batman	55, 96	Hemmings, David	67	Snow White And The Seven Dwarfs	42, 43
Beaton, Sir Cecil	30, 80	Hepburn, Audrey	23	Spitting Image	122
Beau Brummel	31	Hepburn, Katherine	15, 23	Star Wars	85, 86, 87
Black Swan	102	Hoskins, Bob	76	Streisand, Barbara	80
Blade Runner	89	Kelly, Gene	32	Superman II	94
Blow Up	58	Kelly, Grace	32	Superman III	94
Bond, James	103 - 121	Laurel, Stan	21, 22	Taylor, Elizabeth	23, 32, 75
Bonnie & Clyde	62	Lawrence of Arabia	46	Taylor, Robert	32
Bowie, David	75	Leigh, Vivien	17, 23, 44	The Connection	35
Brando, Marlon	97	L'Horloger Amoureux/Allez Oop	11	The Eagle Has Landed	109
Bull, Clarence Sinclair	13, 14	Licence to Kill	121	The Getaway	62
Caine, Michael	76	Love In The Afternoon	45	The Goonies	92
Chaplin, Charlie	2, 3, 4	Man In The Moon	51	The Great Escape	52
Chinatown	83	Marvin, Lee	73	The Great St. Trinians Train Robbery	57
Chitty Chitty Bang Bang	63	McQueen, Steve	71	The House That Dripped Blood	81
Coogan's Bluff	56	Mean Streets	37	The Jungle Book	60
Coward, Noel	12, 23	Messel, Oliver	28, 29	The Lion In Winter	49
Cushing, Peter	81	Metropolis	6	The Man With The Golden Gun	115, 116
De Havilland, Olivia	23	Monroe, Marilyn	23, 25, 26, 27	The Second Mate	9
Diamonds Are Forever	114	Moonraker	103, 118	The Thoroughbred	8
Dietrich, Marlene	7	My Fair Lady	30	Thunderball	115
Doctor Who	123, 124, 125	Newman, Paul	73, 74	Thunderbirds	126, 127
Doctor Zhivago	48	Octopussy	119	Titfield Thunderbolt	20
Dr. No	104, 105	Olivier, Laurence	23, 44	Tonite Let's All Make Love in London	36
Dr. Strangelove	49	On A Clear Day You Can See Forever	80	Trail Of The Pink Panther	95
E.T. The Extra-Terrestrial	90	On Her Majesty's Secret Service	110, 111, 112	Trainspotting	98
Easdale, Brian	39	On The Waterfront/Del Porto	38	Troy	101
Eastwood, Clint	56	Pavlova, Anna	5	Un Chien Andalou	10
Exodus	50	Peter Pan	41	Under The Black Eagle	9
Fairbanks Jnr, Douglas	23	Playboy	65	Vampirella	109
Ferris Bueller's Day Off	93	Plunkett, Patricia	32	Vaughan, Frankie	22
Fonda, Jane	72	Raging Bull	88	Vivre Sa Vie / It's My Life	34
Fontaine, Joan	32	Rollerball	84	Warhead	117
Fonteyn, Margaret	54	Rutherford, Margaret	53	Wonderwall	59
Gable, Clark	32	Saraband For Dead Lovers	19		
Garbo, Greta	13, 14	Scaramouche	40		

INDEX

Rock and Pop Music



Baker, Ginger	155 - 160	Morrissey	215
Beatles, The	254 - 278, 281, 283 - 291	Murray, Sue	175
Black Sabbath	201, 202	Nirvana	236 - 237
Blake, Peter	185	Noel Gallagher's High Flying Birds	248
Bowie, David	214	Oasis	242 - 247
Clapton, Eric	161 - 164	O'Neill, Terry	207
Clark, Trevor	142, 143, 144	Ono, Yoko	279 - 280, 282
Clash, The	218, 219	Page, Jimmy	197
Cobain, Kurt	236	Paris	252 - 253
Coldplay	249 - 253	Pink Floyd	188, 188A, 189
Donovan	200	Presley, Elvis	129 - 138
Dylan, Bob	199	Queen	208 - 213
Eurythmics	226	Radiohead	239
Gaye, Marvin	204	Rocky Horror Picture Show, The	203
Grohl, Dave	236	Rolling Stones, The	141 - 150, 166 - 167
Jackson, Michael	235	Scheff, Jerry	130, 132, 134 - 140
Jagger, Mick	144, 166 - 167	Sex Pistols	216 - 217
Jethro Tull	198	Simon & Garfunkel	152
John, Elton	207	Slash	238
Jones, Bob	133	Smiths, The	220 - 221
Kerrang Radio	240	Starr, Ringo	283
Led Zeppelin	190 - 197	Stewart, Rod	241
Lennon, John	279 - 282	Taylor, Roger	211
Love Me Tender	128	The Yardbirds	153, 154
Madonna	227 - 234	Townshend, Pete	225
Martin, Chris	249	Twiggy	171 - 173
McCartney, Paul	225, 265, 284 - 288, 290, 291	U2	222 - 224
Mitchell, Joni	206	Warhol, Andy	165 - 170, 174, 176, 177
Moon, Keith	181, 182, 187	Who, The	179 - 187

**RICHARD ATTENBOROUGH:
A LIFE BOTH SIDES OF THE
CAMERA**

Wednesday 21 October 2015
Knightsbridge, London

Including the selected contents of
Old Friars, Richmond Green and
an extensive film archive.

ENQUIRIES
+44 (0) 20 7393 3844
attenborough@bonhams.com

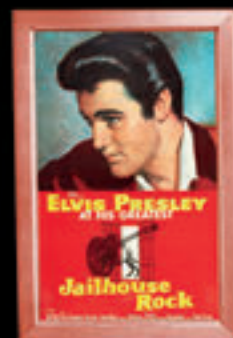


Bonhams

bonhams.com/attenborough

Picture PERFECT

THE ART OF MOVIE POSTERS



Monday July 20, 10am
Los Angeles

New York Highlights Preview June 13-16
Los Angeles Preview July 16-19

+1 (323) 436 5467
entertainment.us@bonhams.com

as curated by
Turner Classic Movies

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams’* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller’s* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams’* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from

a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

Bonhams’ behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete a Telephone *Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to

address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*. All the sums payable to us by the *Buyer* are subject to VAT. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £50,000 of the <i>Hammer Price</i>
20% from £50,001 to £1,000,000 of the <i>Hammer Price</i>
12% from £1,000,001 of the <i>Hammer Price</i>

On certain *Lots*, which will be marked “AR” in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

- The following symbols are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:
- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
 - Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
 - * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases;

Bankers draft/building society cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, and that the funds have originated from your own account, we will allow you to collect your purchases immediately;

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

Bank transfer: you may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited Trust Account
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Debit cards: there is no additional charge for purchases made with personal debit cards, issued by a UK bank. Debit cards issued by an overseas bank, deferred and company debit cards and all credit cards will be subject to a 2% surcharge;

Credit cards: Visa and Mastercard only. Please note there is a 2% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

China UnionPay (CUP) debit cards: No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over £100,000.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale Information* at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licensing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the " of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, *, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, it's fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
 - 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
 - 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
 - 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
 - 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
 - 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			11	GOVERNING LAW
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS		
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1

These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2

The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the Notice to Bidders, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3

Except as specified in paragraph 4 of the Notice to Bidders the Contract for Sale of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4

We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5

Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1

we will, until the date and time specified in the Notice to Bidders or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2

subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3

we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6

We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.

3 PAYMENT

- 3.1

Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1

the Purchase Price for the Lot;
- 3.1.2

a Buyer's Premium in accordance with the rates set out in the Notice to Bidders, and
- 3.1.3

if the Lot is marked ^[AR], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2

You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3

All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4

Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5

We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6

Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7

Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

4 COLLECTION OF THE LOT

- 4.1

Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2

You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3

For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.

- 4.4

If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.
- 4.5

Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.
- 4.6

You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
- 4.7

You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8

You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.
- 5 STORING THE LOT
- We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the Notice to Bidders, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the Purchase Price). If you do not collect the Lot before the time and date set out in the Notice to Bidders (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to Bonhams' order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.
- 6 RESPONSIBILITY FOR THE LOT
- 6.1

Only on the payment of the Purchase Price to us will title in the Lot pass to you. However under the Contract for Sale, the risk in the Lot passed to you when it was knocked down to you.

6.2

You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.
- NTB/MAIN/03.15

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;			9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).
"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.
"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), **"Seller"** includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".
"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that:
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

19th Century Paintings

UK
Charles O' Brien
+44 20 7468 8360
U.S.A.
Madalina Lazen
+1 212 644 9108

20th Century British Art

Matthew Bradbury
+44 20 7468 8295

Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

UK
Philip Keith
+44 2920 727 980
U.S.A.
Fredric Backlar
+1 323 436 5416

American Paintings

Alan Fausel
+1 212 644 9039

Antiquities

Madeleine Perridge
+44 20 7468 8226

Antique Arms & Armour

UK
David Williams
+44 20 7393 3807
U.S.A.
Paul Carella
+1 415 503 3360

Art Collections, Estates & Valuations

Harvey Cammell
+44 (0) 20 7468 8340

Art Nouveau & Decorative Art & Design

UK
Mark Oliver
+44 20 7393 3856
U.S.A.
Frank Maraschiello
+1 212 644 9059

Australian Art

Merryn Schriever
+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+1 415 861 7500

Books, Maps & Manuscripts

UK
Matthew Haley
+44 20 7393 3817
U.S.A.
Christina Geiger
+1 212 644 9094

British & European Glass

UK
Simon Cottle
+44 20 7468 8383
U.S.A.
Suzy Pai
+1 415 503 3343

British & European Porcelain & Pottery

UK
John Sandon
+44 20 7468 8244
U.S.A.
Peter Scott
+1 415 503 3326

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

UK
Mark Dance
+44 8700 27361
U.S.A.
Hadji Rahimpour
+1 415 503 3392

Chinese & Asian Art

UK
Asaph Hyman
+44 20 7468 5888
U.S.A.
Dessa Goddard
+1 415 503 3333
HONG KONG
+852 3607 0010
AUSTRALIA
Yvett Klein
+61 2 8412 2222

Clocks

UK
James Stratton
+44 20 7468 8364
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

UK
John Millensted
+44 20 7393 3914
U.S.A.
Paul Song
+1 323 436 5455

Contemporary Art

UK
Ralph Taylor
+44 20 7447 7403
U.S.A.
Jeremy Goldsmith
+1 917 206 1656

Costume & Textiles

Claire Browne
+44 1564 732969

Entertainment Memorabilia

UK
+44 20 7393 3844
U.S.A.
Catherine Williamson
+1 323 436 5442

Furniture & Works of Art

UK
Fergus Lyons
+44 20 7468 8221
U.S.A.
Jeffrey Smith
+1 415 503 3413

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin McGimpsey
+44 1244 353123

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
India Phillips
+44 20 7468 8328
U.S.A.
Tanya Wells
+1 917 206 1685

Islamic & Indian Art

Claire Penhallurick
+44 20 7468 8249

Japanese Art

UK
Suzannah Yip
+44 20 7468 8368
U.S.A.
Jeff Olson
+1 212 461 6516

Jewellery

UK
Jean Ghika
+44 20 7468 8282
U.S.A.
Susan Abeles
+1 212 461 6525
AUSTRALIA
Anellie Manolas
+61 2 8412 2222
HONG KONG
Graeme Thompson
+852 3607 0006

Marine Art

UK
Veronique Scorer
+44 20 7393 3962
U.S.A.
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A.
Alexis Chompaisal
+1 323 436 5469

Modern Design

Gareth Williams
+44 20 7468 5879

To e-mail any of the below use the first name dot second
name @bonhams.com eg. charles.obrien@bonhams.com

Motor Cars

UK
Tim Schofield
+44 20 7468 5804
U.S.A.
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
+32 476 879 471

Automobilia

UK
Toby Wilson
+44 8700 273 619
U.S.A.
Kurt Forry
+1 415 391 4000

Motorcycles

Ben Walker
+44 8700 273616
Automobilia
Adrian Pipiros
+44 8700 273621

Musical Instruments

Philip Scott
+44 20 7393 3855

Native American Art

Jim Haas
+1 415 503 3294

Natural History

U.S.A.
Claudia Florian
+1 323 436 5437

Old Master Pictures

UK
Andrew McKenzie
+44 20 7468 8261
U.S.A.
Mark Fisher
+1 323 436 5488

Orientalist Art

Charles O'Brien
+44 20 7468 8360

Photography

U.S.A.
Judith Eurich
+1 415 503 3259

Portrait Miniatures

UK
+44 20 7393 3986

Prints and Multiples

UK
Rupert Worrall
+44 20 7468 8262
U.S.A.
Judith Eurich
+1 415 503 3259

Russian Art

UK
Sophie Law
+44 20 7468 8334
U.S.A.
Yelena Harbick
+1 212 644 9136

Scientific Instruments

Jon Baddeley
+44 20 7393 3872
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures

Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

UK
Michael Moorcroft
+44 20 7468 8241
U.S.A.
Aileen Ward
+1 800 223 5463

South African Art

Giles Peppiatt
+44 20 7468 8355

Sporting Guns

Patrick Hawes
+44 20 7393 3815

Toys & Dolls

Leigh Gotch
+44 20 8963 2839

Travel Pictures

Veronique Scorer
+44 20 7393 3962

Urban Art

Gareth Williams
+44 20 7468 5879

Watches & Wristwatches

UK
+44 20 7447 7412
U.S.A.
Jonathan Snellenburg
+1 212 461 6530
HONG KONG
Nicholas Biebuyck
+852 2918 4321

Whisky

UK
Martin Green
+44 1292 520000
U.S.A.
Joseph Hyman
+1 917 206 1661
HONG KONG
Daniel Lam
+852 3607 0004

Wine

UK
Richard Harvey
+44 (0) 20 7468 5811
U.S.A.
Doug Davidson
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

UNITED KINGDOM

London
101 New Bond Street ●
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

Montpelier Street ●
London SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

**South East
England**

Brighton & Hove
19 Palmeira Square
Hove, East Sussex
BN3 2JN
+44 1273 220 000
+44 1273 220 335 fax

Guildford
Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205 fax

Isle of Wight
+44 1273 220 000

Representative:
Kent
George Dawes
+44 1483 504 030

West Sussex
+44 (0) 1273 220 000

**South West
England**

Bath
Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Truro
36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter
The Lodge
Southernhay West Exeter,
Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

Winchester
The Red House
Hyde Street
Winchester
Hants SO23 7DX
+44 1962 862 515
+44 1962 865 166 fax

Tetbury
22a Long Street
Tetbury
Gloucestershire
GL8 8AQ
+44 1666 502 200
+44 1666 505 107 fax

Representatives:
Dorset
Bill Allan
+44 1935 815 271

East Anglia

Bury St. Edmunds
21 Churchgate Street
Bury St Edmunds
Suffolk IP33 1RG
+44 1284 716 190
+44 1284 755 844 fax

Norfolk
The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973 fax

Midlands

Knowle
The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford ●
Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

**Yorkshire & North East
England**

Leeds
30 Park Square West
Leeds LS1 2PF
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester
2 St Johns Court,
Vicars Lane,
Chester,
Ch1 1QE
+44 1244 313 936
+44 1244 340 028 fax

Manchester
The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Channel Islands

Jersey
La Chasse
La Rue de la Vallee
St Mary
Jersey JE3 3DL
+44 1534 722 441
+44 1534 759 354 fax

Representative:
Guernsey
+44 1481 722 448

Scotland

Edinburgh ●
22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Glasgow
176 St. Vincent Street,
Glasgow
G2 5SG
+44 141 223 8866
+44 141 223 8868 fax

Representatives:
Wine & Spirits
Tom Gilbey
+44 1382 330 256

Wales

Cardiff
7-8 Park Place,
Cardiff CF10 3DP
+44 2920 727 980
+44 2920 727 989 fax

EUROPE

Austria
Tuchlauben 8
1010 Vienna
+43 (0) 1 403 0001
vienna@bonhams.com

Belgium
Boulevard
Saint-Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

Denmark
Henning Thomsen
+45 4178 4799
denmark@bonhams.com

France
4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Cologne
Albertusstrasse 26
50667 Cologne
+49 (0) 221 2779 9650
cologne@bonhams.com

Germany - Munich
Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Greece
7 Neofytou Vamva Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland
31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
dublin@bonhams.com

Italy - Milan
Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome
Via Sicilia 50
00187 Roma
+39 0 6 48 5900
rome@bonhams.com

The Netherlands
De Lairesestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@bonhams.com

Portugal
Rua Bartolomeu Dias nº
160. 1º
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Russia – Moscow
Anastasia Vinokurova
+7 964 562 3845
russia@bonhams.com

Russia - St. Petersburg
Marina Jacobson
+7 921 555 2302
russia@bonhams.com

Spain - Barcelona
Teresa Ybarra
+34 930 087 876
barcelona@bonhams.com

Spain - Madrid
Nunez de Balboa no 4-1A
28001 Madrid
+34 915 78 17 27
madrid@bonhams.com

Spain - Marbella
James Roberts
+34 952 90 62 50
marbella@bonhams.com

Switzerland
Rue Etienne-Dumont 10
1204 Geneva
+41 (0) 22 300 3160
geneva@bonhams.com

MIDDLE EAST

Dubai
Deborah Najar
+971 (0)56 113 4146
deborah.najar@bonhams.com

Israel
Joslynn Halibard
+972 (0)54 553 5337
joslynn.halibard@
bonhams.com

NORTH AMERICA

USA

San Francisco ●
220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles ●
7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York ●
580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:
Arizona
Terri Adrian-Hardy
+1 (480) 994 5362

California
Central Valley
David Daniel
+1 (916) 364 1645

Southern California
Christine Eisenberg
+1 (949) 646 6560

Colorado
Julie Segraves
+1 (720) 355 3737

Florida
Palm Beach
+1 (561) 651 7876
Miami
+1 (305) 228 6600
Ft. Lauderdale
+1 (954) 566 1630

Georgia
Mary Moore Bethea
+1 (404) 842 1500

Illinois
Ricki Blumberg Harris
+1 (312) 475 3922
+1 (773) 267 3300

**Massachusetts
Boston/New England**
Amy Corcoran
+1 (617) 742 0909

Nevada
David Daniel
+1 (775) 831 0330

New Mexico
Leslie Trilling
+1 (505) 820 0701

Oregon
Sheryl Acheson
+1(503) 312 6023

Pennsylvania
Margaret Tierney
+1 (610) 644 1199

Texas
Amy Lawch
+1 (713) 621 5988

Washington
Heather O'Mahony
+1 (206) 218 5011

**Washington DC
Mid-Atlantic Region**
Martin Gammon
+1 (202) 333 1696

CANADA

Toronto, Ontario ●
Jack Kerr-Wilson
20 Hazelton Avenue
Toronto, ONT
M5R 2E2
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec
David Kelsey
+1 (514) 341 9238
info.ca@bonhams.com

SOUTH AMERICA

Argentina
Daniel Claramunt
+54 11 479 37600

Brazil
+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong ●
Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing
Hongyu Yu
Suite 511
Chang An Club
10 East Chang An Avenue
Beijing 100006
+86(0) 10 6528 0922
+86(0) 10 6528 0933 fax
beijing@bonhams.com

Japan
Akiko Tsuchida
Level 14 Hibiya Central
Building
1-2-9 Nishi-Shimbashi
Minato-ku
Tokyo 105-0003
+81 (0) 3 5532 8636
+81 (0) 3 5532 8637 fax
akiko@bonhams.com

Singapore
Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan
Summer Fang
37th Floor, Taipei 101 Tower
Nor 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8757 2897 fax
summer.fang@
bonhams.com

AUSTRALIA

Sydney
76 Paddington Street
Paddington NSW 2021
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne
Como House
Como Avenue
South Yarra
Melbourne VIC 3141
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

AFRICA

Nigeria
Neil Coventry
+234 (0)7065 888 666
neil.coventry@bonhams.com

**South Africa -
Johannesburg**
Penny Culverwell
+27 (0)71 342 2670
penny.culverwel@bonhams.com

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐

Please contact me with a shipping quote (if applicable) ☐

Sale title: Entertainment Memorabilia		Sale date: 24 June 2015	
Sale no. 22444		Sale venue: Knightsbridge	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
General Bid Increments:			
£10 - 200by 10s		£10,000 - 20,000by 1,000s	
£200 - 500by 20 / 50 / 80s		£20,000 - 50,000by 2,000 / 5,000 / 8,000s	
£500 - 1,000by 50s		£50,000 - 100,000by 5,000s	
£1,000 - 2,000by 100s		£100,000 - 200,000by 10,000s	
£2,000 - 5,000by 200 / 500 / 800s		above £200,000at the auctioneer's discretion	
£5,000 - 10,000by 500s			
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Preferred number(s) in order for Telephone Bidding (inc. country code)			
E-mail (in capitals)			
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>	
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□		Please tick if you have registered with us before <input type="checkbox"/>	

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid*

FOR WINE SALES ONLY		
Please leave lots "available under bond" in bond <input type="checkbox"/>	I will collect from Park Royal or bonded warehouse <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/06/14

CINEMA ONE

SE'S

N

FEETS

(X)

MY ROBINSON



Bonhams

Montpelier Street
Knightsbridge
London SW7 1HH

+44 (0) 20 7393 3900

+44 (0) 20 7393 3905 fax



Caricature

Mila

RF