

ENTERTAINMENT MEMORABILIA

Wednesday 28 June 2017

Knightsbridge, London



Bonhams



ENTERTAINMENT MEMORABILIA

Wednesday 28 June 2017 at 12pm
Knightsbridge, London

BONHAMS

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

VIEWING

Highlights from TCM: An Important Film Poster Collection

Sunday 25 June 11am-3pm
Monday 26 - Friday 30 June
9.30am-4.30pm

The Entertainment Memorabilia Sale

Sunday 25 June 11am-3pm
Monday 26 June 9am-4.30pm
Tuesday 27 June 9am-4.30pm
Wednesday 28 June 9am-10am

Plus an exclusive viewing of
'The Long Way Home' a short
film shot by David Bowie and
edited by Geoff MacCormack
to be shown alongside the sale
preview.

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Bidding by telephone will only
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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

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SALE NUMBER:

24240

CATALOGUE:

£15

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Please see back of catalogue
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ILLUSTRATIONS

Front cover: Lot 22
Back cover: Lot 105
Inside front cover: Lot 127
Inside back cover: Lot 26

The following symbol is used
to denote that VAT is due on
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† VAT 20% on hammer price
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* VAT on imported items at
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Y These lots are subject to CITES
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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.

SPECIAL NOTICE TO BUYERS

Given the age of some of the *Lots*
they may have been damaged
and/or repaired and you should
not assume that a *Lot* is in
good condition. Electronic or
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or may not comply with current
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should not assume that electrical
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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.

Lot 54 – This creation is sold on
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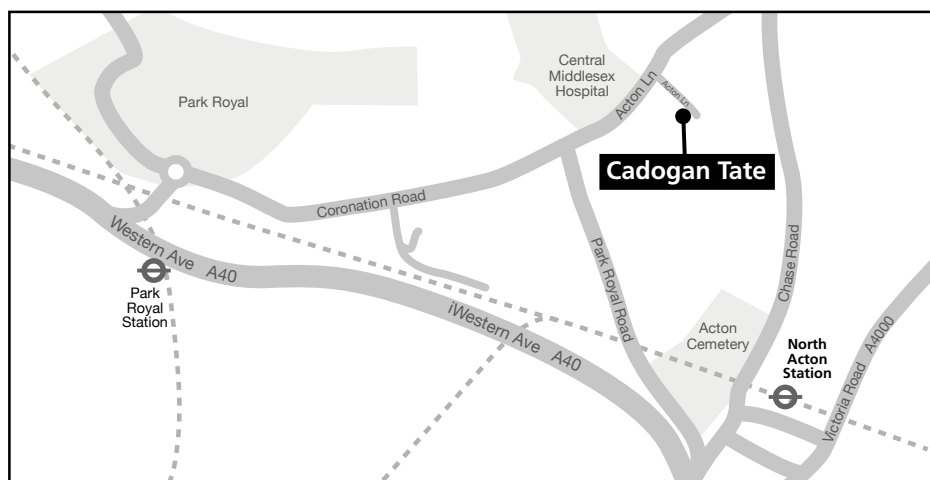
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ELECTRICAL EQUIPMENT

All electrical equipment in this
sale has either been tested by
a suitably qualified electrician or
has been operationally disabled.
If the intention is to reconnect this
equipment we recommend that
this is carried out by a suitably
qualified electrician.

BUYERS COLLECTION & STORAGE AFTER SALE LOTS MARKED TP

All sold lots marked TP will be
removed to Cadogan Tate, 241
Acton Lane, London, NW10 7NP
from 9.00am Thursday 29 June 2017
& will be available For collection
from 12pm Friday 30 June 2017
and then every working day between
9.30am and 4.30pm.

Collections are by appointment only
& a booking email or phone call
are required in advance to ensure
lots are ready at time of collection,
photographic id will be required at
time of collection & if a third party is
collecting written authorisation from
the successful buyer is required in
advance. Photographic id of the third
party will be requested at the time of
collection.

To arrange a collection time
please send a booking email to:
collections@cadogantate.com
or telephone call to +44 (0)800
9886100 to ensure lots are ready
at time of collection.

All other sold lots will remain in the
Collections room at Knightsbridge
free of charge until 5.30pm
Wednesday 12 July 2017. Lots not
collected by this time will be returned
to the department storage charges
will apply

STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO CADOGAN TATE

Storage

Storage will be free of charge for
the first 14 calendar days from &
including the sale date Wednesday
28 June 2017. **Charges will apply
from 9am Wednesday 12 July
2017.**

Pictures and small objects:
£2.85 per day + VAT
Furniture, large pictures
and large objects:
£5.70 per day+ VAT
(Note: Charges apply every day
including weekends and Public
Holidays)

Handling

**Charges will apply from 9am
Wednesday 12 July 2017.**

the following charges will apply
per Lot:
Pictures and small objects:
£21.00+ VAT
Furniture, large pictures:
£42.00+ VAT

Loss and Damage

Extended Liability cover for the value
of the Hammer Price will be charged
at 0.6% but will not exceed the total
value of all other transfer and storage
charges.

VAT

Will be applied at the current rate
on all above charges.

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
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price and the prevailing rate on
buyer's premium

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

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A surcharge of 2% is applicable
when using MasterCard &
Visa credit cards and overseas
debit cards.

Payment

All charges due to Cadogan Tate
may be paid to them in advance or
at the time of collection from their
warehouse. Payment may be made
by cash, cheque with banker's card,
credit, or debit card (Please note:
Amex is not accepted).

Information on charges due is
available by email at
collections@cadogantate.com
or telephone on
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Payment in Advance

(Telephone to ascertain amount due)
by: cash, cheque with banker's
card, credit or debit card.

Payment at time of collection by:

cash, cheque with banker's card,
credit or debit card.

FILM & TELEVISION

METRO GOLDWYN MAYER présente
UNE PRODUCTION CARLO PONTI

UN FILM DE MICHELANGELO ANTONIONI

BLOW-UP

AVEC
VANESSA REDGRAVE
DAVID HEMMINGS
SARAH MILES
COULEURS

**GRAND PRIX INTERNATIONAL
DU FESTIVAL - CANNES 1967**

■ R. Delvaux



EDICOLOR Bruxelles



2



3



4



1

1

THE GHOUL

Gaumont British Pictures, 1933.

British three sheet poster, designed by Marc Stone, linen-backed, 83 in x 39 in (211cm x 99cm)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400

2

THE CATMAN OF PARIS,

Republic, 1946,

three-sheet, linen backed, 41 in x 81 in (104cm x 206cm)

£300 - 500

€350 - 580

US\$390 - 640

3

THE CREATURE FROM THE BLACK LAGOON,

Universal International, 1954,

French poster, linen backed, 24 in x 32 in (60cm x 81cm)

£500 - 700

€580 - 820

US\$640 - 900

4

THE BEAST WITH 1,000,000 EYES!

American Releasing Corp., 1955,

one-sheet, linen backed, 27 in x 41 in (68.5cm x 104cm)

£800 - 1,200

€930 - 1,400

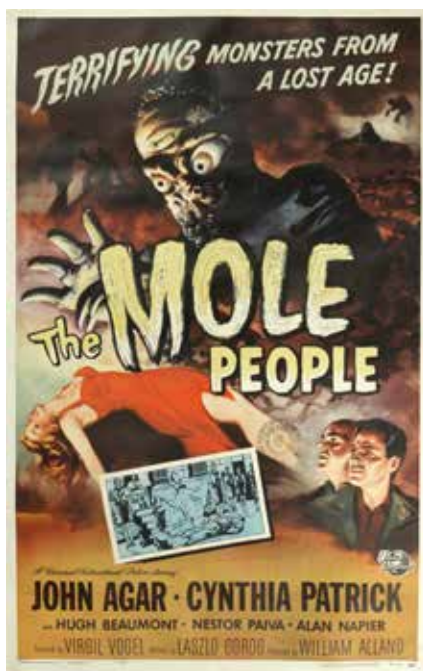
US\$1,000 - 1,500



5

INVADERS FROM MARS,
20th Century Fox, 1955,
one-sheet, linen backed, 27 in x 41 in (68.5cm x 104cm)

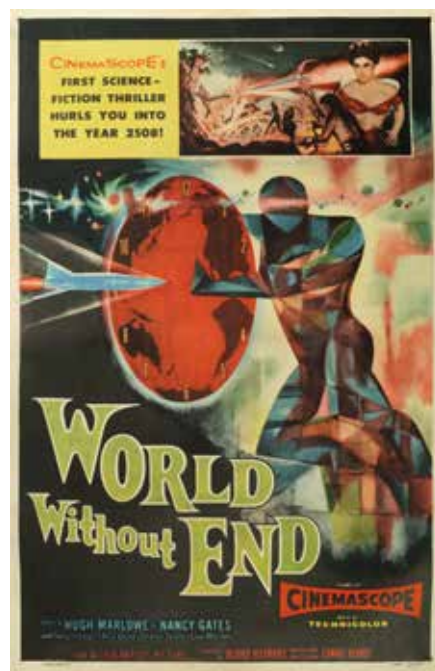
£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500



6

THE MOLE PEOPLE,
Universal International, 1956,
one-sheet, linen backed, 27 in x 41 in (68.5cm x 104cm)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500



7

WORLD WITHOUT END,
Allied Artists, 1956,
one-sheet, linen backed, 27 in x 41 in (68.5cm x 104cm)

£600 - 800
€700 - 930
US\$770 - 1,000



8

THE ASTOUNDING SHE MONSTER,
American International, 1958,
U.S three-sheet, linen backed, 41 in x 81 in (104cm x 206cm)

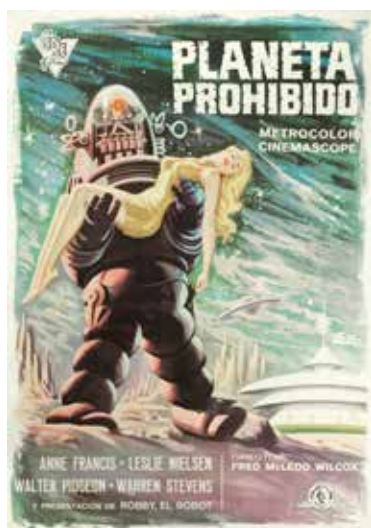
£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500



9



11



12



10

9

HORROR FILM POSTERS,

all one-sheets, comprising; 'The Brain Eaters' (American International Pictures, 1958), 'How To Make A Monster' (American International Pictures, 1958), 'Teenage Monster' (Howco International, 1958), and 'Monster From The Ocean Floor' (Lippert, 1954), (4)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

10

DRACULA,

Warner Brothers, 1958,

Spanish one-sheet, linen backed, 39 in x 27 in (99cm x 68.5cm)

£700 - 900

€820 - 1,000

US\$900 - 1,200

11

THEM!,

Warner Brothers, 1959,

Italian poster, linen backed, 39 in x 55 in (100cm x 140cm)

£700 - 900

€820 - 1,000

US\$900 - 1,200

12

FORBIDDEN PLANET,

Cire Films, 1966,

Spanish one-sheet, linen backed, 27 1/2 in x 39 in (70cm x 99cm)

£500 - 700

€580 - 820

US\$640 - 900



13 (part)



13 (part)



13 (part)

13

FILM STARS / FREDDIE YOUNG: A LARGE PHOTO ALBUM CONTAINING 27 SIGNED BLACK AND WHITE PHOTOGRAPHS BY VARIOUS FILM STARS,

all dedicated to 'Freddie', actors include; Vivien Leigh and Laurence Olivier, Gene Kelly, Ingrid Bergman, Cary Grant, Ava Gardner, Valerie Hobson, Robert Taylor, Julie Andrews, Elizabeth Taylor, Jean Simmons and Stewart 'Jimmy' Granger, Viginia McKenna and Bill Travers, and Walter Pidgeon, together with some photos of cinematographer Freddie Young on film sets and with various personalities such as Julie Andrews and Queen Elizabeth II, contained in a red leather bound album, photos 8 in x 10 in (20cm x 25.5cm) (Qty)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

Freddie Young OBE (British, B.1902-D.1998): was one of Britain's most distinguished and influential cinematographers. He is probably best known for his work on David Lean's films *Lawrence of Arabia* (1962), *Doctor Zhivago* (1965) and *Ryan's Daughter* (1970), all three of which won him Academy Awards for Best Cinematography.

Among these titles he was also director of photography on more than 130 films, including *Goodbye, Mr Chips* (1939), *49th Parallel* (1941), *Lust for Life* (1956), *The Inn of the Sixth Happiness* (1958), *Lord Jim* (1965), *Battle of Britain* (1969), *Nicholas and Alexandra* (1971), and *James Bond: You Only Live Twice* (1967). He was also the first British cinematographer to film in CinemaScope.

In 2003, a survey conducted by the 'International Cinematographers Guild' placed Young among the ten most influential cinematographers in history. He was awarded The Royal Photographic Society's Centenary Medal and Honorary Fellowship in recognition of a sustained, significant contribution to the art of photography in 1996/97.

14

MOON OVER MIAMI,

20th Century Fox, 1941
French poster, linen backed, 45 in x 61 in (114cm x 155cm)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

15

CASABLANCA,

Warner Bros, 1942,
Belgium poster, Les Ateliers M. Panneels, 12 in x 15 in (30cm x 38cm)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500



14



15



16



17



18



19 (part)

16

MARILYN MONROE: A COPY OF 'PLAYBOY' MAGAZINE,

December 1953,
1st issue, with Marilyn Monroe on the
front cover and featuring her as the inside
centrefold, the latter billed as *First Time in
any magazine Full Color the famous Marilyn
Monroe Nude*,

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

17

BREAKFAST AT TIFFANY'S,

Paramount Pictures, 1961,
two U.S. lobby cards numbers 2 & 4, both 14
in x 11 in (35.5cm x 28cm) (2)

£600 - 800
€700 - 930
US\$770 - 1,000

18

BREAKFAST AT TIFFANY'S,

Paramount Pictures, 1961,
two U.S. lobby cards numbers 7 & 1, both 14
in x 11 in (35.5cm x 28cm) (2)

£600 - 800
€700 - 930
US\$770 - 1,000

19 AR

**FEDERICO FELLINI (ITALIAN B. 1920
- D.1993): ORIGINAL ARTWORK OF A
'WELL-ENDOWED WOMAN', CIRCA 1975,**

a caricature of a well endowed woman in pen,
ink, felt pen and pencil drawing on a piece of
A4 paper, probably based on a scene from
Fellini's film 'Armador' (1973), inscribed in
Italian, dated *Roma Agosto 75* and signed
by Fellini, together with two more artworks;
one of a little drummer girl, also in pen, ink
and felt pen drawing on A4 paper, inscribed
*Here is the little drummer girl I promised
you, big love* in Italian and signed Fellini, and
another depicting a surreal caricature of the
sphinx above an advertising billboard with
businessmen and two religious men pointing
at a woman on the billboard, in pen, ink,
and felt pen drawing on a piece of A4 paper,
inscribed in Italian and signed by Fellini, all 8
in x 12 in (20cm x 30.5cm) (3)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Federico Fellini was one of the great Neo-Surrealistic Italian Film makers with a career spanning four decades. Starting his career as an avid journalist and cartoonist specialising in caricatures, it wasn't until after the downfall of Mussolini and the end of the war, Fellini obtained his first major film break. Fellini Explored religion and religious contradiction, sexual oppressiveness and sensuality throughout his career. This is demonstrated in his artistic sketches which were spontaneously drawn between filming scenes on set and in his office at Cinecittà.



20

20^{AR}

JACK CARDIFF (BRITISH, B.1914-D.2009): MARILYN MONROE, 1956,

an archival pigment portrait print of Marilyn Monroe taken on the set of filming *The Prince and The Showgirl*, signed by the photographer in pencil to the bottom right corner, numbered 3/50 and titled in the bottom left corner, mounted, framed and glazed, overall 36 in x 44 in (92cm x 112cm)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900



21

21^{AR}

JACK CARDIFF (BRITISH, B.1914-D.2009): MARILYN MONROE, 1956,

an archival pigment portrait print of Marilyn Monroe taken on the set of filming *The Prince and The Showgirl*, signed by the photographer in pencil to the bottom right corner, numbered 10/100 and titled in the bottom left corner, mounted, framed and glazed, overall 34 in x 47 1/2 in (87cm x 121cm)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600



22



23



24



25

22

BERT STERN (AMERICAN, B.1929-D.2013): MARILYN MONROE IN VOGUE, (FROM THE LAST SITTING)

1962, an off-set lithographic print featuring Marilyn Monroe in a black dress, taken at the Hotel Bel-Air, Los Angeles, signed by the photographer to the bottom right, mounted, framed and glazed, 21 in x 25 1/2 in (53cm x 65cm)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

23

BERT STERN (AMERICAN, B.1929-D.2013): MARILYN MONROE, WITH PEARLS (FROM THE LAST SITTING),

1962, an archival pigment print, printed later, signed and titled by the photographer in red crayon along the lower edge, annotated, signed and dated in pencil to the verso, mounted, framed and glazed, 14 in x 11 in (36cm x 28cm)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

24

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

Nevada Desert, 1960, a giclee black and white portrait print of Marilyn Monroe, signed by the photographer in pencil to the bottom right-hand corner, and numbered 332/495 to the bottom-left corner, mounted, framed and glazed, overall 22 1/2 in x 28 1/2 in (57cm x 73cm)

£600 - 800
€700 - 930
US\$770 - 1,000

25 AR

MIKE FIGGIS (ENGLISH, B 1948): KATE MOSS DESCENDING A STAIRCASE,

2007, a colour lithographic print of Kate Moss in a deserted mansion for part of four short films created in 2007 for the lingerie brand Agent Provocateur entitled *Miss X*, signed, titled and dated in pencil by the photographer along the bottom, mounted, framed and glazed, overall 24 in x 32 in (61cm x 81cm)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900



26



27

26

SID AVERY (AMERICAN, B.1918-D.2002): JAMES DEAN,

Texas, 1955,
a giclee black and white portrait print of James Dean with a Bolex
camera on the Marfa, Texas set of the film "Giant", signed, dated, and
inscribed by the photographer on the reverse, and numbered 20/70,
11 in x 13 1/2 in (28cm x 34cm)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

27

**IVOR NOVELLO: THREE NOTES ON HEADED NOTEPAPER BY
IVOR NOVELLO,**

two written in blue ink and signed *Ivor Novello*, the third in black ink
signed *Ivor*, each on Ivor Novello headed notepaper (3)

£500 - 700
€580 - 820
US\$640 - 900

28

BULLITT,

Warner Brothers, 1969,
Italian poster, linen backed, 39 in x 55 in (100cm x 140cm)

£500 - 700
€580 - 820
US\$640 - 900

29

ACTION / THRILLER FILM QUAD POSTERS,

1970's,
comprising; 'The Enforcer' (Warner Bros, 1976), and 'Kelly's Heroes'
(MGM, 1970), both 40 in x 30 in (102cm x 76cm) (2)

£400 - 600
€470 - 700
US\$520 - 770



28



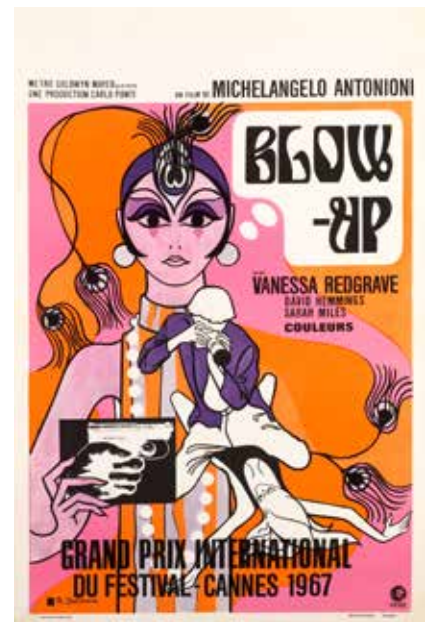
29



30



32



33



31

30

CHARLIE CHAPLIN: A 'FILM SOCIETY OF LINCOLN CENTRE' AWARD 1972,

presented to *Charles Chaplin*, April 4 1972, the cine film design in chrome plated steel, marked 'Dallegrè 84' along the edge, fixed to gilded metal base with engraved award details, height 19 1/2 in (49cm)

£3,000 - 4,000
€3,500 - 4,700
US\$3,900 - 5,200

Presented as a tribute by the Lincoln Center Film Society to Sir Charles Chaplin. This award ceremony began in 1972 and the following year were renamed the *Chaplin Awards*. According to the vendor this award is from the Estate of Mo Rothman, publicist to Charlie Chaplin. Mo Rothman persuaded Chaplin to return to the USA from exile in Switzerland, after a 20 year gap, to receive this award in America. The Chaplin Awards continue to be an important and lavish award ceremony annually.

31

THE DAM BUSTERS: A SCREENPLAY SCRIPT,

Copy no. 74, 1953, 118pp. of mimeographed typescript, in green cover, the title page inscribed *Screenplay by R.C. SHERRIFF, Based on the book by PAUL BRICKHILL* and dated 18th December 1953, accompanied by a copy of the printed score for 'March, The Dam Busters', by Eric Coates, bearing a stamp on the front for Coates (2)

£600 - 800
€700 - 930
US\$770 - 1,000

32

REPULSION,

Dear Film, 1966, Italian poster, linen backed, 39 1/2 in x 55 in (100cm x 140cm)

£500 - 700
€580 - 820
US\$640 - 900

33

BLOW UP,

MGM, 1967, Belgian poster, linen backed, 14 in x 21 1/2 in (36cm x 55cm)

£200 - 300
€230 - 350
US\$260 - 390

34 AR

CHITTY CHITTY BANG BANG: FIVE PRELIMINARY ILLUSTRATIONS FOR VARIOUS INVENTIONS BY ROWLAND EMMETT,

1960's,
gouache and pencil on paper, each depicting an elaborate invention of Caractacus Potts', including an 'Improved All-Purpose Farm Fandango' with hedge trimmers and potato bagging device, an 'Early-Morning Tea Maker' fitted with a bedside light, a 'Milking-Machine' with wind driven vacuum pump, a mechanical cat's cradle and slipper dryer, and a drawing on board for 'Grandpa's Retreat', each with pencil annotations, *average 21 in x 15 in (53cm x 38cm)*, (5)

£1,500 - 2,000

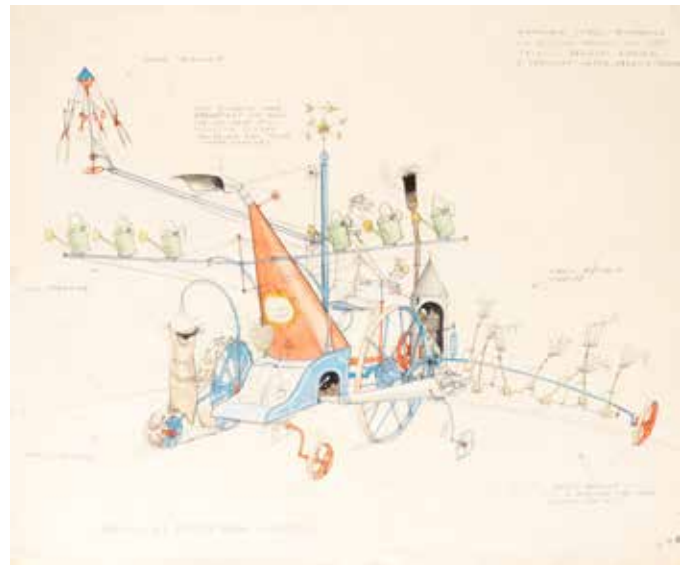
€1,700 - 2,300

US\$1,900 - 2,600

Frederick Rowland Emmett OBE (English, B.1906-D.1990): was a cartoonist and constructor of whimsical kinetic sculpture.

Provenance

From the vendor's godmother Denise Pottle, who was married to Harry Pottle - the Art Director for Chitty Chitty Bang Bang.



34 (part)



35

35

FLASH GORDON: AN ORIGINAL PROP SPEARGUN,

Universal Pictures, 1980,
wooden prop speargun painted black and gold, used by one of Vultan's hawkmen, *35 in (89cm) long*

£500 - 700

€580 - 820

US\$640 - 900

36

THE FIFTH ELEMENT: AN ILLUMINATING PROP LIGHT-STAFF,

Columbia, 1997,
the metal prop light-staff made up of two parts with translucent light tube, used by one of the cast during the final scene of the film, when all of the five elements are brought together in the temple, battery operative, *approx 70 in (178cm) long*

£500 - 700

€580 - 820

US\$640 - 900

37

LITTLE VOICE: A PINK SEQUIN EVENING DRESS WORN BY JANE HORROCKS,

1998,
full length dress, embellished and decorated with sequins, simulated crystals and gems, and labelled inside 'Angels & Bermans',

£800 - 1,200

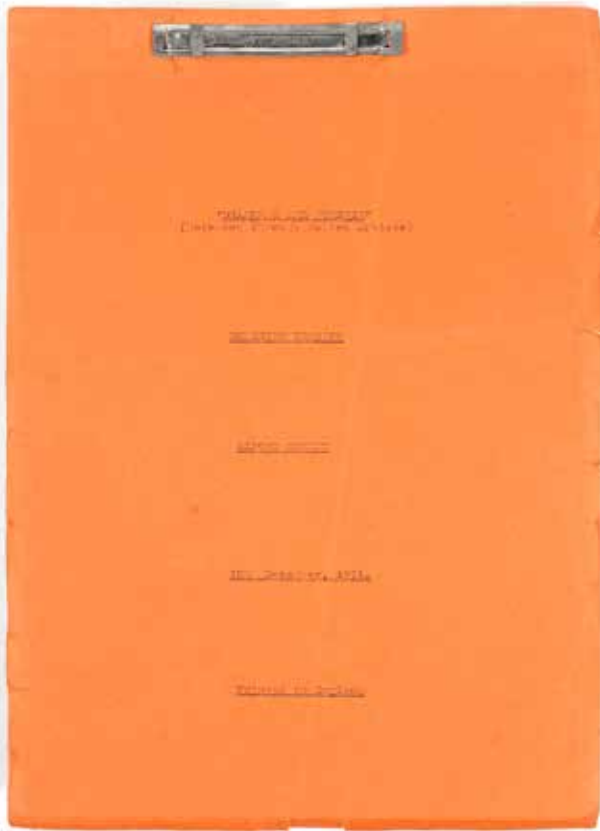
€930 - 1,400

US\$1,000 - 1,500

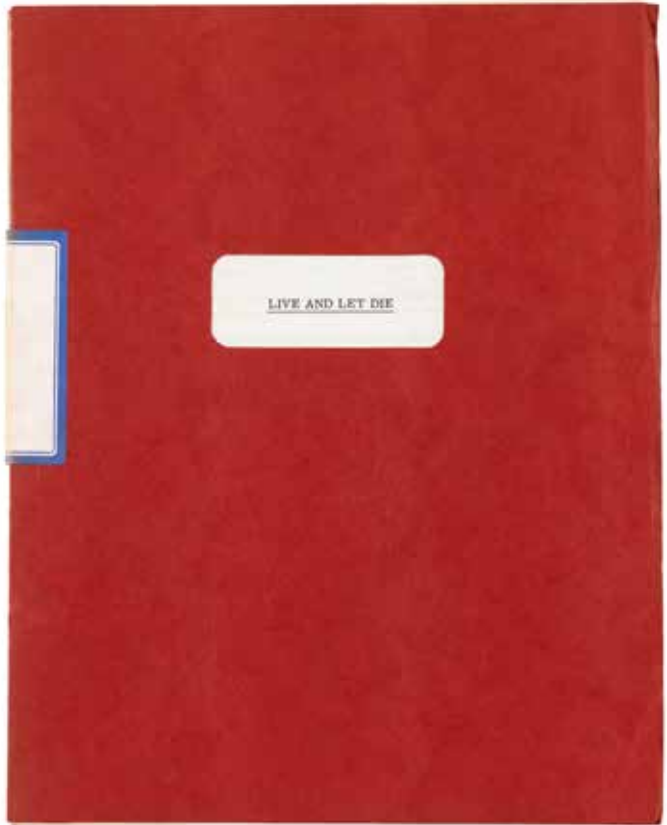


36

37



40



41



38

38
THE BEACH: A PAIR OF BINOCULARS USED BY LEONARDO DICAPRIO,
20th Century Fox, 2000,
black binoculars with orange lenses, with a blue paper label attached
and inscribed in black ink *Richard's Look-Out Binoculars, SC133*
Onwards, accompanied by a document on 20th Century Fox Archives
headed stationery concerning the provenance,

£600 - 800
€700 - 930
US\$770 - 1,000

Ex-Christie's: Lot 267, 12th December 2000.

39
No lot

40 †
JAMES BOND: A RELEASE SCRIPT FOR *DIAMONDS ARE FOREVER*,
1971,
front cover marked *Domestic Version Export Script 10th December,*
1971, orange card covers, title page with production credits and
technical data, 8½in x 12in (21.5cm x 30.5cm)

£1,000 - 1,200
€1,200 - 1,400
US\$1,300 - 1,500

41
JAMES BOND: A FIRST DRAFT SCREENPLAY FOR *LIVE AND LET DIE*,
Eon Productions, 1972,
118pp. of mimeographed typescript, in red cover with metal
fastenings, title page printed *First Draft Screenplay by Tom Mankiewicz*
and dated 9th June 1972,

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900



42



43

42

JAMES BOND: A FIRST DRAFT SCREENPLAY FOR *THE MAN WITH THE GOLDEN GUN*,

1974,

136pp. of mimeographed typescript, in yellow cover with metal fastenings, title page printed *First draft screenplay (C) by Richard Maibaum*, dated *January 7 1974*,

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

43 †

JAMES BOND: A RELEASE SCRIPT FOR *THE SPY WHO LOVED ME*,

1977,

a *Picture And Dialogue Export Script*, title page with production credits and technical data, pale pink card covers, 8¼in x 13¼in (21cm x 33.5cm)

£800 - 1,000

€930 - 1,200

US\$1,000 - 1,300

44 †

JAMES BOND: A RELEASE SCRIPT FOR *MOONRAKER*,

1979,

a *Domestic Version Export Script*, title page with production credits and technical data, dated *21st June 1979*, pale yellow card covers, 8¼in x 13¼in (21cm x 33.5cm)

£800 - 1,000

€930 - 1,200

US\$1,000 - 1,300

45 †

JAMES BOND: A RELEASE SCRIPT FOR *FOR YOUR EYES ONLY*,

1981,

a *Domestic Version Export Script*, title page with production credits and technical data, dated *May 1981*, pale blue card covers, 8in x 13in (20.5cm x 33cm)

£800 - 1,000

€930 - 1,200

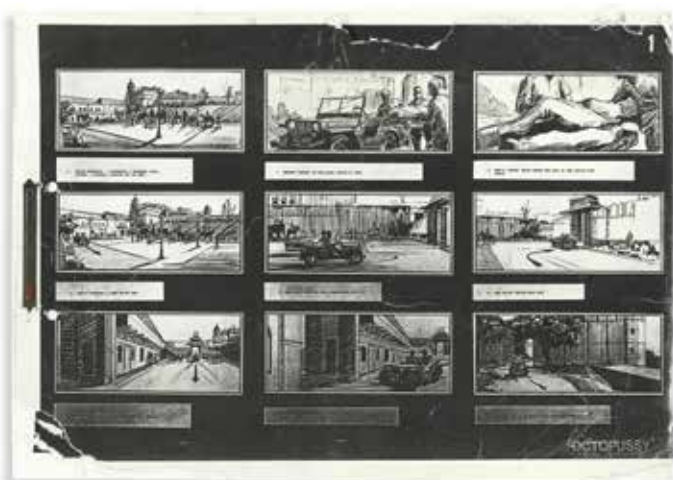
US\$1,000 - 1,300



44



45



46 (part)



47 (part)



48

46 †

JAMES BOND: A SET OF STORYBOARDS FOR OCTOPUSSY,

1983, comprising nineteen numbered sheets, beginning with Bond escaping disguised as a 'corpse', 11¼in x 16½in (30cm x 42cm)

£800 - 1,000
€930 - 1,200
US\$1,000 - 1,300

This lot is offered without copyright and other reproduction rights.

47 †

JAMES BOND: A SET OF STORYBOARDS FOR A VIEW TO A KILL,

1985, sixteen sheets for the *Dirigible Sequence*, dated 24/5/84 and three Revision sheets dated 9th July 1984, first sheet signed by cinematographer Leslie Dear, the last with pencil sketch, 11¼in x 16½in (30cm x 42cm)

£800 - 1,000
€930 - 1,200
US\$1,000 - 1,300

This lot is offered without copyright and other reproduction rights.



49

48 †

JAMES BOND: A RELEASE SCRIPT FOR THE LIVING DAYLIGHTS,

1987, title page reading *Post Production Release Script (Export Script) 17th June 1987*, with credits and technical details, pale blue card covers, 8in x 13in (20.5cm x 33cm)

£600 - 800
€700 - 930
US\$770 - 1,000

49

JAMES BOND: AN A-FRAME CLAPPERBOARD USED IN CASINO ROYALE,

Eon Productions, 2006, the plastic board with a wooden arm, marked with the roll number A42 ECN 5245, the scene number 82B, take 3, date 23.03.06, handwritten in black inks; with the film title, Director (Martin Campbell), Director of Photography (Phil Meheux BSC), names in black lettering, framed, and red *Panavision* A, accompanied by a letter of provenance for the 'James Bond Regional Premiere of Casino Royale' at which this item was sold in a charity auction, a ticket to the event, and a souvenir brochure, (4)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

'Regional Charity Premiere event' was in aid of raising £20,000 for the East Anglian Air Ambulance on the 15th November 2006.



50 (part)

50 AR

THE AVENGERS: A LARGE GROUP OF ARTWORK FOR VARIOUS SET DESIGNS AND INTERIORS BY HARRY POTTLE, 1960's,

all on paper, mostly in ink and wash, or pencil, the illustrations depicting scenes from numerous episode such as; the Bull and Bear pub in 'Dial A Deadly Number', the embassy in 'Two's A Crowd', the golf club in '13th Hole', Rawling's study in 'Small Game For Big Hunters', the dance studio and a tattooists studio in 'Quick Quick Slow Death', the Matron's office and the operating theatre in 'The Gravediggers', as well as other designs for staff offices, wine cellars, catacombs, bedrooms, and a nursing home, almost all annotated and signed by Pottle. Accompanied by a call sheet for the episode 'Too Many Christmas Trees' (1965), and a copy of the book 'The Avengers and Me' signed by Patrick Macnee, artworks approx. 20 in x 16 in (51cm x 41cm) each, (Qty)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Harry Pottle (British, B.1925-D.1998): A prolific designer for both film and television, with an extraordinarily well-honed understanding of the nuances of his art and craft. His extensive work on the cult TV show 'The Avengers' was singled out for praise by the series' star, Patrick Macnee. Arguably among the best work of his career, Pottle's designs represented a high point of wit and sophistication in the visual style that was never subsequently matched in the three seasons produced after his 1965 departure from Independent Artists.

Provenance

From the vendor's godmother Denise Pottle, who was married to Harry Pottle - the Art Director for The Avengers 1965-1966.

51

MONTY PYTHON AND THE HOLY GRAIL: A SECOND DRAFT SCREENPLAY SCRIPT,

Python (Monty) Pictures, 1973, 85pp. of mimeographed typescript, in blue cover with metal fastenings, title page printed *Second Draft Screenplay* by JOHN CLEESE, GRAHAM CHAPMAN, TERRY GILLIAM, ERIC IDLE, TERRY JONES, MICHAEL PALIN, and (c) 1973, Python (Monty) Pictures, 57 Gondar Gardens, London, N.W.6, England, 01.794.3438,

£700 - 900
€820 - 1,000
US\$900 - 1,200



50 (part)



51



53



53 (illustration)

© Moviestore Collection/REX/Shutterstock



52

52

NORMAN WISDOM: A PAIR OF STAGE SHOES,

1950s,
black leather with elasticated sides, with a pair of original yellow socks,
mounted in display case with a photograph of Norman on stage and
two panels of trademark suit cloth, case 19½in x 31½in (49.5cm x
80cm)

£400 - 600

€470 - 700

US\$520 - 770

Provenance

The Wisdom family.

53

NORMAN WISDOM: A SCREEN-WORN 'GUMP' SUIT,

1953,
comprising a two-piece, black and white dog's tooth check suit, the
jacket labelled *W. Snape & Son Princes Square Wolverhampton* and
typewritten *Norman Wisdom Esq July 1953*, together with an original
white shirt, brown striped tie and check cap, all mounted in display
case with legend *Norman Wisdom 1915-2010 'The Pinewood Years'*
and with film titles, case 30in x 49¾in (76cm x 126.5cm)

£12,000 - 15,000

€14,000 - 17,000

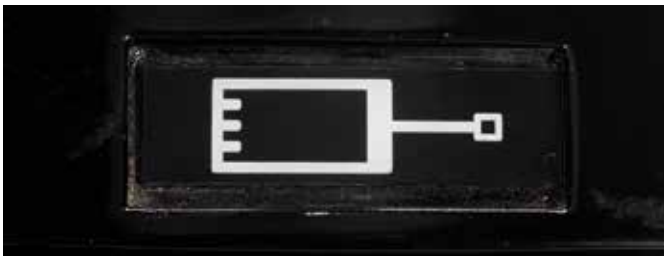
US\$15,000 - 19,000

Provenance

The Wisdom family.

Sir Norman Wisdom OBE (1915-2010) is best known for the series of Rank Organisation comedy films, beginning in 1953 with 'Trouble In Store', released in December that year, in which he played the downtrodden, hapless character often known as 'Norman Pitkin' and which Wisdom himself christened 'The Gump'. He was awarded a BAFTA in 1954 for Most Promising Newcomer To Film and his 1950s' films were amongst the biggest UK box office successes of their day. He was also popular in some overseas markets, most famously, and somewhat bizarrely, Albania, where he became a cult figure. His films were amongst the few Western titles allowed to be shown by the country's dictator, Enver Hoxha, who believed them to be a Communist parable of the class war, in which the proletarian 'Norman' struggled against representative characters of capitalism and the aristocracy. Wisdom was eventually made an honorary citizen of Tirana, the country's capital. He received many plaudits in his long career, not least from Charlie Chaplin, who described Wisdom as his 'favourite clown.'

This suit was one of several 'Gump' suits that were worn by Wisdom in the films 'Trouble In Store', 1953, 'One Good Turn', 1954, 'Man Of The Moment', 1955, 'Up In The World', 1956, and 'Just My Luck', 1957. They were also used for several stage shows, 'Sinbad The Sailor On Ice', 1953/4, 'The Palladium Show', 1954/5, and 'Painting The Town', 1955/6.



54 (detail)

54 TP

DOCTOR WHO: A BLACK DALEK, CONSTRUCTED TO BBC "NEW SERIES" SPECIFICATION, APPEARING IN THE BBCTV DOCTOR WHO EPISODES "ASYLUM OF THE DALEKS" AND "THE MAGICIAN'S APPRENTICE/THE WITCH'S FAMILIAR",

principally of wooden construction (with fibreglass, metal and plastic elements) in four sections comprising: (1) integrated base & skirt, (2) 'shoulder' section, (3) neck 'bin' with embrasure frame and (4) dome, painted matte black overall with details in gloss black, including: approx. 4in (10cm) trolley wheels attached to the wooden frame which underpins the skirt, gloss black hemispheres on matte black skirt (which includes internally a foam-padded bench seat for the operator and dual speakers for sound), gloss black slats on the matte black 'shoulder' section, a three-tier metal manipulator arm *maximum extension 31 1/2 in (80cm)* with rubber 'sucker' cap, a highly polished metal gun-stick and rods, neck bin of plastic matting painted black with black wooden embrasure, the black fibreglass dome featuring unique identification code (painted in white beneath the eye), metal and plastic eyestalk with translucent plastic rings and illuminating black eyeball, and transparent dome light fittings with bulbs and polished metal frames, *approximately 63 in (160cm) high,*

£10,000 - 15,000

€12,000 - 17,000

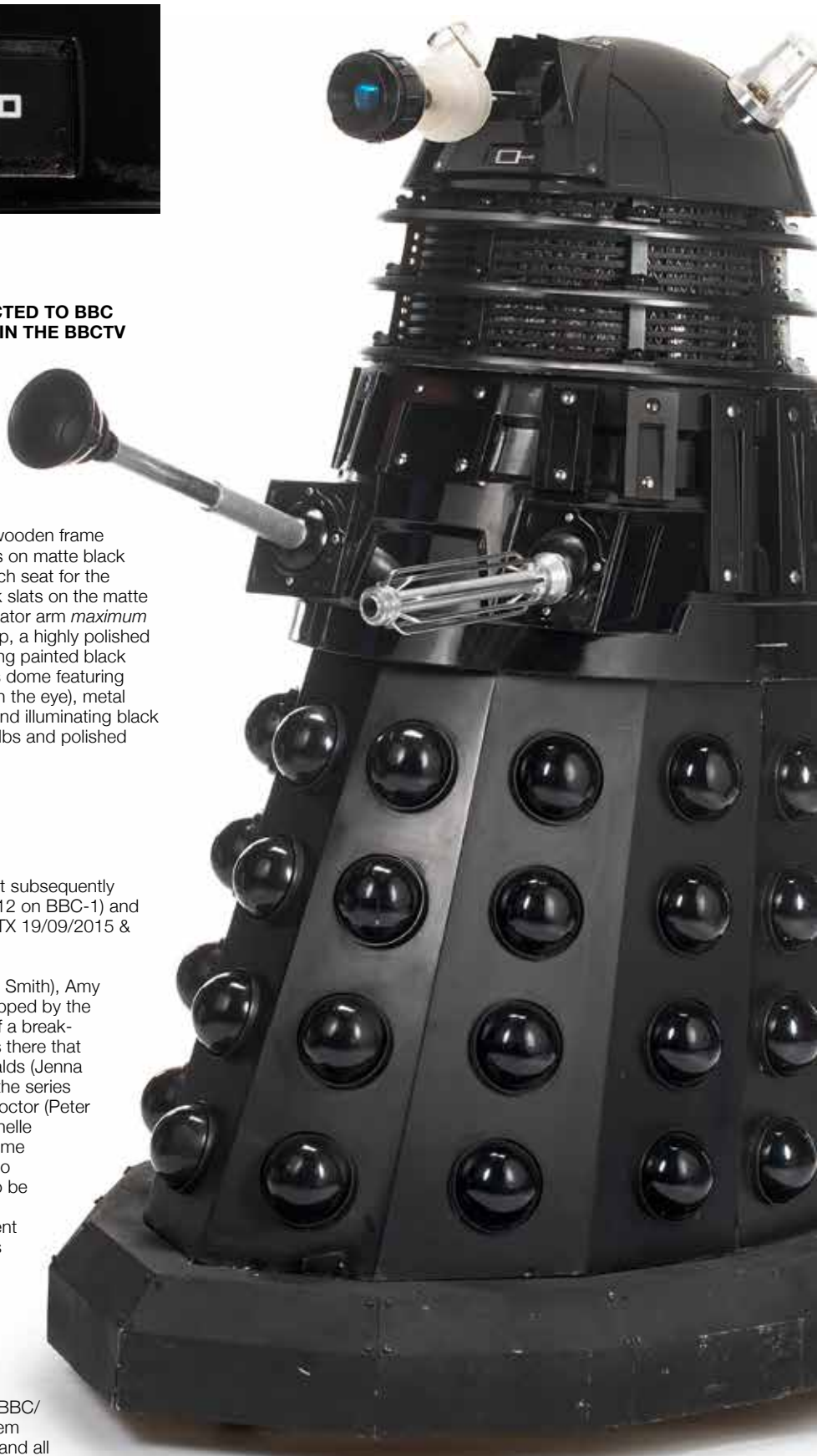
US\$13,000 - 19,000

This Dalek was originally for charity display use, but subsequently appeared in "Asylum Of The Daleks" (TX 01/09/2012 on BBC-1) and "The Magician's Apprentice/The Witch's Familiar" (TX 19/09/2015 & 26/09/2015 on BBC-1).

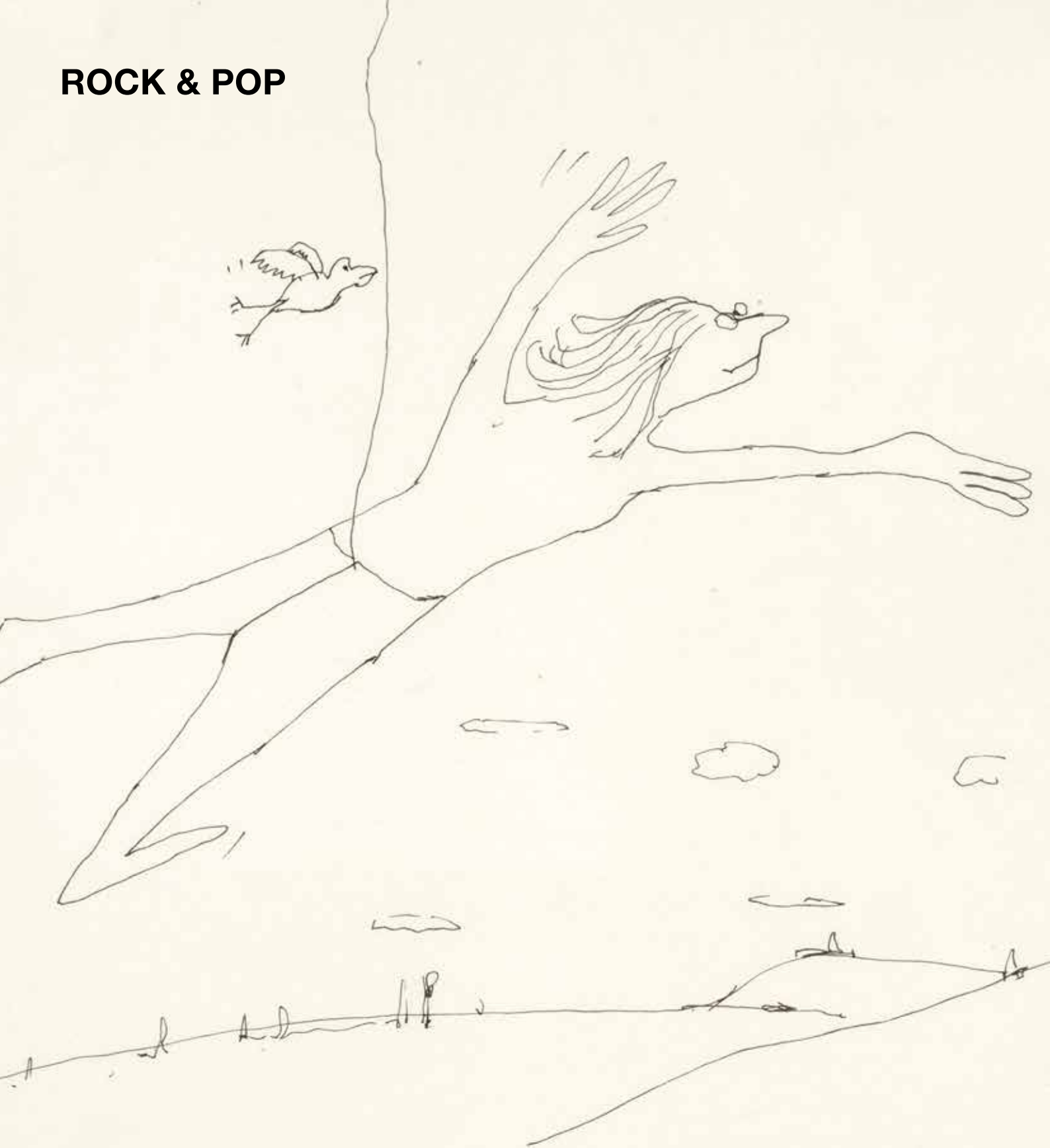
During the first of these episodes, the Doctor (Matt Smith), Amy (Karen Gillan) and Rory (Arthur Darville) were kidnapped by the Daleks and sent to their 'asylum' planet to head off a break-out of the unstable Daleks imprisoned there. It was there that the Doctor met the first of the manifold Clara Oswalds (Jenna Coleman) created during the events leading up to the series 50th Anniversary. In the latter episodes, the next Doctor (Peter Capaldi) - accompanied by Clara and "Missy" (Michelle Gomez) - was summoned to Skaro (the Daleks' home planet) for one last visit to their creator, Davros, who seemed to be on the brink of death. This proved to be a sophisticated ruse to enable Davros to drain the Doctor of his regenerative power, but was insufficient to fool him. As has happened on so many previous occasions, the Doctor turned the tables and defeated him.

Most recently, the Dalek appeared in the Cardiff Bay segment of the 2017 "Comic Relief" Television Appeal.

Intellectual property rights and Trade Marks of the BBC/ Terry Nation Estate require that this screen-used item must be used for personal home display only; any and all commercial use is prohibited expressly.



ROCK & POP





55 (part)

55

COLLECTION OF MUSIC RELATED QUAD POSTERS,

1960's-70's,
comprising; 'Pink Floyd at Pompeii', 'Speedway', 'A Film About Jimi Hendrix', 'Woodstock', and 'Elvis On Tour', (5)

£500 - 700

€580 - 820

US\$640 - 900

56 AR

GERED MANKOWITZ (BRITISH, B. 1946): A PHOTOGRAPHIC PORTRAIT OF JIMI HENDRIX,

London, 1967,
signed in pencil by the photographer and inscribed A/P, with
Mankowitz Archive stamp, framed, image 10 1/4 in x 11 3/4 in (26cm
x 30cm)

£600 - 800

€700 - 930

US\$770 - 1,000

57 AR

GERED MANKOWITZ (BRITISH, B.1946): A PHOTOGRAPHIC PORTRAIT OF JIMI HENDRIX,

London, 1967,
signed in pencil by the photographer and numbered 2/50, and with
Mankowitz Archive stamp, framed, image 12 in x 10 1/4 in (30cm x
26cm)

£600 - 800

€700 - 930

US\$770 - 1,000

58 AR

GERED MANKOWITZ (BRITISH, B.1946): A PHOTOGRAPHIC PORTRAIT OF JIMI HENDRIX,

London, 1967,
signed in pencil by the photographer and numbered 2/50, and with
Mankowitz Archive stamp, framed, image 12 in x 12 1/2 in (30cm x
31cm)

£600 - 800

€700 - 930

US\$770 - 1,000



56



57



58

62



60 †

BOB DYLAN: MILTON GLASER'S PSYCHEDELIC POSTER,

featuring the iconic silhouette portrait of Dylan, folded and rolled, 22in x 33in (56cm x 84cm)

£300 - 500

€350 - 580

US\$390 - 640

This poster first appeared as an insert in the 1967 Columbia album, 'Greatest Hits'. It was created by Push Pin Studios, of which Milton Glaser was a founder member.

61

ELVIS PRESLEY: ORIGINAL PRODUCTION ARTWORK FOR THE POSTER FOR 'THE GREAT PERFORMANCES',

UK, 1990,

comprising art board with image, two overlays and production notes, together with a copy of the vinyl album, RCA PL82227, board 11¾in x 18in (30cm x 46cm)

£200 - 300

€230 - 350

US\$260 - 390

62 †

JEFF BECK: AN AUTOGRAPHED CUSTOM-MADE 'HOT ROD' GUITAR,

1992,

built by UK luthier Steven Acworth, the body in the form of a 1934 Ford Coupe, green finish, signed in black marker by Jeff Beck, three pickups, volume control knob to hub of rear 'wheel', rosewood fingerboard with dot markers, headstock with maker's name and dated 1992, rosewood stand/leg rest, with vinyl case, 46in (117cm) long

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

This guitar was commissioned as a gift for Jeff Beck. It is based on the Ford Coupe Hot Rod that the guitarist owned. When plugged in, the rear brake lights are designed to come on. The maker's website shows the guitar was originally made with a tremolo arm and a number '34' shaped stand.

63

THE YARDBIRDS: A SIGNED COPY OF THE SINGLE 'I WISH YOU WOULD',

1965,

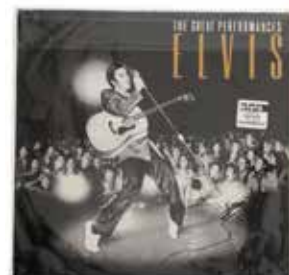
signed on the sleeve in blue ink by Eric Clapton, Jim McCarty, Keith Relf, Paul Samwell-Smith and Chris Dreya,

£300 - 500

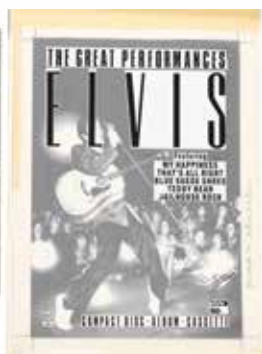
€350 - 580

US\$390 - 640

According to the vendor these signatures were obtained at the Cellar Club, Kingston in 1964.



61



63



60



59

59

THE WHO: AN HARMONICA PLAYED AND AUTOGRAPHED BY ROGER DALTREY,

the Tombo 'Lee Oskar' harp in B flat signed by Roger Daltrey in black marker, in original plastic case

£300 - 500

€350 - 580

US\$390 - 640

Donated to the vendor by Willow Daltrey to raise money for the Grassroots Tanzania charity. See www.grassrootstz.org



64

64

BORN TO BOOGIE,

Apple Corps., 1972,
British quad poster, 40 in x 30 in (102cm x 76cm)

£500 - 700
€580 - 820
US\$640 - 900

65

MARC BOLAN: A CREAM SILK SHIRT WORN AT WOBURN FESTIVAL, 1968,

with rouched sleeves and pussy-bow tie, labelled *Granny Takes A Trip*,
worn by Marc Bolan backstage at The Woburn Music Festival,

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

According to the vendor this shirt was acquired directly from Marc Bolan's estate following his death.

Please refer to department for further images.

66

MARC BOLAN/T-REX: A FLAMBOYANT CHIFFON WRAP-AROUND BLOUSE WITH METALLIC DETAIL,

in black chiffon with gold, silver and bronze metallic threads throughout, three-quarter frilled sleeves and wrap-around tie ribbon to waist, labelled *Alkasura, London*, worn by Marc Bolan on stage at Massey Hall, Toronto, 1974, accompanied by letters concerning the provenance,

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Please refer to department for further images.

67

MARC BOLAN: A LEATHER AND DECORATIVE CERAMIC BRACELET,

with metal fastening and detail, owned by Marc Bolan

£700 - 900
€820 - 1,000
US\$900 - 1,200

According to the vendor this bracelet was obtained directly from the Bolan Estate following his death.



65



66



67



68 (detail)

68

MARC BOLAN: A COPY OF 'WARLOCK OF LOVE' SIGNED AND INSCRIBED,

in red pen to Maldwin gypsy horsebane. Of the mountains hound master, deep love, Marc, published by Lupas Music, 1969, accompanied by a letter concerning the provenance

£500 - 700
€580 - 820
US\$640 - 900



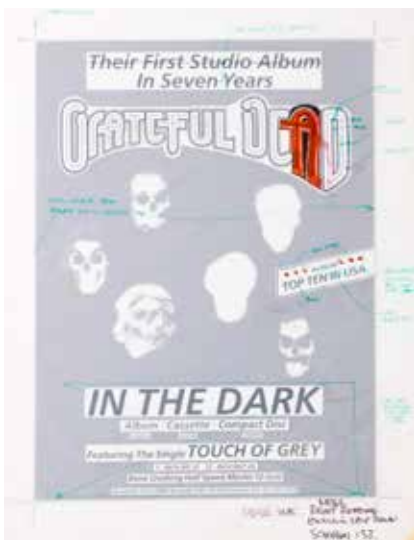
71



72 (part)



70



69 (part)

69

GRATEFUL DEAD: ORIGINAL PRODUCTION ARTWORK FOR THE ALBUM 'IN THE DARK',

UK, 1987, comprising three versions of advertisements for Kerrang, The Guardian and Music Week, art boards with image, overlays and production notes, together with a *Not For Resale* promo single 'Touch Of Grey'/'My Brother Esau' with foldout wrapper, Arista RLS35, largest board 11 $\frac{1}{4}$ in x 16in (30cm x 40.45cm)

£200 - 300
€230 - 350
US\$260 - 390

70 †

BLACK SABBATH: A CONCERT POSTER,

UK, 1970, Festival of Contemporary Music, Newark Showground, 24th October, with Hawkwind also on the bill, 30in x 39 $\frac{1}{4}$ in (76cm x 101cm)

£500 - 700
€580 - 820
US\$640 - 900

71

FRANK ZAPPA: AN AUTOGRAPHED CONCERT HANDBILL AND CORRESPONDING TICKET,

1979, for the Birmingham Odeon, 10th-11th February, the back signed in blue ballpoint by Zappa, with ticket for the 10th February, handbill 6in x 8 $\frac{1}{4}$ in (15cm x 21cm)

£300 - 400
€350 - 470
US\$390 - 520

72

ROCK & POP MEMORABILIA: POSTERS BY DAVID SINGER AND RANDY TUTEN, PRINTING PLATES AND OTHER ITEMS,

various dates, including: proof and poster of 'Masquerade Ball', October 1979, the poster signed by Randy Tuten; uncut sheets for 'Bill Graham Presents' posters, BG 220/221 and BG 271/272, designed by David Singer, together with uncut sheet of postcards tickets for BG 271/272, two sheets signed by the artist, 1970-1971; a poster for Paul McCartney at the Memorial Stadium, Berkeley, 1990, signed by Singer; three uncut proofs of poster for Johnny Cash at the Carousel Ballroom, designed by S.Elvin, 1968; Poco, Wishobone Ash and others, BG 273/274, poster designed by Norman Orr, 1970; double-sided printing plates for Love/P.J Proby at the Winterland, The Sons/Elvin Bishop at the USD Gym, and The Sons/Beefy Red, Freeborn Hall, UC Davis; and a poster design for 'The New Underground Experience' event at Concorde 2 Brighton (UK), September 2002, designed and signed by artist Michael English, largest sheet 23in x 29in (58.5cm x 73.4cm) (Qty)

£600 - 800
€700 - 930
US\$770 - 1,000



73 (part)

73

GRATEFUL DEAD: ORIGINAL ARTWORK AND OTHER ITEMS,

various dates, comprising: three original sketches by Dennis Larkins of the stage design for the Grateful Dead at the Oakland Auditorium, New Year's Eve, 1980, pencil on graph/tracing paper, each signed and mounted, one dated 12/18/80 and with *Scenic Artists* stamp; a printed handbill for the Dead at Santa Fe, 1983, signed by Dennis Larkins; a *Mickey Hart Rolling Thunder* poster; and an original design sketch by Randy Tuten/Rick Griffin for the 1987 CD release of '2400 Fulton Street' by Jefferson Airplane, pencil on tracing paper of the back cover lettering mounted, *largest item* 19¼in x 28¼in (49cm x 72cm)

£600 - 800
€700 - 930
US\$770 - 1,000

Throughout the 1970s and 1980s, Bill Graham organised New Year's Eve concerts, usually starring the Grateful Dead. These were held at the Winterland until it closed, whereupon the Oakland Auditorium became the host venue. Larkins and partner Peter Barsotti collaborated on designing the scenery for these events, which also traditionally featured a themed vehicle for the transport of 'Old Father Time', a role always taken by Bill Graham. One of the sketches is for the 'skull' float.

74

SEX PISTOLS: A 'NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS' ALBUM PROMO POSTER,

Virgin, 1977, on fluorescent yellow ground, featuring Jamie Reid artwork, 60 in x 36 in (155cm x 91.5cm)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500



74

75

SEX PISTOLS: CONCERT POSTERS AND SID VICIOUS PORTRAIT,

various dates, comprising: a billboard poster for the 'Filthy Lucre' tour, Finsbury Park, 23rd June 1996, 60 x 40in (152.5 x 101.5cm); a poster, 'Absolut Pistols', 2002, 29 x 20in (73.5 x 51cm); and a portrait of Sid, black ink on board, artist unknown, 19½in x 15in (49.5cm x 38cm) (3)

£300 - 350
€350 - 410
US\$390 - 450

The *Absolut Pistols* poster was for the concert at the Crystal Palace National Sports Centre, 27th July 2002, and was produced by the sponsor, the Swedish vodka maker. The poster was not commercially available and it is believed most were destroyed after the show.

76

THE CLASH: A UK CONCERT POSTER 'THE CLASH ON PAROLE',

June-July 1978, framed and glazed, 30 in x 40 in (76cm x 102cm)

£600 - 800
€700 - 930
US\$770 - 1,000

77

THE CLASH: A 'NEW ALBUM' DISPLAY POSTER,

1977, featuring artwork from the self-titled first Clash album, 24 in x 36 in (61cm x 92cm)

£300 - 500
€350 - 580
US\$390 - 640



75 (part)



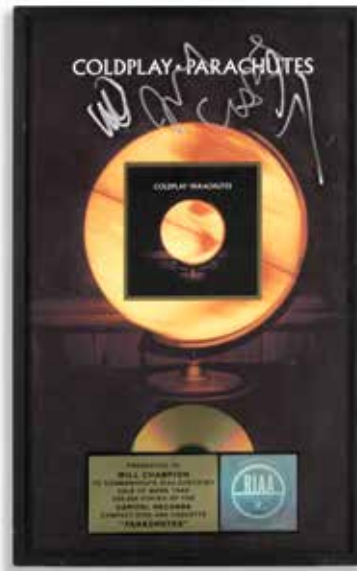
76



77



80



81



79 (part)



78

78
OASIS: THREE AUTOGRAPHED PROMO POSTERS,
 1990s,
 comprising posters for 'Wonderwall', 'Don't Look Back In Anger'
 and 'Morning Glory?', each signed in silver marker by Noel and Liam
 Gallagher, the last also inscribed by Noel *Whats The Story?*, 20in x
 30in (51cm x 76cm) (3)

£500 - 700
 €580 - 820
 US\$640 - 900

79 †
THE SMITHS: A COLLECTION OF POSTERS,
 1980s,
 comprising promos for The Smiths, 'The World Won't Listen', 1987;
 'Hatful Of Hollow', 1984; 'Ask', 1986; 'The Smiths', 1984; and a
 concert poster, Cliffs Pavilion, Southend, 10th March 1985, *the largest*
 24½in x 35½in (62.5cm x 89.5cm), (5)

£400 - 500
 €470 - 580
 US\$520 - 640

80
**NIRVANA: A SET LIST WRITTEN BY DAVE GROHL AND
 CORRESPONDING CONCERT TICKET,**

1991,
 the set list written in black marker pen, thirteen titles, including
Pennyroyal Tea, which was later recorded on the 1993 *In Utero* album,
 the reverse with a handwritten menu in blue ballpoint, headed *Caribik
 Extasy Menu 30.8.91*, together with a ticket from the concert at the
 Serenadenhof, Nurnberg, Friday, 30th August 1991, *set list 8¼in x
 11½in (21cm x 29cm)*

£2,000 - 2,500
 €2,300 - 2,900
 US\$2,600 - 3,200

The set list was obtained by the vendor from a roadie after the concert.
 The vendor recalls that the audience was quite small and that he met
 Krist in between the sets by Sonic Youth and Nirvana. This concert
 was just a few weeks before the release of the band's second album,
Nevermind.

81
**COLDPLAY: AN AUTOGRAPHED 'GOLD' SALES AWARD FOR
 THE CD AND CASSETTE 'PARACHUTES',**
 circa 2000,
 presented to drummer Will Champion for sales in the US of more
 than 500,000 copies, RIAA certified with holographic logo, the front
 autographed in silver marker by Chris Martin, Will Champion, Johnny
 Buckland and Guy Berryman, reverse with *Jewel Box Platinum* maker's
 label, 12¾in x 20¼in (32.5cm x 51.5cm)

£800 - 1,200
 €930 - 1,400
 US\$1,000 - 1,500



83

82
OASIS: LYRICS FOR 'MORNING GLORY' AND A SIGNED POSTER,

various dates, comprising a set of lyrics handwritten in black ink by Noel Gallagher; together with a promo poster for the band's second album 'What's The Story (Morning Glory)?', released 1995, signed in silver marker by Noel and Liam Gallagher, lyrics 8¼in x 11½in (21cm x 29.5cm), poster 20in x 30in (51cm x 76cm)

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 1,900

83
PRINCE: A WHITE FEDORA HAT FROM THE ONE NITE ALONE SOUND CHECK,

Hammersmith Apollo, 2002, with black *NPG Music Club* band, given to a fan during the sound check, accompanied by a letter concerning the provenance, images of Prince wearing an identical hat available on request

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 1,900

84
PRINCE: A BLACK TAMBOURINE WITH METALLIC '3121',

2007, used by Prince during the '3121' concert at the O2 in London, made by Remo USA, accompanied by a tour brochure and a black cotton bag from the concert, and a letter of provenance, 10 in (26cm) diam, (3)

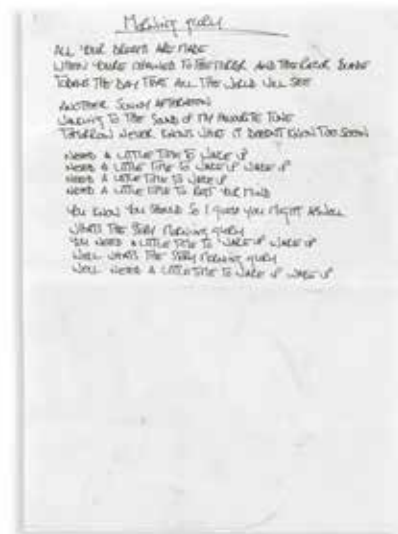
£800 - 1,200
 €930 - 1,400
 US\$1,000 - 1,500

The vendor acquired this from the lady who caught the tambourine after Prince threw it into the audience at the concert.

85
JESSIE J: A STAGE COSTUME WORN AT THE 2011 MTV VIDEO MUSIC AWARDS, LOS ANGELES,

comprising 'Two-Tone Landing Strip' crop top and leggings in black jersey and flesh mesh, top labelled *Simon Preen London*, with letter of authenticity from the designer, Simon Preen, confirming this was worn by Jesse J at the MTV Awards, held at the Nokia Theatre, 28th August

£1,000 - 1,500
 €1,200 - 1,700
 US\$1,300 - 1,900



82



84



84



85



90

88

WHAM!: AN AUTOGRAPHED COPY OF THE ALBUM 'FANTASTIC',

CBS Records, 1983, signed by both George Michael and Andrew Ridgeley in black ink on the front cover, accompanied by a copy of their single 'Bad Boys', and a letter concerning the provenance from the BBC (3)

£500 - 700
€580 - 820
US\$640 - 900

The vendor of this lot won these items on the 17th October 1983 after writing into a Wham! competition at the BBC.

89

WHAM!: A PLATINUM SALES AWARD FOR THE ALBUM 'MAKE IT BIG',

1984, plaque reads: 'presented to Wham! for the sale in Switzerland of more than 50,000 units, CBS Schallplatten AG', mounted on blue, framed and glazed, 16 in x 20 in (41cm x 51cm)

£500 - 700
€580 - 820
US\$640 - 900

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



© Martyn Goddard/REX/Shutterstock

90 (illustration)



88



89

90

GEORGE MICHAEL: A JACKET BY JEAN PAUL GAULTIER WORN IN THE VIDEO FOR 'I WANT YOUR SEX',

1987, in dark navy blue, collarless, double-breasted with decorative, diamond-shaped metal Gaultier buttons to front and cuffs, two hip and one breast pockets, single inside pocket, black/purple lining to shoulders, labelled *Jean Paul Gaultier Homme Pour Gibo*

£4,000 - 6,000
€4,700 - 7,000
US\$5,200 - 7,700

Donated by George to one of Elton John's *Out Of The Closet* charity sales.



91 (part)



91 (back)



92



91

91
GEORGE MICHAEL: THE BLACK LEATHER BIKER JACKET WORN IN THE 'FAITH' VIDEO,
 1987, labelled *La Rocka! Di Londres*, front left breast pocket with white BSA logo, back with chromed studs and pale orange rhinestones, lettered in white *Rockers Revenge* and with green and gold wreath and red and white BSA logo, the lower left sleeve signed by George in silver marker, accompanied by a poster of George Michael wearing an identical jacket (2)

£10,000 - 15,000
€12,000 - 17,000
US\$13,000 - 19,000

Donated by George to a Nordoff Robbins Music Therapy charity auction hosted by Christie's South Kensington, Sunday 31st January 1993 (Lot 35), held at the HMV shop, Oxford Street, London. Sold with a letter from Christie's Archives, 2016.

92
GEORGE MICHAEL: A PAIR OF RAY-BAN SUNGLASSES,
 with brown leather bound frames, with a letter concerning the provenance from George Michael's office

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

The vendor acquired these sunglasses from a Starlight Charity auction 'Night Of The Stars Ball' in 2003. The letter from Michael's PA states that they were worn in his music video for 'Faith' however these can not be matched to those seen in the video.



93



95

**93
GEORGE MICHAEL: HANDWRITTEN NOTES RELATING TO HIS
LAWSUIT WITH SONY,**

circa 1992,
comprising a yellow, lined notepad with five pages written by George in blue and black ballpoints, with many deletions/amendments, reading:
...who quite frankly, have little understanding of the creative process.
With C.B.S....I felt that I was believed in...as...a long-term artist...
whereas Sony...appear to see artists as little more than software...They
do not understand that musicians do not come in regimented shapes
and sizes...but...are individuals who...change and evolve along with
their audiences. Sony...obviously view this as a great inconvenience...
they have developed...hard sell, high profile sales techniques...which,
in the short-term at least, are very lucrative for them, and the simple
truth is that if George Michael, or any other artist for that matter,
doesn't wish to...conform to...Sony's...current ideas, there are...plenty
of hungry...young acts who will., the 'Expert Perforated Pad', 5in x 8in
(13cm x 20.5cm)

£2,500 - 3,000
€2,900 - 3,500
US\$3,200 - 3,900

Provenance

Andros Georgiou, George Michael's cousin and former head of Aegean Records, George's record label.



94



94 (illustration)

**94
GEORGE MICHAEL: A BLACK LEATHER COAT WORN AT THE
1994 MTV EUROPE MUSIC AWARDS CEREMONY,**

three-quarter length, one inside pocket with zip, one breast and two
hip pockets, single vent, with faux fur-covered collar, labelled *John
Richmond Man*, with the original 'Out Of The Closet' sales tag

£3,500 - 4,000
€4,100 - 4,700
US\$4,500 - 5,200

Originally purchased at one of Elton John's *Out Of The Closet* sales.
Worn by George when performing 'Jesus To A Child' at the MTV
Europe Music Awards, held in Berlin, 24th November 1994.

**95
GEORGE MICHAEL: AN AUTOGRAPHED PUBLICITY
PHOTOGRAPH,**

1990s,
black and white, signed by George in silver pen, 8in x 10in (20.5cm x
25.5cm)

£300 - 400
€350 - 470
US\$390 - 520



97



98



100



99

96

DAVID BOWIE: A PAIR OF UNIFORM TROUSERS FROM THE FILM 'MERRY CHRISTMAS, MR. LAWRENCE',

1983,
in olive drab cotton, labelled *Bermans & Nathans 40 Camden St., London N.W.1* and with faint typewritten name *David Bowie*, with four-button fly, two front and back pockets and one to the left thigh, back also with two short strap-and-buckle detail

£900 - 1,200
€1,000 - 1,400
US\$1,200 - 1,500

97

DAVID BOWIE: A RARE CONCERT POSTER,

UK, 1971,
for the Oastler Education Society Going Down Ball, Wednesday 23rd June, 17½in x 23in (44.5cm x 58.5cm)

£700 - 1,000
€820 - 1,200
US\$900 - 1,300

David was due to appear at the Glastonbury Fair on Tuesday 22nd June but, due to overruns by preceding bands, which included Hawkwind, Fairport Convention and Traffic, actually took to the stage in the early hours of the 23rd. He then appeared at the Oastler Education Society's Ball event later that day.



96

98

DAVID BOWIE: A RARE PROMOTIONAL POSTER FOR THE ALBUM 'DIAMOND DOGS',

RCA, 1974,
featuring Bowie in a half-man/half-dog design, 36 in x 40 in (91cm x 102cm)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

This design was the replacement for the first design that was deemed too offensive, after RCA records had to withdraw the records and order the artwork to be reproduced.

99

DAVID BOWIE: A BLACK LEATHER JACKET BY ANDRE VAN PIER,

1980s,
matching lining, zip front with two slant hip pockets, black sequinned panel to shoulders/back, cuffs with stud fastening, labelled *Andre Van Pier New York Paris Rio*, with previous sale label

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Ex lot 3005, Barrett-Jackson auction, Scottsdale, January 2007.

100

DAVID BOWIE: A SIGNED COPY OF THE ALBUM 'LET'S DANCE',

EMI America, dated 1983,
signed in silver pen *David Bowie*'83, accompanied by a letter concerning the provenance

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

The letter confirms this album was won in a Channel 4 Switch Competition.



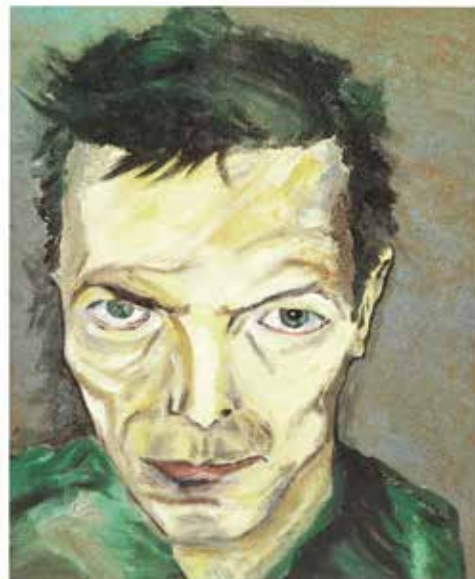
101



102



103



104

101

DAVID BOWIE: A PAIR OF TURKISH-STYLE SHOES WORN IN THE VIDEO FOR 'JAZZIN' FOR BLUE JEAN',

1984, in turquoise fabric with gold thread piping, together with a letter from The Contemporary Wardrobe Company, London confirming these were worn by David for the performance of 'Blue Jean'

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

Directed by Julien Temple, this 20-minute film was made as a promo for the 'Blue Jean' single and featured Bowie playing a charcater, 'Vic', trying to win the attention of a girl by claiming to know 'Screaming Lord Byron', her favourite rock star, also played by Bowie. The film won the Grammy in 1985 for 'Best Video, Short Form'.

102

DAVID BOWIE: A T-SHIRT WORN IN THE VIDEO 'JAZZIN' FOR BLUE JEAN',

1984, white cotton, front lettered in black *Relax*, with letter from The Contemporary Wardrobe Company, London, confirming this was worn by David in the film

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

103

BRIAN ENO/DAMIEN HIRST/ANTON CORBIJN/DAVID BOWIE: A RARE LIMITED EDITION PRESENTATION CD BOX SET ANTENNAE #1,

1995, comprising; 'Warchild', acrylic on paper, an original spin painting by Damien Hirst, signed Hirst and numbered 210/250 in blue ink on the reverse, stamped and timed *War Child 95 Jun 21 19:00*, 5 3/4 in x 3 3/4 in (14.5cm x 9.5cm); A piece of wallpaper designed by David Bowie for Laura Ashley featuring Lucien Freud design, 6 in x 4 in (15cm x 10cm); an unreleased compilation CD of the soundtrack for the fashion show produced by Brian Eno entitled *antennae #1* featuring tracks by Tricky, Portishead, and Massive Attack; A polaroid taken by Anton Corbijn of two guests at the event, with parchment cover with printed signature, 4 1/4 in x 2 1/2 in (11cm x 6cm), and an *antennae #1* Instruction Manual inserted in a white cardboard box hand sprayed by Brian Eno, 9 1/4 x 6 3/4 in x 1 1/2 in (23.5cm x 17cm x 3cm), designed by Brian Eno to raise funds for *War Child* at Pagan Fun Wear, The Saatchi Gallery, 21 June 1995, numbered 152/500, (6)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

The Pagan Fun Wear event was held at the Saatchi Gallery in St John's Wood on midsummer's night 1995 with its audience including Naomi Campbell, Bryan Ferry, Bjork, Tricky, Vic Reeves and Liam Gallagher.

These limited edition boxes were made as mementoes for the charity event's attendees to purchase, with the intent that their guests could re-create the fashion show later in their own homes, and ultimately, raise more funds for the charity *War Child*.

The wallpaper was originally created for Bowie's art show *New Afro Pagan Work: 1975-1995* at the Gallery in Cork Street in 1995. According to the designer at Laura Ashley said only 10-15 rolls at most were produced in two designs at the Laura Ashley wallpaper printing facility in Wales: one of which was the Lucien Freud.

104 ^{AR}

DAVID BOWIE: 'SELF PORTRAIT (MUSTIQUE)', LIMITED EDITION LITHOGRAPH,

2002, signed in pencil by David Bowie and dated '02 and numbered 24/175, Fabriano paper, rolled, 12in x 14 1/4in (31cm x 37cm) overall

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

Lots 105-110

MY JOURNEY WITH BOWIE 1973 – 1976.

An Introduction by friend and photographer Geoff MacCormack

Just suppose your Brilliant Pal said: “Will you join my band [The Spiders from Mars] and come on a tour? And would you mind awfully if we travelled [first class] by sea to New York, and then sailed from Los Angeles to San Francisco, Canada, Hawaii and on to Japan? And then from Siberia through Russia [Trans-Siberian Express] to Moscow [for May Day Parade], Poland, East and West Germany, just in time for tea at the George V Hotel in Paris? Followed by a relaxing holiday in Rome, just to chill out?” And then, just suppose, when you thought all the fun had finished, your Brilliant Pal said: “Would you mind being a dog [Diamond], and coming back to New York on an even better ship, eating caviar every day and joining another band, then another band, helping out on a few albums [six], and generally hanging out and having the time of your life for a couple more years?”

Around ten years ago after my book ‘From Station to Station’ published by Genesis Publications, came out I realised I had this wonderful collection of images of Bowie taken over a period of three years between 1973 to 1976 working, travelling and hanging out at an important and historic time in David’s career.

I sent Bowie a dozen of my prints, including the images to be offered in the Bonhams sale, out to New York, he mailed me back immediately saying, I quote: “just got the pack. beautiful work Geoff, just wonderful stuff. thank you so much! they are the best.” ---- Naturally, I was thrilled!

Towards the end of 2014 I realized I had the time and inclination to develop and run my own website in order to sell my images directly -- geoffmaccormack.com -- I had all the images re-scanned (drum) to a higher quality to print on good archival paper. I also had the bright

idea to get David to sign some for me. These are the prints being offered in the following six lots.

At the beginning of 2016 just as I was about to launch my site the worst thing happened ----- David died.

I couldn’t face any interviews or quotes until Alan Edwards of ‘Outside Organisation’ suggested we hold a charity event in September 2016 with Dylan Jones at the ‘Groucho Club’ in London. Alan, like me, was a fellow usher at David and the beautiful Iman’s wedding and also David’s friend and publicist. I felt with his organizational skill I could probably pull off a Q&A and auction a ‘Bowie signed print’ for (Cancer Research) of which my site was linked to. I met Dylan prior to the event to go over questions, Dylan was the perfect person for the event, with his skilful timing and ability to judge the right moments to let me find my voice and even be able to recount some of the many funny stories about hanging out with my pal.

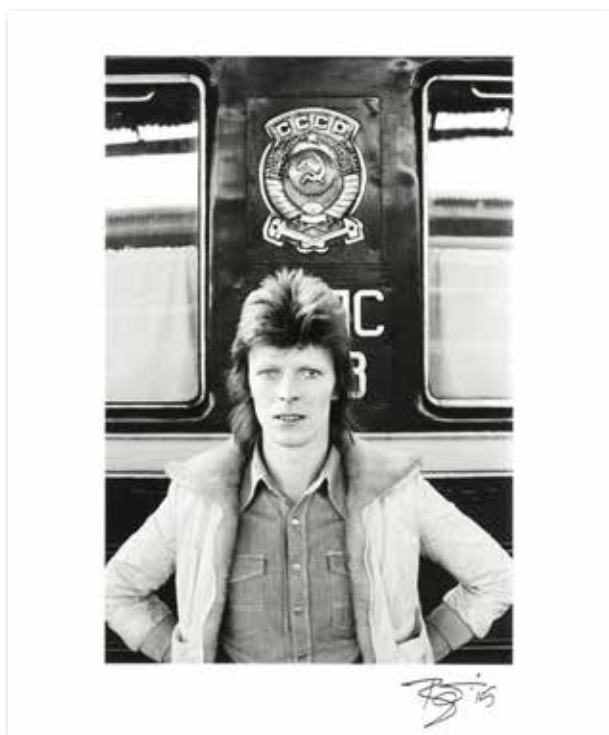
My images are probably the last items David ever signed, no doubt, when he was (unbeknown to the world) very unwell, a typical act of friendship and generosity. Now, two years after David signed my images I’m putting them on the market as he intended me to do.

That is all but one, the one where he’s sleeping on the Tran-Siberian Express the one he simply signed “Night Night Geoff”.

I would like to say a special thank you to Susie Howard for promoting my photography and assisting in the sale of these treasured images.

‘THE LONG WAY HOME’

Bonhams are delighted to be showing unseen reel-reel footage, the majority shot by David Bowie, of the journey from Japan to Moscow for the ‘May Day Parade’ using Geoff’s camera, during the pairs travels on tour. The colour footage will be shown in our gallery throughout the public viewing and is a real insight into what he saw through his eyes.



105

105

GEOFF MACCORMACK (ENGLISH B. 1947): A BLACK AND WHITE SILVER GELATIN PRINT OF DAVID BOWIE IN FRONT OF THE TRANS-SIBERIAN EXPRESS, SIGNED BY DAVID BOWIE,

taken in 1973 during the Ziggy Stardust Tour, [printed later], signed to bottom right corner in black pen *David Bowie '15*, photographer's stamp to the back with signature and edition number 1/25, accompanied by a certificate from the photographer. Framed with UV protection conservation clear glass 20 in x 24 in (61cm x 51cm)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

MacCormack reminisces; *Heading back to London from Japan the long way, I'd only just acquired a Nikkormat camera which Japanese photographer Masayoshi Sukita got me (trade price); the attraction being its ease of use for a novice. It was my first decent camera. Not knowing the camera, I at least pride myself on getting the composition right. The other thing I love about this shot is that, although David clearly strikes a pose, the image is still unguarded and natural. David reciprocated by taking one of me in exactly the same spot. Believe me, mine's better.*



106

106

GEOFF MACCORMACK (ENGLISH B. 1947): A COLOUR DIGITAL PRINT OF DAVID BOWIE ASLEEP ON A TRAIN, SIGNED BY DAVID BOWIE,

taken on the Trans-Siberian Express in 1973 during the Ziggy Stardust Tour, [printed later], signed to bottom right corner in black pen *David Bowie '15*, photographer's stamp to the back with signature and edition number 1/25, accompanied by a certificate from the photographer. Framed with UV protection conservation clear glass, 20 in x 24 in (51cm x 61cm)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

MacCormack remembers; *David sleeping off a long night of boozing somewhere in Siberia in 1973. We drank cheap Riesling and beer (Peeva) with a bunch of soldiers we'd met the night before. They were friendly and inquisitive as to what life was like in the West. We asked them what they did in the army: they said they were in the construction unit. You can just make out the bleak Siberian landscape through the window.*



107

107

GEOFF MACCORMACK (ENGLISH B. 1947): A COLOUR DIGITAL PRINT OF DAVID BOWIE AS ZIGGY STARDUST, SIGNED BY DAVID BOWIE,

taken back stage at the Hammersmith Odeon reading a review in 1973 before the last show of the Ziggy Stardust Tour, [printed later], signed to bottom right corner in black pen *David Bowie '15*, photographer's stamp to the back with signature and edition number 1/25, accompanied by a certificate from the photographer. Framed with UV protection conservation clear glass, 24 in x 20 in (61cm x 51cm)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

MacCormack states; *To this day, I find it remarkable how serene he is only moments before showtime.*



108

108

GEOFF MACCORMACK (ENGLISH B. 1947): A COLOUR DIGITAL PRINT OF DAVID BOWIE ON THE SET OF THE MAN WHO FELL TO EARTH, SIGNED BY DAVID BOWIE,

taken at Fenton Lake, New Mexico, 1975 during filming, [printed later], signed to bottom right corner in black pen *David Bowie '15*, photographer's stamp to the back with signature and edition number 1/25, accompanied by a certificate from the photographer. Framed with UV protection conservation clear glass, 24 in x 20 in (61cm x 51cm)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

MacCormack discusses his time on set with Bowie; *When I was (quite rightly) dropped from my role as Bowie body double (in The Man Who Fell To Earth) for, well, looking completely and utterly different to him, it turned out to be a veiled blessing. I took advantage of the free time and the sublime New Mexico light and picked up my Nikon. This image of David is one of my favourites. I particularly like it for its raw honesty.*



109



110

109

GEOFF MACCORMACK (ENGLISH B. 1947): A SEPIA PRINT OF DAVID BOWIE IN A LOS ANGELES RESTAURANT, SIGNED BY DAVID BOWIE,

taken in a Japanese restaurant in 1975, [printed later], signed to bottom right corner in black pen *David Bowie* '15, photographer's stamp to the back with signature and edition number 1/25, accompanied by a certificate from the photographer. Framed with UV protection conservation clear glass, 20 in x 24 in (51cm x 61cm)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

MacCormack recalls; *As I remember, David and myself were fairly wired, yet this shot belies this. Although originally taken in black and white, this image has the feel of an early 1940s movie star, hence the sepia finish I settled upon.*

110

GEOFF MACCORMACK (ENGLISH B. 1947): A BLACK AND WHITE SILVER GELATIN PRINT OF DAVID BOWIE WHILE FILMING THE MAN WHO FELL TO EARTH, SIGNED BY DAVID BOWIE,

taken during filming in 1975, [printed later], signed to bottom right corner in black pen *David Bowie* '15, photographer's stamp to the back with signature and edition number 1/25, accompanied by a certificate from the photographer. Framed with UV protection conservation clear glass, 20 in x 24 in (51cm x 61cm)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

According to MacCormack; *This is another image chosen by David for publicity use. One of my favourite shots: taken with a zoom lens, he was completely unaware (as with most of my images) the moment was being captured.*



113



114



112



111 (part)

THE ROLLING STONES

111 *

THE ROLLING STONES AND MARIANNE FAITHFUL: A CONTACT SHEET OF 25 BLACK AND WHITE IMAGES AND 5 VINTAGE PRINTS,

images of the band relaxing in a hotel room, with portrait shots of Mick, Keith and Brian, together with a vintage print of the band and portrait photographs of Marianne Faithful on a separate shoot, all taken by photographer Geoff Crellin, some unpublished, all images to be offered with copyright, accompanied by a letter concerning the provenance and copyright disclaimer, largest 8 in x 10 in (20cm x 26cm)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

The photographer was working voluntarily as Pictures Editor/Photographer for London University newspaper 'Sennet' when he met the band and was able to photograph them.

112

BRIAN JONES: TWO CRAVATS WORN BY BRIAN JONES,

a striped majenta and tan cotton cravat the other in silk with blue and red paisley pattern, accompanied by a letter from Anna Wohlin (2)

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

See footnote to lot 116.

113

BRIAN JONES: A MOROCCAN SILK SHIRT IN BEIGE WITH EMBROIDERED RED COLLAR AND CUFFS,

worn by Brian Jones with Nehru collar, long sleeves and front fastening, accompanied by a letter from Anna Wohlin concerning the provenance

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

According to Anna Wohlin, who lived with Brian at Cotchford Farm, this shirt Brian treasured as it was given to him by Brion Gysin. Her letter accompanying this lot states, *Brion Gysin was responsible for introducing Brian to the Master Musicians of JouJouka in Morocco...Brian spent time there recording their music for an album which was released posthumously.*

See footnote to lot 116.

114

BRIAN JONES: A MOROCCAN MUSLIN SHIRT IN BEIGE WITH RED AND BLACK PRINT,

worn by Brian Jones with Nehru collar, long sleeves and front fastening, accompanied by a letter from Anna Wohlin concerning the provenance

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

See footnote to lot 116.



115

115

BRIAN JONES: A HANDMADE THREE-QUARTER LENGTH RED OCHRE COTTON MOROCCAN SHIRT,

with side fastened collar and decorative white silk embroidery and embroidered eyelets around to the cuffs and bottom half of shirt, accompanied by a letter from Anna Wohlin

£2,500 - 3,500
€2,900 - 4,100
US\$3,200 - 4,500

Included in the letter Anna recalls Brian wearing this shirt in the gardens of Cotchford Farm.

See footnote to lot 116



116

116

BRIAN JONES: A BESPOKE GREEN SUEDE FRINGED JACKET BY OSSIE CLARK,

1969, made for Brian Jones, with flamboyant fringe detail at elbows and waist, worn by him on numerous occasions, stamped inside Ossie Clark, 100% Real Leather, Made in England, accompanied by a letter from Anna Wohlin regarding the provenance and a photograph of him wearing it

£15,000 - 20,000
€17,000 - 23,000
US\$19,000 - 26,000



116 (part)

Anna Wohlin lived with Brian Jones at Cotchford Farm and was his girlfriend during 1969. The pair originally met at The Marquee Club in the mid-sixties, Anna explains *I instantly felt attracted to him. We met again in 1967 at the Speakeasy and Brian asked me back to his place, as much as I wanted to go with him I said 'No'...It was at the beginning of 1969 that things changed, I met him again at a party and he was ecstatic that he had bought his first property Cotchford Farm in Sussex which had been the home of A A Milne the author of Winnie the Pooh. Brian talked me into leaving the party and took me for dinner, I was over the moon. Over the next few weeks we saw more and more of each other, Brian was always so romantic and a perfect gentleman. He asked me to come and visit him at Cotchford Farm and before long he asked me to move in with him. Life at Cotchford was perfect and we were very happy with lots of dogs, cats and even talk of getting horses. We lived a very happy life there, it was the first property Brian felt he could call home and he was enjoying recording and listening to music as well as working on producing the music he had recorded on his trip to Morocco. I have treasured these clothes of Brian's for nearly 50 years, they have been a source of comfort when I remember him, the fun we had and how his life ended too soon.*

In her letter accompanying this lot Anna recalls that Brian loved his Ossie Clark jacket. She writes *...Brian was really proud of the fact Ossie usually made clothes for Women but had been thrilled to make something for Brian...it was definitely one of his favorite items of clothing.*



117



120



118 (part)



118 (part)



117 (illustration)

© Albert Maysles / Alamy



119

117

THE ROLLING STONES: A COAT WORN BY CHARLIE WATTS IN THE FILM 'GIMME SHELTER',

1970, in off-white leather, three-quarter length, double-breasted, epaulettes, cuffs with strap, with two hip pockets, red lining, single vent, belt with gold-coloured buckle

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

'Gimme Shelter' was a film made by Albert and David Maysles and documents the Stones' 1969 US tour. This coat is seen being worn by Charlie in the opening scenes showing the photo-shoot for the 'Get Yer Ya-Ya's Out!' album cover. The coat was given by Charlie to a former employee of his in the late 70s/early 80s.

118

THE ROLLING STONES AND THE WHO: A COLLECTION OF 39 COLOUR SLIDES OF THE BANDS ON STAGE AT THE RAINBOW THEATRE, FINSBURY PARK,

circa 1971, thirteen of The Rolling Stones performing and twenty-two of The Who (others of Jefferson Airplane and possibly Alice Cooper), to be offered with copyright

£2,500 - 3,500
€2,900 - 4,100
US\$3,200 - 4,500

Believed to be unpublished, this collection of slides was taken by the vendor's father who was responsible for the PR at the concert venue when it launched in 1971. His position gave him direct access to the band backstage as well as a great vantage point to take these images.

119

THE ROLLING STONES: THREE PAIRS OF TROUSERS MADE FOR KEITH RICHARDS,

circa 1994, in black, cotton stretch corduroy, labelled *Terri King*, with zip fly and stud fastening, together with two similar pairs in charcoal and brown, together with letter of authenticity from Terri King, a colour photograph of Keith, a paperback book, *Rolling Stones Stripped A Trip Through The Voodoo Lounge Tour 1994-1995*, and two crack-back stickers (Qty)

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

The letter from Terri King confirms that she produced clothes for both Keith and Mick. She made approximately a dozen pairs of these trousers, in black, charcoal and brown, for Keith and this black pair were worn during the 'Voodoo Lounge' tour era. This pair were returned to the designer as, when making a second pair, she noticed that the fabric had a tendency to rub off. Subsequent pairs were then colour-locked and treated to rectify the problem. She believes this pair were worn in the video for 'Love Is Strong'.

120

THE ROLLING STONES: A RECORD/CONCERT PROMO BILLBOARD POSTER, 'YOU CAN'T LICK 'EM',

1996, for the 'Tumbling Price' of albums 'Voodoo Lounge' and 'Jump Back' and concerts in July of that year at the Don Valley Stadium and Wembley Stadium, rolled, 60in x 40in (152.5cm x 101.5cm)

£250 - 350
€290 - 410
US\$320 - 450

121



121

WILLIE WILSON: THREE LUDWIG DRUMS USED ON PINK FLOYD'S 'THE WALL TOUR',

natural finish, comprising a 22inch bass drum (serial number 1505713), a 13inch tom tom (serial number 1507597) and a 12inch tom tom (serial number 1507478), both with direct microphone jack sockets, all three with Remo drumheads, with post, used by Willie Wilson with Pink Floyd on 'The Wall Tour', accompanied by a letter from Nick Mason's office

£2,500 - 3,500
€2,900 - 4,100
US\$3,200 - 4,500

Willie Wilson acquired these drums following his work with Pink Floyd and as Nick Mason's surrogate drummer on 'The Wall Tour'. According to Wilson;...the drums were first purchased for Pink Floyd in 1978 and taken to Super Bear Studios in the south of France for the recording of 'The Wall' album. In 1979 the drums were shipped to Los Angeles for rehearsals and concerts of 'The Wall'. In 1980/81 these drums were played by me at the following concerts: Los Angeles Sports Arena, USA, Nassau Colosseum, New York, USA, Earls Court, London, UK, Westfalenhalle, Dortmund, Germany, Earls Court, London, UK. Also used to re-record tracks for the film 'The Wall'. Additionally, in 1984 these drums were used on David Gilmour's 'About Face' tour and played by Chris Slade.

Please refer to department for further images.

122

SYD BARRETT: A WOODEN ARTIST'S STOOL,

with oil-paint splattered seat, and a blue fingerprint to the underneath, the item was used by Syd as an easel in his studio bay window at his home in Cambridge, accompanied by a certificate of authenticity from Cheffins Auctioneers and the original auction catalogue, 24in (62cm) high

£4,500 - 5,500
€5,200 - 6,400
US\$5,800 - 7,100

Provenance

From the Estate of Roger Keith 'Syd' Barrett, ex-lot 733 Cheffins, Fine Art Sale, 29th & 30th November, 2006

122



122 (detail)



122 (detail)



123 (part)



124



125



126

The following lots 123-131 were acquired by the vendor's husband who was closely associated with the band and assisted in the planning of several of their tours.

123

PINK FLOYD: TWO AUTOGRAPHED COPIES OF THE ALBUMS, 'A NICE PAIR' AND 'A MOMENTARY LAPSE OF REASON', 1973/1987, the first a compilation album signed by Nick Mason, David Gilmour and Richard Wright in blue and black inks across the front; the second signed by David Gilmour and Nick Mason in blue and black inks over an image of them on the inside of the sleeve, complete with records, (2)

£500 - 700
€580 - 820
US\$640 - 900

124

PINK FLOYD: AN AUTOGRAPHED COPY OF THE ALBUM 'THE WALL', 1979, signed by Nick Mason, Richard Wright and David Gilmour in blue inks across the inside of the sleeve, complete with two records

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

125

PINK FLOYD: AN AUTOGRAPHED COPY OF THE ALBUM 'ANIMALS',

1977, signed by Nick Mason, Richard Wright and David Gilmour, in blue and black inks across the front cover, complete with record

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

126

PINK FLOYD: AN AUTOGRAPHED COPY OF THE ALBUM 'WISH YOU WERE HERE',

1975, signed by Nick Mason, Richard Wright and David Gilmour in blue and black inks across the front cover, complete with record and postcard

£600 - 800
€700 - 930
US\$770 - 1,000



127



128



129



130



131

127

PINK FLOYD: AN AUTOGRAPHED COPY OF THE ALBUM 'THE DARK SIDE OF THE MOON',

1973,
signed by Nick Mason, Richard Wright and David Gilmour in blue and black inks across the inside of the sleeve, complete with two posters, two stickers and the record

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

128

PINK FLOYD: AN AUTOGRAPHED COPY OF THE ALBUM 'OBSCURED BY CLOUDS',

1972,
signed by Nick Mason, Richard Wright and David Gilmour in blue and black inks across the front cover of the sleeve, complete with record

£600 - 800
€700 - 930
US\$770 - 1,000

129

PINK FLOYD: AN AUTOGRAPHED COPY OF THE ALBUM 'MEDDLE',

1971,
signed by Nick Mason, Richard Wright and David Gilmour in blue and black inks across the front cover of the sleeve, complete with record

£600 - 800
€700 - 930
US\$770 - 1,000

130

PINK FLOYD: AN AUTOGRAPHED COPY OF THE ALBUM 'ATOM HEART MOTHER',

1970,
later pressing from 1973 signed by Nick Mason, Richard Wright and David Gilmour in blue ink across the inside of the sleeve, complete with record, and bearing a *Manufacturers Property Not For Resale* sticker on the back cover

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

131

PINK FLOYD: AN AUTOGRAPHED COPY OF THE ALBUM 'UMMAGUMMA',

1969,
signed by Nick Mason, Richard Wright and David Gilmour in blue and black inks across the inside of the sleeve, complete with both records

£600 - 800
€700 - 930
US\$770 - 1,000



Marshall

LOTS 132-153

GARY MOORE

(1952-2011)

Born in Belfast in 1952, Gary Moore was possibly best known for his million-selling album, 'Still Got The Blues' in 1990, and the evocative 1978 hit single, 'Parisienne Walkways'. As well as being a successful solo artist, he was also, during his long career, a member of the classic rock band Thin Lizzy, and part of the line-ups for (the original) Skid Row, Jon Hiseman's Colosseum II, and BBM, the power trio that he formed with Ginger Baker and the late Jack Bruce, in 1994.

A highly-skilled musician with a diverse repertoire ranging from hard rock to jazz, Moore's talents were acknowledged after his passing by Sir Bob Geldof, who described him as 'one of the greatest blues players of all time,' adding that 'we won't see his like again.'

Following the successful sale of a selection of guitars and amps in June 2016, Bonhams is delighted to offer further items representing the Gary Moore Collection. Comprising 22 lots, with the exception of a Gibson Gary Moore Tribute Les Paul prototype model from 2012, all items were acquired during Gary's career and the variety of instruments and amps reflect his constant search for new sounds and tones.

By reaching deeper into the Gary Moore Collection of instruments, several hidden gems, alongside the more prominent type of items often associated with Gary, have come to light. Many of the items have a detailed documented history of either studio or live performances, or both, and often on more than one occasion, in the case of a number of the items. These are items which all saw professional use across the decades.

This selection of instruments is again a diverse collection from a working musician's 'tools of the trade'. Guitar items include the obvious Gibson Les Paul and Fender models to acoustic instruments such as the two Resonator-type guitars, representing a gentler side, as these instruments would have been needed for use on slightly more earthy musical pieces.

A variety of amps is represented, encompassing the regular Marshall models along with lesser-known brands, such as Matchless, category 5, Soldano and the sought-after and rare Jim Kelley 60 watt combo.

Bonhams would like to thank Graham Lilley, Gary's guitar technician, for his invaluable help with cataloguing the items.

ELECTRICAL EQUIPMENT

All electrical equipment in this sale has either been tested by a suitably qualified electrician or has been operationally disabled. If the intention is to reconnect this equipment we recommend that this is carried out by a suitably qualified electrician.



132



133

132 †

GARY MOORE: A VOX AC30,

circa 1964/65, serial no. 119857 stamped on maker's plate to rear, with 2x12in Celestion 'Vintage 30' speakers, case with customised speaker grilles and decoration, foot pedal inside case, 28in wide x 20½in high x 11in deep (71 x 52 x 28cm)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Used on a few of the tracks on the 2006 CD release, 'As Close As You Get'.

Gary's interview in 'Guitar Player' (<http://www.guitarplayer.com/news/1024/gary-moore-gets-to-the-heart-of-electric-blues-on-close-as-you-get--gp-vault/51643>) mentions this amp: '...I used a mid-Sixties Vox AC30 on Chuck Berry's 'Thirty Days'. That amp, coupled with a Fender Telecaster, gave me a wonderful rough-edged tone...'

In an interview in 'Vintage Guitar', September 2007 (<https://www.vintageguitar.com/3481/gary-moore-3/>), the amp is referred to:

Q: On the opening track, 'If The Devil Made Whiskey', you played electric slide. Which guitar and slide did you use?

A: That was a 1968 Telecaster tuned to open E and then dropped down a whole step to D. I used a glass bottleneck for the different vibe and I played through a '60s Vox AC30.

The serial on the maker's plate differs from that stamped on the chassis, which is 02938.



134



135

133 †

GARY MOORE: A MARSHALL MODEL 2061 LEAD & BASS 20 AMPLIFIER AND CABINET,

1970s, the amp serial no. 4181F, 1974, with brushed aluminium control panel, together with a Marshall cabinet, serial no. 54361, fitted with single 12inch speaker, each with vinyl cover, together 37½in (95.5cm) high, 23½in (59.5cm) wide, 9½in (24cm) deep

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

134 †

GARY MOORE: MARSHALL 1992 JMP SUPER BASS 100 AMPLIFIER,

1971, serial no. to back panel SB/A 4555, white maker's plate to rear incomplete, 29in wide x 11in high x 8½in deep (73.5 x 28 x 21.5cm)

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

Another spare parts amp to a favourite 1992 Super Bass that Gary used quite regularly; if he ever needed the correct vintage parts, then they could be swapped out from this one. However, this current unit is intact, including the original Bulgin mains connector socket, which would have been replaced on many other amplifiers of this age.

135 †

GARY MOORE: A MARSHALL 1992 JMP SUPER BASS 100 AMPLIFIER,

1972, serial no. to backplate SB/A 6523D, 29in wide x 11in high x 8½in deep (73.5 x 28 x 21.5cm)

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

This was a spare parts amp to a favourite 1992 Super Bass that Gary used quite regularly and if he ever needed the correct vintage parts, then they could be swapped out from this one. However, this current unit is intact, including the original Bulgin mains connector socket, which would have been replaced on many other amplifiers of this age.



136

136 †

GARY MOORE: A NATIONAL TROJAN GUITAR,

1934/1935, serial no. *T182* impressed to top of headstock, maple veneer body in shaded walnut finish, single cone resonator with biscuit bridge, upper f-holes, trapeze tailpiece, bound top and back, unbound rosewood fingerboard with dot markers, slotted headstock with National shield decal, in modern 'Gator' plush-lined case, *guitar 39in (99cm) long*

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500



137

137 †

GARY MOORE: A FENDER '57 REISSUE STRATOCASTER GUITAR,

1982, serial no. *V000530* on neckplate, Sonic Blue finish, three EMG pickups, Mike Christian ST-1 Piezo saddle pickups, three volume/tone knobs, five-way selector, white plastic scratchplate, maple neck and fingerboard with dot markers, small headstock with spaghetti logo, in hard, rectangular Fender tweed case with strap, tremolo arm and original pickups, *guitar 38½in (98cm) long*

£3,000 - 3,500

€3,500 - 4,100

US\$3,900 - 4,500

Played by Gary in the promotional video for the top 20 hit 'Out In The Fields' with Thin Lizzy's Phil Lynott, 1985. Also used on the 1997 'Dark Days In Paradise' European tour and is shown being played in the 'Live At Montreux' DVD, 1997, on the track 'Business As Usual'.

The body colour has changed over the years, with discolouration on the lower left bout due to arm wear. The colour hovers between Sea Foam Green and Sonic Blue and was originally a Sunburst finish: old equipment insurance manifests have it listed as a Sunburst Stratocaster, so it is believed to have been resprayed circa 1984/5.



138

138 †

GARY MOORE: A LOWDEN MODEL O22 CUSTOM ACOUSTIC GUITAR,

1992, serial no. *3617* handwritten on label inside body, fitted with pickup, natural red cedar top, American mahogany back and sides, Indian rosewood bridge, headstock with pearloid tuners, in hard shaped, lined case with capo and spare strings, *guitar 41in (104cm) long*

£2,000 - 2,500

€2,300 - 2,900

US\$2,600 - 3,200

Featured on the BBM (Baker, Bruce, Moore) studio album 'Around The Next Dream' and seen in the promo video for the BBM track, 'Where In The World', 1994. It can also be seen and heard at the opening of the 1995 VHS release, 'Blues For Greeny'.

139 †

GARY MOORE: A LOWDEN MODEL O32 12 STRING ACOUSTIC GUITAR,

1994, serial no. *4853* handwritten on label inside body, internal pickup, natural Sitka spruce top, East Indian rosewood back and sides, bound top and back, mahogany neck with unbound fingerboard and edge markers, headstock with inlay and Schaller tuners, in Lowden hard, shaped plush-lined case with maker's Warranty Certificate, *guitar 43in (109cm) long*

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,600

Purchased new in 1994 to accompany the 6 string Lowden model Gary already owned.



140



142



141



143

140 †

GARY MOORE: A MARSHALL 1930 10WATT COMBO,
1973,
serial no. 41283 on maker's plate to rear, basket weave grille, 2x10inch
Celestion speakers (one with August 1973 stamp), footswitch inside
case, with black vinyl cover, 24in wide x 20½in high x 9in deep (61 x
52 x 23cm)

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

141 †

GARY MOORE: AN ORANGE OR-120 AMPLIFIER,
1972/73,
serial no. 3559 stamped to rear maker's plate, chassis numbered
120712, with 'Pics Only' faceplate, 21½in wide x 10in high x 9½in
deep (54.5 x 25.5 x 24cm)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Used on the early rehearsals for, and a little on, the 'Blues For Greeny'
recording sessions.
This model was first produced in 1972 and remains one of the more
iconic Orange amps. They were originally produced with no lettering on
the control panel, hence the nickname 'Pics Only'.

142 †

GARY MOORE: A JIM KELLEY 60/30 AMPLIFIER COMBO,
1980s,
Active Guitar Electronics, Tustin, California, serial no. 0206, cabinet
fitted with single 12inch Electro-Voice speaker, with vinyl cover, 19½in
(49.5cm) high, 18½in (47cm) wide, 10in (25.5cm) deep

£2,000 - 2,500
€2,300 - 2,900
US\$2,600 - 3,200

Used on a number of early demo recordings for the 1992 album, 'After
Hours'.

143 †

**GARY MOORE: A DEAN MARKLEY SIGNATURE SERIES 120
AMPLIFIER,**
1984/85,
serial no. T120R-017 stamped to rear maker's plate, 19in wide x 7in
high x 11in deep (48 x 18 x 28cm)

£600 - 800
€700 - 930
US\$770 - 1,000

Gary had a number of these amps, but this was the most-used and
can be heard on the track 'The Loner', recorded on the 1987 'Wild
Frontier' album.



144



145



146



147

144 †

GARY MOORE: A BELTONA TRICONE GUITAR,

1995, serial no. *T045* stamped to side near jack socket, all-metal plated body with triple-cone resonator, bound mahogany V-profile neck, ebony fingerboard with mother-of-pearl dot markers, slotted headstock faced with plastic mother-of-pearl and with maker's decal, in hard, shaped plush-lined case, *guitar 39½in (100.5cm) long*

£1,200 - 1,500

€1,400 - 1,700

US\$1,500 - 1,900

Seen in the press shots for the 'Blues For Greeny' CD, 1995, and heard on some alternative acoustic versions of tracks from that album, namely: 'Long Grey Mare', 'Need Your Love So Bad', 'Merry-Go-Round' and 'Stop Messin' Around'.

145 †

GARY MOORE: A FENDER FLOYD ROSE CLASSIC STRATOCASTER GUITAR,

1996, serial no. decal *FN208866* on back of headstock with Fender 50th anniversary sticker, made in USA, black finish, two American Standard pickups with Dimarzio bridge pickup, three volume/control knobs, five-way selector, Floyd Rose tremolo and locking nut, maple neck with dot markers, vintage tuners, in hard rectangular, plush-lined Fender case with strap, tremolo arm and maker's tag, *guitar 38½in (98cm) long*

£1,800 - 2,000

€2,100 - 2,300

US\$2,300 - 2,600

Used on the 1997 'Dark Days In Paradise' European tour. It can be seen being played by Gary in the 1997 'Live At Montreux' DVD and OHNE FILTER Television, with clips on Youtube.

<https://www.youtube.com/watch?v=OhW6KfoPkqg>

Also seen on 'Gary Moore - The Definitive Montreux Collection', 2007, Eagle Vision EREDV635.

During the 1997 European tour this guitar was featured on the tracks 'Like Angels' (with part of a guitar solo played with a screw driver), 'I've Found My Love In You', 'Out In The Fields' and 'Over The Hills'.

146 †

GARY MOORE: A GIBSON LES PAUL GARY MOORE/DARK FIRE PROTOTYPE GUITAR,

2008, no serial number, *Made In USA 2008* impressed to back of headstock, carved, two-piece maple top with orange burst finish, mahogany back and neck finished in satin black, carbon-fibre pickup covers, P-90 neck and humbucker bridge pickups, four volume/tone knobs and three-way selector, tune-o-matic bridge and stop tailpiece, ebony fingerboard with carbon-fibre block markers, headstock with flowerpot inlay and Kluson Deluxe tuners, 'Gary Moore' on truss-rod cover, in hard shaped, plush-lined Gibson case with strap and original pieces of gold-plated hardware, *guitar 39½in (100.5cm) long*

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400

This is a prototype for a signature (?) model that did not actually make it into production and is possibly the only model of its kind. It originally arrived from Gibson fitted with all gold-plated hardware, but this was replaced by chrome (the original parts are in the case.)

147 †

GARY MOORE: A GIBSON GARY MOORE 2013 TRIBUTE LES PAUL PROTOTYPE GUITAR,

2012, serial no. *104120633* and *Made In USA 2012* impressed to rear of headstock, well-figured unbound carved maple two-piece top in Lemon Burst finish, two humbucker pickups with four black bonnet volume/tone knobs, three-way selector, tune-o-matic bridge, unbound Granadillo fingerboard with trapezoid markers, headstock with *Gary Moore* on truss-rod cover, all chrome hardware, in hard, shaped plush-lined Gibson case with Owner's Manual and tools, with original cardboard box for shipping, *guitar 39½in (100.5cm) long*

£2,000 - 2,500

€2,300 - 2,900

US\$2,600 - 3,200

This was the first prototype version of the final retail version of the 2013 Gibson Les Paul Standard Gary Moore Tribute Model. Various features were changed for the final retail model: Black pickup surrounds, black pickup selector top, chrome non-locking Pro hardware, black control knobs, missing pickup selector ring, standard tone capacitors rather than the 'Bumble Bee'-type in the final version, engraved truss rod cover, Gary's name moved back towards the guitar nut on later models, black case without Gary's signature printed on the outside.



148



149

148 †

GARY MOORE: A SOLDANO SLO-100 SUPER LEAD OVERDRIVE 100W AMPLIFIER,

1989,
serial no. 89258 to backplate, in wheeled flight case, case 29in wide x 16½in high x 13½in deep (73.5 x 42 x

£2,000 - 2,500
€2,300 - 2,900
US\$2,600 - 3,200

Used on the 'Still Got The Blues' Tour in 1990 and the 'After Hours' Tour in 1992.

This was a second Soldano that Gary owned, and was mostly used as a spare amplifier, but was used on a couple of shows, if a fault developed with the main amp. It was also the recorded amp on the 'Live Blues' VHS release, which was filmed at The Garage in Highbury, north London, in 1993. This is the amplifier heard on most of that live recording; it had been isolated in an offstage area to achieve a better sound for the mobile studio, rather than blasting away inside the tiny club.

This amp was being serviced when Marshall product amp guru Ritchie Fliegler came across it and wrote about it in his book, 'Amps! The Other Half Of Rock 'n' Roll', Hal Leonard Publishing, 1993, remarking that it was the best Soldano amp he had ever used.

149 †

GARY MOORE: A MATCHLESS HC30L AMPLIFIER AND ES/D SPEAKER CABINET,

1993/94,
Forest Green finish, amp serial no. M1692, with instruction manual, spare knobs, fuses and bulb, the cabinet with serial no. AO81193 on backplate, with 2x12inch Celestion speakers, units each in original shipping carton, amp/speaker 28in wide x 32in high x 11in deep overall (71 x 81.5 x 28cm)

£2,000 - 2,500
€2,300 - 2,900
US\$2,600 - 3,200

Used on the 1995 album 'Blues For Greeny', for the tracks 'The Same Way' and 'The Supernatural'.

This type of amp was the first model offered by Matchless, the California-based company.



150



151

150 TP †

GARY MOORE: A MARSHALL 1962JAG 'BLUESBREAKER' LIMITED EDITION COMBO,

2002,
serial no. M-2002-44-0156-A, 2 x 12inch speakers, finished in cream leather fitted by Jaguar Cars Ltd., with gold-plated chassis, control panel, logo, footswitch and screws, in all original packaging/ carton, amp 29in wide (73.5cm) x 23½in wide (59.5cm) x 10½in deep (26.5cm); carton 34½in wide (87.5cm) x 31in high (78.5cm) x 18in deep (46cm)

£5,000 - 6,000
€5,800 - 7,000
US\$6,400 - 7,700

Presented to Gary by the late Dr Jim Marshall, OBE, on the occasion of Gary performing at the Marshall factory theatre, Milton Keynes, in 2006.

This combo was made in 2002 to celebrate Marshall's 40th year. A handwired reissue of the 'Bluesbreaker', it includes the original owners manual complete with certificate (No. B of 40) signed by Jim Marshall, Bob Dover (of Jaguar) and each person who was involved in each stage of the construction (engineering, handwiring, test, finishing etc).

It is believed that only 30 were sent for retail sale, worldwide, and a number retained at the factory that were then presented to Marshall artists, such as Gary.

151 †

GARY MOORE: A MESA BOOGIE DUAL RECTIFIER AMPLIFIER,

circa 2002,
serial no. R-009294X stamped on maker's plate on chassis, footswitch inside case, front with metal 'footplate' panel and Dual Rectifier Solo logo, with cover, 26in wide x 10in high x 10in deep (66 x 25.5 x 25.5cm)

£800 - 1,000
€930 - 1,200
US\$1,000 - 1,300

Used and recorded with on sessions for the 'Scars' CD, 2002, and lending its name to the track 'Rectify'. Amp settings from that recording session are still marked on the control panel.



153

153 TP †

GARY MOORE: A HAMMOND C3 ORGAN,

circa 1965/66, serial no. 92289, with Leslie 122 cabinet, bass pedals, Hammond bench, Leslie combo pedal and cables, with spare JBL speaker drivers, housed in three flight cases

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400

Originally bought for the 1990 'Still Got The Blues' tour and featured on nearly every tour Gary undertook subsequently. It has been played by Don Airey, Tommy Eyre and Vic Martin and has been documented on the following VHS or DVD releases:

An Evening Of The Blues, VHS, 1990, Live in London
Blues For Greeny, VHS, 1995, Live at Sheperds Bush Empire
Live Blues, 1993, Live in London
Live At Montreux, 1995, 1999 and 2001

And the CD releases:

After Hours, 1992
Blues Alive, 1993
BBM, Around The Next Dream, 1994
Blues For Greeny, 1995
Back To The Blues, 2001
Old New Ballads And Blues, 2006
Close As You Get, 2007
Bad For You Baby, 2009

Live At Bush Hall, 2007, released 2014, and countless tours across Europe since 1990.

The organ has had EP6 connectors fitted, replacing the old-style 11 pin connectors, which were not made for touring. 2 x EP6 cables are in the set up, allowing for a spare cable, or one long cable, to enable the Leslie cabinet be played in a quieter corner of a stage, or even a side room, if needed. The Leslie cabinet has had the reverb unit removed, adapted to EP6 connectors, upgraded to EL34 output valves (achieving an additional 3 to 4 watts of output) and the valve relay replaced with a solid stage unit. The original speakers have been replaced with a 15inch JBL speaker and horn unit. 2 x spare horn diaphragms are included. The conversion was undertaken by Bill Dunne of W. Dunne & Co., a company based in Islington (London) that had been servicing and repairing keyboard instruments for more than 30 years. Also included is a Bill Dunne combo pedal/preamp, which connects to and controls the Leslie speaker, so that any instrument - guitar, electric piano, synthesiser or even a vocal - can be played through the revolving speaker. The organ unit has had the original 2 pin mains replaced with the safer 3 pin version and a 1/4 inch jack socket fitted, so the organ sound can be recorded directly from the organ, without the need for a Leslie cabinet.



152

152 †

GARY MOORE: A CATERGORY 5 100 SUPER LEAD CUSTOM AMPLIFIER,

2007/2008, back panel with text *Custom Built for Gary Moore*, in flight case with tape inscribed in marker *Gary Moore Russia* and with Russian transit stickers, flight case 32in wide x 14½in high x 11½in deep (81.5 x 37 x 29cm)

£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900

A clone of a Marshall 1959 Super Lead 100 amplifier, this was a gift from the makers to Gary.
The manufacturer has been quoted as saying: '...The amp is based on a 1968 superlead, with an effects loop and a mid boost switch added. The mid boost is off in the middle position, less aggressive in the down position and more aggressive in the up position...'
Please note that the flight case was used in Russia, not the amp.



154

THE BEATLES

154

THE BEATLES: A PIECE OF THE STAGE FROM THE CAVERN,

late 1950s/early 1960s, the rectangular section of wood with card label attached stating, *From THE CAVERN-LIVERPOOL "The Birthplace of THE BEATLES" Comes This Genuine Piece Of The Cavern Club Stage On Which THE BEATLES Performed 292 Times During The Period 1961 To 1963*; together with a rare, typewritten accompanying letter, on Cavern stationery, dated *5th April, 1964*, sent to the original recipient of the piece and reading, *'...I have pleasure in enclosing your piece of "Beatleboard" I would like to apologise for the delay in sending this to you but this has been due to technical difficulties. A contribution has already been made to OXFAM and I trust you will forward a Postal Order for 5/-d (five shillings) on receipt of this "Beatleboard"...*', signed by Ann Haugh, secretary to Ray McFall, the club's owner; and the original envelope, piece 4¾in x 4in (12cm x 10cm)

£600 - 800
€700 - 930
US\$770 - 1,000

As part of the Cavern's refurbishment in early 1964, the original stage was replaced, sawn into small pieces known as 'Beatleboards' and sold to raise money for charity.

Now sold on behalf of Emmaus Oxford, a charity providing accommodation and work for people otherwise at risk of homelessness.



155

155

THE BEATLES: A RARE DEMO ACETATE RECORDING OF 'BAD TO ME',

1963, a single-sided 45rpm 7inch disc, with *Dick James Music Limited* label with typewritten recording details, framed

£4,000 - 5,000
€4,700 - 5,800
US\$5,200 - 6,400

This demo features John and Paul playing acoustic guitars and John singing. The track was subsequently recorded and released in July 1963 by Billy J. Kramer and the Dakotas, reaching No.1 in the charts.

156

THE BEATLES: A BLACK/GOLD LABEL PRESSING OF THE DEBUT ALBUM 'PLEASE PLEASE ME',

1963, Parlophone PCS 3042, first stereo pressing with *Dick James Mus. Co.* publishing credit for 'Please Please Me', 'I Saw Her Standing There', 'Miserly', 'Do You Want To Know A Secret' and 'There's A Place'

£1,800 - 2,000
€2,100 - 2,300
US\$2,300 - 2,600



156



157

157

THE BEATLES: AN ADMISSION TICKET FROM 'READY, STEADY, GO!' SIGNED BY JOHN LENNON,

Friday 20th March 1964, the printed ticket from the show in Studio 9, Television House, Kingsway, London, W.C.2, signed on the reverse by Lennon in blue fountain pen, accompanied by a paper badge printed 'Dancer', together with a printed publicity card for The Yardbirds signed on the reverse by Eric Clapton and Jim McCarty in black ink (3)

£600 - 800
€700 - 930
US\$770 - 1,000



159



158

158

THE BEATLES: A FLOOR-STANDING BRASS ASHTRAY USED BY RINGO STARR AT ABBEY ROAD,

1960's,
a cast brass ashtray with a circular tray and a large cigarette lip, supported on a tripod stand with a lion's head above each foot, accompanied by a letter of provenance from Ken Townsend, Chairman of Abbey Road from 1954-1995, confirming it was used by numerous artists whilst at Abbey Road but, most importantly, that it was a 'Browncoat' duty to make sure the ashtray was in position for every session of Ringo's, approx 10 1/2 in (27cm) diam of tray, overall 25 in (63.5cm) high

£1,000 - 1,500
€1,200 - 1,700
US\$1,300 - 1,900

Sold in 'The Sale of The Century' auction held in Studio One at Abbey Road in 1980, and later sold back to Ken Townsend.

Listed as item no. 27, 'Ringo's Abbey Road Ashtray', in Brian Southall's recent book 'The Beatles In 100 Objects'.

Please refer to the department for further images.

159 AR

TERRY O'NEILL (BRITISH, B. 1938): THE BEATLES, ABBEY ROAD STUDIOS,

1963,
limited edition, numbered 1/2, signed by the photographer and Paul McCartney, who has also added *all the best* 2016, unframed, image 14 1/2 in x 22 in (37cm x 56cm), print 20 in x 24 in (51cm x 61cm)

£6,000 - 8,000
€7,000 - 9,300
US\$7,700 - 10,000

Sold on behalf of Eazl, a London-based Community Interest Company collaborating with charities in inventive ways to increase funding and exposure. This print, one of only two signed by both Terry O'Neill and Paul McCartney, was produced for the Eazl's 'Art In A Corner' project, in support of two leading arts and music charities. For more information, go to: www.eazl.co.uk.



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163 (pages)

160

THE BEATLES: A PARLOPHONE RECORDS POSTCARD SIGNED BY PAUL MCCARTNEY,

1960's,
the postcard picturing The Beatles, signed to the verso *love Paul McCartney xxx* in blue ink, displayed in glass mount, overall 7 in x 5 1/2 in (18cm x 14cm)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

161

THE BEATLES: A COLLECTION OF 17 PUBLICITY PHOTOGRAPHS FROM THE FILMING OF 'A HARD DAYS NIGHT',

1964,
taken by an unknown stills photographer on set at the Scala Theatre, most featuring The Beatles, in black and white or sepia, majority 8 in x 10 in (20cm x 26cm)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

162

THE BEATLES: A BLACK AND WHITE PUBLICITY PHOTOGRAPH BY DEZO HOFFMAN SIGNED BY EACH MEMBER OF THE BAND,

24th March, 1964,
signed in blue pen by John Lennon, Paul McCartney, George Harrison and Ringo Starr, given to the vendor at Scala Theatre while The Beatles were filming 'A Hard days Night', accompanied by a letter concerning the provenance 8 in x 10 in (20cm x 26cm)

£4,000 - 5,000
€4,700 - 5,800
US\$5,200 - 6,400

163

THE BEATLES: A SMALL AUTOGRAPH BOOK INCLUDING SIGNATURES BY THE BEATLES,

26th March, 1964,
on separate pages signed in pencil by John Lennon, Paul McCartney, George Harrison and Ringo Starr, each covered with tape, obtained by the vendor while on the set of 'A Hard Days Night' at Scala Theatre, accompanied by a letter concerning the provenance

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600



164 (part)



164 (part)

164 *

THE BEATLES: A COLLECTION OF APPROXIMATELY 33 BLACK AND WHITE IMAGES INCLUDING 19 VINTAGE PRINTS AND 15 NEGATIVES FROM THE SET OF 'HELP',

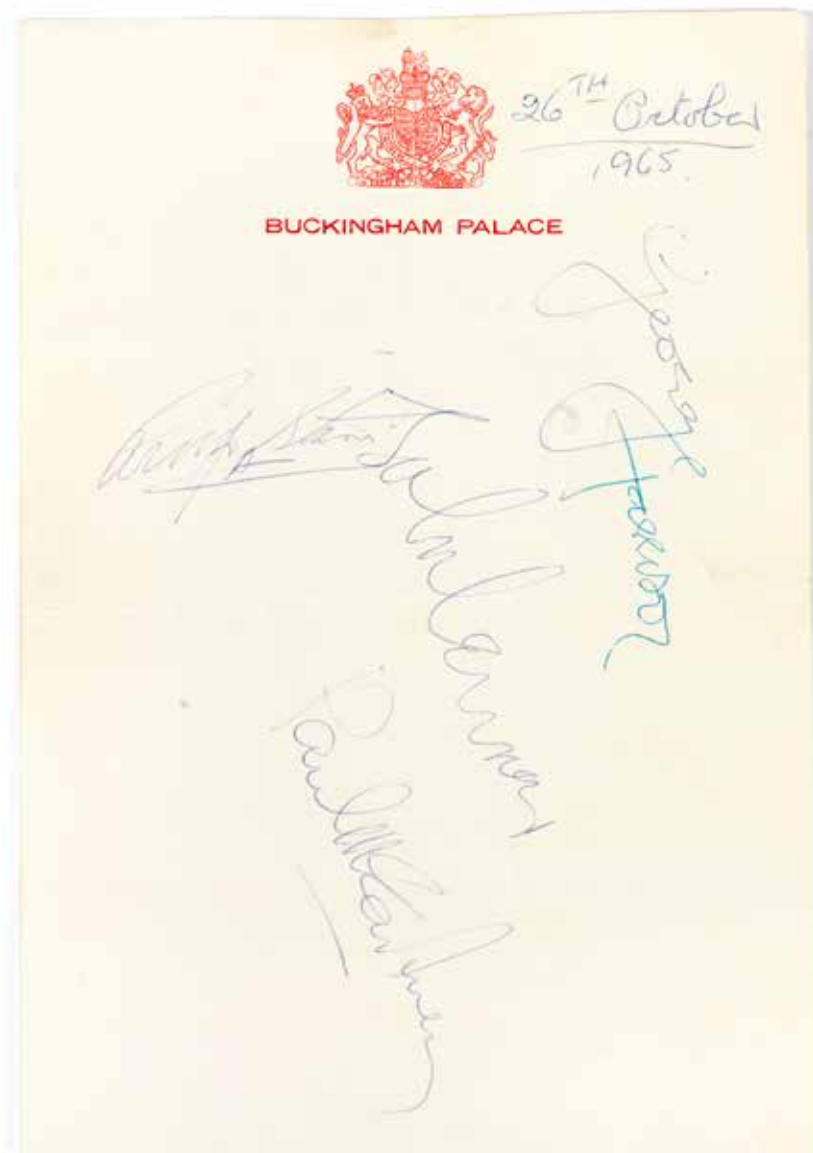
1965, the majority of the images are portrait shots of each member of the band, all taken by photographer Geoff Crellin behind the scenes of 'Help', some unpublished, all images to be offered with copyright, accompanied by a letter concerning the provenance and copyright disclaimer, largest 8 in x 10 in (20cm x 26cm)

£5,000 - 7,000

€5,800 - 8,200

US\$6,400 - 9,000

The photographer was working voluntarily as Pictures Editor/ Photographer for London University newspaper 'Sennet' when he met the band and was able to photograph them.



165

165

THE BEATLES: A PIECE OF BUCKINGHAM PALACE HEADED STATIONERY SIGNED BY THE BAND,

26th October, 1965, the white card printed with red lettering and the Royal crest, signed in blue ballpoint pen by John Lennon, Paul McCartney, Ringo Starr and George Harrison, dated in the vendor's father's hand, accompanied by a document regarding the provenance (copied), 7 1/2 in x 4 3/4 in (19cm x 12cm)

£8,000 - 10,000

€9,300 - 12,000

US\$10,000 - 13,000

According to the vendor her father was employed as a butler to the Queen and was working at the Palace when The Beatles collected their M.B.E awards. The lot is accompanied by a document (copied) confirming his employment there.



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THE BEATLES: A 'BUTCHER' ALBUM COVER AUTOGRAPHED BY PHOTOGRAPHER ROBERT WHITAKER,

Capitol T2553, mono, the front cover signed by the photographer in black felt-tip pen (lacking vinyl)

£650 - 800
€760 - 930
US\$840 - 1,000

167

THE BEATLES: AN UNUSUAL ACETATE RECORDING OF 'GOOD DAY SUNSHINE',

1966,
a single-sided 7inch 45, the Mercury Records label with recording details in black felt-tip pen, with frame and statement of provenance

£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,600

The statement confirms that the original owner was in a band called The Eyes in 1966 and they were given this acetate whilst considering releasing a cover version of the song. For details of the band, go to www.allmusic.com

168

THE BEATLES: A GERMAN TOUR POSTER,

June 1966,
the generic promo produced by the tour's sponsor, *Bravo* magazine, mounted and framed, 23¼in x 33in (59cm x 84cm)

£2,500 - 3,000
€2,900 - 3,500
US\$3,200 - 3,900

169

BRIAN EPSTEIN: A GUBELIN WRISTWATCH,

circa 1955,
a gentleman's self-winding wristwatch, square silvered dial with gilt dot and baton hour markers, dauphine hands and sweep centre seconds, 24-jewel nickel-finished movement, square case with stepped bezel and downturned, flared lugs, snap-on back, dial, movement and case signed, 18ct., black leather strap stamped *Kreisler*, 1¼in (3.1cm)

£4,000 - 5,000
€4,700 - 5,800
US\$5,200 - 6,400

Ex lot 305, *Pop & Collectible Guitars*, Christie's South Kensington, 27th April 2000.

The catalogue for this sale stated that this watch was a gift from Brian Epstein's mother, Queenie, to Bryan Barrett, Brian's chauffeur and bodyguard, 1966-67. Barrett understood that the watch had originally been given to Epstein on his 21st birthday. The watch was a number of items sold by Barrett in the Christie's auction.



170



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170

THE BEATLES: AN ANIMATION CEL OF THE GROUP FROM 'YELLOW SUBMARINE',

1968, gouache on celluloid, depicting them walking together, from the 'Nowhere Man' sequence, mounted and framed, *sight 12in x 15½in (30.5cm x 39.5cm)*

£2,500 - 3,000
€2,900 - 3,500
US\$3,200 - 3,900

171

THE BEATLES: AN ANIMATION CEL OF JOHN LENNON FROM 'YELLOW SUBMARINE',

1968, gouache on celluloid, John half-length, smiling, mounted and framed, *sight 8in x 10in (20.5cm x 25.5cm)*

£1,500 - 1,800
€1,700 - 2,100
US\$1,900 - 2,300

172

THE BEATLES: AN ANIMATION CEL OF PAUL MCCARTNEY FROM 'YELLOW SUBMARINE',

1968, gouache on trimmed celluloid, half-length Paul looking and pointing to one side, mounted and framed, *sight 12in x 16in (21cm x 16.5cm)*

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

173

THE BEATLES/ABBEY ROAD STUDIOS: A SHIP'S BELL FROM ABBEY ROAD STUDIOS USED IN THE BEATLES RECORDING OF 'YELLOW SUBMARINE'

the cast brass bell complete with suspension loop and clapper, accompanied by a letter of provenance from Ken Townsend, former Abbey Road Chairman, *10in (25.5cm) diam; 9in (23cm) high*

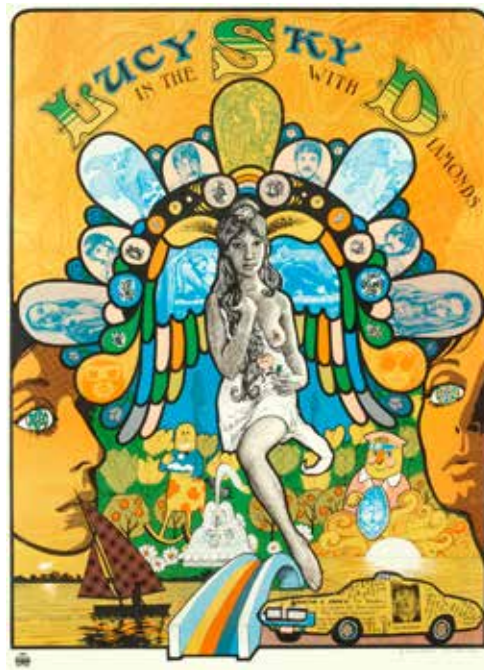
£7,000 - 9,000
€8,200 - 10,000
US\$9,000 - 12,000

'Yellow Submarine' was recorded in Studio Two at Abbey Road after five takes on the 26th May 1966, overseen by engineer Geoff Emerick (George Martin being absent due to illness). The special effects were added a week later with George Martin using his experience as a producer of comic recordings to provide unusual sound effects on a nautical theme. The studio store cupboard supplied the necessary props including a ship's bell, whistles and hooter together with an old fashioned cash register that was also used later on the Pink Floyd recording 'Money'.

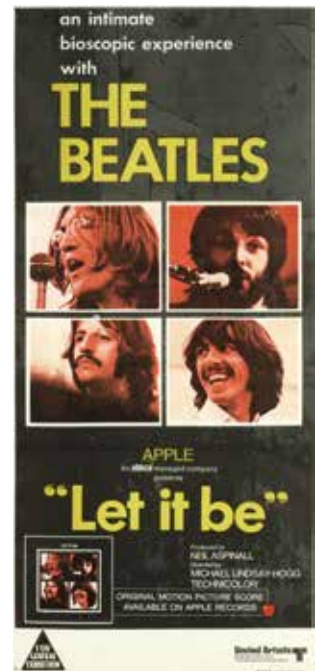
The letter from Ken Townsend confirms the bell was used on 'Yellow Submarine' and that in 1983 it was given to the vendor following a refurbishment of Studio 2. The 'Special Effects Cupboard' became redundant, as the space was needed for further power amplifiers.



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THE BEATLES / PETER BLAKE: A 'SGT PEPPER'S LONELY HEARTS CLUB BAND' ALBUM SIGNED BY PETER BLAKE,

2005,
the front cover signed in metallic pen by Peter Blake, accompanied
a letter of provenance and a CD copy of the album, (3)

£700 - 900
€820 - 1,000
US\$900 - 1,200

175

THE BEATLES: A PSYCHEDELIC POSTER, 'SGT. PEPPER'S LONELY HEARTS CLUB BAND',

1967,
designed by Gary Patterson, the first and only printing by Captain
Marble Poster Prints, Van Nuys, California, mounted and framed,
21½in x 28½in (54.5cm x 72.5cm)

£550 - 650
€640 - 760
US\$710 - 840

176

THE BEATLES: A 'LUCY IN THE SKY WITH DIAMONDS' POSTER,

circa 1967,
artwork by Tom Connell and Tom Cervenak, *Impulse San Francisco*
publisher's logo to bottom left corner, mounted and framed, 23in x
29in (73.5cm x 58.5cm)

£250 - 300
€290 - 350
US\$320 - 390



174

177

THE BEATLES: A FILM POSTER, 'LET IT BE',

1970,
Australian daybill, mounted and framed, 13in x 30in (33cm x 76cm)

£250 - 300
€290 - 350
US\$320 - 390



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GEORGE HARRISON: AN IMPORTANT SIX-PAGE LETTER FROM GEORGE TO ASTRID KIRCHHERR,

August 1963,
in blue ballpoint on six numbered pages of Palace Court Hotel Bournemouth headed stationery, reading, Dear Astrid...I bought you all the records I told you about years ago, and they are still at home covered in dust, so if you have decided where about's you are living lately, then let me know and I will send them to you...Fat Betty has seen all the Happy holiday Photo's, hasn't she? but I haven't, oh no - you won't show them to me will you! Actually if she had not come to England with King Size, then I would still be wondering which part of the world you were in...I bought a Jaguar (car) last month, and I think you would like it. I will send you a photograph of it, with the records as soon as I get back to Liverpool...Could you look through your photographs and find some - or all of the photos that have The Beatles either all together or separately, or that have any of us with other people in them, in fact any photographs at all that may be of interest and then if you felt in a HAPPY ASTRID MOOD, do you think you could either give or lend them to me...You know that Paul and John are going to be very rich soon, when they collect the money they have made by writing all those songs, and I don't think that you would like to see me poor and hungry, so I have decided to make a book. It won't be a DA SADE type book, but a daft story about the BEATLES, with some photographs in it, and then I hope to sell it to all the nice people and then I can buy food with the money...Can't I? I would like to have some pictures that the people haven't already seen in all the other books, so that is why I am asking you. It would be very nice of you, even if the pictures were old at the Indra and Kaiserkeller and Top Ten...I have been ill all week, feeling tired all the time. The doctor gave me a tonic which is like liquid preludin. My balls have been aching too, and banging around on stage! We will be in Paris for three

week in January. I will write again with the records cheerio and love from Georgie (your friend who wants the photos), together with two black and white photographs of George's Jaguar car, and a certificate of authenticity signed in 2013 by Astrid, pages 5in x 8in (12.5cm x 20.5cm), photographs 3in x 4in (7.5cm x 10cm)

£15,000 - 20,000
£17,000 - 23,000
US\$19,000 - 26,000

This was written during The Beatles' six-night residency at the Gaumont Cinema, Bournemouth, 19th-24th August 1963. They were staying at the Palace Court Hotel and sometime during that week George was feeling unwell and was advised to stay in his hotel room. This gave him the time to write this long letter to Astrid. It also saw him write his first song for the Beatles, 'Don't Bother Me', which was recorded for the 'With The Beatles' album. It was also in the hotel that Robert Freeman took the iconic 'shadow' photograph for that forthcoming record cover.

It's remarkable that, just as the group were experiencing the fruits of their burgeoning fame, George had an eye to the future and the possible lack of funds, compared to the money that John and Paul would have made by their songwriting. Hence his idea of producing a book about the group, including photographs that had not already been widely reproduced in various publications for the fans. Of course, his doubts about financial success and longevity proved to be unfounded, following the full onset of Beatlemania!

See 'Record Collector' magazine, No.442, July 2015, for a feature on this letter.



179

179 AR

JOHN LENNON: A PEN AND INK DRAWING 'LADY FLYING ON A WIRE',

c.1964,
above rolling hills, clouds and a with small flying bird, unsigned, given by Lennon to Publisher Tom Maschler, accompanied by a letter from regarding the provenance 8 x 10 inches (20cm x 26cm)

£6,000 - 8,000

€7,000 - 9,300

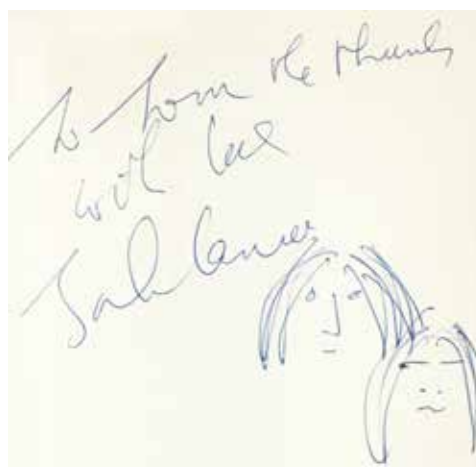
US\$7,700 - 10,000

Provenance

From The Collection of Tom Maschler

The accompanying letter from Tom Maschler, publisher and writer and former head of Jonathan Cape, explains how he first saw John Lennon's drawings and how struck he was by them, *I instantly found the writings and doodles extraordinarily witty and captivating...When I finally met John a few weeks later he was surprised by my interest in his work and told me that he had only done it for his amusement. I found it difficult to persuade John that I really loved what he had done and that I was convinced he could produce a book I would want to publish but in the end he succumbed.* This sketch has been treasured my Tom Maschler since it was given to him by John following their collaboration on his two critically acclaimed books 'In His Own Write' (1964) and 'A Spaniard In The Works' (1965).

Maschler did not include this particular sketch in his Single Owner Sotheby's sale *John Lennon "You Might Well Arsk*, held in June 2014, as he was too fond to part with it at that time. He thinks it is: *an exceptionally fine example of John's work...I especially love John's zany style, strong composition and the way that this piece verges on the surreal.* John Lennon's drawings and doodles are now acknowledged for their creativity and draftsmanship and appear in major museums and private art collections.



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JOHN LENNON: A COPY OF 'THE LENNON PLAY: IN HIS OWN WRITE' SIGNED AND INSCRIBED TO TOM MASCHLER,

Jonathan Cape, London, 1968, signed in blue pen on the inside page *To Tom with love & thanks John Lennon*, with John and Yoko caricatures, accompanied by a letter concerning the provenance

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,400

Provenance

From The Collection Of Tom Maschler

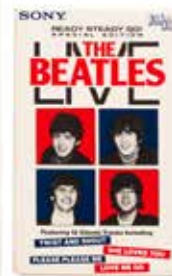
The accompanying letter from Tom Maschler, former head of Jonathan Cape and who helped to persuade John to write and publish his witty books. Discusses his time with John while working on 'In His Own Write' (1964) and 'A Spaniard in the Works' (1965). The play was an adaptation of John's book and came about in 1968. This dedicated copy has been in Tom Maschler's private collection since that time



181



183



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182 AR

KLAUS VOORMANN (GERMAN, B. 1938): A PORTRAIT OF JOHN LENNON,

late 1980s,
charcoal on thin card, signed in pencil, in mount, *image 8in x 10¼in*
(20.5cm x 26cm)

£800 - 1,000

€930 - 1,200

US\$1,000 - 1,300

183

THE BEATLES: ORIGINAL PRODUCTION ARTWORK FOR 'THE BEATLES LIVE' VHS,

UK, 1985,
Special Edition of a recording of 'Ready Steady Go!' in 1964,
comprising art board with photographs, paste-ups, three overlays and
production notes, together with corresponding Beta Video 45 and VHS
tapes, *board 12½in x 13¼in* (31.5cm x 33.5cm)

£200 - 300

€230 - 350

US\$260 - 390

184

PAUL MCCARTNEY: A GROUP OF WINGS/PAUL MCCARTNEY TOUR ITEMS

1980s-2000's,
comprising: a red, white and blue Wings Japan Tour '80 jacket; a
black denim jacket embroidered *Paul McCartney Rock-It Cargo*; a
black and red jacket embroidered *Back In the U.S. Crew*; a black
and silver padded jacket embroidered *Paul McCartney 04 Summer
Tour*; seven tour programmes/brochures, 'The New World Tour' (x2),
1993, '04 Summer' (x2), 'Driving USA' (x2) and 'Back In The U.S.',
2002; a limited edition box set of ten 'Back In The World' tour posters,
numbered 7/300, with printed message, *I hope you like this special
Collector's Edition of tour posters that we have assembled as a small
present in gratitude for your help on the Back In The World tour.
Thanks for the part you played in making it such fun. Paul*; a large
photographic print with facsimile message, *Thanks Everyone love from
Paul McCartney 2002*; and two menus for the MPL 20th Anniversary
Christmas Lunch, 23rd December 1997, at the Powdermills Hotel,
(Qty)

£600 - 800

€700 - 930

US\$770 - 1,000



184 (part)

181

THE BEATLES: A LIMITED EDITION PRINT OF JOHN LENNON BY TOM REED,

1980,
a lithographic head and shoulders portrait, numbered 1/19, signed by
the artist and dated June '80 in pencil, John Lennon 'autograph' lower
left corner, mounted and framed, *19in x 24in* (48cm x 61cm) overall

£300 - 400

€350 - 470

US\$390 - 520

For details of the charges payable in addition to the final Hammer Price of each Lot
please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



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185

THE BEATLES/PAUL MCCARTNEY: A LIMITED EDITION LITHOGRAPH OF THE MUSIC SCORE FOR 'YESTERDAY' AUTOGRAPHED BY PAUL MCCARTNEY AND GEORGE MARTIN,

signed in pencil and numbered 309/500, in bespoke frame and box by David Linley, together with certificate signed by George Martin, 14 1/4 in x 19 3/4 in (36.5cm x 50cm)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900

These prints were originally produced to raise money for The Sir George Martin Music Foundation following the devastation of the volcanic eruption on Montserrat.

186 ^Y

PAUL MCCARTNEY: A ROSETTI AIRSTREAM 3 GUITAR USED FOR A RECORDING SESSION WITH THE DUO DREW & DY IN 1968,

circa early 1960s, made in Holland by Egmond, the double-cutaway body finished in red sunburst and with plaque detailing use by Paul McCartney, three pickups with three controls and three selectors, toggle switch, tailpiece with tremolo arm, pearloid scratchplate, rosewood fingerboard with multi-dot markers, headstock with model name, in rectangular, hard, plush-lined plastic case, guitar 38 1/2 in (98cm) long

£1,200 - 1,800

€1,400 - 2,100

US\$1,500 - 2,300

Drew & Dy were a duo formed by schoolfriends Keith Drewett and Peter Dymond in 1963. After releasing a single on the Major Minor label in 1967, a chance meeting in London with Paul McCartney led to them being signed to Apple. On 12th August 1968, at Trident Studios, Paul produced and played with the duo on three tracks. The guitar comes with a letter of provenance from Peter Dymond, several black and white photographs taken at the session, laminated copies of letters to the duo from Apple Publishing (May/June '68) and a cassette copy of the three tracks.



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The Long Way Home.

Filming by...

David Bowie

Photography by...

Geoff MacCormack.

Viewing

Bonhams Knightsbridge

Sunday 25th June 11am-3pm

Monday 26th June 9am-4:30pm

Tuesday 27th June 9am-4:30pm

Wednesday 28th June 9am-10am



GM[©]

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.

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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 or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *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. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £100,000 of the *Hammer Price*
20% from £100,001 to £2,000,000 of the *Hammer Price*
12% from £2,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

Payment by credit card, company debit cards and debit cards issued by a non-UK bank will be subject to a 2% surcharge on the total value of the invoice.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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, shown beside the *Lot* number, 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;

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

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

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 Licencing
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

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.

Olt 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. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

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.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- 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.
- Ⓞ 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 c/o <i>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 seven days 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* on each lot, and
- 3.1.3 if the *Lot* is marked [AP], 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*.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		
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>):	7.3	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.
7.1.1	to terminate this agreement immediately for your breach of contract;	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.
7.1.2	to retain possession of the <i>Lot</i> ;		
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;		
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	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
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	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:
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;	8.1.1	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
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;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
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;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
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	The discretion referred to in paragraph 8.1:
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> .	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
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.	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.
		9	FORGERIES
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		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> .
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		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
		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.
		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> .
		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> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		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.
		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> .
		10	OUR LIABILITY
		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> .
		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:
		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
		10.2.2	changes in atmospheric pressure; nor will we be liable for:
		10.2.3	damage to tension stringed musical instruments; or
		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.

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , 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.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , 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 <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</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 negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</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; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	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.
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.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and 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 non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) 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 non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</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 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . 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 <i>Lot</i> , all rights and benefits under this paragraph will cease.	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 <i>Bonhams</i> , it will also operate in favour and for the benefit of <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.
		12 MISCELLANEOUS	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 <i>Sale</i> 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. <i>Bonhams</i> has a complaints procedure in place.
		12.1 You may not assign either the benefit or burden of this agreement.		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 <i>Website</i> 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.
		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.		APPENDIX 3
		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.		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.
		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 <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract 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.		LIST OF DEFINITIONS "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
		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 <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		

"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 "indemnity" 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

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

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20th Century British Art

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African, Oceanic & Pre-Columbian Art

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American Paintings

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Antiquities

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Antique Arms & Armour

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Art Nouveau & Decorative Art & Design

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Australian Art

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Books, Maps & Manuscripts

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Furniture

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European Sculptures & Works of Art

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Greek Art

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Golf Sporting

Memorabilia
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Irish Art

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Impressionist & Modern Art

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Indian, Himalayan & Southeast Asian Art

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