

Bonhams

1793

A black and white photograph of The Beatles. Paul McCartney is standing in the foreground, wearing sunglasses and a dark jacket, holding a bass guitar. George Harrison is sitting on the back of a military jeep, playing a guitar. John Lennon is sitting on the front of the jeep, also playing a guitar. Ringo Starr is sitting on the back of the jeep, holding a drumstick. The jeep is parked in front of a building with a corrugated metal roof. The Beatles are dressed in their iconic 1960s style.

Entertainment Memorabilia

Wednesday 12 December 2012 at 12noon
Knightsbridge, London



MARILYN MONROE

BUS STOP

EASTMAN COLOUR

A 20th CENTURY-FOX
CINEMASCOPE
PICTURE

and introducing

CINEMASCOPE IS THE REGISTERED TRADE MARK OF 20th CENTURY-FOX FILM CORPORATION

DON MURRAY

with ARTHUR O'CONNELL · BETTY FIELD · EILEEN HECKART

Based on the stage play by William Inge

Entertainment Memorabilia: Including Property From The Harrison Family Collection

Wednesday 12 December 2012 at 12noon
Knightsbridge, London

Bonhams

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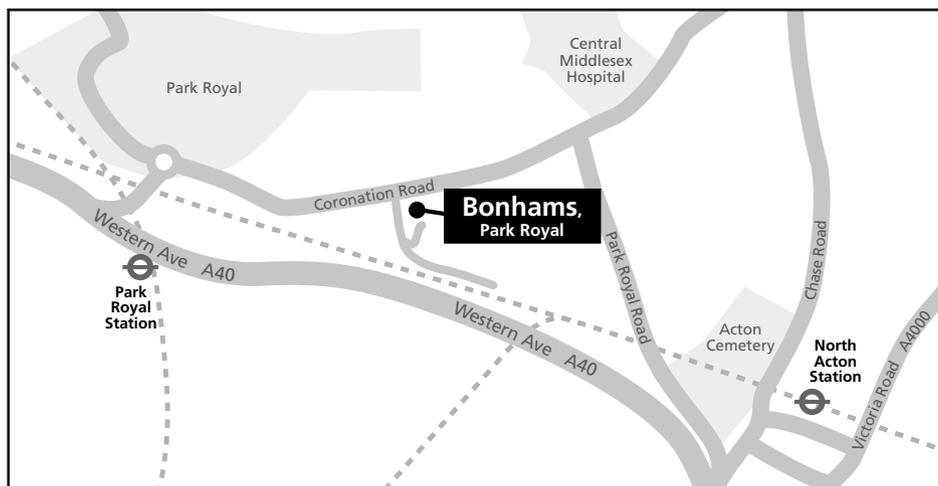
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+ VAT 20% on hammer price and buyer's premium

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1



2



3



4



4
Charlie Chaplin: Two letters handwritten by Chaplin,

1932, each in black ink on 'Adelphi Hotel Ltd. Singapore' stationery and dated 'April 27th 1932', the first reading, *Dear Doctor I hope the enclosed will prove satisfactory, it is little enough to do in return for your help and kindness. However allow me to thank you again...*, the other, *My Dear Ian, This little note will serve as an introduction. I might mention the fact that your father took me down a peg or two (I mean my temperature) while I was in the hospital at Singapore. Hoping to meet you sometime in England...*, mounted and framed together, each sheet 7½ x 9¾ inches (19x24.5cm)

£500 - 700
€630 - 880

Chaplin travelled to the Far East following a trip to Europe. Newspaper reports at the time recorded that he was admitted to hospital on his arrival in Singapore on 20th April 1932 with what was described as dengue fever. These letters were sent to the doctor who treated him, and the doctor's son.

Vintage Film Posters & Memorabilia 1900-1959

1
Marlene Dietrich: An early autographed theatre programme, Berlin 1928, signed in blue ink to internal page alongside her machine print image, the programme for *'Es liegt in der Luft'* (It's In The Air) at *Die Komodie, Blatter Des Deutschen Theaters, Herausgegeben Von Deutschen Theater*, 9½ x 6 inches (24x15cm)
£300 - 500
€380 - 630

'Es liegt in der Luft' (It's In The Air) was an important stage appearance in Dietrich's early career. A theatrical hit at the time the song 'My Girl Best friend' became a risqué anthem of the period.

2
Leading Ladies: A collection of fourteen film posters, titles including: Joan Crawford - *Mildred Pierce*, Argentinean; *Beserk*, Belgian; *Foresaking All Others*, Swedish (entitled 1x2=3); *This Woman Is Dangerous*; *A Woman's Face* re-release insert; *Bette Davis - The Corn Is Green*, U.S. one-sheet; *Marlene Dietrich - Witness For The Prosecution*, various sizes (14)
£250 - 300
€310 - 380

3
Gainsborough Pictures: A collection of early contractual material, 1924 - 1932, including Ivor Novello, Alfred Hitchcock and John Buchan, the contracts including: two individual agreements, both dated 21st August 1924 between Gainsborough Pictures and Michael Elias Balcon, John Henry Graham Cutts and Alfred Hitchcock relating to employment as Producer and Director; an agreement dated 1924 regarding Universum Film Aktien Gesellschaft and Selznick Distribution Corp.; a draft agreement for the sale of Gaumont Pictures; an agreement between The Metropolitan Railway Company and Lord Alington; two draft agreements dated 1925 relating to Alfred Hitchcock; four signed agreements dated 1925, 1928 and 1931 with Ivor Novello; a signed agreement dated 1925 with John Buchan for the rights to *'Huntingtower'*
£300 - 500
€380 - 630

Gainsborough Pictures (1924 - 1951), was paramount in the early career of Alfred Hitchcock. Established by Michael Balcon in 1924, and with links to the UFA in Berlin the studios were an important producer of 'B' movies in London during the period.

5
Film and Television: A collection of autographs, 1930s/1940s-present, contained in four various albums, a mix of photographs and/or paper/album pages, subjects include Frances Gifford, Phyllis Calvert, Zachary Scott, Ava Gardner, Fred MacMurray, Carrie Fisher, Jason Connery, Stacy Keach, John Travolta, Genevieve Bujold, Rosanna Arquette, Dean Martin, Sidney Poitier, Michael Caine, Glenn Close, Susannah York, Brian Cox, Fred Astaire, Robert De Niro, John Gielgud, Paul Schofield, Glenda Jackson, Lauren Bacall, Woody Allen and others
£300 - 500
€380 - 630

A complete list of titles and styles is available upon request.

6
Way To The Stars (Johnny In The Clouds), 1945 : A Louisville "slugger" baseball bat and ball used in the film, together with three letters addressed 'Harry Jordan' from Laurence Olivier and Bing Crosby thanking him for thoughtful letters, and a DVD of the film (6)
 £300 - 400
 €380 - 500

The baseball bat and ball feature in the film during the scene in which the waiting pilots play a game of baseball.

Harry Jordan, who worked as a Valet for many stars during the 1940s - 1970s obtained the items directly after the production. Mr. Jordan, worked as Laurence Olivier's personal Valet for 10 years and the letters enclosed within this lot relate to this.



6

7
Way Out West (En Alla En El Le Jano Oeste), M.G.M, 1937,
 Argentinean poster, 29 x 43 inches (76x109cm.)
 £300 - 500
 €380 - 630



7

8 W
The Bob Monkhouse Film Archive: A large collection of reel-to-reel films, various dates, some in original boxes or tins, 8mm, 9.5mm and 16mm format, a mix of silent and with sound, Shorts and Features, various genres, titles include 'Nosferatu' (Max Schrek), 'The Matrimaniac' (Douglas Fairbanks), 'Society Sensation' (Rudolf Valentino), 'Love 'Em And Leave 'Em' (Ben Turpin), 'Funny Side Of Life' (Harold Lloyd) and 'The Property Man' (Charlie Chaplin), some in boxes illustrated with Bob's address and cartoon drawings
 £2,000 - 3,000
 €2,500 - 3,800



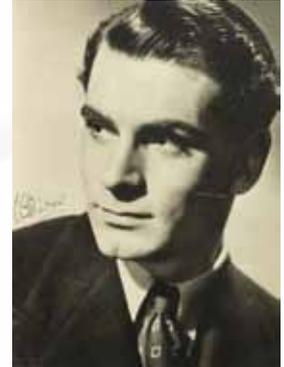
8

Bob Monkhouse OBE (1928-2003) was one of the UK's best-known comedians, with a long career combining writing, acting, stand-up and as a TV game show host. He was also an expert on silent cinema and an avid film collector. His film collection, started in the late 1950s, became the subject of legal action in 1979 when he was accused of attempting to defraud film distributors. However, he was acquitted.

He also amassed a huge collection of video recordings, having first acquired a recorder in the mid-1960s. In 2008, Kaleidoscope and the National Film Archive went through the recordings and discovered a number of television broadcasts that had previously been thought lost.

The films offered here, of varying quality and condition, represent the remainder of the collection that is now held and preserved by Kaleidoscope. (Further details of the collection's content are available on request.)

9
Vintage Hollywood Actors: A collection of film star signatures; signed on black and white portrait photographs including; Laurence Olivier, Edward G Robinson, Bob Hope, Noël Coward and Errol Flynn, all framed - 13 x 15 inches (33x38cm.)
 £300 - 500
 €380 - 630



9



10



12



11

10
Cecil Beaton (British, 1904-1980): Margot Fonteyn - 'Les Sirènes', five black and white photographic images, signed by Beaton, circa 1946, three signed in purple ink, the other two signed in pencil (one faintly) and further inscribed to reverse in red ink 'Beaton, Les Sirènes', three 7 x 9½ inches (18x24cm) (5)
£400 - 600
€500 - 750

11
Margot Fonteyn: A pair of pink satin ballet shoes worn by Margot Fonteyn, made by Freed, London, both soles stamped with manufacturer's details and size 4, inscribed *Fonteyn* in blue ballpoint pen in an unidentified hand; both signed on the point in blue ink by Margot Fonteyn, each with attached satin ribbon ties
£500 - 700
€630 - 880

The slippers were originally acquired by the vendor at an auction held in 1952 in Norwich to raise funds for the YMCA. It is believed Margot Fonteyn donated the slippers directly for the auction.

12
My Fair Lady: An autographed UK stage production souvenir book, 1958, the hardback brochure signed by cast members including Rex Harrison, Julie Andrews, Stanley Holloway, Robert Coote, Zena Dare, Betty Woolfe and Leonard Weir
£250 - 300
€310 - 380

First performance at Theatre Royal, Drury Lane, 30th April 1958.



13

13
Frank Fischbeck (German, b.1940): Photographs of Charlie Chaplin and Sophia Loren, 1967, unpublished, a group of 90 black and white images, comprising 35mm negative strips and corresponding contact sheets, images include; - Charlie Chaplin at Kai Tak airport, Hong Kong - Sophia Loren on location in Hong Kong, to be sold with copyright
£1,000 - 1,500
€1,300 - 1,900

According to photographer Frank Fischbeck, by coincidence he was in the same departure lounge as Charlie Chaplin at Kai Tak Airport in Hong Kong. *Recognizing him, I approached and asked if I might photograph him. He was courteous and gracious and even stood up to greet me with no objection to a few unobtrusive images of him before his flight departed.*

Fischbeck met Sophia Loren when she was on location, also in Hong Kong. *I hung around the studio set for days, so much so that my presence was ultimately accepted as part of the scenery.*

14
Front Of House Stills: A large collection, titles including: The Apartment; As You Like It; Breakfast At Tiffany's; Chaplin; The Deerhunter; Dr. M; Fargo; The Green Mile; Heat; La Dolce Vita; Passport To Pimlico; Peeping Tom; Performance; Psycho; Pulp Fiction; Raising Arizona; Taxi Driver, conditions various (approx. 200 titles)
£400 - 600
€500 - 750

15
James Dean: A group of James Dean film stills, all sepia/black and white, all but one with *Phil Burchman*, NYC photographer's credits, the largest 7½ x 9 inches (19x23cm) (9)
£200 - 300
€250 - 380



16

Marilyn Monroe

16
Andre de Dienes (American, 1913-1985): Marilyn Monroe - two authorised photographs,
 a colour print on Tobey Beach New York, 1949, stamped on the verso with photographers stamp *Authorized Limited Edition From The Estate of Andres de Dienes Edition # 32/ 91*, dated 16 May 2006; and a black and white print circa. 1945 with Andres de Dienes Edward Weston Collection blind stamp, and stamped on the verso *C 1992 Andres de Dienes Estate/ Edward Weston Fine Art, hand written Proof Edition 99*, both *14 x 11 inches (36x28cm.)* (2)
£600 - 800
€750 - 1,000

17
Andre de Dienes (American, 1913-1985): Marilyn Monroe - two black and white photographic prints,
 a spliced vintage print of Marilyn with a Hollywood walk of fame star, signed and inscription on the verso *...I wish that you cherish it always! From Shirley & Andres de Dienes*, with photographers ink stamp; and a large silver gelatin print signed and dated *Shirley de Dienes 12-25-86* on the verso with photographers ink stamp, largest, *20 x 23 inches (51x59cm.)* (2)
£600 - 800
€750 - 1,000

18
Marilyn Monroe: A collection of four publicity stills,
 1960s, the black and white prints, each bearing 'Camera Press Ltd' stamp to reverse, and further 'Pictorial Parade Inc.' stamp, each *8 x 10 inches (20x26cm)* (4)
£200 - 300
€250 - 380

19 *
Andre de Dienes (American, 1913-1985) - Marilyn Monroe, Tobey Beach,
 1949, gelatin silver print, printed circa 1960s, with photographers ink stamp on the reverse, accompanied by a Certificate of Authenticity, *16 x 20 inches (41x51cm.)*
£1,000 - 1,500
€1,300 - 1,900

Acquired from the personal archive of Andre de Dienes.

20
Marilyn Monroe: Billy Wilder's Some Like It Hot - The Funniest Film Ever Made - The Complete Book,
 CASTLE, Alison & AUILER, Dan Koln: Taschen 2001, photo illustrations, inserts and original cardboard box
£100 - 200
€130 - 250



17



19



18



21



22



24



23



25

21
Bus Stop,
 Twentieth Century Fox, 1956,
 British double crown poster, art by Tom William
 Chantrell, unfolded, framed, 20 x 30 inches
 (51x76cm)
 £700 - 900
 €880 - 1,100

22
Milton Greene (American, 1922-1985):
Marilyn Monroe on the set of Bus Stop,
 1956,
 a colour print of Marilyn Monroe by Milton
 Greene taken during the filming of *Bus Stop*,
 signed by the artist numbered 17/500, framed
 20 x 20 inches (51x51cm.)
 £500 - 700
 €630 - 880

23
Eve Arnold (American, 1912-2012): Marilyn
Monroe,
 a limited edition silver gelatin print of Marilyn
 by Eve Arnold, 99/99 accompanied by a
 certificate from Magnum Photos, framed, 20 x
 16 inches (41x51cm.)
 £300 - 500
 €380 - 630

24
Eve Arnold (1912-2012): Marilyn Monroe,
 1960,
 a colour photograph of Marilyn from a studio
 session, Hollywood, 1960, the reverse of
 the print signed by the photographer and
 inscribed *Marilyn/Los Angeles/1960*, mounted
 and framed, and a copy of the catalogue
 accompanies the lot image 9½ x 14½ inches
 (24x36.5cm) within mount
 £1,000 - 1,500
 €1,300 - 1,900

Ex-lot 131, 'Eve Arnold Photographs "The
 Private Eye"', Bonhams, London, 4th November
 1993

25
George Barris (American, b.1928): Marilyn
Monroe - a black and white photographic
print,
 on the set of the 1955 Twentieth Century Fox
 production *The Seven Year Itch*, signed by the
 photographer to bottom right hand corner,
 stamped on the verso *Authorized Limited*
Edition From The Estate of Andres de Dienes
Edition # 32/91, dated 16 May 2005, 11 x 14
 inches (28x36cm.)
 £600 - 800
 €750 - 1,000

The 1960s

26
Diane / Roger Moore: A screen used
costume,
 1955,
 the Tudor-style costume comprising a green
 silk jacket, with embroidery with collar, yoke and
 sleeves, the cut-sleeves with cream cuffs; and
 green velvet pantaloons with cream cut-outs
 labelled inside *Metro-Goldwyn-Mayer* hand
 written *R.Moore, 1675 4464*; accompanied by
 a pair of suede leather slippers labelled inside
King Bee handwritten *R.Moore*; worn by Roger
 Moore as Prince Henri in the 1955 M.G.M
 production *Diane*, with a letter of provenance
 from Debbie Reynolds
 £500 - 700
 €630 - 880

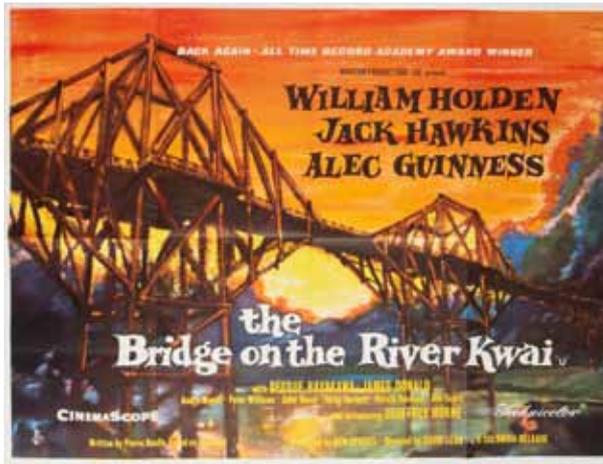
The costume is worn by Roger Moore in the
 scene where he flights with Sean McClory, and
 when he meets Lana Turner's character 'Diane'.

Provenance: Ex-lot 366 *Debbie Reynolds: The*
Auction, Profiles In History, Los Angeles, 18th
 June 2011.

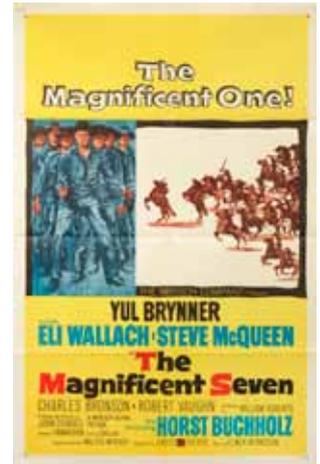


26

27
The Bridge On The River Kwai,
 Columbia, 1958 (re-release),
 British quad poster, Academy Award® re-
 release version, believed 1963, 30 x 40 inches
 (76x102cm)
 £200 - 300
 €250 - 380



27



28



31

30 *
Vertigo,
 Paramount, 1960,
 U.S. one-sheet poster, linen-backed, art by Saul
 Bass, 27 x 41 inches (69x104cm.)
 £1,500 - 2,000
 €1,900 - 2,500

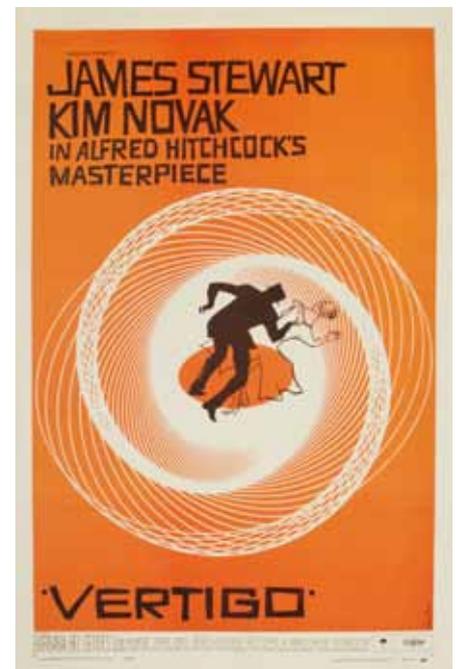
NOURMAND, Tony & MARSH, Graham *Film
 Posters Of The 50s*, London: Aurum Press,
 2000, p.59 (illus.)

31
The Birds,
 Universal, 1963,
 British quad poster, 30 x 40 inches (76x102cm)
 £200 - 300
 €250 - 380

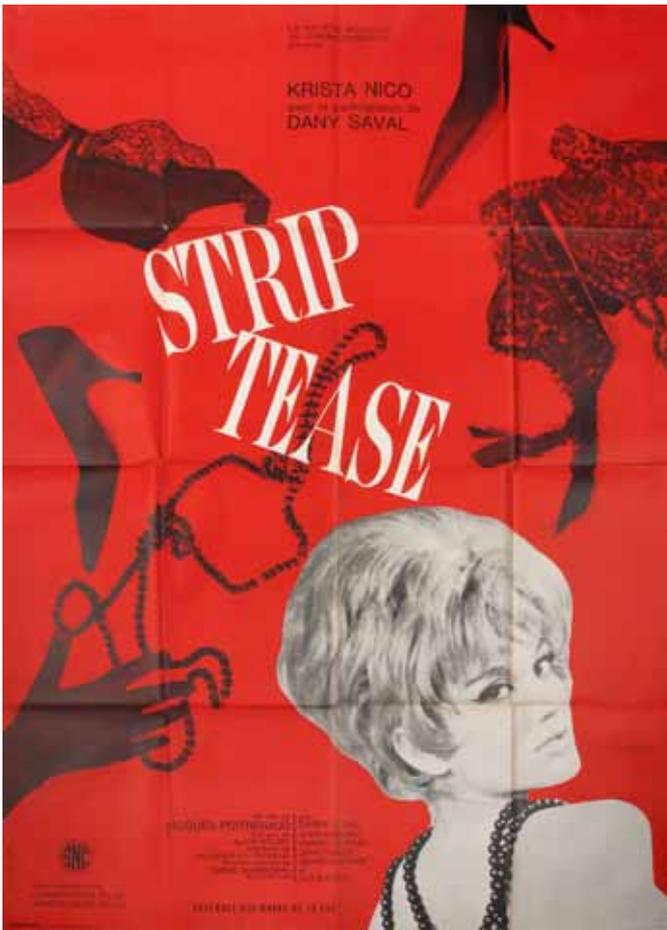


29

29
 Alfred Hitchcock: A large autographed
 publicity photograph,
 together with original envelope,
 the black and white still signed in white
 ink 'Alfred Hitchcock', in original envelope
 postmarked 1977, labelled 'Alfred J. Hitchcock
 Productions, Inc., Universal City Studios', 10 x
 13½ inches (26x33cm)
 £500 - 600
 €630 - 750



30



37



34



35



35



32



33

32
La Dolce Vita (La Dulce Vida),
 Cineriz, 1960,
 Argentinean poster, 29 x 43 inches
 (76x109cm.)
 £300 - 500
 €380 - 630

33
One Two Three,
 United Artists, 1962,
 U.S. one-sheet poster, art by Saul Bass, 27 x 41
 inches (69x104cm.)
 £300 - 500
 €380 - 630

34
Charade,
 Universal Pictures, 1963,
 British quad poster, framed, 30 x 40 inches
 (76x102cm)
 £300 - 500
 €380 - 630

35
 Robert Hanley 'Bob' Willoughby (American,
 1927-2009): Audrey Hepburn, Paramount
 Studios,
 two silver gelatin prints, including Hepburn
 on the phone at Paramount Studios 1957,
 and on the set of Paris When It Sizzles 1960,
 both printed later, signed by the artist on
 back, mounted and framed, 10½ x 15 inches
 (27x38cm.)
 £500 - 700
 €630 - 880

36
 8½,
 Cinerez, 1963,
 Argentinean poster, 29 x 43 inches
 (76x109cm.)
 £300 - 500
 €380 - 630

37
Strip Tease,
 Lambor Films, 1963,
 French grande poster, 47 x 63 inches
 (120x160cm.)
 £1,000 - 1,500
 €1,300 - 1,900

Strip-Tease starred Krista Nico (later of The Velvet Underground) and music was composed by Serge Gainsbourg, including the title song which is sung by Nico. This film marks the coming together of two of music's most influential and controversial figures.



36



38



38



39



39



39



41



42

38
Carry On Constable: Charles Hawtrey as PC Timothy Gorse,
 1960
 A Policeman's jacket, of dark blue coloured wool, with embossed silver coloured buttons, applied '97SC' to collar, labelled inside 'Morris Angel & Son Ltd, 117-119 Shaftesbury Ave., London, W.C.2' and inscribed 'No 2, C Hawtrey Esq.', further label with inscription illegible due to condition, chest 34 inch (86cm)
 £2,000 - 3,000
 €2,500 - 3,800

39
Frank Sinatra: A waistcoat from the film Can-Can,
 Twentieth Century-Fox, 1960,
 front of mauve coloured cotton-linen mix fabric, with purple embroidered detail and pearlised buttons, back of gold coloured silk, stamped 'Western Costume Co.' inside and labelled 'Western Costume Co., Hollywood' and further stamped to label 'No.2450-1, NAME Frank Sinatra, CHEST 37, SLEEVE #2', together with two reproduction front of house stills depicting Sinatra wearing the waistcoat
 £600 - 800
 €750 - 1,000

40
Brigitte Bardot: Three British quad posters,
 titles including:
 Viva Maria; Shalako; Two Weeks In September, together with Spanish posters for The Graduate and Robin Hood (Errol Flynn re-release), the majority 30 x 40 inches (76x102cm) (3)
 £150 - 200
 €190 - 250

41
Arabesque,
 Universal Pictures, 1966,
 British quad poster, 30 x 40 inches (76x102cm.)
 £300 - 500
 €380 - 630

42
Film Posters: A large collection of majority British quads,
 1960s - 1990s, titles including:
 Monty Python & The Holy Grail; Dr. Zhivago; The Sound Of Music; Tighrope; That Lucky Touch; Bronco Billy; City Heat; Casino; True Lies; Disclosure; Once Upon A Time In America; Alien 3; Mad Max; Star Trek - Generations; the majority 30 x 40 inches (76x102cm)
 £400 - 600
 €500 - 750

A complete list of titles is available upon request.



43



44



46



47



48



49



50

43
Pop Music and Musical: A collection of four British quad posters,

titles including:

Chitty Chitty Bang Bang; Pop Gear; Sgt. Pepper; Pink Floyd - At Pompeii (non standard version), all 30 x 40 inches (76x102cm) (4)

£400 - 600

€500 - 750

44

The Sound Of Music, Twentieth Century Fox, 1965, British quad poster, 30 x 40 inches (76x102cm.)

£250 - 350

€310 - 440

45

Walt Disney: A collection of posters, titles including: Sleeping Beauty re-release version; Peter Pan 1965 re-release version; Cinderella 1970s re-release version; Pinocchio And The Emperor Of The Night; all being British quads, together with Disney's Robin Hood Leicester Square poster, the majority 30 x 40 inches (76x102cm.) (5)

£100 - 150

€130 - 190

46

Walt Disney Studios: The Jungle Book - An original cel of Mowgli and Baloo dancing, 1967, gouache on celluloid with printed background, in card mount labelled on the reverse, *This Is An Original Handpainted Celluloid Drawing Actually Used In A Walt Disney Production Released Exclusively by Disneyland, image 8 x 10 inches (20.5x25.5cm)*

£250 - 350

€310 - 440

47

Lobby Cards: A collection of lobby cards, 1960s - 1980s titles include; Cool Hand Luke, Kramer Vs Kramer, Fatal Attraction, E.T., Indiana Jones And The Temple Of Doom, Chinatown, Licence To Kill, Peter Pan, Grease, Flash Gordon, Back To The Future, largest, 11 x 14 inches (28x36cm.)

£300 - 500

€380 - 630

48

The Night Of The Generals, Columbia Pictures, 1967, two Vic Fair original concept artworks, both multi-media on paper, backed on board, one with paper overlay, the larger 19 x 22 inches (48x56cm) (2)

£500 - 700

€630 - 880

49

Film Programmes; A collection of souvenir film programmes, majority circa 1960s and 1970s, titles include; 2001 A Space Odyssey, Lawrence of Arabia, The Godfather, The Godfather Part II, Diamonds Are Forever, Live And Let Die, Cleopatra, The Battle Of Britain, Grand Prix, The Jungle Book, Fiddler On The Roof, The Longest Day, My Fair Lady, The Tale Of South Pacific, The Dirty Dozen, Alfie, The Nuns Story, Alice's Adventures In Wonderland, Becket, GiGi, The Story Of Gone With The Wind, How The West Was Won, Cabaret, Spartacus, Doctor Zhivago, Hello Dolly, Mary Poppins, Ben Hur, Anthony And Cleopatra, Papillon, The Magnificent Showman, Solomon And Sheba, The Blue Max, Funny Girl and Chitty Chitty Bang Bang (approx 180)

£500 - 700

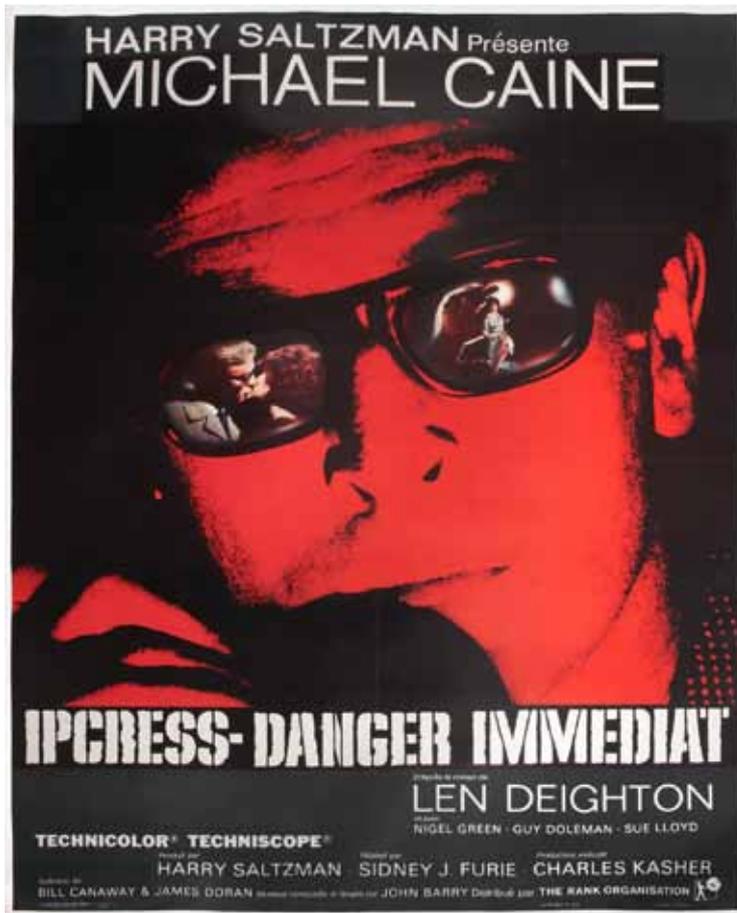
€630 - 880

50

Cult Movies: A collection of five British quad posters, titles including: The Sting; The Great Escape (re-release version); Some Like It Hot (re-release version); The Shining and Easy Rider, all 30 x 40 inches (76x102cm) (5)

£200 - 300

€250 - 380

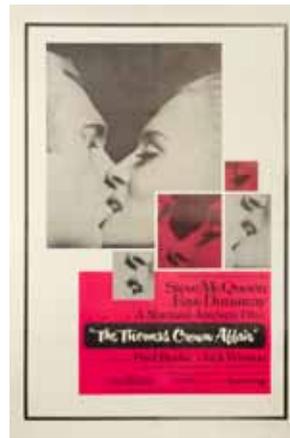


51

51
The Ipcress File (Ipcress Danger Immediat),
 Universal Pictures, 1965,
 French Grande poster, linen-backed, rolled, 47
 x 63 inches (160x120cm)
 £600 - 800
 €750 - 1,000

52
Bullitt,
 Solar, 1968,
 Italian locandina, linen-backed and framed, 13
 x 28 inches (33x71cm.)
 £200 - 300
 €250 - 380

53
The Thomas Crown Affair,
 United Artists, 1968,
 two U.S. one-sheet posters, one original 1968
 release the other 1975 re-release version, both
 linen-backed, 27 x 41 inches (69x104cm) (2)
 £500 - 600
 €630 - 750



53

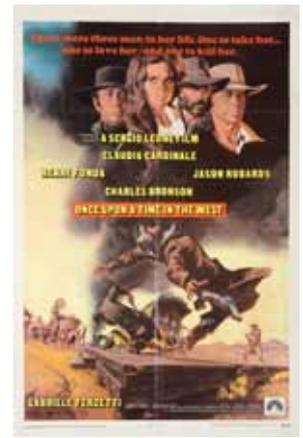


53

54
**Downhill Racer: A pair of U.S. one-sheet
 posters**,
 Paramount Pictures, 1969,
 style A and style B, design by Steve Frankfurt,
 both 27 x 41 inches (69x104cm) (2)
 £350 - 500
 €440 - 630

Literature: NOURMAND, Tony & MARSH,
 Graham, *Film Posters of the '60s*, Op.cit, p.58

55
Once Upon A Time In The West,
 Paramount, 1969,
 U.S. one-sheet poster, 27 x 41 inches
 (69x104cm.)
 £200 - 300
 €250 - 380



55



52



54



61

James Bond

56
Dr. No,
 Eon/United Artists, 1962,
 British quad poster, art by Mitchell Hobbs,
 with editing for Irish audience, 30 x 40 inches
 (76x102cm)
 £800 - 1,200
 €1,000 - 1,500

Provenance: Private Irish Cinema Collection.

57
**James Bond: Four exhibitors campaign
 books,**
 1962-1965,
 made for the first four United Artists James
 Bond films; Dr No (1962), From Russia
 With Love (1963), Goldfinger (1964) and
 Thunderball (1965), largest - 18 x 12 inches
 (46x31cm.)
 £200 - 300
 €250 - 380

58
From Russia with Love,
 Eon/United Artists, 1963,
 British Quad poster, art by Renato Fratini and
 Eric Pulford, with editing for Irish audience, 30
 x 40 inches (76x105cm)
 £800 - 1,200
 €1,000 - 1,500

Provenance: Private Irish Cinema Collection.

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



62



63

59
Goldfinger,
 Eon/United Artists, 1964,
 British quad poster, style B, art by Robert
 Brownjohn, 30 x 40 inches (76x102cm)
 £3,000 - 5,000
 €3,800 - 6,300

Provenance: Private Irish Cinema Collection.

The poster is inscribed to the reverse
 'Goldfinger 28th Dec '64 - 2nd January '65
 (inclusive)'

Literature: NOURMAND, Tony & Marsh,
 Graham *Op. cit.*, 2001, p.34 (illus.)

60
Thunderball,
 Eon/United Artist, 1965,
 British quad poster, art by Robert McGinnis, 30
 x 40 inches (76x102cm)
 £600 - 800
 €750 - 1,000

61
You Only Live Twice,
 Eon/United Artists, 1967,
 advance U.S. one-sheet poster, 27 x 41 inches
 (69x104cm.)
 £300 - 500
 €380 - 630

62
You Only Live Twice,
 Eon/United Artists, 1967,
 British quad poster, style A, art by Frank
 McCarthy, 30 x 40 inches (76x102cm)
 £500 - 700
 €630 - 880

Provenance: Private Irish Cinema Collection.

63
You Only Live Twice,
 Eon/United Artists, 1967,
 British quad poster, style B, art by Frank
 McCarthy, 30 x 40 inches (76x102cm)
 £500 - 700
 €630 - 880

Provenance: Private Irish Cinema Collection.

64
On Her Majesty's Secret Service,
 Eon/United Artists, 1969,
 British quad poster, art by Robert McGinnis and
 Frank McCarthy, 30 x 40 inches (76x102cm)
 £300 - 500
 €380 - 630

Provenance: Private Irish Cinema Collection.

65
**On Her Majesties Secret Service (Au Service
 Secret De Sa Majeste),**
 Eon/United Artists, 1969,
 French poster, art by Yves Thos, 47 x 123
 inches (120x312cm.)
 £300 - 500
 €380 - 630



56



57



58



65



59



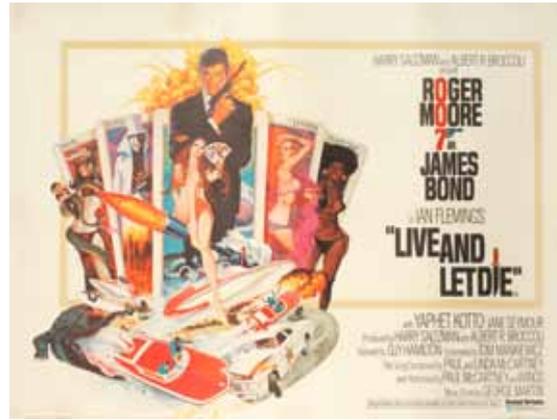
64



60



67



69



68



72



70



71

66
James Bond: On Her Majesty's Secret Service,
 1969,
 a reproduction promotional photograph
 signed and inscribed in black marker *We have
 all the time in the world* George Lazenby
 007, mounted and framed, image 7½ x 9½in
 (19x24.5cm), together with a copy of the book
 by Ian Fleming, Jonathan Cape, London 1964
 £150 - 200
 €190 - 250

67
**James Bond: Diamonds Are Forever and For
 Your Eyes Only,**
 Eon/ United Artists, 1971 and 1981,
 two British quad posters, Diamonds Are
 Forever, with art by Robert McGinnis; For Your
 Eyes Only, with art by Bill Gold, *both 30 x 40
 inches (76x102cm)* (2)
 £400 - 600
 €500 - 750

Provenance: Private Irish Cinema Collection.

68
Never Say Never Again,
 Warner Bros., 1983,
 two British quad posters: advanced and original
 release versions, *30 x 40 inches (76x102cm.)* (2)
 £100 - 150
 €130 - 190

69
**Roger Moore as James Bond: Three British
 quad posters,**
 Live And Let Die, 1973; Moonraker, 1979 and
 Octopussy, 1983;
 all linen-backed, *all 30 x 40 inches (76x102cm)*
 (3)
 £500 - 700
 €630 - 880

Literature: (Illustrated) NOURMAND, Tony &
 MARSH, Graham, Op.cit, pg.44 (Illus.)

70
**Roger Moore as James Bond: Three British
 quad posters,**
 The Man With The Golden Gun, 1974; The Spy
 Who Loved Me, 1977 and For Your Eyes Only,
 1981,
 all being linen-backed, *all 30 x 40 inches
 (76x102cm)*
 £500 - 700
 €630 - 880

71
**James Bond - The Man With The Golden
 Gun: A replica gun autographed by Roger
 Moore,**
 limited edition number 377/7500, the gold-
 plated replica made by S.D. Studios, Ltd.,
 the gun assembled from a dummy Colibri
 lighter, with dummy pen as the barrel, dummy
 cigarette case for the butt signed by Roger
 Moore in black marker, dummy cufflink trigger,
 with replica bullet engraved 007, on wood
 mount with descriptive plaques, with an
 original display case; accompanied by a colour
 still from the film signed by Christopher Lee
 and Roger Moore
length 10¼ inches (26cm)
 £2,000 - 3,000
 €2,500 - 3,800

72
**James Bond: A Roger Moore autographed
 For Your Eyes Only poster,**
 Eon/ United Artists, 1981,
 British quad poster, signed in black felt pen
'Best Wishes, Roger Moore', unfolded, framed,
30 x 40 inches (76x102cm)
 £300 - 500
 €380 - 630

The signature was obtained by the vendor
 whilst working at Pinewood Studios during a
 visit to Sir Roger Moore's offices.



74



74A



73



77



78

73
James Bond - Octopussy: A collection of prop copper backed currency printing plates, 1983, fourteen plates for the following currencies; Dollar, Stirling, Swiss Francs and Deutsch Marks, accompanied by a bundle of prop \$100 bills, made for the Eon/United Artists 1983 James Bond production *Octopussy*
£400 - 600
€500 - 750

The plates are featured towards the end of the film when Kamal Khan is removing them from his safe for his escape.

74
James Bond: A collection of scripts and call sheets, 1980s - 1990s, comprising:
 A View To A Kill - release script and collection of call sheets and shooting schedules; Licence To Kill - post production release scripts (x2 - U.K and Long versions) and a dialogue script; For Your Eyes Only - script and printed copy screenplay; Moonraker - script; The World Is Not Enough - a copy storyboard document for Nuclear Test Centre sequence date December 1998
£500 - 700
€630 - 880

74A
Tomorrow Never Dies: A limited edition promotional Samsonite attaché briefcase, 1997 made for the release of the Eon/United Artists production *Tomorrow Never Dies*, containing promotional sponsors items; a James Bond special edition Wilkinson Sword Protector razor with additional blades, two bottles of L'Oreal Laque Resist nail varnish, a 5cl. miniature bottle of Smirnoff Vodka and shot glass, leather Omega card holder, a 33cl. can of Heineken, a novelty Ericsson phone calculator, a toy BMW car and an Avis metal keyring, with a letter from Eon concerning the provenance
£500 - 700
€630 - 880

This case was presented to David Arnold, the composer of the film score, for his contribution to the production.

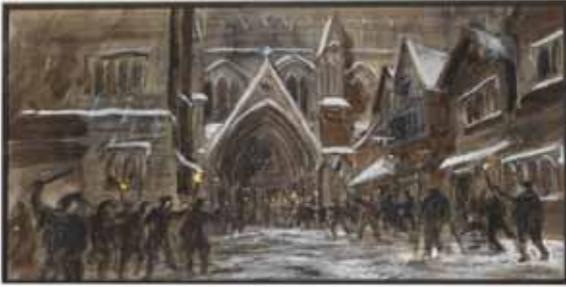
75
James Bond: The World Is Not Enough, 1999, a black fleece crew top, right breast labelled *The World Is Not Enough 007*, the right sleeve Cast & Crew 1999
£100 - 150
€130 - 190

76
James Bond: Die Another Day, 2002, a signed colour still of Pierce Brosnan, mounted and framed with a bullet casing from Bond's pistol
£150 - 200
€190 - 250

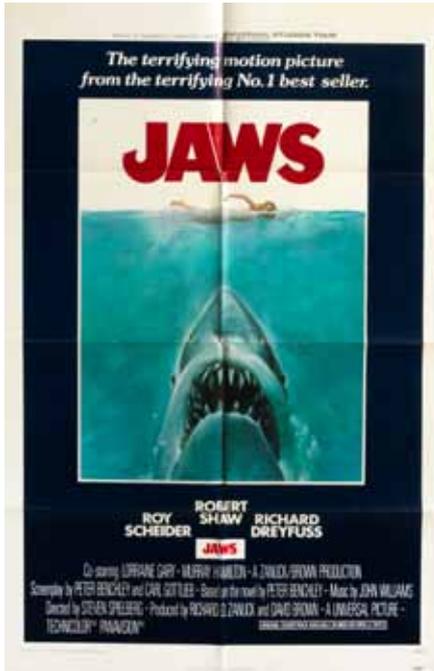
The 1970s

77
Clint Eastwood: A collection of eight British quad posters, titles include: *Unforgiven*, *Bridges of Madison County*, *Gran Torino*, *Every Which Way But Lose*, *In The Line of Fire*, *Fire Fox*, *White Hunter and Sudden Impact*, 30 x 40 inches (76x102cm.)
£500 - 700
€630 - 880

78
Clint Eastwood: Magnum Force, Warner Bros., 1973, U.S. half-sheet, together with a Dirty Harry/ *Magnum Force*, U.S. one-sheet double-bill poster, Warner Bros., re-release 1975, the half sheet 22 x 28 inches (56x71cm) (2)
£300 - 500
€380 - 630



79



83

79
Cromwell: Two set designs,
 1970,
 by production designer John Stoll for the
 1970, Columbia Pictures production; graphite,
 ink and gouache on paper, signed and dated
 1968 by the artist, both mounted and framed,
 accompanied by promotional material for the
 film, *designs - 15 x 23½ inches (38x61cm.) and*
13 x 25 inches (33x64cm.) (3)
£500 - 700
€630 - 880

John Stoll was the Art Director on the 1962
 Columbia Pictures production Lawrence Of
 Arabia.

80
Girl On A Motorcycle (Naked Under
Leather),
 Warner Bros., 1970,
 U.S one-sheet poster, *27 x 41 inches*
(69x104cm.)
£300 - 500
€380 - 630

81
A Clockwork Orange,
 Warner Brothers, 1971,
 British quad poster, framed, *30 x 40 inches*
(76x102cm)
£300 - 500
€380 - 630

82
American Cinema: A collection of five U.S.
one-sheet posters,
 titles including:
 Taxi Driver; Bonnie & Clyde; The Manchurian
 Candidate; The French Connection; Bunny Lake
 Is Missing; *all 27 x 41 inches (69x104cm) (5)*
£300 - 500
€380 - 630

83
Films of the 1970s: A collection of majority
1970s film posters,
 including:
 eight British quads - Blazing Saddles, Bugsy
 Malone, Day For Night, The Enforcer, Grease,
 Loophole, One Flew Over The Cuckoo's Nest
 and The Wild Geese; one U.S. one-sheet -
 On The Waterfront re-release; four Italian
 photobustas - The Marseille Contract (x2),
 Black Emmanuel and The Outlaw Josey Wales,
the majority 30 x 40 inches (76x102cm) (13)
£500 - 600
€630 - 750

84
The Rocky Horror Picture Show,
 Twentieth Century Fox, 1975,
 British quad poster, *30 x 40 inches (76x102cm.)*
£500 - 600
€630 - 750

Literature: NOURMAND, Tony & MARSH,
 Graham *Film Posters Of The 70s*, p.100 (illus)

85
Jaws,
 Universal, 1975,
 U.S. one-sheet, art by Mick McGinty, *27 x 41*
inches (69x104cm)
£200 - 300
€250 - 380

NOURMAND, Tony & MARSH, Graham, *Film*
Posters of the 70s, London: Arurum Press,
 1998, p.41 (illustrated)

86
Action Movies: A collection of seven British
quad poster,
 titles including:
 Point Blank; Conan The Barbarian; Conan The
 Destroyer; Exit The Dragon Enter The Tiger;
 Return Of The Tiger; The Tiger Strikes Again;
 Fist of Fury 2; *all 30 x 40 inches (76x102cm) (7)*
£150 - 200
€190 - 250

The 1980s - 2000s

87
Scarface,
 Universal, 1983,
 U.S. one-sheet poster, *27 x 41 inches*
(69x104cm)
£200 - 300
€250 - 380

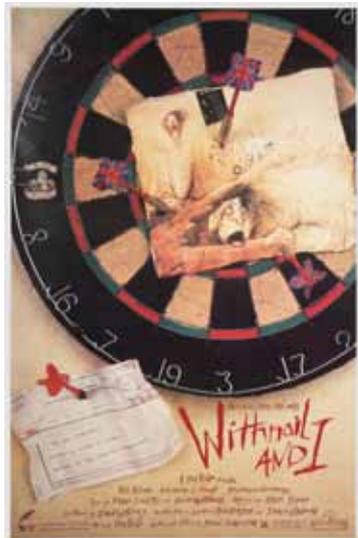
Literature: NOURMAND, Tony & MARSH,
 Graham, *Film Posters of the '80s*, Op.cit, p.121

88
Yellowbeard,
 Orion Pictures, 1983,
 original Vic Fair artwork for British quad poster,
 multi-media on paper, backed on board,
 attached celluloid, and tracing paper overlay,
31 x 24 inches (79x61cm)
£500 - 700
€630 - 880

89
Withnail And I,
 Handmade Films, 1987,
 U.S. one-sheet poster, art by Ralph Steadman,
27 x 41 inches (69x104cm.)
£250 - 300
€310 - 380



80



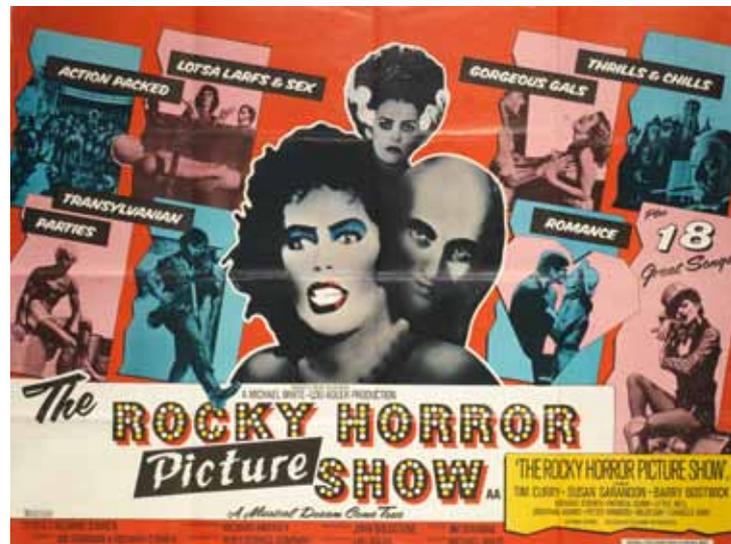
89



87



81



84



88



90



90

90 *

This Is Spinal Tap: The 'skeleton' t-shirt worn by Christopher Guest as Nigel 'Tuffy' Tufnel,
1984,
black with printed green design, with two colour stills and certificate of authenticity
£3,800 - 4,000
€4,800 - 5,000

'This Is Spinal Tap', released in 1984, is a US spoof 'rockumentary', a loving satire on the behaviour and excesses of certain rock bands. It was directed by Rob Reiner, who appears in the film as Marty Di Bergi, the maker of the documentary, filming the fictional British rock group, Spinal Tap, on their 'Smell The Glove' 1982 tour of the USA.

This T-shirt features in the scene in which Nigel discusses with Rob Reiner how the controls on his guitar amplifier are set to go to a maximum of '11', rather than the standard '10'. As Nigel explains to the bemused Di Bergi, '...it's very special because, as you can see, the numbers all go to 11, right across the board...It's one louder...You're on ten on the guitar, where can you go from there? Where? Nowhere...If we need that extra push over the cliff, you know what we do? (Put it up to) 11!'

Although only a modest success initially, following its release on video the film became something of a cult classic and in 2002 it was deemed to be 'culturally, historically, or aesthetically significant' by the US Library of Congress and chosen for inclusion in the United States National Film Registry.

91

Barbra Streisand: A cream-coloured robe,
long sleeves with front waist pockets, sewn-in shoulder pads, floor length with front tie, with two certificates
£250 - 300
€310 - 380

Originally sold by Barbra Streisand to benefit 'The Streisand Foundation.'

92

Barbra Streisand: A black evening dress,
full-length with tied waist panels, sleeveless, labelled *Michael Kors*, with two certificates
£250 - 300
€310 - 380

Sold originally by Barbra Streisand to benefit 'The Streisand Foundation'.

93

Madonna /Evita: Two dressing gowns,
Buena Vista, 1996,
one being of patterned satin effect fabric with peacock motif, the other of pale green coloured chiffon
£500 - 800
€630 - 1,000



91



92



93

94 W

Braveheart: Two large prop thrones from King Edward's chamber, 1995, made of wood discoloured dark brown and dark red painted inlays, both thrones with plant motif plaster inserts to corners of the chair backs, with arm rests and red velvet covered cushions [made post production], originally made for the Warner Brothers production *Hamlet*, 1990 and later used in the 1995 Twentieth Century Fox production *Braveheart*, height 67 inches (170cm.)
£1,000 - 1,500
€1,300 - 1,900

Identical thrones can be seen throughout the film and are featured in the scenes in King Edwards chamber. The thrones were originally commissioned and used in the 1990 production of *Hamlet*, with Mel Gibson and Helena Bonham-Carter. Amendments were made to the chairs so that they could be used in *Braveheart*.

95

Braveheart: A burgandy-red tunic made for Patrick McGoohan as King Edward I, 1995, with embroidered diamond motif throughout and orange borders to tunic edges, with 'golden' three lion crest attached to front panel, labelled inside *Penny McVitie* handwritten *P.McGoohan, The King, Braveheart*, accompanied by an over-sized 'gold' metal crown, lined with a suede support, made for Patrick McGoohan as King Edward I in the Twentieth Century production *Braveheart*
£2,000 - 3,000
€2,500 - 3,800

Patrick McGoohan, as King Edward, is seen wearing an identical tunic during the scene where his Son announces that William Wallace has successfully sacked the city of York. In his outrage the King throws his Sons aid out of a castle window to his death. In a later scene the tunic and gown are worn by McGoohan at the bloody Battle of Falkirk. The crown was designed to be oversized to fit McGoohan over his chainmail hood. The following three lots are offered by the Production and Financial Controller who worked on the film.

96

Braveheart: A metal Great Helm of conical shape made for the production, 1995, in three pieces riveted together, the fixed face-guard pierced with rectangular breaths and riveted to the skull leaving two vision slits separated by a vertical bar in a cross motif, with foam and leather padding inside, numbered 120 in black pen, made for the Twentieth Century Fox production *Braveheart*
£1,000 - 1,500
€1,300 - 1,900

A number of Great Helm's are featured in the film during the battle scene at Falkirk and are worn by King Edward's Knights.



96



95



94



95 (illus. Part)



95



97

97
Harry Potter: A prop Daily Prophet newspaper, with an accompanying letter, on Harry Potter And The Philosophers Stone Warner Brothers headed notepaper stating, 'This is to verify that the enclosed Daily Prophet is a genuine prop, made by the Harry Potter art department...', 12 x 17½ inches (31x45cm.)
£800 - 1,200
€1,000 - 1,500

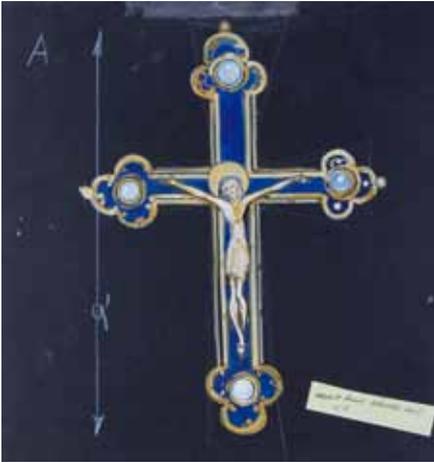


98

98
Harry Potter: A collection of three props, 2001, including: a prop galleon coin stamped 'Gringotts Bank', a prop Gringott's banks paying in slip and a prop acceptance letter to Hogwarts School addressed *The Cupboard Under The Stairs* (3)
£400 - 600
€500 - 750



100



101

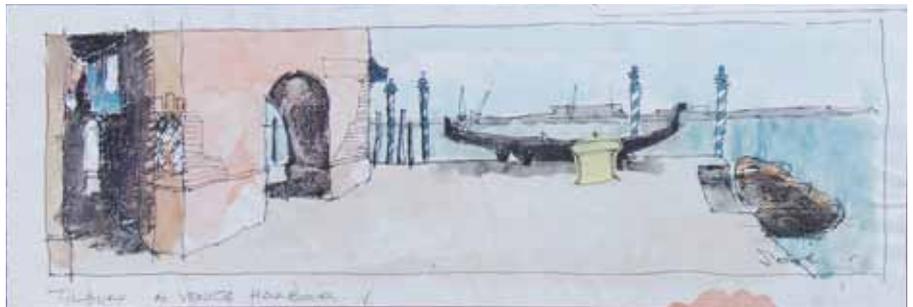


99

Indiana Jones

99
Indiana Jones And The Raiders Of The Lost Ark,
 Paramount, 1981,
 British quad poster, folded, 30 x 40 inches
 (76x102cm)
 £50 - 80
 €60 - 100

100
Indiana Jones and the Last Crusade: An original pre-production concept design,
 1989, for the opening sequence 'Dunn and Duffy Circus' train,
 in the form of nine individual attached drawings of carriages, watercolour and pencil,
 carriage designs featuring snakes, tigers, lions, rhino and giraffes, with pencil annotations relating to design; accompanied by a letter concerning the provenance each drawing 21 x 9 inches (53x23cm) (9)
 £2,000 - 3,000
 €2,500 - 3,800



102

The opening sequence features River Phoenix as the young Boy Scout Indiana Jones. It is a pivotal scene in which Indy escapes from Fedora's gang by running across a moving train, carrying a circus. Throughout the scene it helps to establish some of the key themes surrounding Indiana's character including; why Indiana always wears his fedora hat, his favoured accessory being a whip and his unparallel fear of snakes.

101
Indiana Jones and the Last Crusade: An original concept design for the 'Cross of Coronado' and a pre-production set design for the Jones residence study,
 1989, together with another crucifix design, the cross illustrations labelled 'A' and 'B', version 'A' being the 'Cross of Coronado', both watercolour, gouache and pencil on black paper attached to board, the set design labelled 'Study - Colorado', watercolour and pencil, applied to board, signed 'Scott'; accompanied by a letter concerning the provenance, the cross 11 x 10½ inches (28x27cm) (3)
 £1,200 - 1,800
 €1,500 - 2,300

The 'Cross of Coronado' is obtained by young Indy during the opening sequence of the film. However, it is retaken by the Sheriff.

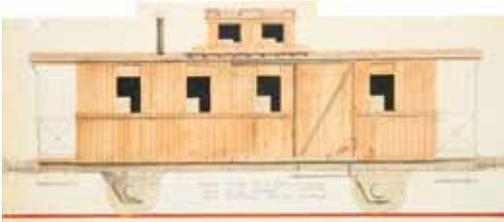
The Study is credited as 'Colorado', which was the filming location of the house, however the Jones home is based in Utah.

102

Indiana Jones and the Last Crusade: Four pre-production concept set designs,
 1989, all 'Venice, Italy' scenes related, each printed paper design highlighted with watercolour applied to board, one titled 'Entrance - To Match Location, Venice Apartment' numbered 22 and signed Scott (Elliot Scott - Production Designer); one titled 'Int. Venice Apartment' and signed 'S'; two applied to one board, both titled 'Tilbury as Venice Harbour', and signed 'Scott'; accompanied by a letter concerning the provenance, the largest 15 x 5½ inches (38x14cm) (3)
 £1,000 - 1,500
 €1,300 - 1,900

103

Indiana Jones and the Last Crusade: Three pre-production concept set designs by production designer Elliot Scott,
 1989, all 'Castle Brunwald' related, each applied to board, one titled 'Castle Boathouse' numbered 11/1 and signed 'Scott', watercolour, gouache and ink; one titled 'German Castle Boat House, Built On Lot Tank' numbered 11/2, printed paper with watercolour and pencil signed 'Scott'; the other titled 'Castle - Exterior - Stolen Paintings Room' 'Indy Elsa Upstairs', printed paper with watercolour: accompanied by a letter concerning the provenance, the largest 19 x 7 inches (48x18cm) (3)
 £1,500 - 2,000
 €1,900 - 2,500



100



102



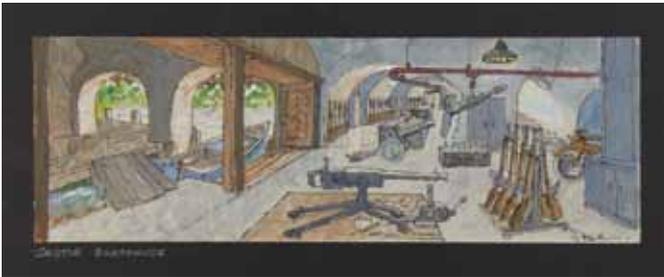
104



103



104



103



105

104
 Indiana Jones and the Last Crusade: Two pre-production concept designs, 1989, all 'Castle Brunwald - Indy Swing' related, printed paper with watercolour and pencil each being applied to board, one titled 'Castle - Window To Window - Swing' numbered 25 and initialled 'S.' (Elliot Scott - Production Designer), the other untitled, Indy swinging outside castle, numbered 12; accompanied by a letter concerning the provenance, the larger 11½ x 5 inches (29x13cm) (2)
 £1,000 - 1,500
 €1,300 - 1,900

105
 Indiana Jones and the Last Crusade: Two pre-production concept set designs, 1989, the printed design with watercolour and pencil highlights, depicting Indy watching Nazi soldiers, titles 'Austrian Castle, Upper Corridor', the other titled 'German Airport - Blue Screen' being printed, highlighted in part with gouache, both mounted to board; accompanied by a letter concerning the provenance, the larger 9 x 4 inches (23x10cm)
 £600 - 800
 €750 - 1,000



105

106
 No lot



100



107



108



108



109

107
Indiana Jones and the Last Crusade: Two pre-production concept designs, 1989, believe to be for 'The State of Hatay' flag design,
 both watercolour, gouache and white pencil on black paper applied to card, one with inscription 'Five precepts of Islam, Fasting, Prayer, Pilgrimage, Faith' with further inscription 'Crescent'; accompanied by a letter concerning the provenance, *the larger 12½ x 12 inches (31x30cm) (2)*
£500 - 600
€630 - 750

108
Indiana Jones and the Last Crusade: Two pre-production concept designs, 1989, both depicting the Holy Grail, believe to be for 'Grail Diary' pages,
 both watercolour, gouache and pencil on paper, one of a crucifixion scene, the other of grail emitting light; accompanied by a letter concerning the provenance, *one 12 x 9½ inches (30x24cm), the other 12 x 8 inches (30x20cm) (2)*
£600 - 800
€750 - 1,000

109
Indiana Jones and the Last Crusade: A collection of approximately forty two printed set designs and six photographic concepts for aeroplanes, 1989,
 the majority of set designs are period colour copies taken from the Elliot Scott originals, mounted on black card with original handwritten annotation information, for scenes including: Inner Temple, Castle Radio Room, Outer Temple Entrance, Berlin Air Terminal, Venice Apartment, Catacombs (various), Library, Indy's Private Office, Indy's Fathers Study, German Airport, Castle - Window to Window; together with approximately six period copies of the designs (unmounted) and a collection of six photographic concept designs for fighter planes, boards titled: German Fighter (x2), German Bi-Plane and Pilatus, with one untitled and a further photographic image of a tank concept; accompanied by a letter concerning the provenance (approximately 55 items)
£1,000 - 1,500
€1,300 - 1,900

A complete list of scenes and boards is available upon request.



111



111



111

Horror & Science Fiction

110

King Kong,
Stelle, 27 November 1933, Italian souvenir
 magazine, 15 x 11 inches (38x28cm.)
 £200 - 300
 €250 - 380

111

King Kong,
 RKO, 1933,
 a rare British cinema programme, the cover of
 patterned heavy stock paper, stamped to back
 'Rawlings & Walsh Ltd., Printers., Chertsey',
 with 16 internal printed textured paper
 pages, with applied gold coloured geometric
 design, and plain endpapers, 9½ x 11½ inches
 (24x30cm.)
 £800 - 1,200
 €1,000 - 1,500

112

The Brides Of Dracula,
 Hammer Films, 1960,
 British quad poster, 30 x 40 inches (76x102cm)
 £500 - 600
 €630 - 750

113

Creature From The Black Lagoon (L'Etrange
 Creature Du Lac Noir),
 Universal, 1951,
 French poster, art by Reynold Brown, 23 x 31
 inches (60x80cm.)
 £500 - 700
 €630 - 880

114

The Day Of The Triffids,
 Allied Artists, 1962,
 U.S. one-sheet poster, 27 x 41 inches
 (69x104cm)
 £250 - 350
 €310 - 440



112



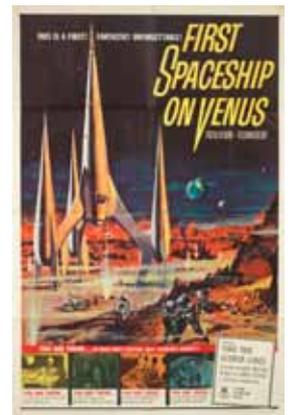
110



113



114



115

115

First Space Ship On Venus,
 Crown International, 1962,
 U.S. one sheet, 27 x 41 inches (69x104cm)
 £150 - 200
 €190 - 250



116



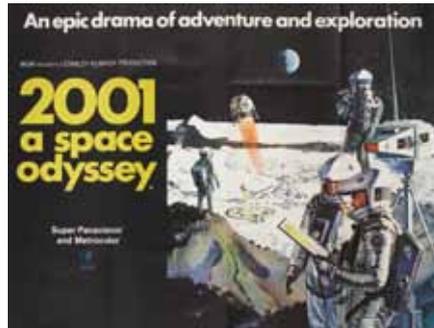
117



118



119



120



129

116
X: The Man With X-Ray Eyes,
 American International Pictures, 1963,
 U.S. one-sheet, 27 x 41 inches (69x104cm)
 £200 - 300
 €250 - 380

117
Robinson Crusoe On Mars,
 Paramount Pictures, 1964,
 U.S. one-sheet, 27 x 41 inches (69x104cm)
 £150 - 200
 €190 - 250

118
Daleks Invasion of Earth 2150,
 British Lion Films, 1966,
 British ABC Cinema quad poster, with overlaid
 snipe for 'Indian Paint', 30 x 40 inches
 (76x102cm)
 £500 - 700
 €630 - 880

119
Dracula Has Risen From The Grave,
 Hammer, 1968,
 British quad poster, art by Tom William
 Chantrell, 30 x 40 inches (76x102cm.)
 £200 - 300
 €250 - 380

120
2001: A Space Odyssey,
 M.G.M., 1968,
 British quad poster, style B, art by Robert T.
 McCall, 30 x 40 inches (76x102cm.)
 £200 - 300
 €250 - 380

121
**Horror Movies: A collection of thirteen film
 posters**,
 the majority Hammer related British quads,
 titles including:
 The Gorgon/ The Curse of the Mummy's Tomb,
 double-bill; The Revenge of Frankenstein
 re-release; Beat Girl; Kings of the Sun; The
 Evil of Frankenstein/ Nightmare, double-bill;
 City of the Dead; The Two Faces of Dr. Jekyll;
 The Brigand of Kandahar/ Vendetta, ABC
 double-bill poster; The Terror of the Tongs;
 Frankenstein (Boris Karloff) re-release; together
 with The Curse of the Werewolf handpainted,
 The Body Snatchers, Captain Blood part poster,
 the majority 30 x 40 inches (76x102cm) (13)
 £250 - 300
 €310 - 380

122
**Horror Movies: A collection of five U.S.
 one-sheet posters**,
 1960s - 1970s, titles including:
 The Exorcist; Rosemary's Baby; The Texas
 Chainsaw Massacre; Village of the Damned
 and The Shining, all 27 x 41 inches (69x104cm)
 (5)
 £250 - 300
 €310 - 380

123
**The Star Wars trilogy: Three British quad
 posters**,
 Twentieth Century Fox, 1977-1983,
 comprising: Star Wars, Academy Award®
 credit version, Tom William Chantrell artwork;
 The Empire Strike Back and Return of the Jedi,
 style B, Josh Kirkby artwork, all 30 x 40 inches
 (76x102cm) (3)
 £400 - 600
 €500 - 750

124
The Empire Strike Back,
 Twentieth Century Fox, 1980,
 International U.S. three-sheet poster, 41 x 81
 inches (104x206cm)
 £250 - 300
 €310 - 380

125
The Empire Strike Back,
 Twentieth Century Fox, 1980,
 U.S. one-sheet, style A (Gone with The Wind
 style), art by Roger Kastel, 27 x 41 inches
 (69x104cm)
 £300 - 500
 €380 - 630



124

126
The Empire Strikes Back,
 Twentieth Century Fox, 1980,
 U.S. one-sheet, style B, art by Tom Jung, 27 x
 41 inches (69x104cm)
 £150 - 200
 €190 - 250

127
The Star Wars Trilogy: Three film posters,
 Twentieth Century Fox, 1977 and 1983,
 including:
 Star Wars, Japanese B2 Academy Awards®
 version; Return of the Jedi, U.S. one-sheets,
 style A and style B, one-sheets 27 x 41 inches
 (69x104cm) (3)
 £200 - 300
 €250 - 380

128
**The Star Wars trilogy: Three U.S. one-sheet
 posters**,
 comprising:
 Star Wars re-release (1982 - Revenge of the
 Jedi advanced); The Empire Strike Back,
 International 'Gone With The Wind' version;
 Revenge of the Jedi (Return of the Jedi),
 advanced, all 27 x 41 inches (69x104cm) (3)
 £600 - 800
 €750 - 1,000

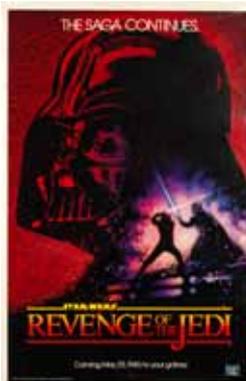
Literature: (Illustrated) NOURMAND, Tony &
 MARSH, Graham, *Film Posters of the 80s*,
 Op.cit, pg.24 (Illus.)



123



125



128



130

129
**Star Trek - The Motion Picture: A pair of
 Vulcan ears**,
 1979,
 in moulded and painted latex, with certificate
 confirming these were worn by on of the
 Vulcan Star Fleet characters
 £900 - 1,200
 €1,100 - 1,500

130
**Superman: Christopher Reeve's directors
 chair**,
 1978,
 a folding director's chairs of wood and
 blue canvas, the backrest printed in white
Christopher Reeve, with attached wooden
 script holder; accompanied by a souvenir
 premiere programme *The Empire Leicester
 Square*, London, Wednesday December 13,
 1978 and a publicity poster for the film,
 framed, 17 x 21 inches (43x5cm.)
 £500 - 700
 €630 - 880

The directors chair was given to David Speed,
 the Zoptic Operator on Superman and
 Superman II, by Christopher Reeve. The pair
 became friends during the filming of the first
 Superman production. Speed worked on a
 number of Special Effects projects for feature
 films and commercials which did not rely upon
 computer graphics, this included his credit for
 working on the front projection flying unit for
 the Superman films.



131

131
Superman,
 Twentieth Century Fox, 1955,
 Argentinean poster, 29 x 43 inches
 (76x109cm.)
 £300 - 500
 €380 - 630



132

132
**Superman II: A collection of items relating
 to the production**,
 1981,
 items including; a second draft script, title page
 printed *Superman II, 2nd Draft Screenplay By
 David & Leslie Newman, July 20th 1979*, hand
 annotated *David Speed - Flying Unit (A Stage)*,
 140 pages of mimeographed typescript; a
 second revision storyboard book, two premiere
 tickets and corresponding programme and a
 copy of Cinematographer Magazine volume 6
 issue 1
 £300 - 500
 €380 - 630



133



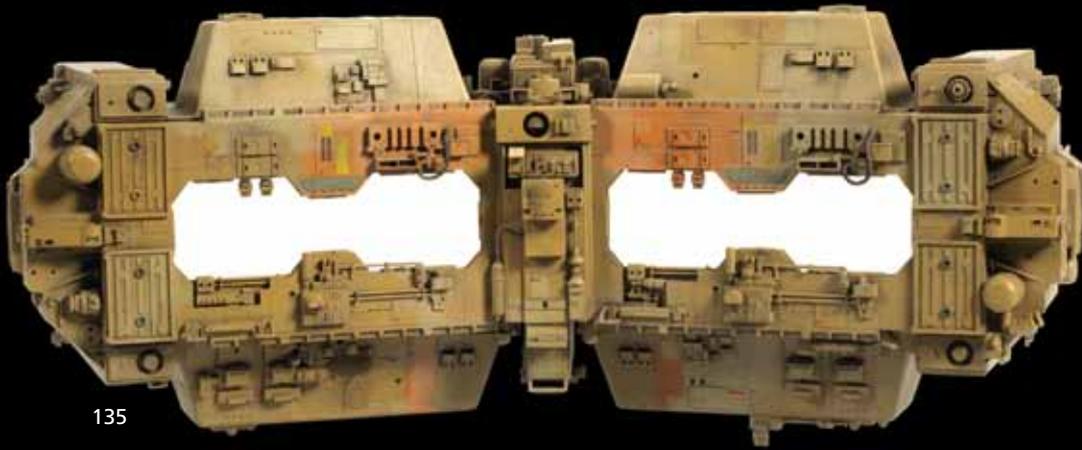
134

133 W
H.R. Giger/Alien: A monochrome airbrush illustration by H.R. Giger on a door-panel from his boiler-room workshop at Shepperton Studios, circa 1978,
 depicting his signature skeletal form motif, with exaggerated long tentacles, created during the filming of *Alien*, accompanied by a type-script letter from Giger, signed in an unknown hand, regarding the provenance, *24½ x 72 inches (62x183cm.)*
£2,000 - 3,000
€2,500 - 3,800

While working at Shepperton Studios H.R. Giger had a studio which was loaned to him for the duration of the production for *Alien*, as well as adopting an additional workshop in one of the Shepperton boiler-rooms. He would often work there on concepts for the film, gaining inspiration from the industrial surroundings he found himself in. When the *Alien* production ceased a Shepperton Studios staff member retrieved the door-panel from the boiler-room, he had intended to use the illustration as the logo for a new model company he was setting up. The vendor contacted Giger directly to ask permission to use his imagery and received

a letter back dated 7 October 1981, which is included in this lot. In it Giger states *I feel honoured [sic], that you want to use my Picture-on-a-door for your new business. I'm afraid that I can't give you the permission to use it, because I don't think it is good enough.* The artwork bears strong similarities to the imagery in the *Alien* films and Giger's nightmarish visions.

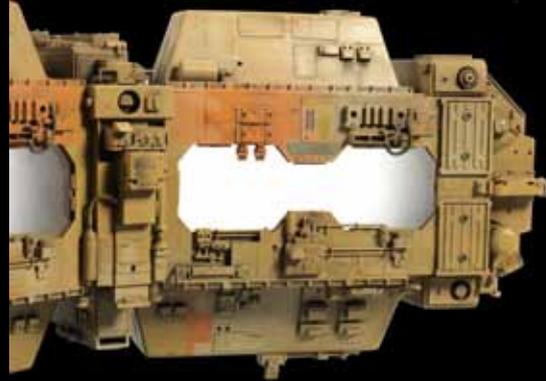
134
Horror, Sci-Fi and Action: A collection of seventeen film posters, 1950s - 1970s,
Planet Of The Apes, French Grande; Dracula Has Risen From The Grave and The Werewolf, both British quad; Zombies of the Stratosphere, The Gorgon, Village of the Damned, The Space Children, The Pit and the Pendulum, Mad House, Capricorn One, The Amazing Transparent Man, At The Earth's Core, King Kong (1976 x2 teaser and release) Never Say Never Again, The Spy Who Loved Me and Alien all U.S. one-sheets; the majority 27 x 41 inches (69x104cm) (17)
£300 - 500
€380 - 630



135



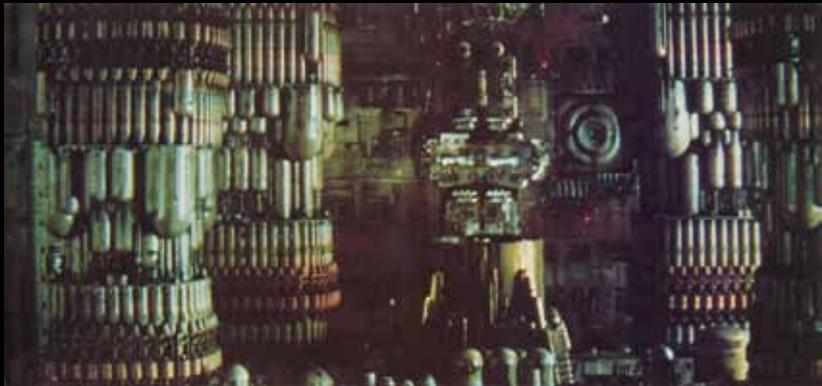
Bill Pearson, Shepperton Studios Circa 1978



135

135

Alien, 1979: A detailed miniature model of the *Nostromo* Engine Room, designed and made by William 'Bill' Pearson, constructed from acrylic, styrene and ABS plastics, outercasing detailed with model construction parts, with window cutouts, the miniature on fixed support stand, made for the 1979 Twentieth Century Fox production *Alien*, accompanied by eleven vintage photographs from the set of the film and detailed shots of the filming and models including the bottom of *Nostromo*, a colour still of the establishing shot, and a letter concerning the provenance from Bill Pearson - width, 17 inches (43cm.)
 £2,000 - 3,000
 €2,500 - 3,800

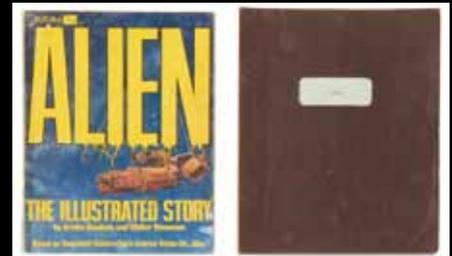


135 (Alien/establishing shot)

Bill Pearson was the Alien Modelshop Supervisor throughout the production of the film. The miniature engine room featured in an establishing shot of the *Nostromo*, to show Ripley setting the ship to self-destruct to eliminate the Alien while she and Jones the cat escape in the ship's shuttle lifeboat. To achieve this illusion a rear projection was lit behind the miniature and an insert of Ripley's character was put into the models windows.

136

Alien: A revised draft script, May 1978, 114pp. of mimeographed typescript, in brown card cover, title page printed '*Alien, Revised Draft, By Walter Hill and David Giler, Based on Screenplay by Dan O'Bannon, Story by Dan O'Bannon and Ronald Shusett*', accompanied by '*Alien, The Spectacular Twentieth Century - Fox Film - Now The Most Dazzling Movie Novel*' and another '*Alien, The Illustrated Story*' (3)
 £500 - 600
 €630 - 750



136



137



137 (detail)

Television Memorabilia

137

Captain Scarlet: A Captain Brown puppet, an original, restored head with reproduction body and uniform, on wooden stand, with statement from Terry Curtis regarding the restoration, *puppet approximately 22 inches (56cm) high*

£12,500 - 13,500

€16,000 - 17,000

Provenance: This head is ex-lot 14, *The Sylvia Anderson, Mary Turner and John Read Collection*, Phillips, September 1995.

Terry Curtis' statement details the work he undertook on the puppet head, including re-wigging with original mohair, repainting the head to its original colour, replacing missing teeth with a set moulded from the close-up Captain Blue head and using leather from Pittards in the uniform, as was the original leather. The eyes are original.

The Captain Brown character appeared only in the first episode of 'The Mysterons' television series and in flashback in the second. The puppet was then used for other characters in the series, including Major Reeves and Dr. Conrad. The puppet also appears in other Supermarionation shows, as Dr. Blakemore in the 'Joe 90' episode, Operation McClaine, and as Harry Sloane in Double Agent.

In 'The Secret Service' series, the puppet portrays several characters, including the spy George Grey, and with grey hair and moustache, General Brompton in Hole In One.



141



142



138



139

140

138
Blake's 7: A prop Stardrive, circa 1981, constructed mainly from metal and plastics, with internal wiring, carrying handle at each end, *30 x 7½ x 5½ inches (76x19x14cm)*
£500 - 700
€630 - 880

The stardrive device appears in Series 4, 1981, episode 4.

139
Star Trek: Deep Space Nine - A Tribble from 'Trials And Tribble-ations', 1996, the prop creature with a copy of the episode script, Final Draft August 20, 1996, and a colour still signed and inscribed in gold ink by William Schallert, 'Nilz Baris' in the original 1960s series, with statements of provenance, *Tribble 6 inches (15cm) wide*
£400 - 500
€500 - 630

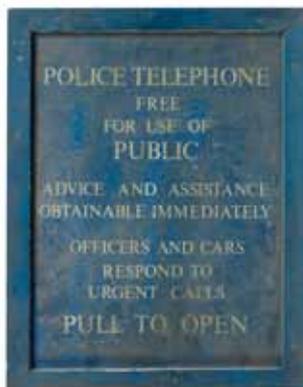
140
Sherlock / Benedict Cumberbatch: A grey-tweed deerstalker hat signed on the brim in silver pen by Benedict Cumberbatch, the hat labelled inside *Jaxon, XL*, identical to the one worn in the BBC One production, accompanied by a letter signed by Cumberbatch
£300 - 600
€380 - 750

141
Red Dwarf - Series X, 2012: A detailed model Mothership spaceship designed and made by William 'Bill' Pearson, constructed from plastic and metal. featured in Red Dwarf X, 2012, with bespoke metal support stand and accompanied by a letter regarding the provenance signed by Bill Pearson, length - *24 inches (61cm.)*
£500 - 700
€630 - 880

This model was originally built for a proposed science fiction television series in the 1980s which was not commissioned. The model spaceship has remained in Bill Pearson's workshop until this year featuring in Episode 4 - *Entangled*, series ten of Red Dwarf, as a Space Station.

142
Red Dwarf - Series X, 2012: A detailed model Annihilator fantasy spaceship designed and made by William 'Bill' Pearson, constructed from plastic and metal featured in Red Dwarf X, 2012, with bespoke metal support stand and accompanied by a letter regarding the provenance signed by Bill Pearson, length - *22 inches (56cm.)*
£500 - 700
€630 - 880

This model was originally made for a Red Dwarf Christmas Special over ten years ago but was never used. It then remained in Bill Pearson's workshop until this year when it was called upon for the most recent tenth series of Red Dwarf, and featured in Episode 6 - *The Beginning*. Pearson made one model of the Annihilator spaceship, which was duplicated in the episode using visual effects.



143

147



145

143
Doctor Who - The Planet Of The Spiders: A group of original scripts, March-May 1974, comprising rehearsal scripts for Episodes 1-5, and camera scripts for Episodes 3-6, with some annotations, together with a statement confirming provenance
£1,200 - 1,500
€1,500 - 1,900

This story was the last to feature Jon Pertwee as the Doctor, ending with his transformation into Tom Baker. These scripts were obtained from a member of the Special Effects team.

144
Doctor Who/Tom Baker: The Robots of Death, 1977
An S.V.7 costume, comprising: a jacket, with quilted silver lamé sleeves, and plain cotton body, inscribed in black ink inside 'Miles Fothergill'; a pair of three quarter length quilted silver lamé trousers, inscribed 'M.F.', together with a helmet, believed to be latter of coloured fibreglass, accompanied by a certificate of authenticity
£2,000 - 3,000
€2,500 - 3,800

Ex. Bonhams, BBC Doctor Who Auction, May 1991.

Miles Fothergill played S.V.7 in the episode and appeared as various characters in a number of Doctor Who stories.

145
Doctor Who - Revelation Of The Daleks: Autographed scripts for Episodes I and II, 1985, each with first page signed in black marker by Colin Baker, with statement of provenance
£500 - 600
€630 - 750

According to information from the vendor, these were signed at 'Collectormania' June 2012. They were originally acquired from the Marvel Comics' 'Doctor Who Magazine' offices during relocation in 1996.

146
Doctor Who - Remembrance Of The Daleks: An autographed Outside Broadcasting Schedule, 1988, for 4th-13th April 1988, front cover signed by Sylvester McCoy and Sophie Aldred, with 38 numbered pages detailing locations, cast and crew instructions
£250 - 300
€310 - 380

A statement with this lot confirms it was bought from an auction on 4th September 1993 at the Panopticon 'Doctor Who Convention'. Sylvester McCoy signed it at 'Collectormania', June 2012 and Sophie Aldred at a 10th Planet signing.



144

147
Doctor Who: A 'Tardis' panel, in blue-painted wood with white lettering *Police Telephone Free For Use Of Public Advice And Assistance Obtainable Immediately Officers And Cars Respond To Urgent Calls Pull To Open, 11½ x 14½ inches (29x36.5cm)*
£400 - 500
€500 - 630

According to information from the vendor, this was supplied by the BBC to CAL, the company that animated the 'Doctor Who' title sequence for the 24th Series in 1987. Oliver Elms, the BBC graphics designer who story-boarded the sequence, sent the Tardis panel to CAL to be used as part of the design process. From the livery and typeface, this is a 1980s-style door sign.



148



148 (© BBC)



148

Property From The BBC Archive

148 †
 Doctor Who - A Christmas Carol, December 2010:
 A foam latex model of a shark, to scale, overpainted, on wood and metal stand, accompanied by another fin, the shark - 104 x 60 inches (360x152cm)
 £1,000 - 1,500
 €1,300 - 1,900

The episode features Matt Smith as the Doctor with Michael Gambon and Katherine Jenkins in supporting roles. The 'Christmas Carol' inspired story has a shark as a major feature of the plot.

149
 No lot.



148 (© BBC)





151 (© BBC)



151



153



152 (© BBC)



152

151



151



154 (© BBC)

150 †

Torchwood, Series 1 - Countryside: A scale prop corpse model, with a slit-throat rolled in plastic sheeting, 2006, with numerous abrasions and cuts to the body, made of rubberised foam latex, splattered with fake blood, modelled to be hung by the feet, length - 72 inches (183cm.)
£200 - 300
€250 - 380

151 †

Torchwood, 2006 - 2011: Captain Jack Harkness (John Barrowman): A full length RAF blue Great Coat, double breasted with domed gilt RAF-style buttons with raised wings and crown motif and Group Captain epaulettes, well worn with simulated bullet holes to each sleeve, labelled in the inside jacket pocket *Angels*, handwritten in blue ink *John Barrowman, April '06*, with attached BBC stocknumber
£700 - 900
€880 - 1,100

152 † W

Torchwood 2006 - 2011: Captain Jack Harkness's safe door, of wood, with metal plaque applied '*Milners Patent Fire Resisting Strong Holdfast Safe*' and metal lock escutcheon, with further plastic safe dial attached marked '*Ilco Unican USA*', 27½ x 78 x 2½ inches (69x198x6cm)
£500 - 700
€630 - 880

153 †

Torchwood 2006 - 2011: Captain Jack Harkness's office bedroom hatch door, of wooden construction, overpainted, with handle to top, height 38 inches (97cm)
£300 - 400
€380 - 500

154 †

Torchwood, Series 2 - Reset: A Martha Jones (Freema Agyeman) costume, 2008, comprising of; a black crêpe fitted suit jacket, with red and white gingham machine silk lining, labelled inside *Paul Smith*, with black suit trousers, unlabelled, a burgundy vest top labelled *Elie Tahar* and black square cut handbag of faux crocodile with leather interior
£300 - 500
€380 - 630

155 †

Torchwood, Series 2 - Meat: A costume for Gwen Cooper (Eve Myles), 2008, items include; a red collarless fitted shirt embroidered with flower motif to yoke, sides and cuffs, and a black leather biker jacket with zip pockets, labelled inside *Jade, Leather Wear*, with attached BBC stocknumber
£500 - 700
€630 - 880



155



155



156



156 (© BBC)

156 †

The Sarah Jane Adventures, Series 1
Pilot- Invasion of the Bane: A complete
Sarah Jane Smith (Elisabeth Sladen) 'Hero'
costume,

2007, comprising:
maroon coloured velvet 'Karen Millen' coat
with beige coloured stitching; a black and
brown stripe dress of cotton/ lycra mix; cerise
pink 'Karen Millen' cardigan with grey coloured
pearlised buttons; a pair of maroon coloured
tights and a pair of flat 'Bally' black knee high
'pony skin' boots, each with BBC asset number
and label attached, boots size 37 (6)

£500 - 600
€630 - 750



157 (© BBC)



157

157 †

The Sarah Jane Adventures, Series 1 -
Warriors of Kudlak: Two Slab costumes,
2007, each comprising;

black motorcycle helmet, black motorcycle suit
of man made fabric with fluorescent piping,
pair of biker type gloves, a pair of black biker
style boots, belt (one labelled 'Joe') and a
necklace with plastic medallion/ card, with
applied symbols, each with suit carrier bearing
original BBC stock numbers, listed as *Slab*
#2 and *Slab* #5, items with a variety of actor
names labelled within

£250 - 300
€310 - 380

158 †

The Sarah Jane Adventures, Series 3 - The
Mad Woman In The Attic: A complete Eve
costume,

2008, comprising;
black lycra top with attached red coloured
chiffon/ net skirt, vest with red patterned full
length chiffon sleeves, black chiffon and red
chiffon full length over robes, burgundy chiffon
collar, together with lycra undergarments and
a pair of black ballet pumps, cover bag with
original BBC stock numbers (9)

£200 - 250
€250 - 310



158



158 (© BBC)



159 (© BBC)



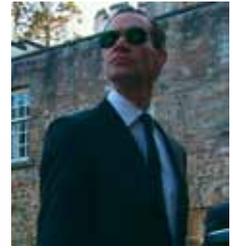
159



160 (© BBC)



160



162 (© BBC)



162



161 (© BBC)



161

159 †

The Sarah Jane Adventures, Series 3 and 4 - Prisoner of Judoon/ The Vault of Secrets: An Androvax costume,

2008 and 2010, comprising; black biker style jacket and matching trousers, in cotton/ synthetic mix fabric, with crocodile skin effect finish, the trousers with elasticated braces, the jacket with foam latex spines to shoulder and back seams with silvered buckle to front, a pair grey leather biker style boots and undergarments including black lycra vest, together with two 'straight' jackets of heavy grey cotton, with applied painted symbol motif and silvered buckles, all pieces with original BBC stock numbers

£300 - 400

€380 - 500

160 †

The Sarah Jane Adventures, Series 4: A collection of Clyde Langer (Daniel Anthony) costumes,

The Vault of Secrets - a complete costume, including; a pair of blue 'Pierre Cardin' jeans, a blue coloured 'Topman' cotton t-shirt, a blue 'Gap' hooded sweatshirt, and a pair of white 'Everlast' Hightop trainers with red and grey detail (5); The Empty Planet - a costume, including; a pair of black jeans, a 'Gap' cotton grey coloured hooded sweatshirt, and a peach coloured 'H&M' grey edged polo shirt (3); Lost In Time - a complete costume comprising; a black leather 'All Saints' biker style jacket, a white and blue patterned 'River Island' shirt, a ribbed green coloured 'Topman' vest, a pair of dark blue 'Topman' jeans, black leather belt, and a pair of grey coloured canvas boots (7)

(15 items)

£350 - 400

€440 - 500

161 †

The Sarah Jane Adventures, Series 4 - Death of the Doctor: A Shansheeth part costume,

2010, comprising:

a full length long-sleeved purple velvet robe with Velcro to back; purple plush velvet cape and sleeves, with further velvet collar, boot covers together with large black net petticoat, labelled 'Paul' and undergarments with original BBC stock numbers

£250 - 300

€310 - 380

'Death of the Doctor' is one of only two episode of the SJA to feature Matt Smith as the Doctor. The Shansheeth are a species of Vulture type creatures.

162 †

The Sarah Jane Adventures, Series 4 - The Vault of Secrets: Two Mister Dread costumes,

2010, comprising:

two identical black two-piece Hugo Boss suits, of black wool; two white cotton 'Marks & Spencer' shirts, a black tie and two pairs of knotted black cufflinks together with pair of black 'Marks & Spencer' leather boots and a belt, all with original BBC stock number labels

£250 - 300

€310 - 380



163



163 (© BBC)

163 †

The Sarah Jane Adventures, 2007 - 2011:
Elisabeth Sladen as Sarah Jane Smith

Sarah Jane's car - A 1991 Nissan Figaro Two-Door Targa Coupé,

Registration No. - J337 KAE

Chassis No. - FK10017309

Manufactured November 1991. First registered in the UK April 2007

MOT Expired - February 2012

Engine Capacity 1000cc, Right Hand Drive

Automatic Transmission, in 'emerald green'

coloured bodywork and white/white coloured

leather and velour interior

£4,000 - 6,000

€5,000 - 7,500

This is the second registration to feature in the show, but remained Sarah Jane's vehicle until the series ended in 2011.

Created due to the burgeoning interest in European classic cars amongst Japanese car collectors in the 1980s, Nissan produced four retro inspired cars emulating 1960s European styling but incorporating up-to-the minute Japanese technology. Previewed in 1989 and launched in 1991, the Figaro was the fourth of these. A turbocharged, Micra-powered sports car, it was soon in such demand that a lottery was organised to determine the lucky owners of the limited run of 20,000 produced.

This vehicle is available to view by appointment only. For further information please contact the department directly at entertainment@bonhams.com



166



168



165



169

Popular Culture & Music Memorabilia

164

Lenny Bruce: Rare photographs, 1950s/1960s, comprising three very rare photographs of the comedian onstage, comprising one sheet of black and white positives, to be sold with copyright
£500 - 600
€630 - 750

Provenance: This lot is from the archives of a former photographic agency. Started as a hobby in the late 50s/early 60s, it became a profession around the time of the pop music explosion in 1963/4. It grew in strength when incorporated, as a London-based international agency, in 1971, selling the rights in images all over the world, from China to Brazil. Its photographers compiled an extensive record of the various musical phenomena of the decades, from the jazz and skiffle of the late 50s, through to the Beatles, the Rolling Stones and other leading groups of the 60s, to the likes of the Police and Punk/New Wave in the '70s.

165

Peter Sellers and Herbert Lom, Dean Martin and Jerry Lewis, Jayne Mansfield: A collection of photographs, black and white 6 x 6cm negatives, with contacts, comprising 15 images of Sellers and Lom, 2 of Dean Martin and Jerry Lewis, and 6 of Jayne Mansfield, to be sold with copyright
£500 - 700
€630 - 880

Provenance: From the archive of a former London-based international photographic agency. Please see footnote to lot 164.

166

Jazz: A collection of photographs of jazz musicians and actresses by Keston Pelmore, majority 1930s, all sepia/black and white, approximately 50, many with photographer's stamp to reverse and dated, including autographed photographs of Count Basie, Fats Waller, Benny Goodman and Arty Shaw, with portraits of June Bowman, Bunny Walters, Virginia Field (nude) and others, most signed/inscribed by the subject, in folder, *the largest 10¼ x 13¾ inches (26x35cm)*
£250 - 300
€310 - 380

Gerald Keston Pelmore (1911-1941) was born in Germany and moved to England with his parents, changing their name from Pfleiderer to Pelmore in 1915. In the 1930s he was a professional photographer but also a keen motorist and was one of the founders of the Bentley Drivers Club. In 1938 his photographic career took him to the USA where he learnt to fly. At the outbreak of WWII, he returned to England and joined the RAF. He became the pilot of a Vickers Wellington with 101 Squadron and was lost, with his crew, on operations over Germany, 27th December 1941.



171

167

B.B. King: An autographed B.B. King concert poster, 1980s, Newcastle City Hall, 29th June, Midsummer Night's Tube television show, signed by the guitarist in black ink
£50 - 70
€60 - 90

168

Elvis Presley: Love Me Tender, 20th Century Fox, 1956, British quad poster, *30 x 40 inches (76x102cm)*
£500 - 700
€630 - 880

169

Elvis Presley: A collection of three British quad posters, titles including: Blue Hawaii, Kid Galahad and Clambake, *all 30 x 40 inches (76x102cm)* (3)
£300 - 400
€380 - 500

170

Jazz, Rock And Pop: A very large collection of photographs of leading figures of jazz, rock and pop, together with UK music festivals and other cultural events, 1950s-1980s,

a very wide-ranging collection, the majority being black and white 35mm and 6 x 6cm negatives, subjects include: Duke Ellington, Sidney Suchet, Ronnie Scott, John Coltrane, Bee Gees, Little Richard, Bill Haley, Eagles, Grateful Dead, Supremes, James Brown, Van Morrison, Jeff Beck, Beach Boys, Blondie, Frank Zappa, Jam, Ramones, The Band, Wilson Pickett, Jane Birkin and Serge Gainsbourg, Queen, Fleetwood Mac, Dire Straits, Ian Dury, Paul McCartney and Wings, Clash, Sex Pistols, Kinks, John Mayall, Radio Caroline, London Clubs of the 60s and 70s, various jazz, rock and pop music festivals including Isle Of Wight 1969, Blackbushe and Reading, the Melody Maker poll-winners awards, events such as The Secret Policeman's Ball, and TV shows and personalities including The Young Ones, the Morecambe & Wise Show, The Two Ronnies, Monty Python's Flying Circus, Top Of The Pops, Arthur Lowe, Larry Hagman, with a file of colour transparencies mounted as slides of Abba, AC/DC, Adam & The Ants and others, to be sold with copyright (in 5 boxes and a file)
£15,000 - 20,000
€19,000 - 25,000

Provenance: From the archive of a former London-based international photographic agency. Please see footnote to lot 164.



170



170

171

Buddy Holly: A tweed jacket, olive green lining labelled *Donegal Tweed Tailored by McGee*, together with certificate and other items including a Christmas card with a photograph of the Holleys and inscribed "wishing the best of everything to you this Christmas and always with love Mr and Mrs Holley", a letter from them, 1965, and four postcards showing scenes from Lubbock Texas
£2,500 - 3,000
€3,100 - 3,800

172

Sammy Davis Jr: An autographed concert programme, 1968, signed to internal page in blue ballpoint pen, the programme for his appearance at the Empire Liverpool, April 1968, *9 1/4 x 6 1/2 inches (24x17cm)*
£200 - 300
€250 - 380



173

173

Popular 1960s Musicians: A collection of early 1960s concert programmes, some with corresponding ticket stubs, various venues, artist include: The Beatles, The Rolling Stones, The Kinks, Beach Boys, P.J. Proby, The Hollies, Ray Charles, Chuck Berry, The Who and New Musical Express 1964-65 and 1965-66
£500 - 700
€630 - 880



172



174



175



176



177



180



182



181

174 W
Bert Weedon: A Burns Orbit Double 12 amp combo,
 1960s,
 black case with metal grille, 2 x 12inch Super
 Orbital speakers, handle with Bert Weedon
 name tag, with red vinyl reinforced cover
£350 - 450
€440 - 560

This lot, and the following eight, represent the
 amps used by Bert throughout his long career,
 for live and studio work.

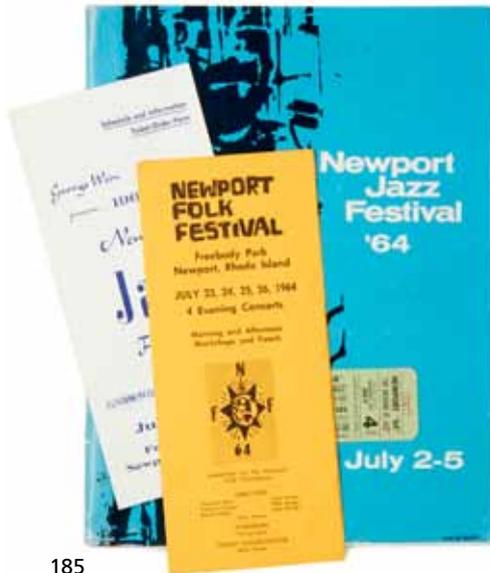
Bert Weedon OBE (1920-2012) inspired a
 generation of aspiring guitar-players in the
 1950s and 1960s. He joined the BBC Show
 Band in the 50s and became a session player
 on many early rock 'n' roll records for Adam
 Faith, Tommy Steele and others. He was the
 first British guitarist to have a hit single, with
 'Guitar Boogie Shuffle' in 1959. His main
 influence was through his guitar tutorial, 'Play
 In A Day', first published in 1957, which sold
 over a million copies, followed by 'Play Every
 Day'. Many of rock's great players, including
 Eric Clapton, Brian May, Pete Townshend, Keith
 Richards, George Harrison, John Lennon and
 Paul McCartney have cited Bert's influence on
 their careers.

Bert was awarded the OBE in 2001 for his
 services to music.

175 W
Bert Weedon: A Yamaha YTA 95 amp
combo,
 1970s,
serial no. 3878, solidstate, 1 x 12inch speaker,
 grey case and striped grille, with vinyl cover
£250 - 300
€310 - 380

176 W
Bert Weedon: A Marshall 1923C '85th
Celebration Special Edition' amp combo,
serial no. M-14-0383-1, grille with picture of
 Bert Weedon and plaque reading *Presented to*
Bert Weedon in commemoration of his 90th
birthday from Dr. Jim Marshall OBE, the reverse
 signed in gold ink by Marshall, with vinyl cover,
 lead and maker's certificates/manual
£1,000 - 1,500
€1,300 - 1,900

177 W
Bert Weedon: A Yamaha HR2000 amp
combo,
serial no. M851104278, 45w, single speaker,
 black case and grille
£250 - 300
€310 - 380



185



183

178 W

Bert Weedon: A Yamaha G100-112 amp combo,
1980s/early 1990s,
serial no. 6149, 1 x 12inch speaker, black case, striped grille, with vinyl cover in flight case
£250 - 300
€310 - 380

179 W

Bert Weedon: A Yamaha G100B-212 amp combo,
1980s/early 1990s,
serial no. 5849, 2 x 12inch speakers, black case and striped grille, with vinyl cover in flight case with *Bert Weedon* stencils
£300 - 350
€380 - 440

180 W

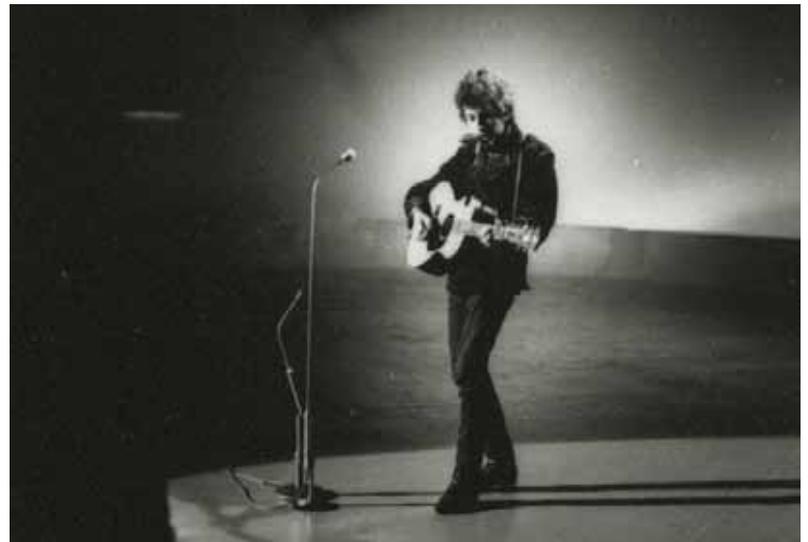
Bert Weedon: A Yamaha G100-112 III amp combo,
1980s/90s,
serial no. 1109, single JA3113 speaker, black case and grille
£250 - 300
€310 - 380

181 W

Bert Weedon: A Marshall 8080 Valvestate 80 amp combo,
1990s,
serial no. 941159411, 80w solidstate with 1 x 12inch speaker, black case and grille, with vinyl cover
£300 - 350
€380 - 440

182 W

Bert Weedon: A Marshall 8020 Valvestate 20V amp combo,
1990s,
serial no.953009251, 1 x 10inch Celestion speaker, black case and grille
£250 - 300
€310 - 380



184

183

Bob Dylan: A publisher's sample disc,
1960s,
a single-sided 12inch disc, Warner Bros. 7 Arts Music Inc. label, XTV 221567, inscribed in ink *L.U.T.*, with nine Dylan tracks listed, card sleeve inscribed *Recorded for Whitmark & Sons (sic) 62/63 Publisher's Sample LP 1969*
£400 - 500
€500 - 630

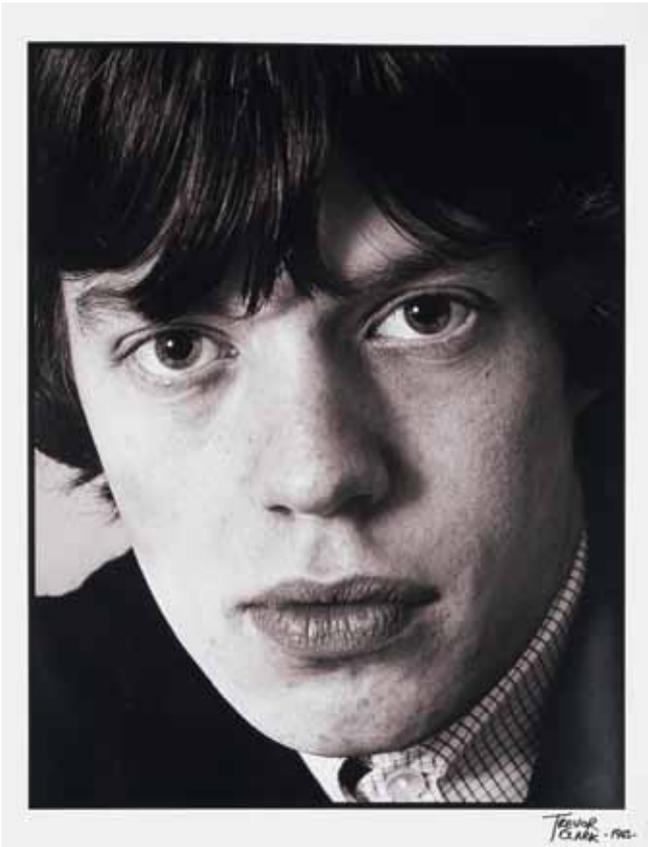
184

Bob Dylan: A collection of photographs,
1960s,
comprising 35mm and 6 x 6cm black and white neagives, some contacts, approximately 60 images, the majority of Bob and The Band onstage at the Isle Of Wight Festival, 1969, Bob's 'comeback' appearance since his motorcycle accident in 1966, and several of him performing in a TV studio circa 1965, to be sold with copyright
£750 - 1,000
€940 - 1,300

Provenance: From the archive of a former London-based international photographic agency. Please see footnote to lot 164.

185

Bob Dylan: A Newport Folk Festival programme, together with various related items and autographs,
1964,
the schedule of concerts for 23rd-26th July listing Bob Dylan in the lineup for the evening of the 26th; together with a programme, schedule of concerts and ticket stub for the Newport Jazz Festival, July 1964; a Schaefer paper table mat signed by Count Basie, a Jazzland New York World's Fair paper napkin signed by Gene Krupa and a Schaefer Beer leaflet signed by Tony Bennett
£250 - 300
€310 - 380



190



189



188

Several of Trevor's images have recently been selected by London's National Portrait Gallery and are included within their collection.



186

The Rolling Stones

186
The Rolling Stones: A group of Rolling Stones promo photographs, 1960s, black and white, some marked as Decca publicity shots, *the majority 8 x 10 inches (20x25.5cm.)* (8)
£300 - 400
€380 - 500



187

187
Trevor Clark (British, b.1933): A large portrait photograph of The Rolling Stones, 1963, a recent bromide print, signed and dated in black marker by the photographer, *30 x 38½ inches (76x98cm)*
£400 - 500
€500 - 630

Trevor Clark began his photographic career as an assistant in a London studio. After National Service with the RAF and working on cruise ships as a promotional photographer, he returned to London and, in his own words '... eased into the world of advertising and fashion photography...' As his studio was in Soho, the centre of the burgeoning pop music industry in the 60s, he photographed all of the up and coming rock and pop stars of the day for magazines and promotional material. In 1968, Clark relocated to Mallorca, where he still lives and works.

188
The Rolling Stones: A set of autographs, 1960s, signed by Mick Jagger, Keith Richards, Charlie Watts, Bill Wyman and Brian Jones in blue ballpoint pen on a page in an album, other autographs include Gerry and The Pacemakers, Freddie and The Dreamers, *pages 4 x 5½ inches (10x14cm)*
£500 - 700
€630 - 880

189
The Rolling Stones: An autographed Rolling Stones fan club card, 1963, the black and white portrait signed in blue ink and ballpoint, reverse with club secretary's details, *4¾ x 5¼ inches (12x13.5cm)*
£700 - 900
€880 - 1,100

According to the vendor, these autographs were obtained when The Rolling Stones appeared at the Rex Ballroom, Cambridge, 30th September 1963.

190
Trevor Clark (British, b.1933): A large portrait photograph of Mick Jagger, 1963, a recent bromide print, signed and dated by the photographer in black marker, *30 x 40 inches (76x102cm)*
£400 - 500
€500 - 630



191



193



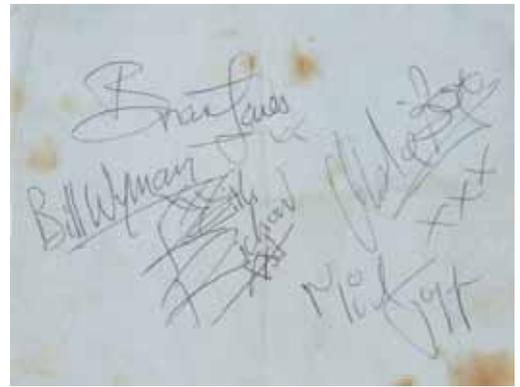
195



192



194



196

191
The Rolling Stones: A set of autographs,
 1960s,
 in various ballpoint pens and pencil signed by Mick Jagger, Keith Richards, Charlie Watts and Bill Wyman, additionally signed *Brian Jones* in the hand of Bill Wyman, on a piece of lined card stamped Re: Rolling Stones Fan Club on the reverse, 3 x 5 inches (7.5x13cm)
£200 - 300
€250 - 380

192
The Rolling Stones: A Brian Jones autograph,
 1964,
 comprising a colour magazine clipping pasted onto a sheet of paper signed in blue ballpoint by Brian Jones, 8 x 11½ inches (20.5x29.5cm)
£250 - 300
€310 - 380

According to the vendor, the autograph was obtained in Amsterdam, August 1964.

193
The Rolling Stones: A large autographed photograph,
 circa 1964,
 the black and white head and shoulders portrait signed by Mick Jagger, Keith Richards, Brian Jones, Bill Wyman and Charlie Watts in blue ballpoint pen 11 x 13¾ inches (28x35cm)
£800 - 1,200
€1,000 - 1,500

194
The Rolling Stones: A set of autographs,
 circa 1964,
 signed in blue ballpoint pen on a piece of plain paper by Mick Jagger, Keith Richards, Bill Wyman and Charlie Watts 5 x 7 inches (12.5x17.5cm)
£350 - 450
€440 - 560

195
The Rolling Stones: A Rolling Stones concert programme autographed by Brian Jones,
 1964,
 from the Brighton Hippodrome, 19th July 1964, signed on two pages in black ballpoint by Brian Jones
£300 - 400
€380 - 500

The vendor attended this concert in his capacity as a member of the St. John's Ambulance Brigade, providing First Aid cover.

196
The Rolling Stones: A copy of their debut LP and a set of autographs,
 1964,
 comprising: a set of autographs in black ballpoints on a torn piece of thin, pale blue paper; together with a copy of the band's eponymous first album, Decca LK 4605, 2nd mono pressing with 'I Need You, Baby' listed on sleeve, autographs 5 x 4 inches (12.5x10cm)
£600 - 800
€750 - 1,000



197

197
The Rolling Stones: A set of autographs,
 circa 1964,
 signed by Mick Jagger, Keith Richards, Charlie Watts, Bill Wyman and Brian Jones in black ballpoint pen on a cut scrap of paper, approx. 5 x 4¼ inches (13x11cm)
£250 - 350
€310 - 440



198



199



200

198

The Rolling Stones: A very large collection of photographs, 1960s-1970s, comprising approximately 1700 images, 35mm and 6 x 6cm black and white negatives (x1 colour), contact sheets, taken by various photographers, events include: rehearsing and performing on various TV programmes such as 'Ready, Steady, Go!'; various tour venues; seeing the sights in Paris, March 1966; press call introducing Mick Taylor, Hyde Park, June 1969; the concert on Hyde Park in memory of Brian Jones, July 1969, the band onstage and general shots of the crowd and friends/fellow musicians; and individual and group portraits, to be sold with copyright
 £40,000 - 50,000
 €50,000 - 63,000

Provenance: From the archive of a former London-based international photographic agency. Please see footnote to lot 164.

199

The Rolling Stones: An autographed N.M.E. '1964-1965 Annual Poll-Winners All-Star Concert' programme, 1965, Empire Pool, Wembley, 11th April 1965, one page signed by Keith Richards, Charlie Watts, Brian Jones and Bill Wyman in blue ballpoint pen, along with many other signatures including Cilla Black, Twinkle, Denny Laine and Judith Durham
 £500 - 700
 €630 - 880

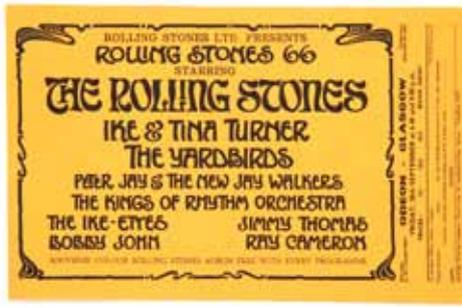
200

The Rolling Stones: An autographed Rolling Stones concert programme, 1964, from the Brighton Hippodrome, 11th October 1964, five pages signed individually by the group in blue ballpoint
 £800 - 1,000
 €1,000 - 1,300

The vendor attended this concert as a member of the St. John's Ambulance Brigade, providing First Aid cover for the event.



201



203



204



202



205

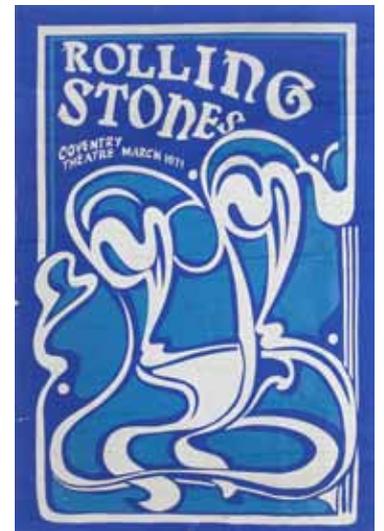
201
The Rolling Stones: A good autographed concert programme,
 1965,
 UK tour, September-October, support including the Spencer Davis Group and Unit 4 + 2, the front cover signed in blue ballpoint pen by Mick Jagger, Keith Richards, Charlie Watts, Bill Wyman and Brian Jones
 £800 - 1,200
 €1,000 - 1,500

203
The Rolling Stones: A handbill for the Rolling Stones, Ike & Tina Turner and The Yardbirds,
 1966,
 for the Odeon Glasgow, 30th September, complete with ticket order section, $5\frac{3}{4} \times 9$ inches (14.5x23cm)
 £500 - 600
 €630 - 750

202
The Rolling Stones: An autographed Rolling Stones concert programme,
 comprising: an 'All Stars '64' programme signed by Mick Jagger, Keith Richards, Brian Jones, Bill Wyman, Charlie Watts in blue ballpoint pen, additionally inscribed 'To Pat', also signed by, amongst others, John Leyton, Jet Harris, Mike Sarne, Bille Davis and the Swinging Blue Jeans, together with a ticket for the Granada, Rugby, 11th February 1964; and nine other various 1960s' programmes with autographs including Russ Conway, Adam Faith, Johnny Burnette, Gene McDaniels, Gary U.S. Bonds, Heinz, Johnny Kidd, Dee Dee Sharp, The Searchers, Eden Kane, Frank Ifield, Bruce Channel, Billy Fury, John Leyton, Joe Brown and Marty Wilde
 £1,000 - 1,200
 €1,300 - 1,500

204
Peter Anderson (British, born 1954): Mick Jagger, Le Beatroot Club, Soho, London',
 1982,
 hand printed silver gelatin image, from a later impression, numbered 9/25, signed and stamped, in metal frame, *within frame* 15 x 21 inches (38x53cm)
 £500 - 700
 €630 - 880

205
The Rolling Stones: 'Crossfire Hurricane', photographs by Bob Gruen of the Stones in the USA,
 Genesis Publications Limited, 1997, numbered 550 of the edition of 1750 and signed by the photographer, red cloth silkscreened covers, in slip case, featuring Gruen's photographs of the band on tour in the States over 25 years
 £500 - 700
 €630 - 880



206

206
The Rolling Stones: A Rolling Stones concert poster for Coventry Theatre,
 March 1971,
 20 x 30 inches (51x76cm)
 £500 - 600
 €630 - 750

The Rolling Stones appeared here on 6th March, the day of the release of the album 'Stone Age'.



207



208



212



209



210



211

Rock & Pop

207

The Beach Boys: An autographed copy of the album 'Sunflower' by the Beach Boys, Stateside SSLA 8251, front cover signed in black marker pens by the six members, including Brian Wilson
 £300 - 400
 €380 - 500

208

The Doors: A signed publicity photograph, a black and white Elektra portrait signed in blue ballpoints including Jim Morrison, 8 x 10 inches (20.5x25.5cm)
 £900 - 1,200
 €1,100 - 1,500

209

Free: A set of autographs, signed by Paul Kossoff, Andy Fraser and Simon Kirke, in black ballpoints on a cut piece of sheet music for 'Fire And Water', 6 x 6¾ inches (15x17cm.)
 £300 - 400
 €380 - 500

210

Scorpio Rising: A 'Look' magazine prop, 1963, the cover, dated Nov. 8 1938, with pin-up/skull figure and headline *Twenty Years of Peace* (deleted) *WAR*, reverse with label inscribed 'cover of Look magazine November 8, 1938 used in the montage of Kenneth Anger's "Scorpio Rising", mounted and framed, image 10 x 13¼ inches (25.5x34cm)
 £500 - 700
 €630 - 880

Given to the vendor by Kenneth Anger.

Now regarded as a cult classic, the film premiered in New York City in October 1963. Included in the film's themes were the occult and biker subculture. When shown in L.A., the theatre manager was charged with public obscenity and the screening cancelled. The case went to the Supreme Court, which overturned the charges. Like other films by Anger, there is no dialogue, but features a soundtrack of rock 'n' roll music by Elvis Presley, Ricky Nelson, Martha Reeves and the Vandellas, Ray Charles and others.

211

Yes: An acetate recording of the eponymous debut album by Yes, 1969, a double-sided, 12 inch disc, labels with handwritten recording details in black ballpoint pen, inner sleeve also inscribed 'This is not final job. Levels to be raised in places'
 £500 - 600
 €630 - 750

Sold in these rooms, lot 253, 16th December 2009: from the collection of Roy Flynn, the band's first official manager.

212

Psychedelica: A collection of nine posters by Hapshash And The Coloured Coat and others, late 1960s, comprising: The Who I Can See For Miles, Osiris Visions Ltd., OA123; Pink Floyd CIA UFO 28th July 1967, Osiris Agency Ltd., OA114 (x2); Fifth Dimension Leicester, Pink Floyd 27th September 1967, and other acts, Osiris Agency Ltd., OA118; together with black and white Bob Dylan portrait posters, Gorvic Productions GC 105 (x4) and two black and white Che Guevara posters, with credit Copyright to Revolution Press, 20 x 30 inches (51x76cm)
 £400 - 500
 €500 - 630



214



213



215

213

The Jimi Hendrix Experience: A collection of photographs, 1967-1970, comprising approximately 160 black and white negatives, most 6 x 6cm and some 35mm, taken by various photographers, events including: rehearsals for the Experience at the Royal Albert Hall, November 67 and February 69; the 1970 Isle of Wight Festival; the Marquee Club, March 67; Jimi at the film premiere of 'How I Won The War'; various portraits of Jimi; the Experience in various TV performance studios, to be sold with copyright
£10,000 - 15,000
€13,000 - 19,000

Provenance: From the archive of a former London-based international photographic agency. Please see footnote to lot 164.



214

Pink Floyd: A collection of photographs, 1960s, approximately 100 images, 35mm and 6 x 6cm black and white negatives, taken by various photographers, comprising a formal photo-shoot with Syd Barrett, and shots of the band onstage, including one concert with Chuck Berry, to be sold with copyright
£2,500 - 3,500
€3,100 - 4,400

Provenance: From the archive of a former London-based international photographic agency. Please see footnote to lot 164.



213

215 W

Pink Floyd: A Pink Floyd flight case, probably 1970s, one side stencilled *Pink Floyd London*, with other faint stencils and old airline freight labels, foam lining, 21 x 25½ x 26 inches (54x65x66cm.)
£500 - 800
€630 - 1,000



218 (Courtesy of Dezo Hoffman/ Rex Feature)



216



219



218



217

216
Robert Whitaker (British, 1939-2011): Eric Clapton / Cream;
 1967,
 a colour giclée print of Clapton smoking by Robert Whitaker, Scotland, 1967, printed recently, with photographers stamp 11 x 14 inches (28x36cm.)
 £200 - 300
 €250 - 380

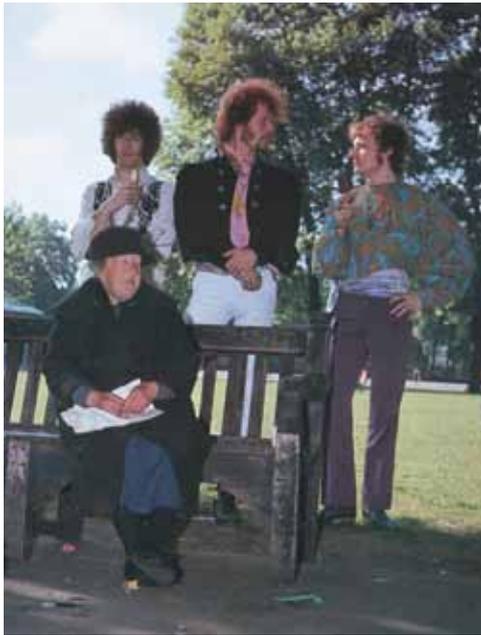
217
Eric Clapton / Cream: A 1920s Egyptian netted scarf with silvered metal thread embellishment,
 1967,
 worn by Eric Clapton during on a photo shoot with Robert Whitaker in Scotland, accompanied by a photocopied letter on BushBranch headed paper concerning the provenance signed in blue ink by Eric Clapton
 £1,000 - 1,500
 €1,300 - 1,900

Lot 216 in this sale, is a copy of a Robert Whitaker's photograph which illustrates Eric Clapton with this scarf.

218
Eric Clapton / Cream: A silvered metal necklace with coral coloured inlay worn by Eric Clapton with Cream,
 1967,
 clearly visible in photographs of the band taken by Dezo Hoffman, accompanied by a letter on BushBranch headed paper concerning the provenance and signed in blue ink by Eric Clapton
 £1,000 - 1,500
 €1,300 - 1,900

Eric Clapton wore this necklace extensively and later gave it to Ginger Bakers daughter who had admired the piece of jewellery. It is seen in many iconic images of Clapton during his time with Cream. One of Dezo Hoffman's images of Cream, featuring Clapton wearing the necklace, was used on the front cover of Record Collector Magazine, May 2005.

219
Cream: An autographed copy of the album 'Best Of Cream',
 the front cover signed in black and silver markers by Eric Clapton, Ginger Baker and Jack Bruce
 £300 - 400
 €380 - 500



220 (part)

220

Ginger Baker / Cream: A black Edwardian fitted jacket worn by Ginger Baker and seen in publicity photographs with Cream, 1968,

the collarless jacket heavily adorned with black braid to front and back, with midnight blue velvet embellishments to collar, sleeves and waistcoat panels attached to lining, with blue and white enamel buttons, unlabelled, accompanied by a colour photograph of Baker wearing the jacket

£2,000 - 3,000
€2,500 - 3,800

Ginger Baker wore this handmade jacket while with Cream in 1968. It is clearly visible in a publicity shoot taken in London by Alex Byre, while the band are on the streets of Soho and posing later in Hyde Park with an elderly admirer, as illustrated. The jacket has remained within Ginger Baker's family ever since.



220

221

Ginger Baker / Blind Faith: A distinctive stage worn shirt, 1969,

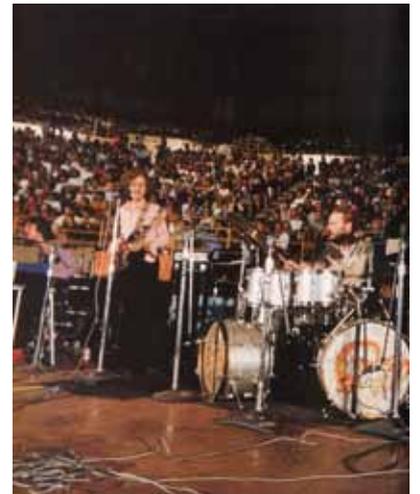
in a paisley motif of grey, orange and yellow, with brown, orange and yellow ribbon tassels attached to body and sleeves, and deep cut out collar, made by Rennee Pappas, worn on stage at the Los Angeles Forum, accompanied by a colour photograph of Baker wearing the shirt

£1,000 - 1,500
€1,300 - 1,900

Ginger Baker wore this flamboyant shirt on stage as the drummer for Blind Faith and is clearly seen wearing the garment with the band while performing at Los Angeles Forum, 15 August 1969. The shirt has remained in Bakers family ever since.



221



221 (part)



222 (part)



223



222



223 (part)



224

222
Ginger Baker: A collection of tribal drums, including; a small wooden East African drum, a larger shoulder drum with leather binding and a Melanesian slit drum with zoomorphic handle and further insized decoration to either side, accompanied by a copy of Ginger Bakers biography *Hellraiser* signed inside in black ink by the subject and two pairs of Zildjian Ginger Baker edition drumsticks, largest - 42 x 14 inches (107x36cm.)
£600 - 800
€750 - 1,000

These drums were collected by Ginger Baker while travelling with his first wife Elizabeth. The main slit drum was acquired while the couple stayed in Hawaii during the Blind Faith 1969 tour. These items have remained with Bakers wife ever since.

Literature: BAKER, Ginger, *Hellraiser*, John Blake, 2010

223

Ginger Baker: A collection of decorative ethnic ornaments, including hand-carved wooden figurines, a hand-carved wall ornament and a smoking pipe, all acquired by Ginger Baker while travelling with his first wife circa late 1960s - early 1970s, accompanied by a copy of Ginger Bakers biography *Hellraiser* signed inside in black ink by the subject and two pairs of Zildjian Ginger Baker edition drum sticks
£500 - 700
€630 - 880

The collection of ornaments adorned the home of Ginger Baker and his first wife Elizabeth. The catalogue illustration shows Baker surrounded by some of the eclectic pieces he collected. In Bakers recent autobiography *Hellraiser*, he reminisces about the use of some of them. He recalls the time he and Liz were on a cruise back from Jamaica, following a tour with Blind Faith, and how he had commissioned six figurines to be hollowed out so he could pack them with marijuana and smuggle them back, *At Southampton, a customs official remarked that with all the drums and masks we'd bought we'd probably been ripped off, without being aware that several of them were full of Jamaican ganja.*

Literature;

BAKER, Ginger *Hellraiser*, 2010, John Blake: London, p.132-134

224

Cream, Blind Faith, Delaney & Bonnie, Eric Clapton: A collection of photographs, 1960s-1980s, comprising black and white negatives, 35mm and 6 x 6cm, contact sheets, taken by various photographers, approximately 550 images, including: Cream performing in TV studios; various live concerts; group and individual portraits; Blind Faith photo-shoot, crowd/other performer shots and performing in Hyde Park; Delaney & Bonnie onstage with Eric Clapton; Eric onstage at various venues, including a concert with Pete Townshend; talking with Elton John and Pete Townshend, to be sold with copyright
£5,000 - 6,000
€6,300 - 7,500

Provenance: From the archive of a former London-based international photographic agency. Please see footnote to lot 164.

225

The Yardbirds: A panoramic colour photograph of Eric Clapton, Jimmy Page and Jeff Beck onstage, The Forum, Los Angeles, December 5th/6th 1983, Ronnie Lane's 'ARMS' (Action into Research for Multiple Sclerosis) benefit concert, the former Yardbirds' guitarists together on stage, mounted and framed, *image 9 x 38 inches (23x97cm.)*
£100 - 150
€130 - 190

This photograph was given to John Courage, Fleetwood Mac's former tour manager, by the late Judy Wong, who was responsible for introducing Bob Welch to Fleetwood Mac, and worked for them 'behind the scenes' for many years.



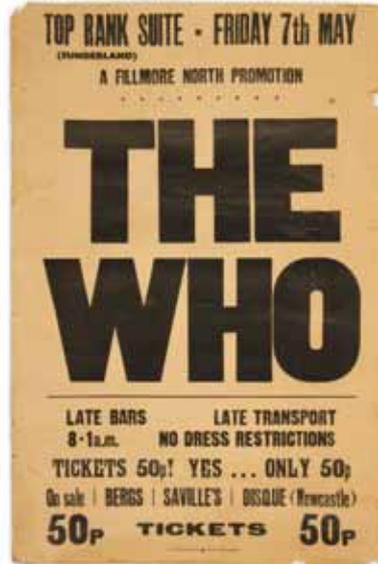
227



228



226



229



231

226

Colin Jones (British, born 1934): Pete Townshend, The Who, 1966, printed 2003, the reverse of signed, titled and dated in pencil, inscribed 'To Tamara, Happy Birthday, Colin', and with the photographer's copyright stamp, blindstamped to margin, 15 x 20 inches (38x51cm)
£1,000 - 1,500
€1,300 - 1,900

227

The Who and 1960s Musicians: A collection of music related signatures, comprising an autograph book, signed by artists including; Keith Moon, John Entwistle, Roger Daltrey and Peter Green; together with a collection of individual sheets of lined paper signed by artists including; Herman's Hermits, Gerry And The Pacemakers, The Pretty Things, Billy J. Kramer, The Hollies, The Animals, Lulu And The Luvvers and The Kinks; accompanied by a group of fan club cards for the Rolling Stones, The Animals, Kenny Ball And His Jazzmen and The Birds (all unsigned)
£500 - 600
€630 - 750

228

The Who: A Marquee flyer, featuring The Who's residency at the club, April 1965, double-sided, with club news on the Who and others appearing at the venue and month's gig listing, 6¾ x 8½ inches (17x21.5cm)
£350 - 450
€440 - 560

229

The Who: A poster for The Who at the Top Rank Suite, Sunderland, 7th May 1971, 20 x 30 inches (51x76cm)
£600 - 800
€750 - 1,000

230

The Who: 'Who Put The Boot In', a poster for the three football club concerts by The Who, May-June 1976, artwork by Hollyhead, 30 x 40 inches (76x102cm)
£600 - 800
€750 - 1,000



230

231

The Who: A presentation 'gold' sales award for the album 'Face Dances', 1981, R.I.A.A certified, Presented to Chris Chappel, framed, 17 x 21 inches (43x53cm.)
£600 - 800
€750 - 1,000



232



232

232

The Who / John Entwistle: A Supro Belmont electric guitar *circa.* late 1950s to early 1960s,

Serial No. T34037, in cherry pearloid finish, white pickguard, 20 fret bound fingerboard with dot inlays, two rotary controls and replacement Bigsby bridge, with corresponding contour case and Sotheby's catalogue

£1,500 - 2,000

€1,900 - 2,500

Provenance: Ex-lot 365, *The John Entwistle Collection*, Sotheby's, London, Tuesday 13th May, 2003

233

The Who: A very large collection of photographs, circa 1965-1970, comprising approximately 1500 photographs, comprising 35mm and 6 x 6cm black and white negatives, with contact prints, taken by various photographers, events including: rehearsals for a variety of TV programmes such as 'Ready, Steady, Go!'; a photo-session in a snowy Hyde Park, 1965; the group backstage at various venues; Keith Moon taking medicine in bed and with Screaming Lord Sutch; performing in Hyde Park, 1966; on the 'Magic Bus', 1968; performing at the Royal Albert Hall; various individual and group portraits, to be sold with copyright

£12,000 - 18,000

€15,000 - 23,000

Provenance: From the archive of a former London-based international photographic agency. Please see footnote to lot 164.



233



233



236



234



235



236



238

234
Led Zeppelin /The Who: A rare 'Pop Proms' at the Royal Albert Hall handbill,
 June/July 1969,
 listing Led Zeppelin, Fleetwood Mac and The Who amongst others, *5 x 16 inches (12.5x41cm)*
£400 - 500
€500 - 630

235
Led Zeppelin: A rare autographed copy of the album 'Led Zeppelin III',
 1973,
 the inner gatefold signed by Robert Plant, Jimmy Page and John Bonham, the back cover by John Paul Jones, all in blue ballpoint pen
£1,000 - 1,500
€1,300 - 1,900

A statement from the vendor confirms that these autographs were obtained by him when the band appeared at Southampton University, 22nd January 1973. He was the Stage Manager at the Students Union at the time.

236
Led Zeppelin: A large collection of photographs, 1979,
 a group of photographs taken at the Knebworth Festival, 35mm black and white negatives, with contacts, approximately 600 images, comprising the band and the New Barbarians (eith Keith Richards and Ronnie Wood) onstage; backstage shots of the group and individual members, road-crew, and other artists including Todd Rundgren, to be sold with copyright
£4,000 - 6,000
€5,000 - 7,500

Provenance: From the archive of a former London-based international photographic agency. Please see footnote to lot 164.

237
Led Zeppelin: A biography with ticket and Jimmy Page autograph,
 comprising: a copy of 'Led Zeppelin' by Howard Mylett, Panther Books Ltd., 1976, first edition, the inside front cover and front endpaper laid in with Jimmy Page signature in blue ballpoint clipped from a letter, a ticket for Led Zeppelin at Earls Court, 24th May 1975, and a small flyer for the 1985 Roy Harper album, 'Whatever Happened To Jugula'
£250 - 350
€310 - 440

238
Led Zeppelin: A Japanese 'Platinum' award for the album 'Led Zeppelin IV',
 1980,
 plaque reading *Warner-Pioneer Japan Congratulates Peter Grant On The Superlative Album "Led Zeppelin IV" 1980*
£400 - 500
€500 - 630



240



239

239
T.Rex: An autographed copy of the single 'Children of The Revolution'/'Jitterbug Love'/'Sunken Rags',
 1972,
 EMI Marc 2, the sleeve and label signed in various inks by Marc Bolan, Steve Currie and Bill Legend, with dedication 'To Leslie'
£400 - 500
€500 - 630



242

240
Marc Bolan/T.Rex: Four sheets of Marc Bolan's handwritten lyrics for 'Sing Me A Song' and '21st Century Stance',
 1970s,
 in his idiosyncratic style, comprising two pages from a notepad with lyrics and chords in pencil, one sheet reading *Swish little chick with your 21st century stance/moving like a horse with a 15 to one shot chance/as I catch your eye, I'm reflected in your glance/Smash bash crash thats what my heart play;* and two sheets, one lined, with lyrics, chords and notes in various pens, the lyrics reading *Write me a song that the world can sing along & I sing you a song that stands for living/ Write me a song that the world can sing along & I'll show you a song from the heart/White blinding light that so bright it enfolds/Scream that your dream is so real it remoulds you,* larger sheets 8 x 10 inches (20x25cm)
£600 - 800
€750 - 1,000



241

'Sing Me A Song' was used as the theme for the six-show ITV series, 'Marc', which was first broadcast on 24th August 1977. The final edition was taped on 7th September, just nine days before Marc's death. The shows featured performances of Marc's songs, old and new, and guests included David Bowie, The Jam, 10CC, Thin Lizzy and the Boomtown Rats.

241
David Bowie: A collection of photographs, 1970s and earlier,
 comprising 35mm and 6 x 6cm black and white negatives, with contacts, approximately 100 images, the majority of David onstage as Ziggy, with several shots of the Spiders, and with a photo-shoot of David at home circa 1969, to be sold with copyright
£2,000 - 3,000
€2,500 - 3,800



243

Provenance: From the archive of a former London-based international photographic agency. Please see footnote to lot 164.

242
Stefan Wallgren (Swedish): David Bowie as Ziggy Stardust at The Marquee Club,
 19th October 1973,
 a black and white limited edition photographic print, signed by the photographer and numbered 3/65, with photographer's certificate and background details, *print 13 x 19 inches (33x48.5cm)*
£300 - 400
€380 - 500

This image was featured in the 'Melody Maker', 26th October 1973 and is believed to be the only time it has been published.

David appeared for the last time as Ziggy at London's famous Marquee Club for several nights, filming for the American NBC TV show, 'The Midnight Special'. The audience was by invitation only and included friends and fellow musicians. It was David's first live appearance since announcing his stage retirement at the Hammersmith Odeon in July that year. Filming at the club actually took place on the 19th and 20th October, the first day being spent in TV studios. Supporting David and the Spiders were The Troggs and Marianne Faithfull, the latter of whom performed a duet with David of Sonny and Cher's hit, 'I Got You Babe'.

243
The Spiders From Mars: A letter to a fan from guitarist Mick Ronson,
 1973,
 in blue ballpoint pen on The Post House Leeds/Bradford stationery, reading, *'Dear Rana, I want to say thankyou for your sweet letter. (Your not silly at all) When David goes into films I shall be on the road myself for a while, but not for too long because I am writing the music for the film which David will be in. The other musicians I admire are John Lennon, Roy Harper, infact I could go on for hours about musicians. I like everybody really. Anyway I will have to go now My love to you Rana Mick Ronson XX XX,'* with original envelope, postmarked Leeds 4 JNE 73
£400 - 600
€500 - 750



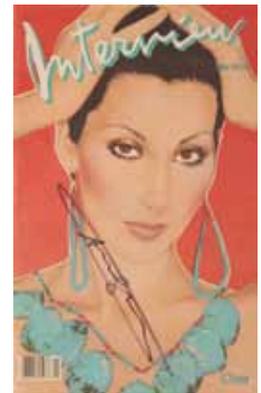
244

244
Queen: A concert poster - Bingley Hall, Stafford, 1977, Summer Tour, 29th May, 25¼ x 38½ inches (64x97.5cm)
£600 - 800
€750 - 1,000



245

245
Queen: An autographed copy of the album 'Hot Space', the front cover signed by Freddie Mercury, Brian May, Roger Taylor and John Deacon in blue and black ballpoint pens, mounted and framed (vinyl within)
£500 - 600
€630 - 750



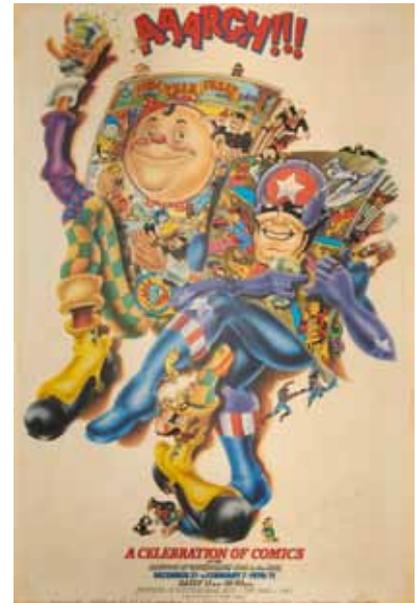
247

246
Alan Aldridge (British, b.1943): A signed poster for the exhibition, 'A Celebration Of Comics', held at the ICA, London, 31st December 1970-7th February 1971, signed by the artist in blue ink, dated 'Xmas 1970' and numbered 6/75 in pencil, framed, 20 x 29¾ inches (50x75.5cm) within frame
£300 - 400
€380 - 500



247

248
Rock And Pop: A large collection of photographs, various dates, an eclectic mix, many 100s, comprising mostly 10 x 13cm black and white copy negatives of record company promotional material, subjects include Keith Richards, U2, Style Council, Thin Lizzy, Paul McCartney and Wings, Tom Waits, Tubes, Bob Dylan, Police, Elton John, Yoko Ono, Frankie Goes To Hollywood, Genesis, Yes, Meatloaf, Echo & The Bunnymen, Thompson Twins, The Cure, Rolling Stones, Deep Purple, Boomtown Rats and Pink Floyd, in two boxes (please note this lot is NOT sold with copyright)
£500 - 1,000
€630 - 1,300



246

247
Andy Warhol: Two editions of Interview Magazine, 1982, featuring Cher, May 1982, and Farrah Fawcett, February 1982, both signed on the cover in black ink by Andy Warhol
£800 - 1,200
€1,000 - 1,500

Provenance: From the archive of a former London-based international photographic agency. Please see footnote to lot 164.



249

249
Popular Music of the 1970s: A quantity of photographs of artists including The Rolling Stones, Frank Zappa and Jethro Tull, believed unpublished, comprising colour slides, six magazines of approximately 30-36 images each, the Rolling Stones and the Moody Blues, taken 1973; Jethro Tull, 1974; Genesis, 1976; Yes, 1977 and Frank Zappa, 1982, to be sold with copyright
£2,500 - 3,000
€3,100 - 3,800



249

All of photographs included in this lot were taken by the vendor in Gothenburg, Sweden.



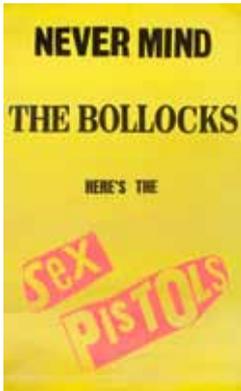
250



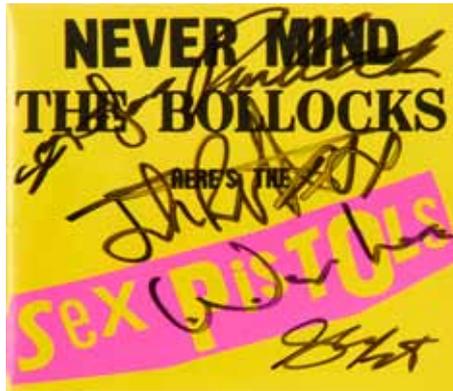
251



254



253



255



256



252

251

The Sex Pistols: A group of promotional material, majority 1977, comprising: Virgin posters for 'Pretty Vacant' and 'Holidays In The Sun'; 'Sex Pistols', 'God Save The Queen', 'Holidays In The Sun' and 'My Way' banners, and 'GSTQ' and 'Holidays' single picture sleeves (8)
£650 - 800
€810 - 1,000

252

The Sex Pistols: A rare concert poster, Orfi, Linköping, Sweden, 29th July 1977, a printed promotional poster for the single 'Pretty Vacant' with handwritten concert details, 17¾ x 24½ inches (45x62cm)
£1,000 - 1,500
€1,300 - 1,900

253

The Sex Pistols: A large promotional poster for the album 'Never Mind The Bollocks Here's The Sex Pistols', in black and pink on yellow, design by Jamie Reid, 35¾ x 59½ inches (91x151cm)
£600 - 800
€750 - 1,000

254

The Sex Pistols: A 'Young Flesh Required' poster, 1979, the withdrawn Virgin promo for the film 'The Great Rock 'n' Roll Swindle' featuring the controversial credit card design by Jamie Reid, 27¼ x 39¼ inches (69.5 x 99.5cm)
£500 - 600
€630 - 750

255

The Sex Pistols: A set of autographs, comprising: a 'Never Mind The Bollocks...' CD insert signed in black felt pens by Johnny Rotten, Steve Jones, Paul Cook and Glen Matlock, together with a scrap of paper signed Sid Vicious in black ballpoint pen
£400 - 500
€500 - 630

According to information from the vendor, the insert was signed at the Brixton Academy, 2011, and the Sid Vicious signature was obtained at the Ambassador Hotel, Bayswater.

256

Peter Anderson (British, born 1954): John Lydon, Notting Hill, 1986, hand printed silver gelatin image, from a later impression, numbered 3/33, signed and stamped, in 12-inch record size metal frame, within frame 8½ x 8½ inches (22x22cm)
£400 - 600
€500 - 750



257



259



261



258



260



262

257

The Clash: A shop promo board for the album 'London Calling', 1979, 24 x 24 inch (61x61cm) £300 - 500 €380 - 630

258

Ray Lowry (1944-2008): The Clash onstage, ink and acrylic on paper, signed, mounted and framed, 7½ x 11 inches (19x28cm) within mount £1,200 - 1,800 €1,500 - 2,300

Lowry was the band's official 'war artist' (a term coined by Joe Strummer) and the painting offered here is one of a series executed by Lowry during the Clash's USA tour, 1979. His paintings at that time appeared in 'A Riot Of Our Own', written by their road manager Johnny Green. The series of ink-on-paper images have been exhibited in London and elsewhere, including Hong Kong. Lowry is perhaps best known for his design of the band's 'London Calling' album cover.

259

Great British Music Festival: A concert poster for the three day festival, 1978, Weds 28 Nov, Thurs 29 Nov and Sat 2 Dec, headlining acts The Jam, Lindisfarne and David Essex, 60 x 41 inches (153x104cm.) £300 - 500 €380 - 630

260 W

Paul Weller/The Style Council: A Casio FZ-1 Digital Sampling Synthesizer, in fitted flight case, lid stencilled Paul Weller 13 Keys SL, with freight label dated September 1994, with provenance documents, keyboard 40½ x 12 x 5 inches (103x31x13cm) £600 - 900 €750 - 1,100

261

Genesis / Ant Phillips: A circa 1977-1980 Roland GS500 guitar / GR500 Synthesizer, Serial No. L771097, in sunburst finish, 22 fret fingerboard with dot inlays, an incorporated synthesizer, black pickguard, with a hardshell contour case with blue plush lining £200 - 300 €250 - 380

262

Kate Bush: A 'This Woman's Work, Anthology 1978-1990' box set, signed and inscribed in silver pen With Best Wishes Kate Bush x £250 - 350 €310 - 440

263

Bee Gees: A 'Top Of The Pops 2' running order for the Bee Gees Special, 23rd March 2001, signed in blue pen on the cover page by the three Gibb brothers, Maurice, Robin and Barry Gibb £200 - 300 €250 - 380



263

Broadcast by the BBC on 4th April, this special featured new performances of some of the band's greatest hits, explanations by Barry, Maurice and Robin of the songs' origins and archive footage.



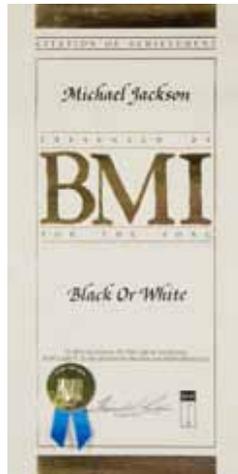
264



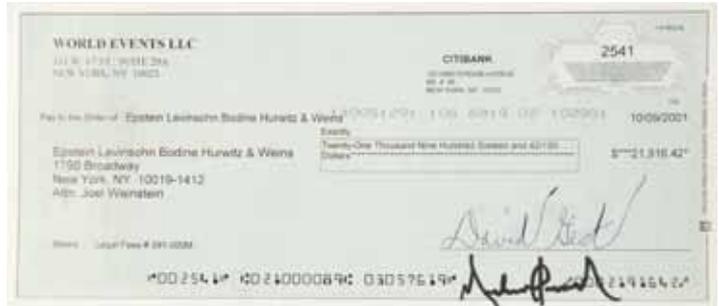
265



266



267



268

264
The Jackson 5: A Destiny album signed on the inner gatefold sleeve, by Michael, Tito, Jermaine, Jackie and Marlon Jackson and inscribed 'We love u', accompanied by a souvenir programme for The Jacksons, February 1979, £500 - 700 €630 - 880

According to the vendor the signatures were obtained from the group after she won a competition to meet them.

265
The Jackson 5: Five original animation cels and a production drawing for the television cartoon series, early 1970s, the cels depicting Michael and two of his brothers dancing and a drawing of Michael running, gouache on celluloid and pencils, all with production references, larger sheets 10¼ x 12½ inches (26x31.5cm) £400 - 500 €500 - 630

266
Michael Jackson: An autographed publicity photograph of Michael Jackson, 1984, the Epic Jackson 5 still signed and inscribed *To Jennifer* in red felt-tip pen, mounted and framed, image 7½ x 9½in (19x24cm.) £300 - 400 €380 - 500

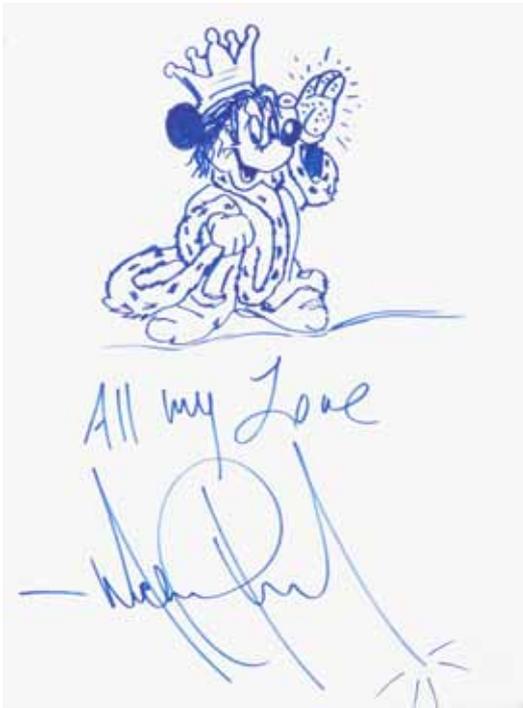
According to information from the vendor, this was signed by Michael when he was treated for burns after the accident in filming for a drinks manufacturer. 'Jennifer' was the niece of one of the nurses.

267
Michael Jackson: A B.M.I. Citation Of Achievement for 'Black Or White' by Michael Jackson, 1993, presented to *Michael Jackson In Recognition Of The Great National Popularity As Measured By Broadcast Performances*, signed by the President, CEO of the BMI, 10 x 20 inches (25.5x51cm.) £300 - 400 €380 - 500

268
Michael Jackson: A cheque signed by Michael Jackson, 2001, drawn on the account of World Events LLC for the sum of \$21,916.42 in legal fees, dated 10/09/2001 and signed in black felt-tip pen by Michael Jackson, additionally signed by David Gest £200 - 300 €250 - 380

269
Michael Jackson: A pith helmet, labelled *Chiltern Sunbeta*, size 57 £250 - 350 €310 - 440

Ex-lot 260, Bonhams London, 29th June 2011, part of a private collection of Michael Jackson's clothes and other personal possessions.



274



275



270



273



272



271

270
Michael Jackson: A pair of aviator-style sunglasses,
 circa 2006,
 metal frames and mirrored lenses, arms
 labelled 'Amazing' style 'Antiparos C2'
£400 - 500
€500 - 630

These sunglasses, in Michael Jackson's signature style, were acquired by the vendor in 2009. They were donated to a charity by a storage company, who had not received payment for storing a quantity of Jackson's property since 2006. The vendor was working for the charity at the time the property was gifted.

271
Michael Jackson: a group of clothing,
 comprising a Roberto Cavalli navy/beige
 jumper, dragon design and three-button front;
 a Roberto Cavalli white cotton shirt, two
 flapped breast pockets, three-looped shoulders,
 button-over flap to front top; and two identical
 brick-red cotton shirts by Burberry, together
 with a Cavalli suit bag
£600 - 800
€750 - 1,000

Please see footnote to lot 270.

272
Michael Jackson: A bespoke vibrant red
jacket with attached royal blue silk arm
band,
 circa 2005-2006,
 labelled inside 'The Raymond Shop Ruwi
 Muscat', single-breasted with 'gold' metal
 buttons with black enamel and diamante,
 accompanied by a corresponding waistcoat
£5,000 - 6,000
€6,300 - 7,500

It appears that Michael Jackson is wearing a similar jacket, with identical cut-out lapels and same vibrant red colour, circa. 2005-2006 while meeting Lebanese popstar Ragheb Alamah (images on request).

Please see footnote to lot 270.

273
Michael Jackson: A Roberto Cavalli dress
shirt,
 taupe cotton, the front with panels
 embroidered with intertwined bamboo motif
 and RC monograms in gold-coloured thread,
 labelled inside *Roberto Cavalli* size 48, with
 metal cufflinks stamped with initials RC
£300 - 400
€380 - 500

Please see footnote to lot 270.

274
Michael Jackson: A drawing of Mickey
Mouse by Michael Jackson,
 in blue marker pen, depicting Mickey with
 rhinestoned glove and Michael-style hair,
 signed and inscribed *All my Love Michael*
Jackson, 11 x 14 inches (28x36cm.)
£1,000 - 1,500
€1,300 - 1,900

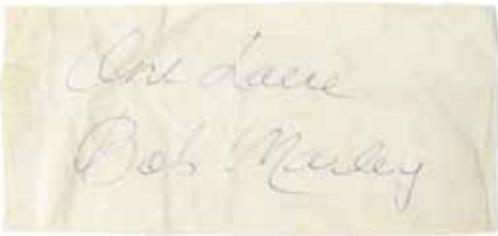
275
Marvin Gaye: An autographed Kool & The
Gang concert programme,
 1980,
 the back cover signed and inscribed in blue
 ballpoint by Marvin Gaye and dated '80
£200 - 300
€250 - 380



279



278



276



280



281

276
Bob Marley: An autographed piece scrap of paper, 1979, signed and inscribed *One Love* by Bob Marley in blue ballpoint pen, 1¾ x 4 inches (4.5x10cm.)
 £500 - 600
 €630 - 750

According to information from the vendor, this was obtained at the Festival Hall, Melbourne, 25th April 1979.

277
Fleetwood Mac: A sales award for the CD album 'Tango In The Night', with text reading 'WEA Musik Germany Proudly Presents To John Courage This Award To Commemorate The Sale Of More Than 250,000 In West Germany', three sections of plexiglass bolted together, 11½ x 16½ inches (29.5x42cm)
 £200 - 300
 €250 - 380

278
Fleetwood Mac: A multi-platinum award for the CD album 'Tango In The Night', Australia, 1990, plaque reading 'Presented To John Courage In Recognition Of 4 Platinum Awards For Australian Sales Of The Album Tango In The Night By WEA Records PTY. Limited March 1990', ARIA certified
 £250 - 350
 €310 - 440

279
Fleetwood Mac: A group of items relating to the Inauguration of President Bill Clinton, January 1993, comprising: a typewritten letter to Fleetwood Mac Courage Management on White House stationery, thanking the band for their participation in the Inaugural week, signed by President Clinton, adding 'You were terrific - Thanks, a ticket for the Presidential Inaugural Gala at the Capital Centre, 19th January, and a colour photograph of the band at the concert, signed and inscribed by President Clinton, *To Fleetwood Mac You were wonderful this night! Thanks Bill Clinton 1-19-93*, these three items mounted in common frame; two more Gala tickets, in envelope addressed to Fleetwood Mac; various Passes, including a small metal badge, believed a special security tag; a limited edition CD, 'An American Reunion', in presentation box; a booklet and programme for the Inauguration and Gala concert; a T-shirt; press cuttings; and three sheets of original cartoons signed R. Rogers 93, with a framed copy of the chosen cartoon printed in the Pittsburg Post-Gazette, also signed by the artist, showing Bill Clinton giving an oath, *I, Bill Clinton, Do Solemnly Swear...Not To Play That Fleetwood Mac Song Any More.*
 £1,500 - 2,000
 €1,900 - 2,500

Provenance: John Courage, Fleetwood Mac's former Tour Manager.

280
Prince: A polka dot glove, left hand, white with black ink dots added, with 'Jam Of The Year' World Tour All Access laminate and certificate of authenticity
 £400 - 500
 €500 - 630

281
Whitney Houston: A black full-length evening dress, of man-made fabric, the front with floral spray motif in silver bugle beads, labelled *Scene*, made in Canada, size 9/10, with provenance details
 £500 - 700
 €630 - 880

A copy of an auction invoice, A. J. Willner Auctions, New Jersey, is with this lot, together with a copy of a New York Post article about an auction of Whitney's possessions in 2007.



282

282
 Peter Anderson (British, born 1954):
 Madonna Soho, London, 1983,
 hand printed silver gelatin image, from a later
 impression, in the form of a contact sheet,
 numbered 3/25, signed and stamped, in metal
 frame, 15 x 21 inches (38x53cm)
 £500 - 700
 €630 - 880

283
 Wham!: An Italian in-house CBS double
 'Platinum' award for the album 'Make It
 Big',
 presented to Andrew Ridgeley,
 24 x 22 inches (61x51cm)
 £100 - 150
 €130 - 190

284
 Wham!: An unusual BPI multi 'Gold' and
 'Platinum' sales award
 presented to Andrew Ridgley (sic),
 in recognition of sales in the UK for the
 following: 300,000 copies of the 'Fantastic'
 album; 250,000 copies of the single 'Bad Boys';
 500,000 copies of the single 'Young Guns' and
 250,000 copies of the single 'Club Tropicana',
 25 x 27½ inches (69x64cm)
 £500 - 600
 €630 - 750

285
 Wham!: A BPI 'Platinum' award for the
 single 'Last Christmas',
 presented to Andrew Ridgeley, 1984,
 in recognition of more than 1,000,000 copies
 sold in the UK, 10 x 14 inches (25x36cm)
 £300 - 400
 €380 - 500



286



284



285



287

286
 Wham!: An RIAA 'Gold' award for the
 single 'Wake Me Up Before You Go-Go',
 presented to Andrew Ridgeley,
 black matte, to commemorate more than
 1,000,000 copies sold, 12½ x 17 inches
 (31x43cm)
 £300 - 400
 €380 - 500

287
 Wham!: A BPI 'Platinum' award for the
 single 'Young Guns Go For It',
 presented to Andrew Ridgeley,
 in recognition of more than 250,000 copies
 sold in the UK, 10 x 14 inches (25x36cm)
 £300 - 400
 €380 - 500



291



289



288

288

Wham!: A BPI 'Platinum' award for the single 'Careless Whisper', presented to Andrew Ridgeley, 1984, in recognition of more than 1,000,000 copies sold in the UK, 10 x 14 inches (25x36cm)
 £300 - 400
 €380 - 500

289

Wham!: Two Japanese sales awards for 'Fantastic' and 'Make It Big' albums, presented to Andrew Ridgeley, 1983-1985, including:
 a 'Platinum' award for 'Fantastic', dated December 1983; a 'Platinum' award for 'Make It Big', dated January 1985 (2)
 £300 - 500
 €380 - 630

290

Wham!: A wig worn during the filming of the 'Freedom' video, 1980s, of brown coloured synthetic hair
 £50 - 80
 €60 - 100

Due to Andrew Ridgeley having his hair cut off prior to the filming of the video he was required to wear a wig for consistency during filming.



291 (part)

291

Elton John: The studded leather jacket worn on the cover of the album 'Leather Jackets', 1986, featuring 'Elton John - Angeline' motif to the reverse, the leather jacket with fringe and heavily studded, quilted lining, labelled 'Real Hide, Made In Great Britain', together with a copy of the album framed and mounted (2)
 £3,000 - 4,000
 €3,800 - 5,000

Provenance: Ex-lot 45, *Popular Culture*, Christie's, South Kensington, 10th June 2008



292



293

292

U2: An autographed cover of the album 'Boy' by U2, the back signed by Bono, The Edge, Adam Clayton and Larry Mullen in black ballpoint pen and dated '81' by Bono
 £500 - 600
 €630 - 750



294

293

U2: An autographed photograph of U2 and memorabilia, 1980s, comprising: a black and white publicity photograph signed by the band in blue ballpoint, dated 86 by Bono, The Edge image additionally annotated with a pair of glasses and a pipe; together with a further publicity photograph; thirteen black and white photographs of U2 at Croke Park, 1987, and U2 and others at the Self Aid concert, Dublin, 1986, some credited to Matt Kavanagh or Terry Thorp; accompanied by a copy of 'Time' magazine, April 1987, with U2 on the cover publicity photograph 8 x 10 inches (20x25.5cm)
 £500 - 700
 €630 - 880

295

Nirvana: An autographed cassette insert for the album 'Nevermind' by Nirvana, 1991, signed by Kurt Cobain, Dave Grohl and Krist Novoselic in blue and black markers, Kurt Cobain signing twice, in first and full name
 £500 - 700
 €630 - 880

According to information from the vendor this was signed for an electrician when the band were at the BBC Elstree Centre studios in Borehamwood, 27th November 1991, to record a 'Top Of The Pops' appearance.

294

The Manic Street Preachers / James Dean Bradfield: A 1990 Gibson Les Paul Studio electric guitar, Serial No. 92670462, in cream finish, single cut-away body, 22 fret fingerboard with crown inlays, two humbucker pickups, four rotary controls, combination metal bridge and black pickguard, hardshell case with royal blue plush lining; accompanied by an invoice from Vintage Guitar Emporium regarding the provenance
 £1,000 - 1,500
 €1,300 - 1,900



294



296



298

296
Peter Anderson (British, born 1954): The Stone Roses, YMCA, London, 1989, hand printed silver gelatin image, from a later impression, numbered 1/33, signed and stamped, in 12-inch record size metal frame, within frame 8½ x 8½ inches (22x22cm)
£400 - 600
€500 - 750



297

297
Oasis / Noel Gallagher: A circa. 1962-1963 Gibson B45, 12 string acoustic guitar, Serial No.92085, natural finish, 20 fret fingerboard with dot inlays, simulated tortoiseshell pickguard, Gibson contour hardshell case with purple plush lining, accompanied by an invoice from Vintage Guitar Emporium regarding the provenance
£4,000 - 6,000
€5,000 - 7,500

298
Oasis / Noel Gallagher: A circa 1998 Lindert 'Twister' electric guitar, Numbered TTH03, brown textured finish with six shaped cut outs, 22 fret fingerboard with dot inlays, cream pickguard, patented thumbs up headstock, with a rectangular hardshell case with white stencil oasis on the front and black plush lining, accompanied by an invoice from Vintage Guitar Emporium concerning the provenance
£800 - 1,200
€1,000 - 1,500



John, Paul, George and Dennis ©Mike McCartney 299 (part)



The Beatles

299

The Quarry Men/ Paul McCartney: An Antoria acoustic guitar used by The Quarry Men, 1950s, with a letter from Paul McCartney,

the guitar with natural finish, bound body with two f-holes, black scratchplate, trapeze tailpiece, fingerboard with dot markers, together with a signed, typewritten letter from Paul McCartney on personalised stationery, dated 28 June 2012, stating *I will remember the parties at my Auntie Jin's house where we would often bring our guitars and play. Dennis would often join in and on the occasions when we forgot to bring our own guitars, Dennis would kindly lend us his to play on*, accompanied by further background details
£20,000 - 25,000
€25,000 - 31,000

On 23rd August 1984 the Daily Express newspaper featured a story about the identity of the fourth man in Mike McCartney's now-iconic colour photograph of John, Paul and George, circa 1958, reproduced here by kind permission of the photographer. The week following the article, the paper was able to name the bespectacled man holding a glass of beer as Dennis Littler. He was the best friend of Ian Harris, whose mother was the McCartney's Aunt Ginny (immortalised in Paul's song, Let 'Em In).

Dennis had his own group at the time and recalled those days in the Daily Express article: '...When Paul, John and George started rehearsing their own group at Auntie Ginny's they actually looked up to us...They even pleaded to join us. We turned them down flat-too young and too inexperienced. They were all still at school. We were slightly older, we had been going longer than them...they all wanted to take it in turn to borrow my guitar. John had paid 30 bob (£1.50) for his battered guitar. Mine had cost £19 on hire purchase, which in those days was a fortune. In three weeks, Paul was playing better than I could ever hope to. It didn't make any difference to him that he was left-handed and my guitar was not. He could play anything. After a few spins of Little Richard's Long Tall Sally record he could knock out the right chords on the piano and make it sound right...'



299

The Harrison Family Collection:

Lots 300 to 313 are all items given by George Harrison to his brother, Harry, and other members of his family. The collection dates from the 1960s and 1970s and three items, in particular, represent important stages in George's career as one of the leading rock musicians of the 20th Century. Firstly, a black leather jacket comes from the period when the newly-named, and little-known, Beatles honed their skills in the clubs of Hamburg and Merseyside. The many hours they spent onstage, from the latter half of 1960 through to 1962, helped hone their musical skills and transformed them into a group poised on the brink of unimagined international fame. Acquired in Hamburg, George wore this jacket both on and offstage and it appears in many of the photographs taken of the group in those formative years. Early in 1962, manager Brian Epstein managed to persuade the group that the only way to progress in the music business was to 'smarten' themselves up, both in their choice of wardrobe and conduct onstage. Out went the leather jackets and trousers and rather sober, tailored suits became the new image. Following the group's phenomenal rise to stardom in 1963, their new look of Pierre Cardin-inspired suits with collarless jackets, worn with black Chelsea boots, widely influenced the clothing adopted by the teenagers of the day. The pair of 'Beatle' boots included in this collection are from the time when Beatlemania was at its height and, whilst various suits worn by the Beatles in 1963-1964 have been preserved, a pair of boots from this period are a rare survivor. After the Beatles broke up in 1970, George embarked on a new stage in his life as a solo artist. He got off to a flying start with the release, in 1971, of several hit singles and the triple-album 'All Things Must Pass'. This year also saw him, along with Ravi Shankar, organising the Concert For Bangladesh, the first rock concert staged to raise funds for humanitarian causes. Since the mid-1960s, George had become deeply interested in Eastern religion and music and this was his response to the suffering of the people of Bangladesh caused by both a devastating tropical cyclone and the effects of civil war. The Concert For Bangladesh was held at New York's Madison Square Garden and an orange shirt identical to that worn by George onstage is another highlight of the sale. Made by Nudie's of Hollywood, suppliers of Western-style clothing to the stars, the shirt bears a label with George's name and features the Hindu 'Om' symbol, to match those on the white suit George also wore for the concert. Other items in the collection reflect daily life as a Beatle, including demo recordings, Fan Club records given away at Christmas, a camera to record the madness surrounding the group from an insider's perspective and publicity photographs signed by George and with signatures of the other Beatles forged by him in an effort to keep up with the overwhelming demand for autographs.



Courtesy of Astrid Kirchherr/ Ginzburg Fine Arts, LLC



Courtesy of Associated Newspapers/Rex Features



Courtesy of Topfoto



300



300 (part)



300 (part)

300
 George Harrison/The Beatles: The iconic black leather jacket, worn throughout early stage appearances in Hamburg, Germany and The Cavern Club, Liverpool and for publicity material, circa 1960-1962, with elasticated cuffs and waistband, matching facing to collar, two angled pockets, zip fastening, inner pocket with label reading *Meyer-Schüchardt Sport und Leder Hamburg Mönckebergstr. 6 Lüneck Breitestr. 37* and inscribed *GEO* in blue ink, size 50, together with a limited edition deluxe version of *George Harrison - Living In The Material World* set £90,000 - 120,000 €110,000 - 150,000



Courtesy of Everett Collection/ Rex Features

Just as their collarless jackets helped define the Beatles' image during 1963-64, so did their black leather jackets (and matching trousers), bought whilst in Hamburg, in the pre-fame years of 1960-62.

During the group's first trip to Hamburg, August-November 1960, they became friends with a group of young Germans known as 'Exis', followers of the French philosophy of Existentialism. Amongst them were photographer Astrid Kirchherr and her boyfriend, Klaus Voormann, an artist and illustrator. They favoured black clothing, including black leather jackets and coats, and Klaus wore his hair brushed forward in a fringe, a style that was later to become the 'Beatle' haircut. Astrid was soon to fall in love with the Beatles' bass player, Stuart Sutcliffe, and the group, influenced by the Exis' clothing, began to adopt a similar look. Pete Best, in his autobiography, 'Beatle!', records that George bought a leather jacket from a waiter for £5, and Pete, Paul and John then all acquired '... cheap bomber-style models which we wore with the tightest of jeans and cowboy boots.' Apart from the considerations of fashion, there were, according to Pete, some purely pragmatic reasons for the leather: 'We had sweated so much into our other clothes on stage they were falling apart. We needed something we could play in and walk around in, live in. So we just thought, leather is what Gene Vincent wears, that's a good hard image and that was it. But when we got back to Liverpool people really started looking at us.'

The Beatles returned to Hamburg in the spring of 1961, for a residency at the Top Ten Club from 1st April to the 1st July. Mark Lewisohn records in 'The Complete Beatles Chronicle' that they appeared onstage for 503 hours over 92 nights and that '...their stamina and musical versatility improved dramatically as the visit wore on. When they returned to Liverpool in July they were simply untouchable.' Pete remembers that they were met on arrival at Hamburg station by Astrid, wearing a black leather trouser-suit (op.cit). In 'The Beatles Anthology', George recalls the impact the trousers had on the group and so Astrid took them to a tailor who made them all a pair.

The all-leather outfit remained a favourite look for the Beatles onstage throughout 1961 but after they signed a management agreement with Brian Epstein in January 1962, this was all set to change. Epstein, the dapper, well-groomed businessman, persuaded the group that in order to progress in the music business, they would have to change their 'Hamburg' look and attitude - smoking, eating and fooling around onstage - for something smarter and more professional. His suggestions met with some opposition, particularly from John, but they all eventually agreed and Epstein arranged for tailor Beno Dorn, in Birkenhead, to make them matching suits. These received their first public airing on 7th March at the Playhouse Theatre, Manchester, for the Beatles' radio debut on the BBC Light Programme's 'Teenager's Turn - Here We Go'. A month later, on 5th April, they appeared at the Cavern Club and Mark Lewisohn records that: 'For old

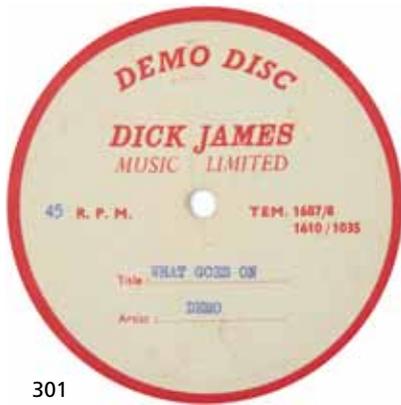
time's sake, the group played first in their black leather outfits and then changed into their new Beno Dorn suits and ties for the second half.' (op. cit.) Never entirely comfortable with this transformation it seems, John, in a 1970 interview quoted in 'The Beatles Anthology', recalled seeing the Granada TV footage of the group in suits and ties in the Cavern in August 1962, and reflected that that was when they had, in his view, started to sell out.

Provenance: The Harrison Family Collection

George gave the jacket to his brother, Harry, in the 1960s. A photograph exists, probably taken circa 1964, of Harry wearing the jacket whilst at the wheel of the Jaguar Mk.II that George had given him. Harry's son then wore the jacket to school in the 1970s, when the tear to the back occurred and the cuffs replaced as they were extremely worn.

Literature:

- 'Beatle! The Pete Best Story', Pete Best & Patrick Doncaster, Plexus Publishing Ltd., London, 1985.
- 'The Beatles, The True Beginnings', Roag Best, Peter Best, Rory Best, Screenpress Publishing Ltd., Ipswich, 2002.
- 'The Beatles Anthology', Cassell & Co., London, 2000.
- 'The Complete Beatles Chronicle', Mark Lewisohn, Pyramid Books, London, 1992.



301



302

302

George Harrison/The Beatles: A Beatles publicity card autographed by George Harrison and a 'Beatles' handkerchief, the Starpix black and white card signed and inscribed 'To Jennie' in blue ballpoint pen by George with the other three 'autographs' added by George, together with a handkerchief in pink, pale blue and black, 8 x 8 inches (20x20cm)

£500 - 700
€630 - 880

Provenance: The Harrison Family Collection.



303

303

George Harrison/The Beatles: A black bowler hat autographed by George Harrison, circa 1964,

the inner band signed in blue ballpoint by George, stamped 'G.A. Dunn & Co. London' and with 'Dunn & Co. Ltd., London' label, accompanied by a copy of 'The Saturday Evening Post', August 8-15, 1964

£2,000 - 3,000
€2,500 - 3,800

This bowler hat is identical to that worn by George during a Beatles photo-shoot with American photographer John Launois on Wednesday, 3rd June 1964, the day before the group's overseas tour was due to start, and a day with events that were to have unexpected consequences.

Appearing as archetypal London City gents, complete with bowlers, umbrellas and rolled-up newspapers, the Beatles were at Prospect Studios in Barnes with the photographer when Ringo was taken ill. He was rushed to University Hospital where he was diagnosed with pharyngitis and tonsillitis. This famously prompted the hurried recruitment of drummer Jimmie Nicol, via a phone call from George Martin. After just a few hours' rehearsal, Nicol flew out the following day with John, Paul and George and took to the stage in Copenhagen. He remained with the group for concerts in Holland, Hong Kong and Australia, before Ringo rejoined them for concerts in Melbourne on the 15th June.

An image taken during the photo-shoot was featured on the front cover of 'The Saturday Evening Post', August 8-15, 1964.

John Launois was born in France but became a US citizen in 1954. He was one of the leading photojournalists in the 60s, his work appearing in 'Life' and 'National Geographic', amongst others, and covering wars, revolutions and cultural events such as the phenomenon of the Beatles. He died in 2002, aged 73.

Provenance: The Harrison Family Collection.



303 (part)



303

301

George Harrison/The Beatles: An acetate demo recording of 'What Goes On' by the Beatles,

a single-sided, 45rpm 7inch disc, with Dick James Music Limited Demo Disc label with typewritten recording details; together with a single, 'My Bonnie'/'The Saints', Polydor NH 24673, German pressing, missing centre

£600 - 800
€750 - 1,000

Provenance: The Harrison Family Collection.

This track was due to be recorded on 5th March 1963 but the group ran out of time. They revisited the track during a recording session on 4th November, when they were just a month away from the release of the next album, 'Rubber Soul', and had only completed half of the tracks for it. The acetate offered here is a demo with vocals and guitars only.

Literature: LEWISOHN, Mark *Op. cit.*, 1992 pps. 102-205



Courtesy of David Hurrn / Magnum Photos

304
George Harrison/The Beatles: A pair of
George Harrison's signature 'Beatle' boots,
 circa 1964,
 black leather, calf-length with zip fastening,
 each inscribed inside in blue and red ballpoints
Mr George 2062, left sole indistinctly stamped
 8
 £12,000 - 15,000
 €15,000 - 19,000

Provenance: The Harrison Family Collection.

The Beatles' image that was to become indelibly etched on the world in 1963/64 married collarless jackets and Chelsea boots. The footwear became so synonymous with the group that they were popularly re-named the 'Beatle' boot. According to Bill Harry in 'The Beatles Encyclopedia' (Virgin Publishing

Ltd., 2000) John and Paul were in London on their way back to Liverpool after a holiday in Paris in October 1961 when they saw some Chelsea boots in the window of shoemakers Anello & Davide, Charing Cross Road. Much taken with the elastic-sided, pointed toe and Cuban-heeled boots, they each bought a pair, followed soon after by George and Pete. The photograph as illustrated in the catalogue shows George wearing similar pairs of Beatles boots.

The influence of the Beatles 'look' that was to emerge a few years later was recorded in photographer Terence Spencer's images of queues of teenaged boys outside Anello & Davide and a row of them inside trying on the 'Beatle' boots. ('It Was Thirty Years Go Today', Bloomsbury Publishing Ltd., 1994).



304 (detail)



305

305
George Harrison/The Beatles: A Beatles publicity photo signed by George Harrison, the reverse signed by George Harrison in black ballpoint pen, additionally signed in George's hand John Lennon, Paul McCartney and Ringo Starr 6 x 8 inches (15.5x20cm)
£500 - 600
€630 - 750

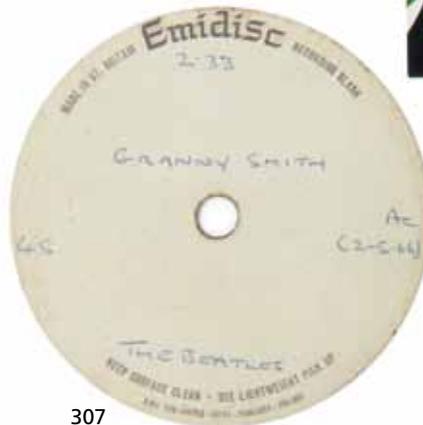
Provenance: The Harrison Family Collection.

306
The Beatles: A group of Beatles Fan Club records, 1963-1970, comprising: six Christmas flexidiscs, 1963-1968, two with newsletter, one with insert, 1964 also with two magazine clippings picturing George Harrison's mother, each in mailer with handwritten date; and 'From Then To You', the 1970 compilation album
£500 - 600
€630 - 750

Provenance: The Harrison Family Collection.



306



307

307
George Harrison/The Beatles: An acetate recording of 'Granny Smith' by the Beatles, a single-sided, 45rpm 7inch Emidisc, label with handwritten recording details, with engineer Tony Clark's initials and dated 2-5-66
£750 - 1,000
€940 - 1,300

The Beatles began work on this track on 11th April 1966 and as it was untitled at that stage, it was known as 'Granny Smith'. It became 'Love You To' nearer the release date, in August, of the album 'Revolver'.

Literature: LEWISOHN, Mark *Op. cit.*, 1992 p. 217

Provenance: The Harrison Family Collection.

308

George Harrison: An Asahi Pentax S1a camera in case, 1960s, serial no. 614127, black body with clip-on Pentax Meter and Super Takumar 1:3.5/35 lens
£5,000 - 6,000
€6,300 - 7,500

Provenance: The Harrison Family Collection.

Despite facing a barrage of photographers almost everywhere they went, the Beatles carried cameras themselves whilst on tour, wanting to record the events from their own perspective. It is believed George would have taken numerous photographs with this whilst travelling with the Beatles and photographs exist of him with an identical camera, taken in 1964, as illustrated with this lot.

The Asahi Pentax was introduced in 1957 and is generally regarded as the first 'modern' Japanese camera. A range of models appeared over the course of the next 6/7 years until superseded by the Spotmatic model in 1964. The S1a was the slightly cheaper version of the SV model, introduced in 1963.

This camera was given by George to his father and after his father's death, it was then passed to George's brother, Harry. It is understood the camera has been in fairly regular use until quite recently.



308



Courtesy of Alexander Turnbull Library, Wellington, New Zealand



309

309
George Harrison/The Beatles: An Apple Records dartboard, late 1960s, in black and green, 18 inches (46cm) diameter
£1,200 - 1,800
€1,500 - 2,300

Provenance: The Harrison Family Collection.



310

310
George Harrison/The Beatles: An Apple Records watch, late 1960s, square face printed with Apple logo and 'Old England', black suede/vinyl strap stamped 'Made In England, Old England, Copyright Old England Watches Ltd. 1967'
£700 - 900
€880 - 1,100

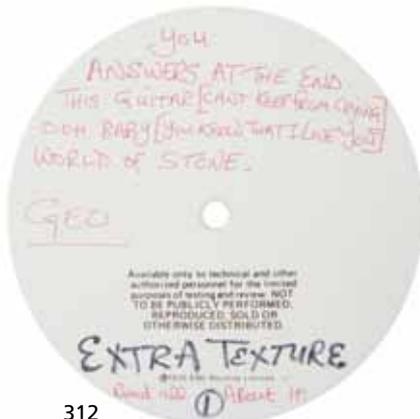
Provenance: The Harrison Family Collection.



311

311
George Harrison: A Dark Horse Records limited edition belt buckle, front with company logo, reverse stamped with number 59/200, facsimile George Harrison signature, 'An Image Factory Production and R. Schuber 1974', with belt loop and hook, diameter 2 3/8 inches (6cm)
£150 - 250
€190 - 310

Provenance: The Harrison Family Collection. These were given out by George to close friends and family.



312



312
George Harrison: A test pressing of the album 'Extra Texture', inscribed by George Harrison, 1975, American pressing, a double-sided 12inch disc, the white labels inscribed with recording details and track listing by George in red ballpoint and black felt-tip pen; together with an A & M test pressing, a double-sided 12inch disc with Dark Horse Records overstamp and inscribed in unknown hand *Jiva Cis '75 Jiva (1)*, artist unknown (2)
£800 - 1,200
€1,000 - 1,500

Provenance: The Harrison Family Collection.



Courtesy of Henry Diltz/ Corbis

313

George Harrison: A shirt made by Nudie's of Hollywood, similar to that worn in the historic 'Concert For Bangladesh', 1970s,

Western-style, orange with pearloid Rau Klikit buttons, with 'Nudie's Rodeo Tailors, North Hollywood, California' label to neck, also with label to lower right inner with George Harrison typewritten in red, cuffs with Om symbol embroidered in white, sold with a copy of the vinyl box set booklet

£6,000 - 8,000

€7,500 - 10,000

This shirt is very similar, if not identical, to the one worn by George, coupled with a white suit, for the landmark 'Concert For Bangladesh', at Madison Square Garden, New York, 1st August 1971. The two concerts held that day were attended by some 40,000 people and was organised by George and Ravi Shankar to raise funds for, and awareness of, the people of Bangladesh, following the devastation of the tropical cyclone that had hit the area in November 1970, and also for the refugees caused by civil war.

George gathered together a stellar lineup of fellow rock musicians, including Eric Clapton, Bob Dylan and Ringo Starr and the event is now generally regarded as the first event of its type. The two concerts raised almost US\$250,000 and the event has been recognised as a very influential aid project, providing a model for future fund-raising concerts, most notable amongst which was 'Live Aid' in 1984. In addition to the money raised by the concert itself, the subsequent album and film raised further substantial funds, and continue to do so.

Provenance: The Harrison Family Collection.

313 (detail)



313



314



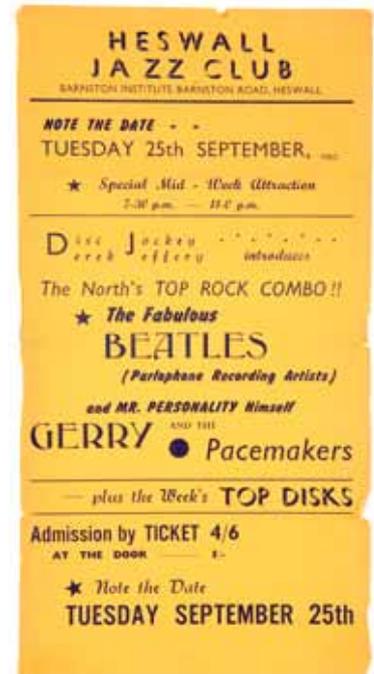
316



319



315



318



317

Various Properties

314
Gerd 'Germin' Mingram (German, 1910-2001): The Beatles in the Top Ten Club, Hamburg, 1961,

a black and white photograph of John Lennon, Paul McCartney and George Harrison onstage, photographer's stamp to reverse and inscribed 'Beatles Top Ten 1961' in blue ballpoint pen, print 7 x 9½ inches (18x24cm)
£500 - 700
€630 - 880

315
Gerd 'Germin' Mingram (German, 1910-2001): The Beatles at the Top Ten Club, Hamburg, 1961, a black and white photograph of John Lennon, Paul McCartney and George Harrison onstage, Paul holding a microphone for a male club patron, reverse with photographer's stamp, print 7 x 9½ inches (18x24cm)
£500 - 700
€630 - 880

316
Gerd 'Germin' Mingram (German, 1910-2001): The Beatles at the Top Ten Club, Hamburg, 1961, a black and white photograph of John Lennon, Paul McCartney and George Harrison onstage, Paul holding a microphone for a male club patron, reverse with photographer's stamp, print 7 x 9½ inches (18x24cm)
£500 - 700
€630 - 880

317
Ringo Starr: An early photograph of Ringo Starr, believed unpublished, circa 1960, the photograph with modern enlargement, depicting Ringo in exotic costume, possibly at Butlins holiday camp in Pwllheli, whilst appearing there with Rory Storm and The Hurricanes 1¼ x 1½ inches (3x3.5cm)
£200 - 300
€250 - 380

Given to the vendor's father by Ringo's mother.

318
The Beatles: A Heswall Jazz Club handbill featuring The Beatles, 25th September 1962, support Gerry & The Pacemakers, 5½ x 10½ inches (14x26.5cm)
£500 - 600
€630 - 750

319
The Cavern Club: A group of Cavern Club memorabilia, 1960s, comprising three sheets of details of forthcoming events, a club promo card and two tickets, one for 19th August 1963 as an invite from Associated Rediffusion TV
£200 - 300
€250 - 380



320



323

320
George Harrison: An original 'Mackets Lane', Liverpool, street sign,
 pressed metal in green and white with eight mounting holes, sold with letter of provenance,
 9 x 43 inches (23x110cm.)
 £900 - 1,000
 €1,100 - 1,300

According to the letter of provenance, this sign was in the street during the time that George lived there, the Harrison family having moved into No. 174 in 1962. The house became a focal point for scores of Beatles fans as their fame grew.

321
Paul McCartney/ The Beatles: A rare Beatles business card signed by Paul McCartney,
 1963,
 the reverse signed and inscribed in blue ink, 'Thanks very much for your letter love Paul xxx', mounted and framed with a photocopy of the front, the card 2¼ x 5¾ inches (6x14.5cm) within mount
 £600 - 800
 €750 - 1,000



324

322
The Beatles: A good black/gold label pressing of the album 'Please Please Me' by the Beatles,
 1963,
 first stereo pressing, Parlophone PCS 3042, with Dick James Music publishing credit, Ernest J. Day cover
 £3,000 - 4,000
 €3,800 - 5,000

323
The Beatles: A rare press kit for the release of 'From Me To You' and the album 'Please Please Me',
 1963,
 six pages with details of the two releases, forthcoming concerts and management contacts, card front cover, 8½ x 11 inches (21.5x28cm)
 £500 - 600
 €630 - 750



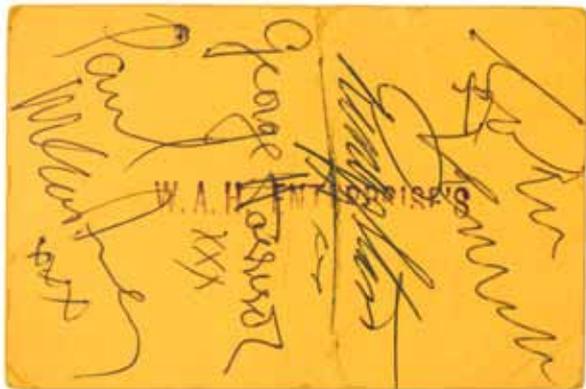
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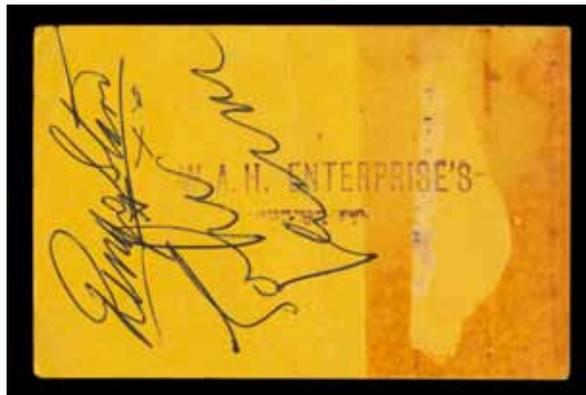
321

324
Paul McCartney: A letter to a fan,
 1963,
 a single typewritten sheet of plain paper sent from his home at 20 Forthlin Road, Liverpool, reading, *Dear Barbara, Thanks for your letter, nice to hear from you. You ask about the L.P. Well, it's to be released on March 9th. About the Palladium. We're not sure of the exact date, and we won't be topping the bill, but never mind eh? In reply to which kind of girl etc. Well, I like any kind except silly, dizzy ones...Anyway, Thanks once again for writing, and the many compliments you've paid us, Cheerio,* signed in blue ink *lots of love Paul McCartney XXX*, lacking envelope, 8 x 13 inches (20x33cm)
 £1,000 - 1,200
 €1,300 - 1,500

The letter was written in early 1963, as the L.P. mentioned must be 'Please Please Me', actually released in the UK on 22nd March. It is interesting to note that at this early stage in the Beatles' growing fame, mention is made of the London Palladium. They appeared there on 13th October that year, on ATV's 'Sunday Night At The London Palladium' and contrary to Paul's prediction, they topped the bill.



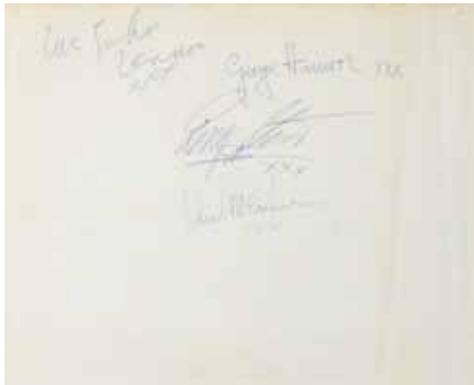
325



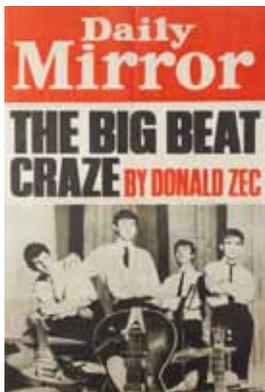
326



325



328



327



328

325
The Beatles: An autographed concert ticket for the Grosvenor, Norwich, Friday 17th May 1963, signed to the reverse by John Lennon, Paul McCartney, George Harrison and Ringo Starr in blue ballpoint pen, and stamped *W.A.H Enterprises*, 2¼ x 3½ inches (6x9cm)
£3,000 - 5,000
€3,800 - 6,300

326
The Beatles: An autographed ticket for the Beatles at The Grosvenor, Norwich, Friday 17th May 1963, the reverse signed in blue ballpoint by John Lennon and Ringo Starr, 2¼ x 3½ inches (6x9cm)
£1,500 - 2,000
€1,900 - 2,500

327
The Beatles: A 'Daily Mirror' Beatles poster, 1963, for an article by Donal Zec entitled 'The Big Beat Craze', 20 x 30 inches (51x76cm)
£300 - 500
€380 - 630

328
The Beatles: An autographed publicity photograph, 1963, the black and white portrait signed on the reverse by John Lennon, Paul McCartney, George Harrison and Ringo Starr in blue ballpoints pen, 8 x 10 inches (20.5x25.5cm)
£2,500 - 3,000
€3,100 - 3,800

This concert at the Grosvenor Rooms was the only time The Beatles appeared in Norwich.

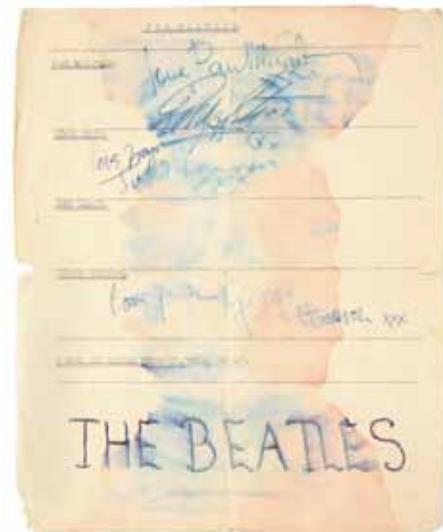
329

The Beatles: A set of Beatles autographs on Associated-Rediffusion Ltd. stationery, 1963/64, signed by John Lennon, Paul McCartney, George Harrison and Ringo Starr in blue and black ballpoint pen, also with Eden Kane's autograph on the clipped sheet, with eight various black and white photographs of the Beatles, *the paper 8 x 10 inches (20x25cm)*
£2,000 - 3,000
€2,500 - 3,800

A letter of provenance states these were obtained during the taping for one of the Beatles' appearances on 'Ready Steady Go!'.



329



330

330

The Beatles: A set of autographs, 1963, signed by John Lennon, Paul McCartney, George Harrison and Ringo Starr in blue ballpoint pen on a piece of paper typed by a fan with their names, water stained and ink bleed, *8 x 10 inches (20x25cm)*
£1,000 - 1,500
€1,300 - 1,900

According to information from the vendor, these were obtained during the Beatles' residency at the Winter Gardens, 8th-13th July 1963.



331



332

331

The Beatles/ George Harrison: A Beatles publicity card autographed by George Harrison, 1963, the Parlophone card signed by him on the reverse in blue ballpoint pen, also signed by Gerry and two of the Pacemakers and Tommy Quickly, *5 x 7 1/2 inches (12.5x19cm)*
£500 - 600
€630 - 750

A letter of provenance states these were obtained at the Odeon, Weston-Super-Mare, July 1963.

332

Trevor Clark (British, b.1933): A large portrait photograph of The Beatles, 1963, a recent bromide print, signed and dated by the photographer in black marker, *30 x 35 inches (76x89cm)*
£400 - 500
€500 - 630

333

The Beatles/Brian Epstein: A Stetson hat, 1960s, in beige felt with ivory trim and band, inner band stamped *Stetson Twenty Five, John B. Stetson Company, Open Road and Gus Roos, Dallas, size 7*
£600 - 700
€750 - 880



333

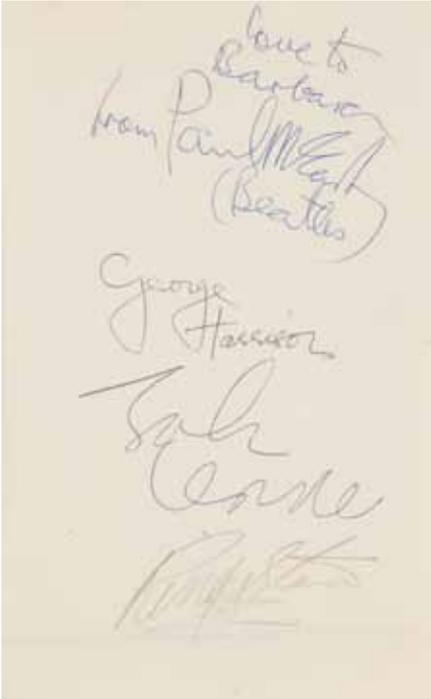
Provenance: Alfred Blackburn, former chauffeur to Brian Epstein



335



335



334



336

334

The Beatles: A set of Beatles autographs, 1963/1964, signed by John Lennon, George Harrison and Ringo Starr in blue ballpoint pen and pencil on a piece of folded plain paper, inscribed 'love to Barbara from Paul McCartney (Beatles)', mounted and framed, paper 5 x 8 inches (13x20cm)
£2,500 - 3,000
€3,100 - 3,800

337

The Beatles: A group of Beatles UK concert programmes, 1960s, comprising: Chris Montez/Tommy Roe, The Beatles Show (silver cover), 'Four Aces' with Mary Wells, Another Beatles Christmas Show, and cartoon cover with the Moody Blues (and with poster) (5)
£300 - 500
€380 - 630



336

335

The Beatles: An autograph album signed by George Harrison and Paul McCartney, 1960s, the signatures on either side of a page in blue ballpoint, the album additionally signed by various artists including Bo Diddley and Cliff Richard, together with a programme for 'The Beatles Show'
£500 - 600
€630 - 750

338

The Beatles: A Margo Of Mayfair talc tin and fan club monthlies, 1960s, the tin printed with black and white photographs of the group and *Manufactured In Great Britain By S.M Ltd., 160 Piccadilly, London W.1*, together with 61 various issues of the Beatles Book monthly, some duplicates
£150 - 200
€190 - 250

336

The Beatles: An autographed promotional card and other memorabilia, 1960s, comprising: a pictorial card signed in blue ballpoint pen by Paul and Ringo, additionally signed in Neil Aspinall's hand *John Lennon* and *George Harrison*, together with a quantity of Fan Club newsletters and other club paperwork, various publicity photographs, a 'Beatles' Lybro Jeans brochure and Pixorama foldbook, *the signed card 2 x 6 inches (6.5x15cm)*
£500 - 700
€630 - 880

339

The Beatles/ Brian Epstein: A tie with Beatles motif and leather belt, 1960s, the thin, bronze-coloured tie with Beatles heads with 'hair', group name and musical notes, and a black leather belt with indistinct California maker's stamp
£500 - 600
€630 - 750

Provenance: Please see footnote to lot 333



340

The Beatles: A rare autographed copy of the booklet, 'The Beatles',

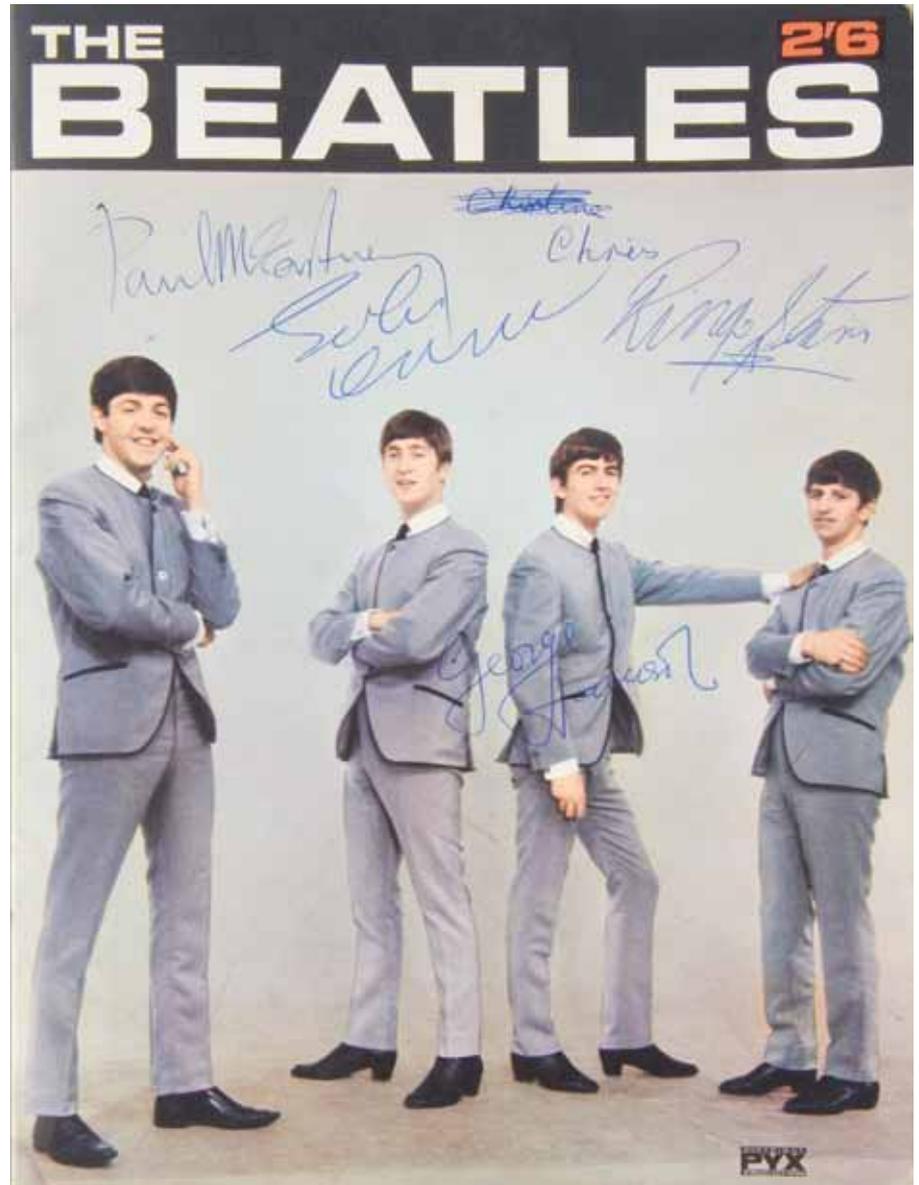
1963,

published by PYX Productions Ltd., the front cover signed by John Lennon, Paul McCartney, George Harrison and Ringo Starr in blue ballpoint pen, inscribed *Chris* probably by Mal Evans, additionally signed inside by Paul and on the back cover by Ringo; together with a letter to the recipient of the autographs from the Manager of the Odeon Theatre, Llandudno, dated 22nd July 1963, regarding ticket application and autograph request; two black and white photographs, of the Grand Hotel, Llandudno and the original owner of the booklet; a set list; addresses of the Beatles; and autographs of two of the Dakotas

£6,000 - 8,000

€7,500 - 10,000

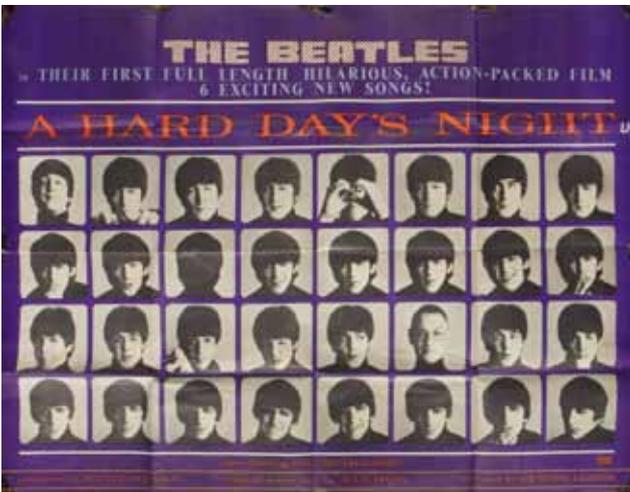
This booklet was signed when the Beatles appeared at the Odeon Cinema, Llandudno, 12th-17th August 1963.



340



341



343



344



342

341 *
George Harrison: A photograph of the Beatles with autograph of George Harrison,
 1964,
 a black and white period print, in card mount the mount signed in blue ballpoint by George
 8 x 10 inches (20x25.5cm)
 £500 - 700
 €630 - 880

According to information received from the vendor, the photograph was obtained at the taping of the Ed Sullivan show, Miami Beach, February 1964 and was signed after the show at the hotel pool.

342
Harry James Benson (British, b.1929): Muhammad Ali and the Beatles,
 Miami 1964,
 a large black and white giclée print of Mohamed Ali, then known as Cassius Clay, with the Beatles, Ali pretending to punch George, signed in pen by the photographer and numbered 25/35, mounted and framed,
 24 x 19 inches (61x48cm.)
 £800 - 1,200
 €1,000 - 1,500

343
The Beatles: A Hard Days Night,
 United Artists, 1964,
 British quad poster, photography by Robert Freeman, 30 x 40 inches (76x102cm)
 £700 - 900
 €880 - 1,100

Literature: NOURMAND, Tony & MARSH, Graham, *Film Posters of the 60s*, Op.cit, p.124 (illus.)

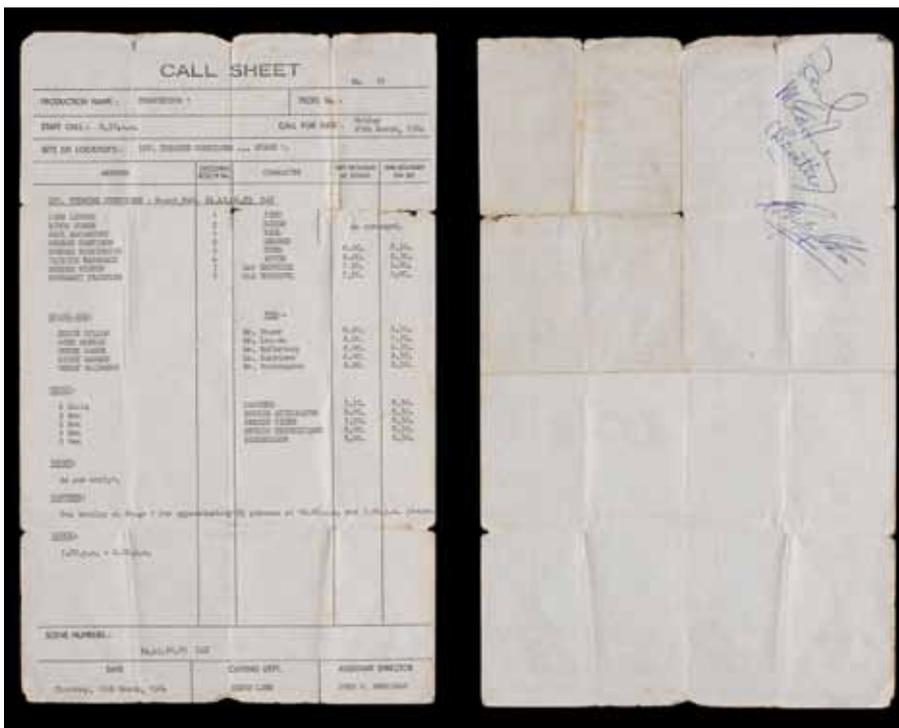
344
The Beatles: An unusual autographed copy of the album, 'A Hard Day's Night' by the Beatles,
 1964,
 the back cover signed in blue ballpoint pen by John Lennon and Paul McCartney, with dedications 'To Joyce', the front cover with indistinct autographs in blue ballpoint pen of George Harrison and Ringo Starr and similar dedications, together with a Frank Caiazzo certificate of authenticity
 £2,000 - 3,000
 €2,500 - 3,800

345

The Beatles: An autographed Call Sheet for 'A Hard Day's Night,

1964,
for filming of 'corridor' scenes at Twickenham studios on 20th March 1964, the reverse signed by Paul McCartney and Ringo Starr in blue ballpoint, Paul adding (*Beatles*), 8 x 13 inches (20x33cm.)

£500 - 600
€630 - 750



345 (front)

345 (back)

346

The Beatles: A programme for 'The Night Of The 100 Stars',

23rd July 1964,
London Palladium, cover designed by John Lennon, with black and white photograph of the group onstage

£300 - 400
€380 - 500

347

The Beatles: A set of clipped Beatles autographs and other memorabilia,

1963/64,
the four pieces of tape-stained paper signed in blue ballpoint pen and black ink mounted in frame, with the autograph book in which they were originally mounted, one page with 'BEATLES' and an arrow in George's hand; together with a 'Four Aces' programme for the UK tour with Mary Wells and a Pixorama foldbook, the frame 6¾ x 8½ inches (17x22cm) (4)

£600 - 800
€750 - 1,000

348

The Beatles: An autographed concert programme,

1964,
from their appearance at the Brighton Hippodrome, 12th July 1964, the front cover signed by John Lennon, Paul McCartney, George Harrison and Ringo Starr, in blue ballpoint, together with Helen Shapiro, one inside page signed in pencil by Jimmy Nicol

£3,000 - 4,000
€3,800 - 5,000

It is interesting to note that, just one month prior to this concert, Jimmy Nicol was playing with the Beatles whilst Ringo was hospitalised due to tonsillitis. On this occasion Jimmy was fronting The Shubbubs, one of the support groups on the bill.



346



348

The vendor attended this concert in his capacity as a member of the St. John's Ambulance Brigade, providing First Aid cover for the event.



358

349
John Lennon: An autographed page from 'In His Own Write', the frontispiece, signed in blue ballpoint by John, *5¼ x 7 inches (13.5x17.5cm)*
£600 - 800
€750 - 1,000

350
John Lennon: An autographed page from 'In His Own Write', page 25, 'The Fat Growth On Eric Hearble', signed by John in blue ballpoint pen, *5¼ x 7 inches (13.5x17.5cm)*
£600 - 800
€750 - 1,000

351
John Lennon: An autographed page from 'In His Own Write', page 34, 'Sad Michael', signed by John in blue ballpoint pen, *5¼ x 7 inches (13.5x17.5cm)*
£600 - 800
€750 - 1,000

352
John Lennon: An autographed page from 'In His Own Write', p.41, 'Scene three Act one', signed by John in pencil, *5¼ x 7 inches (13.5x17.5cm)*
£600 - 800
€750 - 1,000



356

353
John Lennon: An autographed page from 'In His Own Write', p.63, 'With White Hunter', signed by John in blue ballpoint pen, together with 'On Safairy' text (2), *5¼ x 7 inches (13.5x17.5cm)*
£600 - 800
€750 - 1,000

354
John Lennon: An autographed page from 'In His Own Write', p.69, 'Deaf Ted, Danoota, (and me)', signed in blue ballpoint by John, *5¼ x 7 inches (13.5x17.5cm)*
£600 - 800
€750 - 1,000

355
John Lennon: An autographed clipped page from 'In His Own Write', p.69, 'Deaf Ted, Danoota, (and me)', the hexagonal fragment signed in blue ballpoint pen by John, *6 x 2¼ inches (15x5.5cm)*
£500 - 600
€630 - 750

356
John Lennon: An autographed page from 'In His Own Write', p.76, 'Victor Triumphs Again And Mrs. Weatherby Learns A Lesson', signed in pencil by John, *5¼ x 7 inches (13.5x17.5cm)*
£600 - 800
€750 - 1,000

357
John Lennon: An autographed page from 'In His Own Write', p. 73, 'Unhappy Frank', the drawing signed by John in blue ballpoint pen, with corresponding text (2), *5¼ x 7 inches (13.5x17.5cm)*
£600 - 800
€750 - 1,000

358
John Lennon: A cartoon of a bird on a perch, circa 1965, in card mount with reproduction 'A Spaniard In The Works' book cover, *image 18 x 24.5 within mount*
£3,000 - 4,000
€3,800 - 5,000



359

The Beatles: A large collection of approximately one-thousand photographic negatives and contact sheets, 1960s,

mostly black and white, majority comprising 6 x 6cm and 35mm negatives, some contact sheets, taken by various photographers through the 1960s, events recorded include: early radio recordings for the BBC, group interview with Ed Sullivan at Les Ambassadeurs club, April 1964, interviews with various individual members, the press call for the 'Our World' live broadcast, the 'Yellow Submarine' film premiere, July 1968, John's 'psychedelic' Rolls-Royce, performing on 'Ready, Steady,

Go!', Beatlemania amongst the crowds at the London Palladium, filming for 'A Hard Day's Night', the 1964 Christmas Show, M.B.E Investiture, the Apple Boutique, Paul and Linda's wedding, the Plastic Ono Band, 'Let It Be' film premiere, May 1970, six colour slides of an Apple board meeting, together with shots of Ringo and Paul, Harry Nilsson and others in the 1970s, to be sold with copyright
£40,000 - 50,000
€50,000 - 63,000

Provenance: From the archive of a former London-based international photographic agency. Please see footnote to lot 164.



360



361

360

The Beatles: A set of four prop umbrellas from 'Help!' and film script, 1965,

each of traditional design with black canopy and simulated cane crook handle, two with an extendable aerial from the tube end, used as walkie-talkies, one with 'blade', and one other, probably from the sequence where Clang (Leo McKern) uses it as a flame-thrower, setting fire to a tree and the Beatles' ski-poles, together with a script, cover titled *Beatles Two*, a Shooting Schedule for week commencing 19th April, production title *Eight Arms To Hold You*, and a Movement Order For Salisbury Plain for 2nd May, with full details for the location shooting including the Beatles' hotel accommodation, titled as the previous item, *36 inches (92cm) long without extended aerial*
£15,000 - 20,000
€19,000 - 25,000

Provenance: Cliff Richardson, special effects.

The 'bladed' umbrella appears early in the film, in the scene with Clang sharpening it on his motorised tinker's tricycle outside the Beatles' homes. Clang and one of his henchmen use the 'walkie-talkie' examples during their night-time attempt to steal the sacred ring from Ringo's finger.

Please note that the original metal 'blade' is available but has been removed and replaced with a dummy.



363

361

The Beatles: Help!,
 United Artists, 1965,
 British quad poster, *30 x 40 inches (76x102cm)*
£500 - 700
€630 - 880

Literature: NOURMAND, Tony & MARSH, Graham, *Film Posters of the 60s*, Op.cit, p.124 (illus.)

362

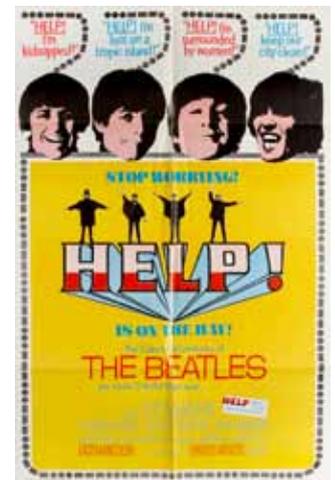
Help!,
 Subafilms, 1965,
 U.S. one-sheet poster, *27 x 41 inches (69x104 cm.)*
£300 - 500
€380 - 630

363

The Beatles/ Jimi Hendrix: A collection of UK concert programmes,
 1960s,
 comprising: Helen Shapiro/The Beatles; The Beatles Show (with Gerry and The Pacemakers); The Walker Brothers/ Cat Stevens/Jimi Hendrix Experience, with large Walker Brothers photograph; Roy Orbison/Walker Brothers; Paul And Paula/Jet Harris & Tony Meehan; John Leyton/Gene Vincent; and a 1980s Gerry & The Pacemakers programme
£300 - 350
€380 - 440



364



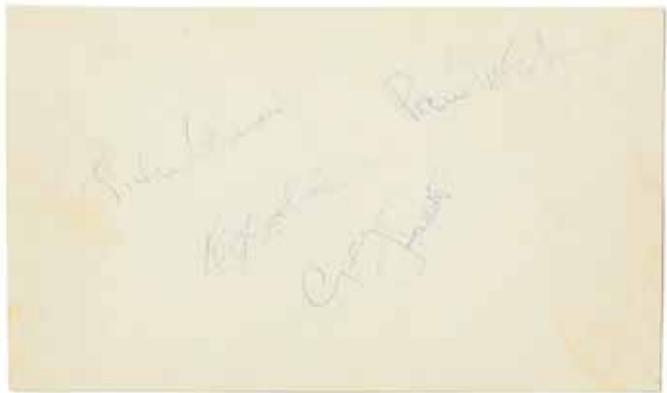
362

364

The Beatles: An autograph book signed twice by George Harrison,
 1960s,
 on separate pages in blue ballpoint, also inscribed by recipient (*14.5.65 Twickenham Studios*), with a black and white photograph of the group surrounded by the press whilst filming for 'Help!' by the Thames, the book also signed by Mal Evans, Eleanor Bron and Frankie Howerd, with two 1965 Christmas Show ticket stubs glued in the front, *pages 4 x 4½ inches (10x11.5cm)*
£700 - 900
€880 - 1,100



365



369



367



368



366

365
Jim Marshall (American, 1936-2010): The Beatles, Candlestick Park, 1966, a large silver gelatin print, *The Beatles at Candlestick Park*, signed on the mount in pencil by the photographer, framed, *36 x 24 inches (92x61cm.)*
 £500 - 700
 €630 - 880

366
The Beatles: A set of autographs, 1967, signed by John Lennon, Paul McCartney, George Harrison and Ringo Starr in blue and black ballpoint pen on a piece of lined paper, *6 x 8 inches (15x20.5cm)*
 £1,500 - 2,000
 €1,900 - 2,500

According to information from the vendor, these signatures were obtained during filming of the promo for 'Strawberry Fields Forever' in Knole Park, Sevenoaks, January-February 1967.

367
Michael Cooper (British, 1941-1973): The Beatles, 1967, an outtake black and white photograph from the 'Sgt. Pepper' album cover shoot, margin with photographer's stamp and numbered 31/50, mounted and framed, *image 8 x 11¾ inches (20.5x30cm) on 12 x 16 inches (30.5 x 40.4cm) silver bromide paper*
 £500 - 600
 €630 - 750

According to information from the vendor, this was printed for an exhibition in the 1990s, curated by the photographer's son.

368
The Beatles: A collection of Beatles Fan Club material, 1960s/early 70s, comprising: a quantity of newsletters, some from the Christmas flexis; a 'Sgt. Pepper' poster; a poster, Copyright 1971 Apple Tree/Patti Randall; Superpix leaflets; and stills of George and Ringo
 £30 - 40
 €40 - 50

369
The Beatles: A set of 1967 Beatles autographs, signed by John Lennon, Paul McCartney, George Harrison and Ringo Starr in blue ballpoint pen on a piece of plain paper, and two modern black and white photographs of the group during filming in Knole Park, together with a Frank Caiazza certificate of authenticity and other paperwork, *paper 5 x 8 inches (13x20.5cm)*
 £2,500 - 3,000
 €3,100 - 3,800

These autographs were obtained at Knole Park, Sevenoaks, January-February 1967.



370

**Frank Fischbeck (German, b.1940):
The Beatles in Munich, Germany - A
comprehensive collection of 137
unpublished black and white negatives and
contact sheets,**

23rd-24th June 1966,

documenting the Beatles on and offstage in
Munich during their German tour, comprising
35mm negative strips and corresponding
contact sheets, images include;

- The Beatles arriving at the Bayerischer Hof
Hotel, Munich
- Portrait images of John, Paul, George and
Ringo in their hotel suite
- The Beatles attending a press conference for
the German tour
- The Beatles performing on stage at the
'Circus-Krone-Bau'
- The Beatles at Munich Central Station

To be sold with copyright

£30,000 - 40,000

€38,000 - 50,000

Freelance photographer Frank Fischbeck
went everywhere with his Leica camera and
as his idol Cartier Bresson had, dressed for
an occasion and would discreetly carry his
camera to be able to take the most candid of
photographs. In 1966 knowing the Beatles
schedule for their German tour, he positioned
himself at the Bayerischer Hof Hotel where

they were due to stay while in Munich to get
some images for local press reports. Fischbeck
was lucky enough to overhear a member of
hotel staff talking to a colleague about the
Beatles imminent arrival, he has said *...that
they [the Beatles] would be arriving by car in
the basement of the hotel and not, as everyone
presumed, at the hotel's main entrance, where
the screaming kids awaited them. I ambled
down inconspicuously, camera out of sight
under my jacket... When the Beatles finally
arrived at the service entrance the band were
quickly ushered into a waiting lift to take
them to their hotel suites. With Fischbeck's
unassuming confidence and his determination
to document the group he simply got in the
lift with them. They were in high spirits, took
me as hotel staff and presented no objection
that I enter their private suites for a couple of
candid images.* Fortunately the Beatles never
questioned Fischbeck's presence, and likewise
the hotel staff tending to the group presumed
he was a member of the their entourage. With
neither party rousing Fischbeck's cover and
security no where to be seen he was able to
capture this collection of images.

Within this unpublished archive of photographs
all four members of the band appear happy
and relaxed. So at ease George and Paul are
documented in their hotel suite eating fruit,
Ringo is shown pulling his own camera out

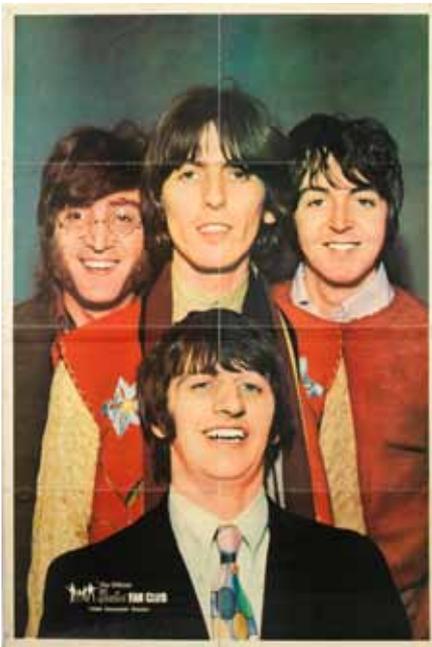
to take photographs of the photographer
documenting their every move. There is an
image of John combing his hair in a mirror,
with Fischbeck's reflection visible in the
photograph. Later the same day the Beatles
attended a press conference in the hotel
ballroom to promote, what was to be their last,
international tour. Fischbeck also documented
this, however the images are double exposed.

As a courtesy the Beatles invited Fischbeck
to their concert the following day at 'Circus-
Krone-Bau'. There he had direct access to the
band and was able to get to the front of the
baying crowd where he took a number of
images of the group on stage. The majority are
close up shots of John, Paul, George and Ringo
all performing.

The following morning the Beatles caught
a train to Essen for the next leg of the tour.
At Munich Central Station Fischbeck was
there to see the group board their train. In
his customary manner of breaking protocol,
Fischbeck boarded the train and sat with the
Beatles talking and taking photographs until it
was time for the train to depart. These images
have produced a comprehensive documentary
of the Beatles only performance in Munich.



371



372

371
The Beatles: A rare autographed 1967 Beatles publicity photograph, the card with the usual facsimile signatures to the front, the reverse signed by John Lennon, Paul McCartney, George Harrison and Ringo Starr in black ink, together with a cover for the 'Magical Mystery Tour' EP (one disc only), card 4¼ x 6 inches (10.5x15cm)
 £3,500 - 4,500
 €4,400 - 5,600



372 (detail)

The vendor obtained these autographs when she was involved in the filming of the 'Magical Mystery Tour' at West Malling airfield, which took place on 19th-24th September 1967. She appears in the penultimate photograph of the EP booklet, taken during the 'Your Mother Should Know' sequence, dancing to the right of Paul McCartney.

372

George Harrison/ The Beatles: A 1968 Beatles Fan Club poster of the Beatles autographed by George Harrison, signed at the middle top in blue ballpoint, the poster 20 x 30 inches (51x76cm)
 £1,400 - 1,600
 €1,800 - 2,000

373

The Beatles: Yellow Submarine, King Features, 1968, British quad poster, art by Heinz Edelmann, 30 x 40 inches (76x102cm)
 £800 - 1,200
 €1,000 - 1,500

Literature: NOURMAND, Tony & MARSH, Graham, *Film Posters of the 60s*, Taschen, 2005, p.125 (illustrated)

374

The Beatles: Two cels from Yellow Submarine, King Features, 1968, one of George running away, the other of Jeremy Boob, the Nowhere Man, gouache on celluloid, Image - 1 x 3in (2.5x7.5cm) and 5 x 4in (12 x 10cm) Sight - 16½ x 12½in (42x32cm) (2)
 £300 - 500
 €380 - 630

375

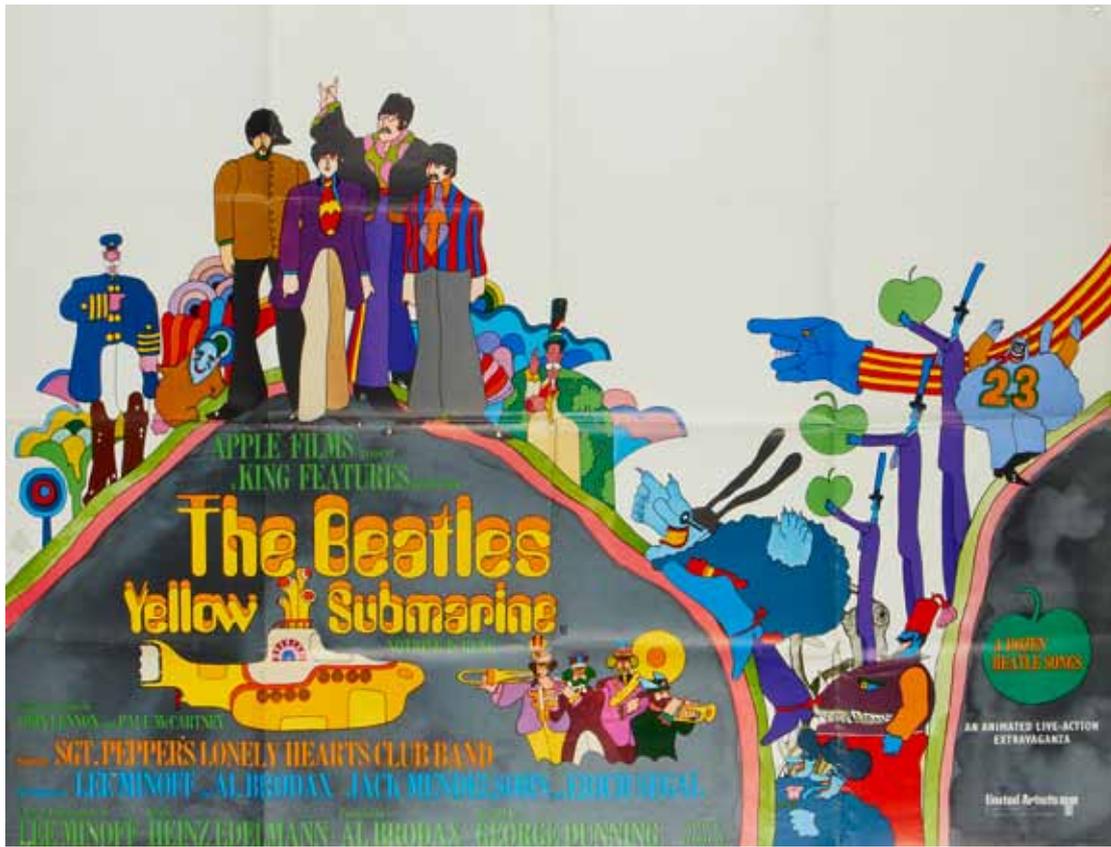
The Beatles: A 'Yellow Submarine' animation cel, King Features, 1967/1968, gouache on celluloid, depicting John, George and Ringo in their 'Sgt. Pepper' uniforms playing instruments, with Old Fred dancing with the Mayor of Pepperland, mounted and framed, sight 7¾ x 13¼ inches (19.5x34cm)
 £600 - 800
 €750 - 1,000

376

Yellow Submarine, King Features, 1968, Argentinean poster, 29 x 43 inches (76x109cm.)
 £300 - 500
 €380 - 630

377

The Beatles: Yellow Submarine (ólta Łód Podwodna), King Features, 1968, Polish poster, artwork by Zbobr, 23 x 32 inches (58.5x81cm)
 £300 - 500
 €380 - 630



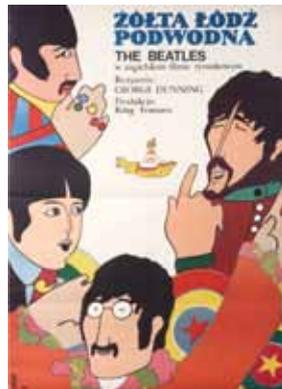
373



375



376



377



374



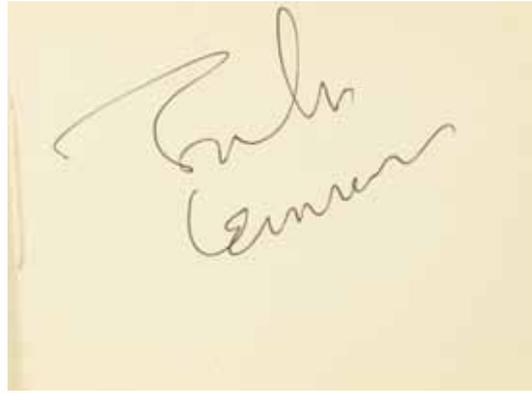
378



381



380



382



383



384

379
No lot

380
George Harrison: An acetate recording of the album 'Electronic Sound', 1969, a double-sided 12inch disc, stereo, 'Apple Corps Ltd. Custom Recording label' to each side with typewritten recording details
£1,400 - 1,600
€1,800 - 2,000

381
The Beatles: A set of page proofs for the 'Get Back' booklet, comprising; five large double-sided proof sheets, with text and photographs, with page numbers; together with a note in black felt-tip pen in unknown hand on lined paper, 'Ringo, Complete set of uncorrected proofs as requested love John'
£600 - 800
€750 - 1,000

Provenance: Ken and Margaret Brunt, former Transport Managers for Apple Corps.

382
John Lennon: An autograph album signed by John Lennon and others, 1960s/70s, one page signed by John in black ink, other signatures include John Bluthal, Ray Davies, Richard O'Sullivan and Elton John, pages 3½ x 4¾ inches (9x12cm)
£500 - 600
€630 - 750

383
John Lennon & Yoko Ono: An unused cover for the album 'Unfinished Music No. 1: Two Virgins', UK mono release, 1968, '...Merrie England' and other text to the front
£200 - 300
€250 - 380

384
John Lennon: An autographed piece of paper, May 1968, signed by Lennon in black/purple ballpoint pen, on a piece of paper mounted on a page from a spiral-bound pad/book with explanatory text in Dutch, the page 9¼ x 13¼in (23.5x34cm)
£500 - 700
€630 - 880

378
The Beatles: A King Super 20 trumpet, as played on 'Martha My Dear' for the 'White Album', 1968, the bell engraved King Super 20 Symphony Silver-Sonic made By The H N White Co. Cleveland Ohio, serial 408375, in leather bag with four various mutes
£1,500 - 2,000
€1,900 - 2,500

This was the trumpet played by Stanley Reynolds at Trident Studios during the evening of 4th October 1968. He was one of three trumpet-players in the fourteen-strong group of various musicians brought in for this particular recording session of a song written by Paul and inspired by his English Sheepdog, Martha.



385



386



386



387



388



389

385

The Beatles: A copy of the album 'Abbey Road' autographed by John Lennon, signed in blue ballpoint pen on the front cover with added 'balloon' tied to his wrist
£800 - 1,200
€1,000 - 1,500

386

John Lennon: An acetate recording of the unreleased 'Woman Is The Nigger Of The World'/'Sisters O Sisters' by John Lennon a 7inch, 45rpm disc, *Apple Corps Ltd. Custom Recording*, labels with typewritten recording details, stereo
£2,500 - 3,000
€3,100 - 3,800

Credited to John Lennon/Plastic Ono Band and assigned Apple catalogue number R5953, this single was unreleased commercially in the UK. The Record Collector magazine's 'Rare Record Price Guide 2014' lists this as previously known to exist as test pressings only and the magazine's listing of the '200 Rarest Records', December 2012, issue 408, places it at No.31.

387

John Lennon: A 'God Save Oz' acetate and original tape recording, 1971, the 7 inch, double-sided Apple acetate with typewritten recording details (mono/stereo version on either side), approximate running time 3:05 minutes, together with the original ¼ inch reel to reel tape in box inscribed in black crayon "God Save Oz"
£2,000 - 3,000
€2,500 - 3,800

John and Yoko became involved in the campaign to support 'Oz' magazine in the obscenity trial following the publication of the 'Schoolkids' issue. To raise awareness and funds, John composed this track. The tape offered here is the original demo recording, made in John's studio at Tittenhurst Park on 13th April 1971. Featuring John on guitar and vocal and Steve Brendell on congas, the demo was, as John says on the recording, '...for the singer to hear it and for you writers to write the chords...the words on the bits missing...' After the recording, the tape was taken to Apple's cutting room where engineer George Peckham cut a handful of acetates for the Oz singers to learn the song before it was recorded at Abbey Road studios with Bill Elliott and the Elastic Oz Band. According to the vendor, the tape was played recently on a Studer machine to reveal three tracks - John's guitar, John's guitar and vocal and Steve Brendell's congas, together with a few lines of John's dialogue.

388

Paul McCartney and Wings: A concert poster, Newcastle City Hall, 10th July 1973, printed by Blue Egg, 26¼ x 37 inches (66.5 x 94 cm)
£600 - 700
€750 - 880

389

George Harrison: An autographed copy of the triple-vinyl album box set, 'All Things Must Pass', the lid signed and inscribed by George Harrison in black ballpoint pen, (*Aloha!*) to Eileen - best wishes from George Harrison, US pressing
£1,500 - 2,000
€1,900 - 2,500

390

Ringo Starr: An autographed vinyl album, 'Ringo's Rotogravure', the front cover signed in blue marker pen by Ringo Starr, together with a Frank Caiazzo certificate of authenticity
£100 - 200
€130 - 250



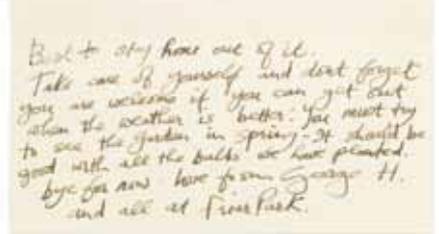
391

391 W
 Allen Curran (British, 1933-2000): John Lennon - 'Steel And Glass', 1981, a large sculpture in bronzed fibreglass and resin on a steel armature, plaster head and hands, approximately 120 inches (305cm.) high
 £5,000 - 7,000
 €6,300 - 8,800

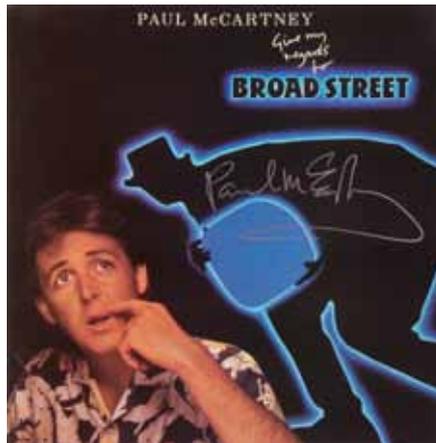
This sculpture was unveiled at the first Beatles Convention in Liverpool in 1981. A later version was created, entitled 'Imagine', for the Liverpool Garden Festival in 1984. This was sold at auction in the early 1990s. After the sculptor's death in 2000, the statue offered here was restored by the sculptor's son.



392



392
 George Harrison: A letter from George Harrison to a gardener at Friar Park, in black ink, reading, *Dear Alf, Thank you very much for the gift of trees at Christmas-it was very kind of you. We shall plant them as soon as the frost is over with. We were all sorry you couldn't make it up here for the party with the Gardeners but considering how cold it was-I think it was best to stay home out of it. Take care of yourself and dont forget you are welcome if you can get out when the weather is better: you must try to see the garden in spring-it should be good with all the bulbs we have planted. bye for now-love from George H. and all at Friar Park*, with envelope addressed by George to Mr. Alf Cooke
 £1,600 - 1,700
 €2,000 - 2,100



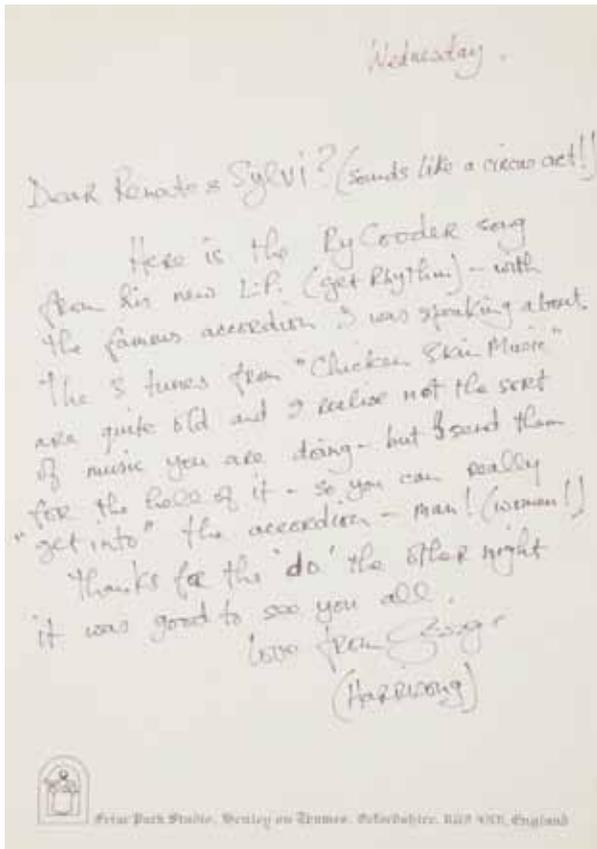
394

393
 Paul & Linda McCartney: A signed cigarette packet, New Years Eve 1982/1983, autographed to reverse of the front section of an Embassy cigarette packet in blue ballpoint pen *Love Linda McCartney, Paul McCartney*, inscribed to front *New Year 1982* together with three photographs of Paul and Linda inscribed to reverse *New Years Eve, 1983, the 3 x 2 1/4 inches (8x4cm)*
 £300 - 500
 €380 - 630



393

394
 Paul McCartney: An autographed copy of the vinyl album 'Give My Regards To Broad Street', the front cover signed in the 1980s by Paul in silver marker, together with a Frank Caiazzo certificate of authenticity
 £400 - 500
 €500 - 630



395

395
George Harrison: A handwritten letter and related cassette recording of Ry Cooder, 1988, the letter in black felt-tip pen on Friar Park Studio stationery, reading, 'Dear Renate & Sylvi? (sounds like a circus act!) Here is the Ry Cooder song from his new L.P. (Get Rhythm) - with the famous accordion I was speaking about. The 3 tunes from "Chicken Skin Music" are quite old and I realise not the sort of music you are doing - but I send them for the hell of it - so you can really "get into" the accordion - man! (women!) Thanks for the 'do' the other night it was good to see you all. love from George (Harrisonong)' together with a C60 cassette tape annotated with recording details in black ballpoint on each side by George and a statement of provenance; letter 8¼ x 11½ inches (21x29.5cm)
£4,000 - 6,000
€5,000 - 7,500

This letter was sent to Sylvia Griffin, after she met George at a party given by Elton and Renate John. Sylvia had become friends with Renate a few years earlier when Renate was working as a tape op/sound engineer in Air Studios in London. She and Sylvia then worked on some songs together at the studio in Elton John's Windsor home and played some of the material to George at the party. He liked one song in particular and he subsequently added slide guitar to it. It was released as a single in 1988, 'Love's A State Of Mind', on Elton's Rocket label.



396

396
John Somerville: John Lennon, sculpture in bronze with pair of glasses with one tinted lens, on stepped wooden base, 17 inches (43cm) high
£400 - 500
€500 - 630



397

397
Paul McCartney: A signed and inscribed diary page, circa 1993, inscribed in black ink 'I U Maggie Thatcher + love Paul (McCartney)', on page dated 27th December 1993 - 2nd January 1994, 6½ x 4½ inches (16½x11cm)
£500 - 700
€630 - 880

398 *
George Harrison: A hand imprint plaque, in resin, number 13 of 100, the reverse inscribed *George #13 Rob Curtin Adelaide 1995*, with certificate, plaque 7¾ x 9½ inches (19.5x24cm)
£300 - 400
€380 - 500

This imprint was taken from the hand casts made by George at the Adelaide Grand Prix in 1995. The 100 examples were produced to raise funds for the Leukaemia Foundation in South Australia, on behalf of 'The Material World Charitable Foundation'.



398



399

399 *
George Harrison: A pair of plaster casts of George Harrison's hands, 1995, one of just two pairs made, with background details and certificate, including a photograph of George and the cast-maker
£1,500 - 2,000
€1,900 - 2,500

The vendor made a number of hand casts and imprints of Formula 1 drivers, sporting stars and entertainers between 1990 and 2000. He met George at the Adelaide F1 Grand Prix in 1995.



400



402



401



403

400
George Harrison: A shirt given by George Harrison as a Christmas present, 1997, the olive green Timberland check shirt with gift tag inscribed by George in black ballpoint, *To Bill- thanks for everything Happy Christmas love George-Olivia & Dhani*, with affidavit
£1,400 - 1,600
€1,800 - 2,000

401
George Harrison: A gift set of Cognac from George Harrison, given to a former chauffeur, the bottle of Remy Martin Grande Champagne Cognac with gift tag inscribed by Olivia Harrison, *To Dear Dave with all our best-George Olivia + Dhani*, with statements of provenance
£1,600 - 1,700
€2,000 - 2,100

402
George Harrison: A silk banner given by George Harrison as a Christmas present, the central section with peacock feather design, on suspension string with strips of blue, yellow and purple, in original mailer, 24 x 12½ inches (61x32cm) approximately
£2,200 - 2,500
€2,800 - 3,100

403
Paul McCartney: An autographed copy of the '1' CD album and music book, each signed in black marker by Paul McCartney, mounted and framed with a letter from the Scottish Daily Record & Sunday Mail, February 2001, concerning the winning of these two items in a competition, 16½ x 40½ inches (42x103cm) overall
£600 - 800
€750 - 1,000

404
Paul McCartney: An autographed Hofner bass guitar, left-handed, sunburst finish, Contemporary Series model, serial M0513B439, the pearloid scratchplate signed by Paul in black marker, in plush-lined, shaped hard case
£4,000 - 6,000
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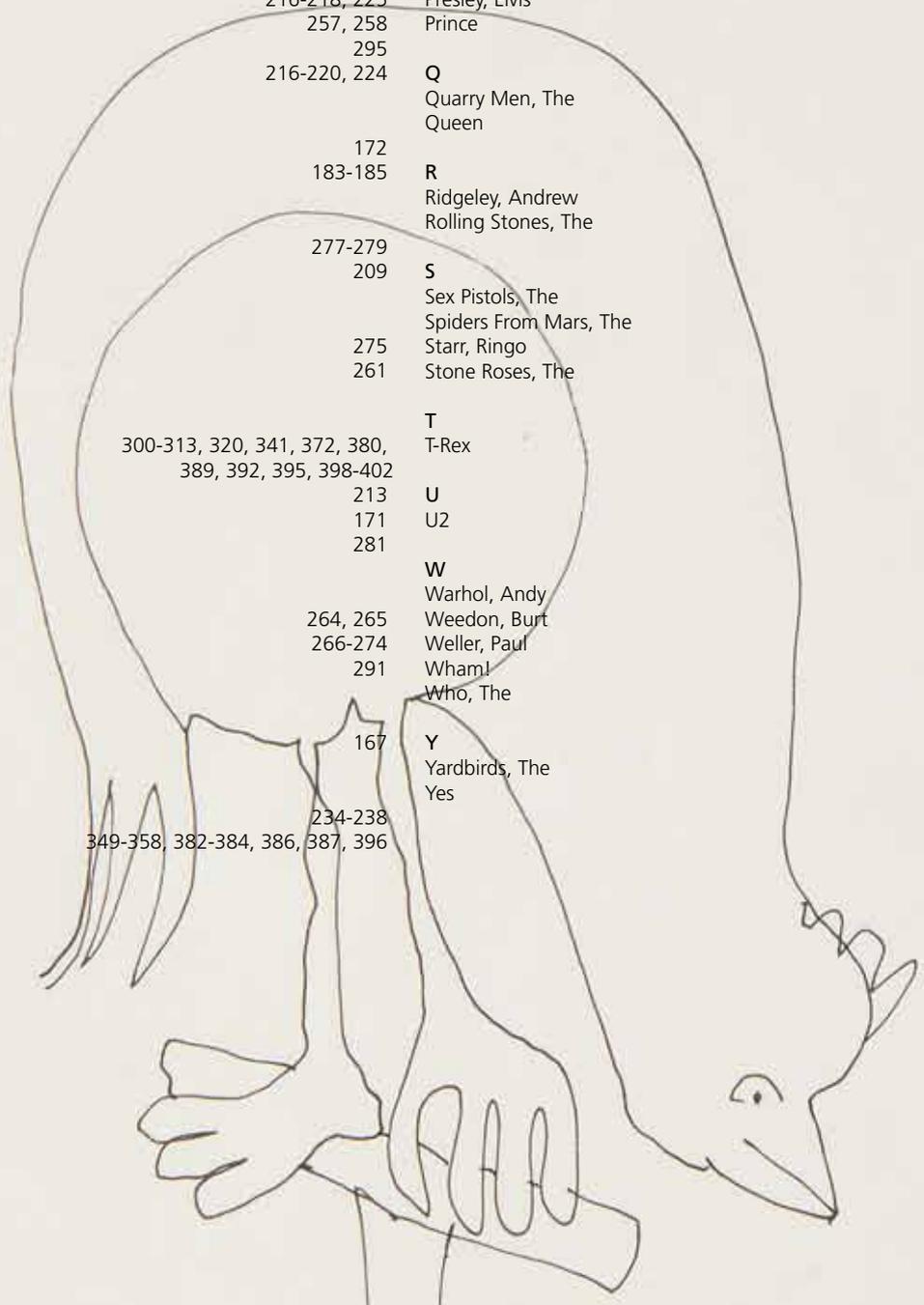
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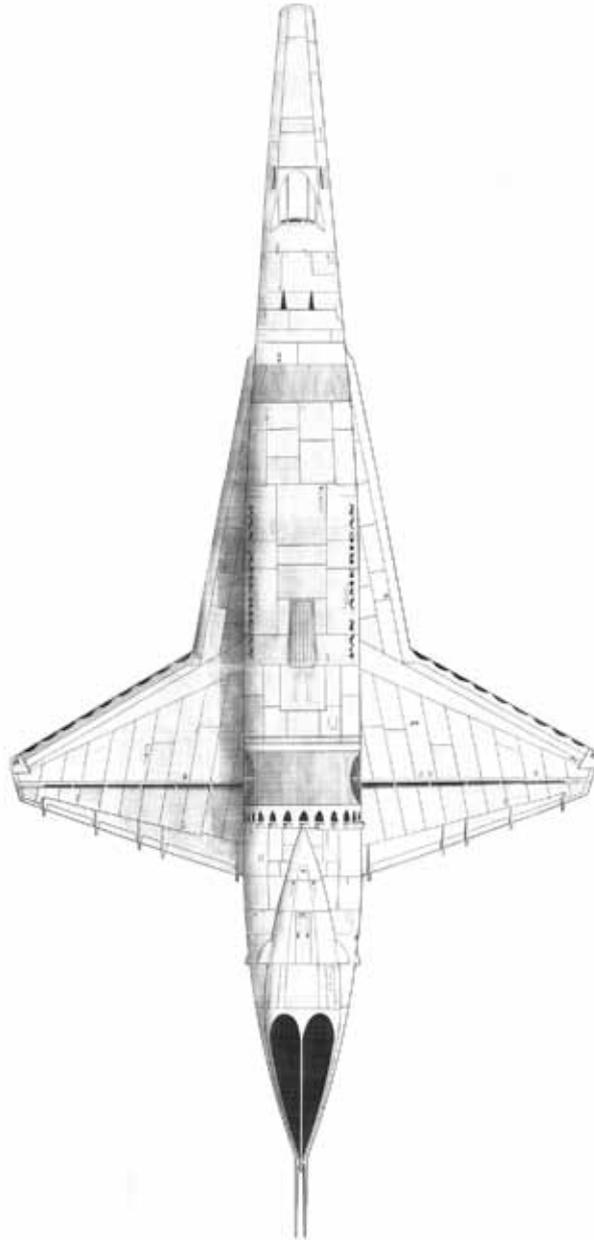


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This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you".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

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

1. OUR ROLE

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

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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

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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* for 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 equaling 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 (only available on lots with a low estimate greater than £400)

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

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

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

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

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

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

25% up to £25,000 of the *Hammer Price*
20% from £25,001 of the *Hammer Price*
12% from £500,001 of the *Hammer Price*

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

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

8. VAT

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

The following symbols are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

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

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

9. PAYMENT

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

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

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

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £5,000, 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;

Sterling travellers cheques: you may pay for *Lots* purchased by you at this *Sale* with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £5,000. We will need to see your passport if you wish to pay using 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 3% surcharge;

Union Pay cards: these are now accepted at our Knightsbridge and New Bond Street offices, when presented in person by the card holder. These cards are subject to a 3% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 3% 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.

10. COLLECTION AND STORAGE

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

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 7468 8353/8302 Fax: +44 (0)20 7629 9673
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/about-us/museums-and-libraries/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5228. 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://animalhealth.defra.gov.uk/cites/> or may be requested from:

DEFRA, Wildlife Licensing and Registration Service
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB

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 10 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements

posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements

Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

~ Ruby and Jadeite

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

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

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

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

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

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

•, †, *, 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*, its 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		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.		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> .
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	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.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	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> .	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.
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> ,	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> ;
8.1.3	to retain possession of the <i>Lot</i> ;	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;	10.4	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.
8.1.4	to remove and store the <i>Lot</i> at your expense;	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.	10.5	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.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	10.6		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.
8.1.6	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;	10.7		10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
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;	10.8		10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
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;	10.9		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.
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	10.10		10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
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.	10.11		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> .
8.2	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.	10.12	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.	10.12	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.
		10	MISCELLANEOUS	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .
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	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		

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in

writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
- 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6	RESPONSIBILITY FOR THE LOT	7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.2.2	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
6.1	Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passed to you when it was knocked down to you.			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> .
6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .			9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.1	to terminate this agreement immediately for your breach of contract;				
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	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.5	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:	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> .
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	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
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	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.8	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	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.9	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:	10	OUR LIABILITY
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	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> .
		8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2	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:
		9	FORGERIES	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
		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		

- 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 *Lot* 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 *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- 10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- You may wish to protect yourself against loss by obtaining insurance.
- 10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 MISCELLANEOUS

- 11.1 You may not assign either the benefit or burden of this agreement.
- 11.2 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.
- 11.3 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.

- 11.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 11.5 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.
- 11.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 11.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 11.8 In this agreement "including" means "including, without limitation".
- 11.9 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.
- 11.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 11.11 Save as expressly provided in paragraph 11.12 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.
- 11.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

12 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" *Bonhams* 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* in 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*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), **"Seller"** includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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