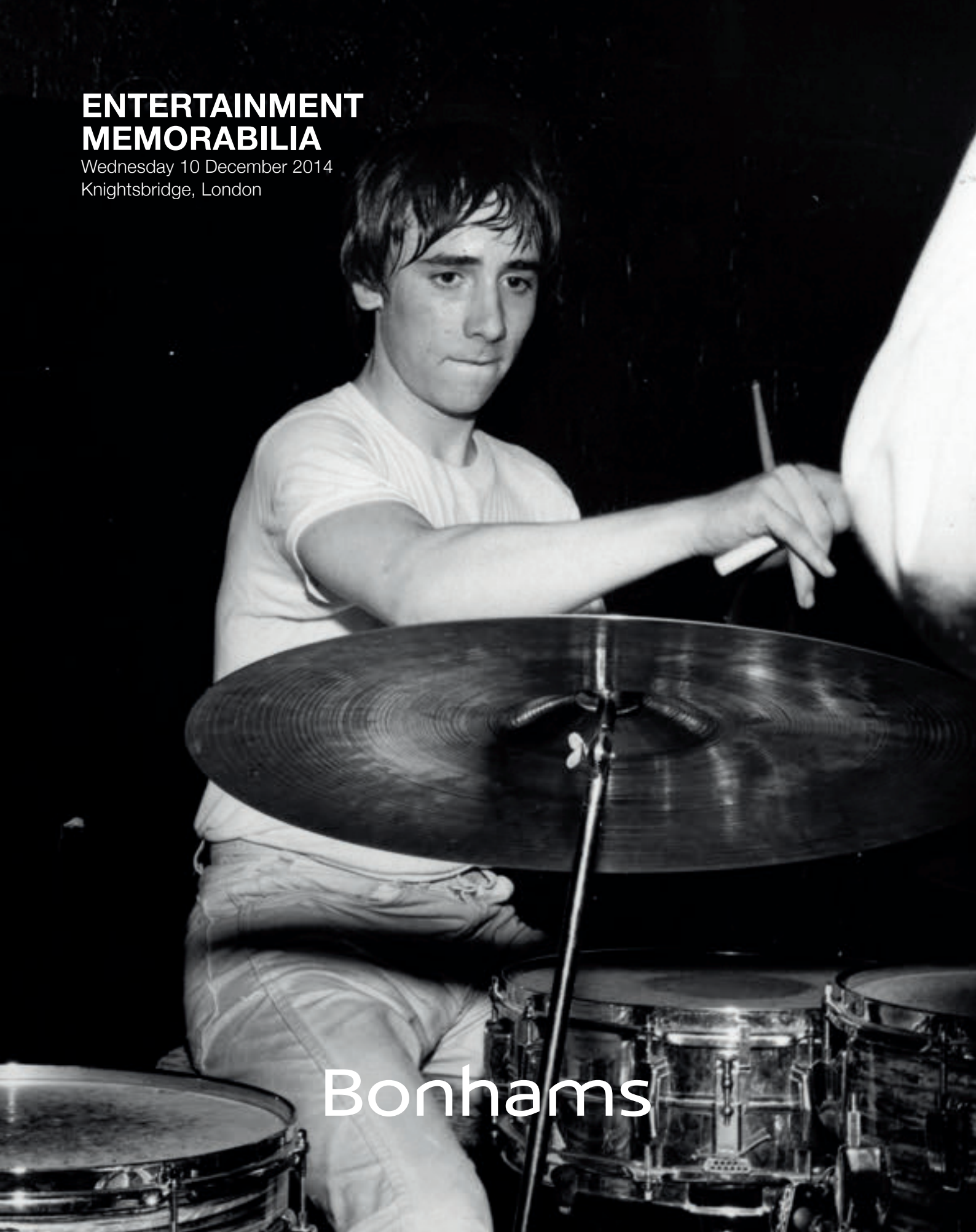


ENTERTAINMENT MEMORABILIA

Wednesday 10 December 2014
Knightsbridge, London



Bonhams

THE CLASH



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Front cover: Lot 207
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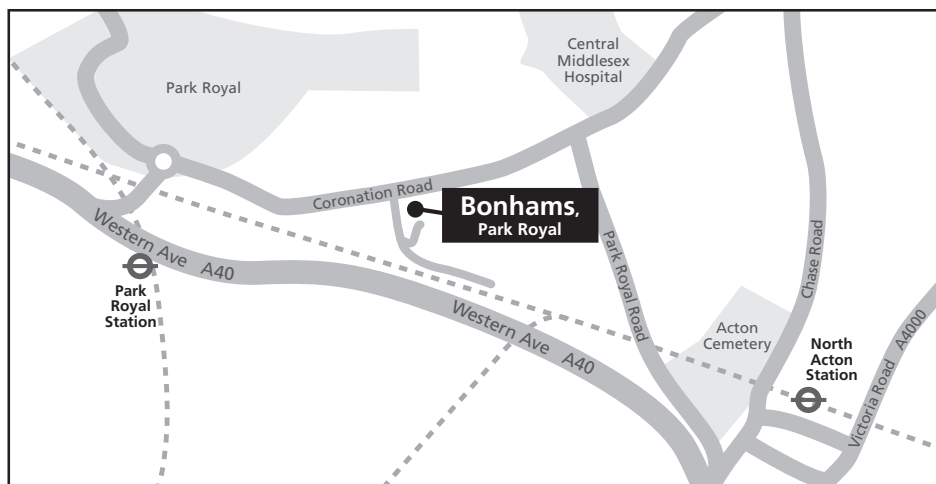
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transfer and storage charges
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Bonhams Knightsbridge
Collections department until
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collected by then will be removed
to Bonhams warehouse. These
lots will also be subject to
transfer and storage charges.

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for all items will commence on
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are as follows:

All lots marked with W

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Transfer per lot	£20.00
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The following symbol is used
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the hammer price and buyer's
premium

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

FILM AND TELEVISION

To Billie
Best wishes
always
Charles Gable



1



3



4 (part)



2

VINTAGE FILM POSTERS & FILM MEMORABILIA

1

THE BIRTH OF A NATION,

1915,
a rare souvenir programme for D.W. Griffith's adaptation, 10 x 12 inches
(26 x 31cm)

£400 - 600
US\$640 - 960 €510 - 770

From the collection of British film critic David Robinson.

2

AUTOGRAPHS OF STARS FROM THE STAGE, SCREEN AND SPORT: A GUEST BOOK FOR THE REGAL THEATRE, MARBLE ARCH, LONDON,

1928-1964,
hard backed book with leather bound covers, the front cover embossed
The Regal in gold, with gold edged pages, containing 128 autographs
including; Fay Wray, Mary Pickford, Marlene Dietrich, Douglas Fairbanks
Jr, Margot Grahame, Maurice Chevalier, Edward G. Robinson, Zasu
Pitts, Ann Dvorak, Leslie Fenton, Alfred Hitchcock, Anna May Wong,
Robert Taylor, Richard Dix, Edmund Lowe, Boris Karloff, John Lodge,
Betty Balfour, Gracie Fields, Gertrude Lawrence, Harold Huth, Anita
Loos, Sidney Howard, Amy Johnson, 10 x 7 1/2 inches (25.5 x 19cm)

£500 - 700
US\$800 - 1,100 €640 - 900

3

METROPOLIS,

U.F.A., 1927,
British souvenir programme *Premier* [sic] *Presentation at Marble Arch
Pavilion, W.1. Monday, March 21st, Special Season*, 9 3/4 x 7 1/4 inches
(24.7 x 18.5cm)

£300 - 500
US\$480 - 800 €380 - 640

From the collection of British film critic David Robinson.

4

ALFRED JUNGE (1886 - 1964),

1930s,
two set designs both monochrome watercolour on paper for, *The Young
And The Innocent* (1937) signed and dated by the artists and *The Good
Companions* (1933), each, 30 x 22 inches (76 x 56cm)

£500 - 700
US\$800 - 1,100 €640 - 900

From the collection of British film critic David Robinson.



5



7



8 (part)



6

5 ^Ω

BIRD OF PARADISE,

RKO Pictures, 1932,
a French poster, 126 x 94 inches (320 x 240cm)

£400 - 600
US\$640 - 960 €510 - 770

6 ^Ω

BIRD OF PARADISE,

RKO Pictures, 1932,
a French double-grande poster, 94 x 63 inches (240 x 160cm)

£350 - 550
US\$560 - 880 €450 - 700

7 ^Ω

BIRD OF PARADISE,

RKO Pictures, 1932,
a French grande poster, 47 x 63 inches (120 x 160cm)

£250 - 350
US\$400 - 560 €320 - 450

8 ^Ω

THE BLUE DANUBE,

Continental Film Distribution, 1932,
two French grande posters, one with art by Roger Benzombes, the
other with art by Magne, with one French double-grande poster, the
largest, 94 x 62.5 inches (240 x 159cm) (2)

£300 - 500
US\$480 - 800 €380 - 640



10



11



12 (part)



9

9 Ω

THE LOST SQUADRON,
RKO Pictures, 1932,
a French double-grande poster, 94 x 63
inches (160 x 240cm)

£300 - 500
US\$480 - 800 €380 - 640

10 Ω

FIGHTING PILOT,
Ajax Pictures Corporation, 1935,
one U.S. three-sheet poster, in three parts
pasted together, 41 x 81 inches (104 x
206cm)

£350 - 550
US\$560 - 880 €450 - 700

11

L'HORLOGER AMOUREUX/ALLEZ OOP,
1934,
French poster, linen backed, 23 x 31 inches
(59 x 79cm)

£400 - 600
US\$640 - 960 €510 - 770

From the collection of British film critic David
Robinson.

12

**FILM STAR AUTOGRAPHS:
A COLLECTION OF SIGNED
PHOTOGRAPHS AND PAGES FROM
AUTOGRAPH BOOKS,**

including fourteen Academy Award® winners,
the majority 8 x 10 publicity shots, some
colour, some black and white, subjects
include: Richard Attenborough, Judie Dench,
Hilary Swank, Emma Thompson, Nicolas
Cage, Lauren Bacall, Robin Williams, Tippy
Hedran, Bette Davis, Raquel Welsh, Glenn
Close, Bob Hoskins, Pete Postlethwaite;
accompanied by signatures on pages [some
clipped], subjects include; Peggy Cummings,
Dennis Waterman, Betty Hutton, Jude Law
and Glenda Jackson, approximately 120 in
total in three files (qty)

£400 - 600
US\$640 - 960 €510 - 770

13

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

£300 - 500
US\$480 - 800 €380 - 640

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



16



15

14

FILM PROGRAMMES: A COLLECTION OF EIGHT PROGRAMMES,

1930s-1960s, titles: Cleopatra - 1963 Gala Premiere Programme, together with original ticket for European Premiere, dated Wednesday July 31st, 1963; El Cid, 1961; Lawrence of Arabia, 1962; The First Mrs. Fraser, 1932; The Black Abbot, 1934; Kissing Cup's Race, 1930; The Four Masked Men, 1934; and Annie, Leave The Room!, 1935 (8)

£350 - 550
US\$560 - 880 €450 - 700

15

CLARK GABLE: A LARGE SEPIA PUBLICITY PHOTOGRAPH SIGNED BY THE SUBJECT,

signed and inscribed in black ink *To Bill, Best Wishes always Clark Gable*, with photographer's blind stamp *James Manatt, Hollywood*, 10 x 13 inches (26 x 33cm)

£300 - 500
US\$480 - 800 €380 - 640

16

SPELLBOUND,

United Artists, 1945, U.S. 24-sheet poster, 232 x 104 inches (589 x 264cm)

£800 - 1,200
US\$1,300 - 1,900 €1,000 - 1,500

17 *

STAN LAUREL & OLIVER HARDY: AUTOGRAPHS,

1953, in black ink and blue ballpoint pens in an autograph album, inscribed by Stan Laurel *THANKS NORMAN*', album 4 x 3 1/4 inches (10 x 8cm)

£300 - 500
US\$480 - 800 €380 - 640

The vendor acquired these signatures when Laurel and Hardy appeared at the Alhambra Theatre, Bradford, Yorkshire in 1953.



17 (page)

18

LAUREL AND HARDY: A SIGNED BLACK AND WHITE PUBLICITY PHOTOGRAPH,

signed and inscribed in black ink *Many Thanks for lovely Larry! Stan Laurel* and signed in black ballpoint by Oliver Hardy, 7 x 9 inches (18 x 23cm)

£400 - 600
US\$640 - 960 €510 - 770

19

LAUREL & HARDY: A SET OF AUTOGRAPHS,

late 1940s/early 1950s, an album page signed in blue and black ink by Stan Laurel and Oliver Hardy, mounted and framed with a machine-print photograph of the pair, 8 3/4 x 16 3/4 inches (22 x 42.5cm)

£250 - 350
US\$400 - 560 €320 - 450



18



20



21



22

20
DEAD OF NIGHT,
Ealing, 1945,
British quad poster, backed on paper, art by
Leslie Hurry, 40 x 30 inches (102 x 76cm)

£3,000 - 5,000
US\$4,800 - 8,000 €3,800 - 6,400

From the collection of British film critic David Robinson.

Literature: WILSON, D. *Projecting Britain, Ealing Studios Film Posters*, BFI Publishing: 1982, p.29 (illus.)

21
DEAD OF NIGHT,
Ealing, 1946,
British door panel, lower part, art by Leslie Hurry,
20 x 30 inches (51 x 76cm)

£500 - 700
US\$800 - 1,100 €640 - 900

From the collection of British film critic David Robinson.

Literature: D. Wilson Op. cit 1982, p.28 (illus.)

22
HUE AND CRY,
Ealing, 1946,
British quad poster, art by Edward Bawden, 40
x 30 inches (102 x 76cm)

£800 - 1,200
US\$1,300 - 1,900 €1,000 - 1,500

From the collection of British film critic David Robinson.

Literature: D. Wilson Op. cit 1982, p.16 (illus.)



23

23
KIND HEARTS AND CORONETS,
 Ealing, 1949,
 British half sheet poster, art by James Fitton, 28 x 22 inches (71 x 56cm)

£500 - 700
 US\$800 - 1,100 €640 - 900

From the collection of British film critic David Robinson.

Literature: D. Wilson Op. cit 1982, p.25 (illus.)

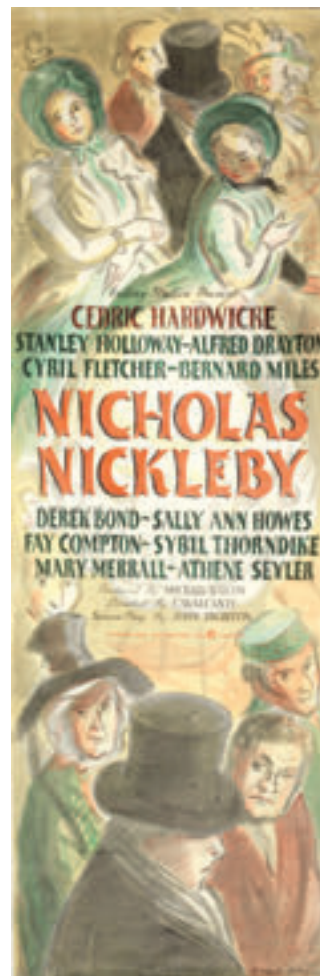


24

24
THE BLUE LAMP,
 Ealing, 1950,
 British half sheet poster, art by James Boswell, 28 x 22 inches (71 x 56cm)

£500 - 700
 US\$800 - 1,100 €640 - 900

Literature: D. Wilson Op. cit 1982, p.20 (illus.)



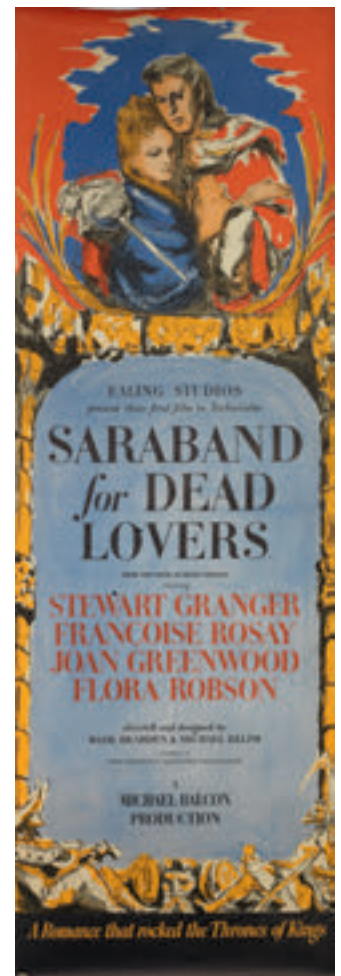
25

25
NICHOLAS NICKLEBY,
 Ealing, 1947,
 a door panel and five double crown posters, art by Edward Ardizzone,
 largest, 20 x 60 inches (51 x 153cm) (6)

£800 - 1,200
 US\$1,300 - 1,900 €1,000 - 1,500

From the collection of British film critic David Robinson.

Literature: D. Wilson Op. cit 1982, p.10 (illus.)



26

26
SARABAND FOR DEAD LOVERS,
 Ealing, 1948,
 a British door panel, art by Robert Medley, 20 x 60 inches (51 x 153cm)

£500 - 700
 US\$800 - 1,100 €640 - 900

From the collection of British film critic David Robinson.

Literature: D. Wilson Op. cit 1982, p.34



27



28



29 (part)

27

THE MAN IN THE WHITE SUIT,
Ealing, 1951,
British double crown poster, art by John Woods and A.R. Thompson,
20 x 30 inches (51 x 76cm)

£600 - 800
US\$960 - 1,300 €770 - 1,000

From the collection of British film critic David Robinson.

Literature: D. Wilson Op. cit 1982, p.8

28

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

£500 - 700
US\$800 - 1,100 €640 - 900

From the collection of British film critic David Robinson.

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

29

EALING STUDIOS,
a collection of approximately 15 British door panels, titles are; *Train Of Events*, *Champagne Charlie* [2], *The Overlanders*, *Scot Of The Antarctic*, *Whiskey Galore!*, *Hue And Cry*, *The Blue Lamp*, *The Lovers Of Joanna Godden*, *Against The Wind*, *It Always Rains On Sunday*, *Passport To Pimlico*, *Another Shore*, *Frieda*, *Eureka Stockade* and *The Captive Heart*, all - 20 x 60 inches (51 x 153cm) (qty)

£1,000 - 2,000
US\$1,600 - 3,200 €1,300 - 2,600

From the collection of British film critic David Robinson.



30 (part)



32 (part)



33 (part)



31 (part)

30

EALING STUDIOS,

two British quad posters *The Goose Steps Out*, 1942 and *Champagne Charlie*, 1944, art by Eric Fraser, backed on paper, both - 40 x 30 inches (102 x 76cm) (2)

£500 - 700

US\$800 - 1,100 €640 - 900

From the collection of British film critic David Robinson.

Literature: D. Wilson *Op. cit* 1982, pp.2 and 60 (illus.)

31

EALING STUDIOS,

a collection of nine British half sheet posters, titles are; *Whisky Galore!*, *A Run For Your Money*, *It Always Rains On Sunday*, *Scott Of The Antarctic*, *Saraband For Dead Lovers*, *Cage Of Gold*, *Bitter Springs*, *Passport To Pimlico*, *Train Of Events* all - 28 x 22 inches (71 x 56cm) (9)

£800 - 1,200

US\$1,300 - 1,900 €1,000 - 1,500

From the collection of British film critic David Robinson.

32

EALING STUDIOS,

a collection of nine 'lift bills', titles are; *Pool Of London*, *The Magic Box*, *The Maggie*, *Secret People*, *In Dance Hall*, *The Rainbow Jacket*, *Eureka*, *Stockade* and *The Love Lottery*, all - 16 x 22 inches (41 x 56cm) (9)

£300 - 500

US\$480 - 800 €380 - 640

From the collection of British film critic David Robinson.

33

EALING STUDIOS,

a collection of approximately 32 British posters, the majority double crowns, titles include; *Hue and Cry*, *Whisky Galore!*, *The Blue Lamp*, *Saraband For Dead Lovers*, *Passport To Pimlico* [review], *Bitter Springs*, *The Cruel Sea*, *The Magic Box*, *It Always Rains On Sunday*, *Against The Wind*, *Frieda*, *The Magnet*, *The Gentle Gunman*, *Mandy*, *The Lavender Hill Mob* [review x2], *In The Dance Hall*, *Against The Wind*, *The Overlanders*, *Where No Vultures Fly*, *Another Shore* and *The Lovers Of Joanna Godden*, some part door panels, all 20 x 30 inches (51 x 76cm) (qty)

£1,500 - 2,000

US\$2,400 - 3,200 €1,900 - 2,600

From the collection of British film critic David Robinson.



34 (part)



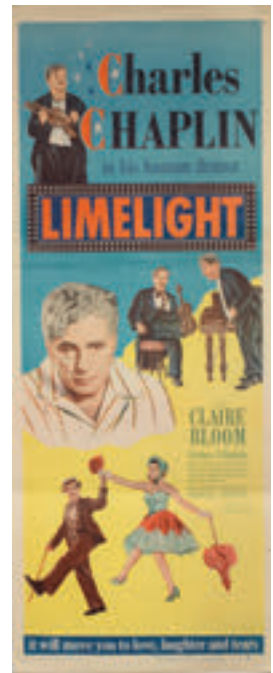
37



38



35 (page)



36

34

TALES OF HOFFMAN,

British Lion, 1951,
two concept designs, a black and white watercolour on paper *Sir the "Guests" arrive* signed with the artist's initials to bottom right hand side, and a colour acrylic on paper signed by Hein Heckroth 15 x 11 inches (38 x 28cm) largest

£600 - 800
US\$960 - 1,300 €770 - 1,000

Hein Heckroth was nominated for Best Art Direction and Set Decoration and Best Costume Design at the Academy Awards. The colour design in this lot is illustrated in Monk Gibbon's book *The Tales of Hoffman. A Study of the Film* (1951)

From the collection of British film critic David Robinson.

35

HUMPHREY BOGART AND LAUREN BACALL: A DINNER MENU SIGNED BY HUMPHREY BOGART, LAUREN BACALL AND OTHERS,

18th March, 1951
signed and inscribed in blue ink, Lauren (Betty) Bacall Bogart, Humphrey Bogart, Oliver Messel and others, obtained at a dinner held onboard the *Liberte*, with accompanying photograph showing subjects sitting at their table, menu - 6½ x 9 inches (17 x 23cm)

£300 - 500
US\$480 - 800 €380 - 640

36

LIMELIGHT,

United Artists, 1952,
U.S. insert poster, 14 x 36 inches (36 x 92cm)

£200 - 300
US\$320 - 480 €260 - 380

From the collection of British film critic David Robinson.

37

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

1952,
a large silver gelatin print of Marilyn Monroe *Relaxing at the Miller Place, Long Island*, printed later by Magnum Photos, signed on the back by Eve Arnold in pencil, in mount and framed, 16½ x 11 inches (42 x 28cm)

£600 - 800
US\$960 - 1,300 €770 - 1,000

38

THE SEVEN YEAR ITCH,

Twentieth Century Fox, 1955,
U.S. three sheet poster, linen backed, 41 x 81 inches (105 x 206cm)

£1,000 - 1,500
US\$1,600 - 2,400 €1,300 - 1,900

From the collection of British film critic David Robinson.



39



40



43

39

LES VACANCES DE M. HULOT,
Specta Films, 1953,
French poster, 47 x 63 inches (120 x 160cm)

£500 - 700
US\$800 - 1,100 €640 - 900

40

THEM,
Warner Bros., 1954,
U.S. one-sheet poster, framed, 27 x 41 inches
(69 x 104cm)

£500 - 700
US\$800 - 1,100 €640 - 900

41

**RICHARD BURTON: A BESPOKE
OVERCOAT MADE FOR RICHARD
BURTON AS EDWIN BOOTH IN THE
PRICE OF PLAYERS,**
Twentieth Century Fox, 1955,
the brown tweed overcoat with tangerine
lining, labelled *Western Costume, Richard
Burton,*

£800 - 1,200
US\$1,300 - 1,900 €1,000 - 1,500

42

**FILM STAR AUTOGRAPHS: AN
AUTOGRAPH BOOK,**
circa 1955,
including; Dean Martin, Stan Laurel, Frank
Sinatra, Nat King Cole, Bob Hope, Gracie
Fields and others, the book 5 1/2 x 4 1/4 inches
(14 x 11cm)

£300 - 500
US\$480 - 800 €380 - 640

43

**I MARRIED A MONSTER FROM OUT OF
SPACE,**
Paramount, 1958,
U.S. one-sheet poster, design by Reynold
Brown, framed, 27 x 41 inches (69 x 102cm)

£400 - 600
US\$640 - 960 €510 - 770



41



44 (part)



44 (part)



44 (part)



44 (part)



45



46

44

MOBY DICK: A PROP LOG BOOK USED BY GREGORY PECK AND EXTENSIVE STORYBOARD COPIES MADE FOR THE FILM,

Warner Bros., 1956, the card and leather bound book with large black hand-drawn lettering *Log Book*, frontispiece hand illustrated *The Proceedings On Board the Pegwot, from the Port of New Bedford Mass, Commanded by Captain Ahab* dated 1838, the inside filled with copy log book pages to record courses, winds, distance and temperature, some filled in with mock records and descriptions, 13 x 8 inches (33 x 20 cm); accompanied by approximately 105 page copy of the original storyboard illustrations for the film, featuring the protagonists, Moby Dick and key sequences from the film, each page 10 x 8 inches (26 x 20 cm) and approximately 77 smaller storyboard copies; and two contact sheets of photographs from the wrap party and three photos from onset

£1,500 - 2,000
US\$2,400 - 3,200 €1,900 - 2,600

An identical logbook is visible in scenes in Captain Ahab's cabin.

45

COME DANCE WITH ME/QUIERE UD. BAILAR CONMIGO?

Columbia, 1958, Argentinian poster, 29 x 43 inches (74 x 109cm)

£200 - 300
US\$320 - 480 €260 - 380

46

MARGOT FONTEYN AND RUDOLF NUREYEV: A COLLECTION OF SIGNED PROGRAMMES,

May 1958- December 1963, fourteen Royal Opera House Ballet programmes, ten signed by Margot Fonteyn on the front cover in blue ink, five of which contain tickets taped inside, for productions including: *The Sleeping Beauty*, *Ondine*, *Giselle*, *Les Sylphides*; with four programmes signed by Margot Fonteyn in blue ink and Rudolf Nureyev in black ink on the front cover, three of which contain ticket stubs taped inside, productions including: *Giselle*, *Le Corsaire*, *La Bayadere* and the *Firebird*; together with four tickets for the 2nd November 1963 performance of *Giselle* and a Change of Cast note (19)

£800 - 1,200
US\$1,300 - 1,900 €1,000 - 1,500

47



47

MARGOT FONTEYN: A QUANTITY OF CORRESPONDANCE FROM MARGOT FONTEYN TO A FRIEND,

1965-88, signed, from various addresses, the majority from Panama, altogether 5 postcards, including one of a map of Panama marked by an arrow and Margot indicating her location, with seven letters and a thank you card, the majority of the correspondence thank you notes, several relating to the health and death of Fonteyn's mother (13)

£1,000 - 1,500

US\$1,600 - 2,400 €1,300 - 1,900

48

MARGOT FONTEYN: A COLLECTION OF SIGNED PROGRAMMES,

1959-1979, including: a programme for *A Tribute to Margot Fonteyn in celebration of her sixtieth birthday* at the Royal Opera House (Wednesday 23rd May 1979), signed and inscribed in black ballpoint pen by Margot Fonteyn *For Larry Best Wishes always Margot*; accompanied by an invitation to the ceremony to mark the positioning of the statue at Fonteyn's birthplace (7th June 1980), signed and inscribed in black ink by Margot Fonteyn *To Larry Love Margot*; a programme for *Antigone* performed by the Royal Ballet at the Royal Opera House (19th October 1959), signed in blue ballpoint pen by Frederick Ashton, Kenneth MacMillan, John Cranko, Ninette de Valois, Beryl Gray and others; a silk programme for a performance by The Royal Ballet in honour of the visit of the french president and Madame de Gaulle (7th April 1960) (4)

£300 - 500

US\$480 - 800 €380 - 640

49

VARIOUS TITLES: 16 FILM POSTERS,

1960s-1990s, all British quad posters, titles: *Midnight Cowboy*, *Mc'Q*, *Verdict*, *Lili Marlene*, *Top Gun*, *Fatal Attraction*, *Snow White And The Seven Dwarfs*, *Batman*, *Up The Front*, *Brides Of Dracula*, *The Last Picture Show*, *Crooks In Cloisters*, *Grease*, *The Guns Of Navarone*, *Premature Burial*, and *The Sound Of Music*, all - 40 x 30 inches (102 x 76cm) (16)

£600 - 800

US\$960 - 1,300 €770 - 1,000

50

CARRY ON: A COLLECTION OF 8 CARRY ON POSTERS,

Rank Organisation, 1960s-1970s all British quads, titles: *Carry On Again Doctor*, *Carry On Jack*, *Carry On Henry*, *Carry On Dick*, *Carry On At Your Convenience*, *Carry On Girls*, *Carry On ?* and *Carry On Abroad*, 40 x 30 inches (102 x 76cm)

£500 - 700

US\$800 - 1,100 €640 - 900

51

BREAKFAST AT TIFFANY'S,

Paramount, 1961, U.S. lobby card number 4, framed, 14 x 11 inches (36 x 28cm)

£500 - 700

US\$800 - 1,100 €640 - 900

48



49 (part)



50 (part)



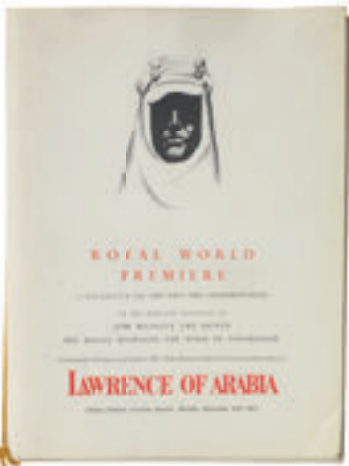
51



52



55



53



54

52
BIRD MAN OF ALCATRAZ,
 United Artists, 1962,
 U.S. one-sheet, art by Bob Peak, linen backed, 27 x 41 inches (69 x 104cm)

£250 - 400
 US\$400 - 640 €320 - 510

53
LAWRENCE OF ARABIA: A ROYAL WORLD PREMIERE PROGRAMME,
 Columbia Pictures, dated Monday December 10th 1962,
 Odeon Theatre Leicester Square, London, tied with a gold coloured rope, containing standard programme, 9½ x 12½ inches (24 x 32cm)

£400 - 600
 US\$640 - 960 €510 - 770

54
WALK ON THE WILD SIDE,
 Columbia, 1962,
 U.S. one-sheet poster, linen backed, 27 x 41 inches (69 x 104cm)

£300 - 500
 US\$480 - 800 €380 - 640

55
THE GREAT ST. TRINIAN'S TRAIN ROBBERY,
 British Lion, 1966,
 British quad poster, art by Ronald Searle, 40 x 30 inches (102 x 76cm)

£300 - 500
 US\$480 - 800 €380 - 640



56

56
THUNDERBIRDS ARE GO,
 United Artists, 1966,
 U.S. one-sheet poster, linen backed, 27 x 41 inches (69 x 104cm)

£300 - 500
 US\$480 - 800 €380 - 640

57
THUNDERBIRDS ARE GO / THUNDERBIRD 6,
 United Artists, 1966-1968,
 two British quad posters, 40 x 30 inches (102 x 76cm) (2)

£400 - 600
 US\$640 - 960 €510 - 770

58
A MAN FOR ALL SEASONS,
 Highland Films, 1966,
 an axe with wooden handel and solid metal blade, used in the film by
 Eric Mason as the Executions when chopping of Thomas More's head
 played by Paul Scofield, the axe loaned by Bapty & Company

£600 - 800
 US\$960 - 1,300 €770 - 1,000



57



57



58



59



60



61



62

59
SNOW WHITE AND THE SEVEN DWARFS: AN ORIGINAL CEL OF DOPEY PLAYING A CYMBAL,
 Walt Disney, 1937,
 gouache on celluloid on Courvoisier airbrush background, mounted
 and framed, with two Leicester Galleries labels on reverse relating to
 the exhibition and purchase from the Leicester Galleries in 1939, *image*
 6 1/4 x 6 1/2 inches (16 x 16.5cm)

£1,500 - 2,000
 US\$2,400 - 3,200 €1,900 - 2,600

60
SNOW WHITE AND THE SEVEN DWARFS: AN ORIGINAL CEL OF SNEEZY, HAPPY AND BASHFUL PLAYING INSTRUMENTS,
 Walt Disney, 1937,
 gouache on celluloid on Courvoisier airbrush background, mounted
 and framed, with a Horner Galleries label on reverse, *image* 4 3/4 x 4
 3/4 inches (11.5 x 11.5cm)

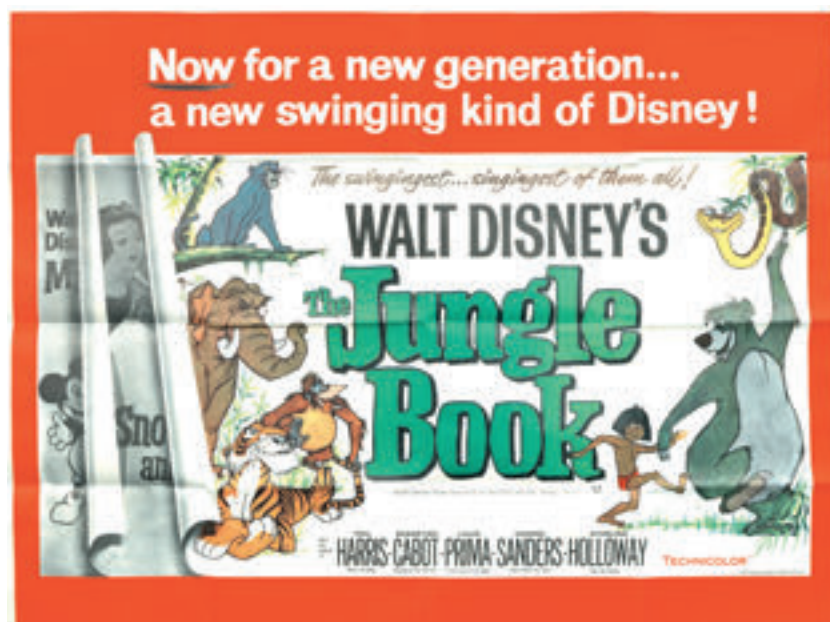
£1,000 - 1,500
 US\$1,600 - 2,400 €1,300 - 1,900

61
SNOW WHITE AND THE SEVEN DWARFS,
 R.K.O./Disney, 1942 re-release, British quad, framed, 40 x 30 inches
 (102 x 76cm)

£1,000 - 1,500
 US\$1,600 - 2,400 €1,300 - 1,900

62
ALICE IN WONDERLAND,
 Walt Disney, 1958 re-release
 British quad poster, linen backed, 40 x 30 inches (102 x 76cm)

£400 - 600
 US\$640 - 960 €510 - 770



65

63

ONE HUNDRED AND ONE DALMATIANS,

Walt Disney, 1961,
U.S. poster, 30 x 40 (76 x 102cm)

£400 - 600

US\$640 - 960 €510 - 770

64

THE JUNGLE BOOK,

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

£400 - 600

US\$640 - 960 €510 - 770

65

THE JUNGLE BOOK,

Walt Disney, 1967,
British quad poster, 40 x 30 inches (102 x 76cm)

£300 - 500

US\$480 - 800 €380 - 640

66

VARIOUS FILMS: A COLLECTION OF CONTRACTS,

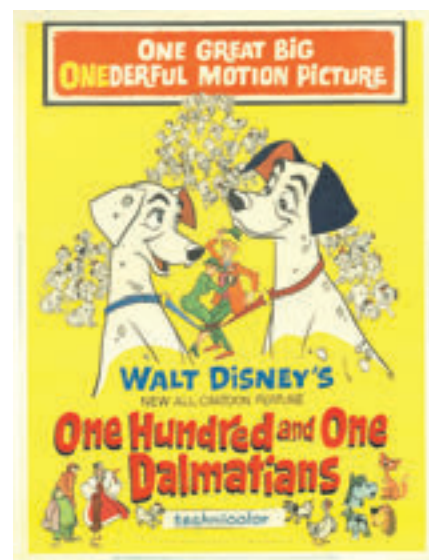
dated between 1959-1967,
on Walt Disney Productions headed paper ...we confirm that we
wish to avail ourselves of the services of Mr. Peter Murton as Asst.
Art Director for Swiss Family Robinson with corresponding letter
terminating employment both signed by Basil Keys; a contract on
Shepperton Studios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

£300 - 500

US\$480 - 800 €380 - 640



64



63



66 (part)



67



68



69



69

67

JAMES BOND: DR. NO,

Eon / United Artists, 1962,
artwork by Mitchell Hooks and design by David Cashman, British quad
poster, 40 x 30 inches (102 x 76cm)

£4,000 - 6,000

US\$6,400 - 9,600 €5,100 - 7,700

Literature: NOURMAND, Tony, 'James Bond Movie Posters - The
Official 007 Collection', London: Bantam, 2001 pp.80-81 (illus.)

68

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

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

£500 - 700

US\$800 - 1,100 €640 - 900

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

69

THUNDERBALL,

Eon / United Artists, 1964,
two parts of the advance British quad, art by Robert McGinnis and
Frank McCarthy, each measuring 20 x 15 inches (51 x 38cm) (2)

£400 - 600

US\$640 - 960 €510 - 770



71

70

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 (120 x 312 cm)

£500 - 700

US\$800 - 1,100 €640 - 900

71

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

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

£500 - 700

US\$800 - 1,100 €640 - 900

72

JAMES BOND: LIVE AND LET DIE, A SHOOTING SCRIPT,

United Artists, 1973,
120pp. of mimeographed typescript, in green cover embossed Ian Fleming's "LIVE AND LET DIE", title page printed Shooting Script by Tom Mankiewicz, October 2nd, 1972

£1,000 - 1,500

US\$1,600 - 2,400 €1,300 - 1,900

Provenance: From the Estate of Mike Roberts, a camera operator for the production

Mike Roberts (1939-2000) was a celebrated cameraman who worked on over 100 productions in his 42 year long career with some of the most eminent directors of the 20th century. He was awarded the Michael Balcon Award for Outstanding British Contribution to Cinema by Bafta in 1998.



70



72



73



74



75



76



77

73
JAMES BOND: THE MAN WITH THE GOLDEN GUN, A SCRIPT,
United Artists, 1974,
128pp. of mimeographed typescript, lacking cover and title page, with
metal fastenings

£1,000 - 1,500
US\$1,600 - 2,400 €1,300 - 1,900

Provenance: From the Estate of Mike Roberts, a camera operator for
the production

See footnote for lot 72

74
**JAMES BOND: SIX SHEETS OF EON PRODUCTIONS HEADED
NOTEPAPER,**

the official in-house headed notepaper illustrated with motifs for the
following films all starring Roger Moore; Live and Let Die (2), The Man
With The Golden Gun, The Spy Who Loved Me, Moonraker and For
Your Eyes Only, largest 8½ x 13 inches (22 x 33cm) (6)

£200 - 300
US\$320 - 480 €260 - 380

75
**JAMES BOND: SIX SHEETS OF EON PRODUCTIONS HEADED
NOTEPAPER,**

the official in-house headed notepaper illustrated with motifs for the
following films all starring Roger Moore; Live and Let Die (2), The Man
With The Golden Gun, The Spy Who Loved Me, Moonraker and For
Your Eyes Only, largest 8½ x 13 inches (22 x 33cm) (6)

£200 - 300
US\$320 - 480 €260 - 380

76
**JAMES BOND: A SET OF 'BOND' ACTORS' SIGNED
PHOTOGRAPHS,**
comprising modern colour and black and white stills of all six 'Bonds',
all but one 8 x 10 publicity shots, signed in blue and black markers by
Sean Connery, Roger Moore, George Lazenby, Timothy Dalton, Pierce
Brosnan (postcard mounted on card) and Daniel Craig, the last also
signed by Eva Green and Caterina Murino

£500 - 600
US\$800 - 960 €640 - 770

77
TOMORROW NEVER DIES, 1997: A PROMOTIONAL BRIEFCASE,
containing merchandise from the film's sponsors, comprising a
miniature bottle of vodka and glass, a model of Bond's car, a calculator
modelled as a mobile phone, a car rental key ring in presentation box,
a razor, a credit card Companion with concealed, bottle/can opener,
tweezers, toothpick, compass and magnifying glass, two bottles of nail
varnish and a miniature radio, with original maker's labels

£500 - 700
US\$800 - 1,100 €640 - 900

Provenance: Ex-lot 46, *Focusing On Talent, An Auction Of Film
And Television Memorabilia*, Christie's South Kensington, 11th
December 2001, donated by Eon Productions. The catalogue for the
sale described the case as one of approximately sixty produced as
unofficial souvenirs of the film.



79



80

78

MARLENE DIETRICH: AN EVENING SUIT OF IVORY CLOQUÉ OWNED BY MARLENE DIETRICH,

circa 1962,
including a box jacket with four covered buttons labeled *Balenciago*, and two skirts one full-length the other to the knee, accompanied by a letter concerning the provenance, images of Dietrich wearing the suit are available on request

£3,000 - 5,000
US\$4,800 - 8,000 €3,800 - 6,400

This luxurious suit was given by Marlene Dietrich to the daughter of prestigious composer Mischka Spoliansky. Spoliansky and Dietrich remained firm friends after he cast her in one of her first singing roles in one of his concerts. Marlene was discovered and cast as the leading lady in *Blue Angel* while she was performing in Spoliansky's *Zwei Krawatten*. Over the years she became close to Spoliansky's family and even treated his daughter as if she were her own. The suit is being offered by the family.

79

CUL DE SAC,

Compton Films, 1966,
British quad poster, artwork by Jan Lenica, with International Film Festival Berlin award snipe pasted in bottom right hand corner, 40 x 30 inches (102 x 76cm)

£500 - 700
US\$800 - 1,100 €640 - 900

80

BLOW-UP

1966, Bridge Films
French poster, art by Georges Kerfysier linen-backed, 47 x 63 inches (120 x 160cm)

£300 - 500
US\$480 - 800 €380 - 640



78



81



83



84



82

81

BELLE DE JOUR,

Paris-Film, 1967,
French poster, art by René Ferracci, linen backed, 23 x 32 inches (58 x 80cm)

£300 - 500

US\$480 - 800 €380 - 640

82 AR

**MICHAEL WARD (BRITISH 1930-2011): MICHAEL CAINE AT
PINEWOOD STUDIOS,**

1967,
a black and white print, signed in black ink by the photographer and
numbered 1/25, [printed later] with photographers blind stamp, in
mount and framed, 19 x 14 inches (48 x 36cm.)

£500 - 700

US\$800 - 1,100 €640 - 900

83

THOMAS CROWN AFFAIR,

United Artists, 1968,
U.S. on-sheet poster, 27 x 41 inches (69 x 104cm)

£500 - 700

US\$800 - 1,100 €640 - 900

84

COOGANS BLUFF,

Universal, 1968,
U.S. poster, 40 x 60 inches (102 x 153cm)

£500 - 700

US\$800 - 1,100 €640 - 900



86

85

KATHARINE HEPBURN: A SELF-PORTRAIT CARICATURE OF KATHARINE HEPBURN,

c.1955,
ink and watercolour sketch, annotated in black ink, *To Daddy Bunny, Baptista - Hare, from his loving daughter - subtle Katharina - Kate*, framed 7 x 9 inches (18 x 23cm)

£500 - 600

US\$800 - 960 €640 - 770

According to the vendor the sketch was given to his uncle, Ernest Hare who had appeared in an Old Vic production of *Taming Of The Shrew* in 1955 while touring in Australia. He played Baptista Minola and Hepburn played Kate, his daughter in the tale.

86

THE LION IN WINTER: A LARGE COSTUME RING WORN BY KATHARINE HEPBURN AND EPHEMERA RELATING TO THE FILM,

Haworth Productions, 1968,
an ornate gold coloured metal ring, the three circular cabochon each in a reeded collet-setting, between similarly designed bombés with spherical accents, wirework and ropetwist details, worn by Katharine Hepburn as Eleanor of Aquitaine in the 1968 production; together with an image of her on set wearing the ring, an invitation to the premier of the film with ticket, a large quantity of contact sheets featuring stills from the film, and six handwritten notes on Katharine Houghton Hepburn headed paper all to Peter Murton and his wife Muriel

£700 - 900

US\$1,100 - 1,400 €900 - 1,200

87

KATHARINE HEPBURN: A SIGNED BLACK AND WHITE PHOTOGRAPH,

signed and inscribed *For Muriel and Peter, what a lovely time we had - from Kate, affectionate friend 1968*, in mount and framed 13 x 9 inches (33 x 23 cm)

£500 - 700

US\$800 - 1,100 €640 - 900

88

NAKED UNDER LEATHER,

Ares Productions, 1968,
U.S. one-sheet poster, 27 x 41 inches (69 x 104cm)

£300 - 500

US\$480 - 800 €380 - 640



86 (illus)



87



85



89



89



90

89 AR

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

1969/70

watercolour, gouache, pencil and pen and ink on board, depicting a London skyline with St Paul's cathedral and the other showing Ebenezer Scrooge approaching a building marked *Scrooge and Marley*, one with draft unfinished pen and ink drawing on reverse, the background illustrations 19 3/4 x 8 1/4 inches (50 x 21cm); the London skyline with four credit overlays, gouache on celluloid, with scene references 2, *TITLE 2* and 3, the London skyline opens the titles for the film but the Scrooge illustration is unseen, 23 1/4 x 19.5 inches (59 x 49.5cm) overall (2)

£1,000 - 1,500

US\$1,600 - 2,400 €1,300 - 1,900

The following lots 89-100 were consigned by a Producer with the company Filmfex who produced the titles for the film.



91

90 AR

SCROOGE: A BACKGROUND ILLUSTRATION FOR THE OPENING TITLES WITH CREDIT OVERLAYS, BY RONALD SEARLE,

1969/70

watercolour, gouache and ink on board, depicting Ebenezer Scrooge emerging onto a street in the evening, with artist studio stamp on reverse, the background illustration 20 7/8 x 9 1/2 inches (53 x 24cm); with two credit overlays, gouache on celluloid, with scene references 4 and 5; both used in the film titles, 23 1/4 x 19.5 inches (59 x 49.5cm) overall

£1,000 - 1,500

US\$1,600 - 2,400 €1,300 - 1,900



91

91 AR

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

1969/70

watercolour, gouache, pencil and pen and ink on board, one depicting a busy market scene and the other a street scene, one with artist studio stamp on reverse, the background illustrations 19 3/4 x 8 5/8 inches (50 x 22cm); the market scene with two credit overlays, gouache on celluloid, with scene references 6 and 7, the market scene is used in the titles, the street scene was produced for the titles but is unseen, 23 1/4 x 19.5 inches (59 x 49.5cm) overall (2)

£1,000 - 1,500

US\$1,600 - 2,400 €1,300 - 1,900



92

92 AR

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

1969/70

watercolour, gouache, pencil and pen and ink on board, one depicting Ebenezer Scrooge skipping down a street, the other a window into a toy shop, the background illustrations 19 3/4 x 9 inches (50 x 23cm) & 19 3/4 x 8 6/8 inches (50 x 22cm); the Scrooge scene with two credit overlays, gouache on celluloid, with scene references 8 and 8A, the Ebenezer Scrooge illustration is used in the titles but the toy shop window view is unseen, 23 1/4 x 19.5 inches (59 x 49.5cm) overall (2)

£1,000 - 1,500

US\$1,600 - 2,400 €1,300 - 1,900

93 AR

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

1969/70

watercolour, gouache, pencil and pen and ink on board, one depicting a busy street scene, the other a street scene with Ebenezer Scrooge dancing, the background illustrations 19 3/4 x 8 1/4 inches (50 x 21cm) and 19 3/4 x 8 5/8 inches (50 x 22cm); both with credit overlays, gouache on celluloid, with scene references 9, 10 and 17, both were used in the titles, 23 1/4 x 19.5 inches (59 x 49.5cm) overall (2)

£1,000 - 1,500

US\$1,600 - 2,400 €1,300 - 1,900

94 AR

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

1969/70

watercolour, gouache and pen and ink on board, depicting two busy London street scenes, one with artist studio stamp to back, the background illustrations 20 x 8 5/8 inches (51 x 22cm); both with credit overlays, gouache on celluloid, with scene references 11, 12-13, 17A and 18, Motion Picture Association of America snipe printed to bottom right hand corner, both were used in the titles, 23 1/4 x 19.5 inches (59 x 49.5cm) overall (9)

£1,000 - 1,500

US\$1,600 - 2,400 €1,300 - 1,900



92



93 (part)



94



94



96



95



96

95 AR

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

1969/70

watercolour, gouache, pencil and pen and ink on board, one depicting a street scene with brazier, the other with Ebenezer Scrooge slipping over in the snow, the background illustrations 19 3/4 x 8 5/8 inches (50 x 22cm); the Scrooge scene with two credit overlays, gouache on celluloid, with scene references 14 and 15, the scene with Scrooge in the snow is used in the titles but the other is unseen, 23 1/4 x 19.5 inches (59 x 49.5cm) overall (8)

£1,000 - 1,500

US\$1,600 - 2,400 €1,300 - 1,900



97

96 AR

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

1969/70

watercolour, gouache, pencil and pen and ink on board, one depicting Ebenezer Scrooge purchasing the prize turkey on Christmas Day, the other Scrooge moving down a busy street with the turkey on a sled, the background illustrations 19 3/4 x 8 5/8 inches (50 x 22cm); both with credit overlays, gouache on celluloid, with scene references 16, 16A and 23, both were used in the titles, 23 1/4 x 19.5 inches (59 x 49.5cm) overall (2)

£1,000 - 1,500

US\$1,600 - 2,400 €1,300 - 1,900



97

97 AR

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

1969/70

watercolour, gouache, pencil and pen and ink on board, depicting Mr Fezziwig's christmas party and the other Ebenezer Scrooge dancing in the snow, one with artist studio stamp on reverse, the background illustrations 19 3/4 x 8 5/8 inches (50 x 22cm); both with credit overlays, gouache on celluloid, with scene references 19, 20, 21 and 22 and annotation, both were used in the titles, 23 1/4 x 19.5 inches (59 x 49.5cm) overall (2)

£1,000 - 1,500

US\$1,600 - 2,400 €1,300 - 1,900



98

98 AR

SCROOGE: TWO BACKGROUND ILLUSTRATIONS FOR THE OPENING TITLES, BY RONALD SEARLE,

1969/70

ink, gouache and watercolour on board, one depicting a street scene and the other showing a boy with a sled running past a London church; the background illustrations 19 3/4 x 8 1/4 inches (50 x 21cm.) and 20 x 8 5/8 inches (51 x 22cm.), both produced for the titles but are unseen, 23 1/4 x 19.5 inches (59 x 49.5cm.) overall (2)

£1,000 - 1,500

US\$1,600 - 2,400 €1,300 - 1,900

99 AR

SCROOGE: A BACKGROUND ILLUSTRATION FOR THE OPENING TITLES WITH CREDIT OVERLAYS, BY RONALD SEARLE,

1969/70

watercolour, gouache and ink on board, depicting Ebenezer Scrooge walking alone in the snow, with artist studio stamp to back, the background illustration 20 x 9 inches (51 x 23cm); with a credit overlay, gouache on celluloid, with scene reference 24, this is the final illustration in the opening titles for the film, 23 1/4 x 19.5 inches (59 x 49.5cm) overall

£1,000 - 1,500

US\$1,600 - 2,400 €1,300 - 1,900

100

SCROOGE: A GROUP OF STORYBOARD CARDS, PREPARATORY GRAPHICS AND CELS FOR THE OPENING AND END CREDITS, BY RONALD SEARLE,

1969/70,

comprising 26 storyboards, watercolour, gouache and pen and ink on card, one with artist studio stamp, some with photographs of sketches adhering and hand painted details or background colours, most with annotations indicating filming instructions or alterations, each card 13 x 5 3/4 inches (33 x 14.5cm); with 16 preparatory graphics for the credits, pen and ink on paper, each 8 1/4 x 10 5/8 inches (21 x 27cm.); with three end credit overlays, gouache on celluloid, with scene references 'End Title Version A', 'End Title Version A B & C on with Shepperton Credit' and 'End Title Version C', each 16 x 13 inches (40.5 x 33cm) (45)

£500 - 700

US\$800 - 1,100 €640 - 900



98



99



100



101 (part)



102



103



104



105 (part)

101
MAN FRIDAY: A COLLECTION OF COSTUME DESIGNS,
 ABC Films, 1975,
 four colour pastel and pencil costume sketches by Production Designer Peter Murton, for the characters of Robinson Crusoe and Friday, 21 x 15 inches (53 x 38cm), with two large set sketches in colour pastel, 30 x 22 inches (76 x 56cm), along with numerous pencil preparatory sketches and copy sheets

£600 - 800
 US\$960 - 1,300 €770 - 1,000

102
CHINATOWN,
 Paramount, 1974,
 U.S. one-sheet poster, linen backed, 27 x 41 inches (69 x 104cm)

£300 - 500
 US\$480 - 800 €380 - 640

103
THE ROCKY HORROR PICTURE SHOW: A REVISED SCRIPT,
 Twentieth Century Fox, 1975,
 88pp. of mimeographed typescript, in black paper cover, the title page printed THE ROCKY HORROR PICTURE SHOW, A SCREENPLAY BY JIM SHARMAN AND RICHARD O'BRIEN, Adapted from "The Rocky Horror Show" a musical with Book, Music & Lyrics by Richard O'Brien", 18th July, 1974, with 23 revised pages included in the script

£500 - 700
 US\$800 - 1,100 €640 - 900

Provenance: From the Estate of Mike Roberts, a camera operator for the production

See footnote for lot 72

104
ROCKY HORROR PICTURE SHOW,
 Twentieth Century Fox, 1975,
 British quad poster, with corresponding front of house stills, 40 x 30 inches (102 x 76cm) (2)

£300 - 500
 US\$480 - 800 €380 - 640

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

105
FILM MEMORABILIA: A COLLECTION OF VARIOUS FILM SCHEDULES,
 including: two transport arrangement forms for *Star Wars*, dated 5.4.76; various unit lists for titles including; *Alien*, 2001: *A Space Odyssey*, *Labyrinth*, *Insignificance* and *The French Lieutenant's Woman*; a quantity of items relating to *Julia* including call sheets, script revision pages and a complete second draft script dated June 14th, 1976; accompanied by a souvenir brochure *Pinewood Studios 21st Anniversary, September 30th 1957*

£300 - 400
 US\$480 - 640 €380 - 510



106

106

STAR WARS,

Twentieth Century Fox, 1977,
British quad poster, art by Tom William Chantrell,
40 x 30 inches (102 x 76cm)

£400 - 600

US\$640 - 960 €510 - 770

107

**STAR WARS: TWO ONE-SHEET
POSTERS,**

Lucas Film 1977 and 1980,
Star Wars style C and The Empire Strikes
Back style B, both linen backed, 27 x 41
inches (69 x 104cm)

£500 - 700

US\$800 - 1,100 €640 - 900

108

**STAR WARS: AN AUTOGRAPHED
REPLICA STORMTROOPER HELMET,**

by Master Replicas, 2007, signed in blue or
black marker pens by Carrie Fisher, Dave
Prowse, Kenny Baker, Gary Kurtz, Jeremy
Bullock, Femi Taylor, Alan Flyng, Pam Rose,
Peter Roy, Chris Munche and Ken Coombs,
with statement of provenance, 12inches
(30cm) high

£500 - 700

US\$800 - 1,100 €640 - 900

According to the vendor the autographs
were obtained at the London Film & Comic
Con, 19th/20th July 2014 and KnightCon,
Doncaster, 6th September 2014.



107



107

109

**VARIOUS SCRIPTS, STORYBOARDS AND
PRODUCTION PAPERWORK,**

1985 - 2005,
titles relating to horror/thriller and Sci-Fi films,
war, historical and biographical dramas; 48
scripts including: The Eagle Has Landed
(1976); The Hunger (1983); Empire of the Sun
(1987); Shadowlands (1993); Michael Collins
(1996); Lost in Space (1998); In Dreams (1999);
Captain Corelli's Mandolin (2001); accompanied
by various storyboards, call sheets, cast
lists, production requirements and shooting
schedules (qty)

£1,000 - 1,500

US\$1,600 - 2,400 €1,300 - 1,900

Provenance: From the Estate of Mike
Roberts, a camera operator for the production

See footnote for lot 72



108



109 (part)



110



110 (part)



111



112 (part)



113

110
VARIOUS FILMS OF THE 1970S-1980S: TWO BRITISH QUAD POSTERS,
including: The Shining, Warner Bros, (1980); Apocalypse Now, United Artists, (1979), both 40 x 30 inches (102 x 76cm) (2)

£500 - 700
US\$800 - 1,100 €640 - 900

111
THE SHINING: A PLOT SUMMARY,
Warner Bros., 1980,
68pp. of mimeographed typescript, in orange paper cover, title page printed *The Shining*

£500 - 700
US\$800 - 1,100 €640 - 900

Provenance: From the Estate of Mike Roberts, a camera operator for the production

See footnote for lot 72

112
THE BUDDY HOLLY STORY: ORIGINAL ARTWORK BY TOM WILLIAM CHANTRELL FOR THE BRITISH QUAD POSTER,
Columbia Pictures, 1978,
multi-media on board with paper cut-outs adhering, with celluloid overlay including an Academy Award® snipe and the film title, and paper overlay detailing alterations to be made; accompanied by a British quad poster for the film and two letters of provenance from Shirley Chantrell, artwork 29 x 21 inches (74 x 53cm) (4)

£1,000 - 1,500
US\$1,600 - 2,400 €1,300 - 1,900

113
DEATH ON THE NILE: A BLACK AND WHITE CAST PHOTOGRAPH ON SIGNED MOUNT,
Mersham Productions, 1978,
signed by Peter Ustinov, Simon MacCorkindale, Lois Chiles, Bette Davis, George Kennedy, Maggie Smith, Angela Lansbury, Olivia Hussey, David Niven, Jon Finch, Jack Warden, Jane Birkin, I. S. Johar, accompanied by a drawing of the boat

£300 - 500
US\$480 - 800 €380 - 640



116

114

HORROR: TWO SCRIPTS INCLUDING A BOUND FINAL SCRIPT FOR DRACULA, AND A SIXTH DRAFT SCRIPT FOR KING KONG LIVES,

1978 and 1985,
Dracula script with black hardback cover, labelled *Peter Murton*,
Production Designer, with title page *Screenplay by W.D. Richter*,
Based on the Novel by Bram Stoker, 106 pages of mimeographed
 typescript, with a collection of photographs and polaroids from the set
 and copy set designs ; *King Kong Lives* without covers, 85 pages of
 mimeographed typescript, with a letter to Peter Murton

£400 - 600
 US\$640 - 960 €510 - 770

Peter Murton was the Production Designer for both films.

115

STAR TREK,

Paramount, 1979,
 East German, art by Regine Schulz and Burckhard Labowski, linen-backed,
 23 x 32 inches (58.5 x 81cm)

£400 - 600
 US\$640 - 960 €510 - 770

116

THE GETAWAY,

Warner Bros., 1979,
 British quad poster, 40 x 30 inches (102 x 76cm)

£200 - 300
 US\$320 - 480 €260 - 380

117

RAGING BULL,

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

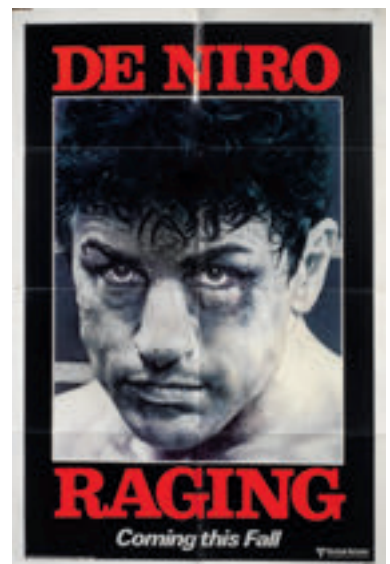
£500 - 700
 US\$800 - 1,100 €640 - 900



114 (part)



115



117



119



119 (illus)

118

ALIEN: A FULL-SIZE REPLICA OF THE ALIEN,

Twentieth Century Fox, 1979, made in 2009 by the Hollywood Collectables Group from the original production moulds designed by H. R. Giger which were used to create the Alien costume for the film, numbered 29 of 100 to the underside of the base, the body, movable arms and head of painted fibreglass, the tail of painted rubber, the base including operational concealed lighting, accompanied by assembly instructions for the statue, the purchase confirmation details from the Prop Store of London, the plug and lead for the lights in the base and a tool for assembly, approximately 92 1/2 inches (235cm) high

£3,000 - 5,000

US\$4,800 - 8,000 €3,800 - 6,400

119

ALIEN RESURRECTION: A HERO PROP AR-2 FLAME THROWER MADE FOR SIGOURNEY WEAVER AS ELLEN RIPLEY,

Twentieth Century Fox, 1997, the upper bevelled barrel of aluminium with unpainted black muzzle, the rest of the prop of fibreglass, with mottled paintwork to appear distressed; there is a hole to the underside of the chamber (presumably to remove the mechanism), with split to the mechanism housing and forward pistol grip which have been glued back together, cords under the stock which powered the flame-throwing mechanism have been retained, the trigger still engages; with switch under forward trigger guard to operate the torch on the lower barrel (the lower barrel is fashioned in the style of an underslung grenade launcher); with a display case made by the Prop Store of London; accompanied by Murdoch, Andrew & Aberley, Rachel, 'The Making of Alien Resurrection', Titan Books, London, 1997, 3 stills from the film and a certificate of authenticity from the Prop Store, the prop 39 1/2 x 11 inches (100.5 x 28cm)

£4,000 - 6,000

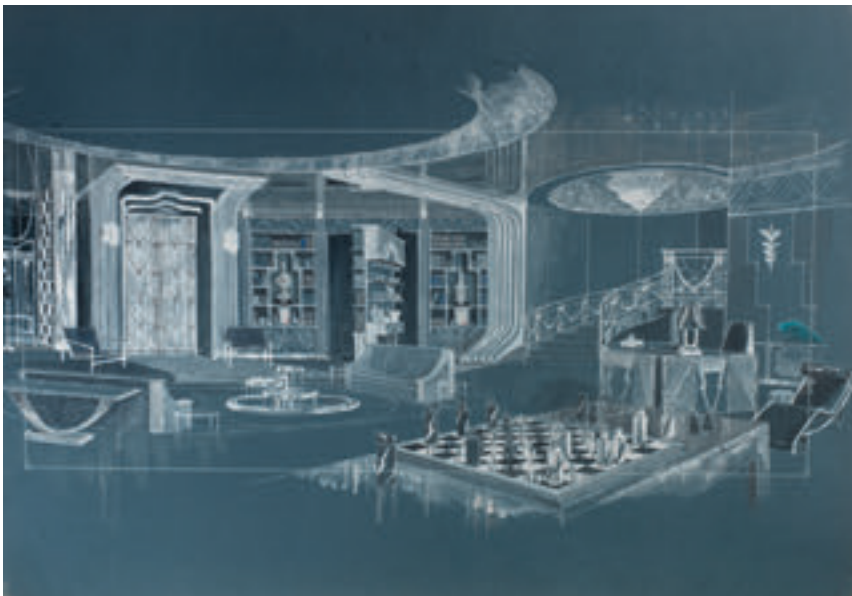
US\$6,400 - 9,600 €5,100 - 7,700

Provenance: The Prop Store of London.

According to the certificate of authenticity, *The prop suffered some damage during filming when Sigourney throws it to the floor after she has set fire to the lab.* This occurs at the end of the scene where Ripley torches the part human part Alien clones in the lab on board the USM Auriga.



118



121 (part)

120

SUPERMAN II: AN ANNOTATED SHOOTING SCRIPT,

Warner Bros., 1980,
an annotated shooting script *Superman II*, 127 pages of mimeographed typescript, the title page with annotations to the front and extensive notes on the back in black ink in an unknown hand,

£300 - 500

US\$480 - 800 €380 - 640

Provenance: From the Estate of George Macdonald Fraser.

121

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

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

£600 - 800

US\$960 - 1,300 €770 - 1,000

122

SUPERMAN III: A DRAFT SHOOTING SCRIPT,

Warner Bros., 1982,
bound in navy blue hardback covers, with red card pages, title page *Superman III*, David Newman and Leslie Newman, 172 pages of mimeographed typescript, with revision pages throughout, used by the Production Designer Peter Murton

£300 - 500

US\$480 - 800 €380 - 640

123

THE DAY AFTER: AN INCOMPLETE EMMY AWARD PRESENTED TO CATHERINE SHORR FOR 'THE DAY AFTER',

ABC, 1983,
awarded by The Academy of Television Arts and Sciences, with missing plynth, presented to Catherine Shorr for *Outstanding Film Sound Editing for a Limited Series or a Special* for the Television drama starring Robert Downey Jr, height 14 inches (36cm)

£500 - 700

US\$800 - 1,100 €640 - 900



120



122



123



124

124

CLASH OF THE TITANS: A FINAL REVISED DRAFT SCRIPT,

MGM, 1981,
130pp. of mimeographed typescript with storyboards, in blue paper cover, title page printed *Clash of the Titans, An Original Screenplay by Beverley Cross*, stamped in the bottom left hand corner *11 Apr 1979* with *Mike Roberts* written in the top right hand corner in blue biro; with three sheets of script addendums, accompanied by 6 call sheets, 1 revised one line schedule, 1 daily schedule of work, 3 movement orders, notes from the Spain recce, a daily schedule of work and a list of locations following the Singapore recce (18)

£500 - 700

US\$800 - 1,100 €640 - 900

Provenance: From the Estate of Mike Roberts, a camera operator for the production

See footnote for lot 72



125

125

VARIOUS SCRIPTS: A COLLECTIONS OF VARIOUS SCRIPTS, STORYBOARDS, SHOOTING SCHEDULES AND RELATED PRODUCTION PAPERWORK,

1980s - 2000s

63 scripts, titles including: *Trail of the Pink Panther* (1982); *Curse of the Pink Panther* (1983); *Absolute Beginners* (1986); *Son of the Pink Panther* (1993); *Being Human* (1994); *Rob Roy* (1995); *Notting Hill* (1999); *102 Dalmations* (2000); together with corresponding call sheets, unit lists, contact sheets and storyboards (qty)

£1,000 - 1,500

US\$1,600 - 2,400 €1,300 - 1,900

Provenance: From the Estate of Mike Roberts, a camera operator for the production

See footnote for lot 72



126

126

SPIES LIKE US: A REVISED SCRIPT,

Warner Bros., 1984,

bound in green hardback pages, with Warner Bros. card sleeves, title page *Spies Like Us*, by *Dan Aykroyd*, *Lowell Ganz* and *Babaloo Mandell*, 107 pages of mimeographed typescript, various annotations throughout, with two black and white photographs of the crew on set on location with the Russian prop missile

£200 - 300

US\$320 - 480 €260 - 380

This script was owned and used by the Production Designer Peter Murton.



127

127

THE KILLING FIELDS: STORYBOARDS AND CALL SHEETS,

Warner Bros., 1984,

123pp. of photocopied storyboards, with small annotations in blue ballpoint pen, in a black ringbinder with *M Roberts, 'Killing Fields', Story Board* written on a label adhering to the cover; accompanied by a shooting schedule with memorandum, title page annotated *ROBERTS MARK 904* in black; 10 call sheets- 1 including an accommodation list, 2 including movement orders, 1 including a cast and crew room numbers in Rama Tower Hotel, 1 with an amendment page; 3 progressive shooting schedules; 2 pages of script adjustments dated 24/7/83 (17)

£1,000 - 1,500

US\$1,600 - 2,400 €1,300 - 1,900

Provenance: From the Estate of Mike Roberts, a camera operator for the production

See footnote for lot 72



128

128

BATMAN RETURNS,

Warner Bros., 1989,
a *Gotham State* flag, yellow and black with torch symbol made for the
production 74 x 34 inches (188 x 87cm)

£500 - 700

US\$800 - 1,100 €640 - 900

Provenance: Ex-lot 545 *Film and Animation*, Sotheby's, London,
Tuesday 8th June 1993

129

BATMAN RETURNS,

Warner Bros., 1989,
a large handpainted and airbrushed banner *Oswald Cobblepot
For Mayor*, depicting the Penguin, acrylic on canvas, made for the
production, approximately 6½ x 12 foot (168 x 360cm)

£1,500 - 2,000

US\$2,400 - 3,200 €1,900 - 2,600

Provenance: Ex-lot 546 *Film and Animation*, Sotheby's, London,
Tuesday 8th June 1993

130

**PREDATOR: A GOLDEN REEL AWARD PRESENTED TO
CATHERINE SHORR,**

Amercent Films, 1987,
the award mounted on a wooden plinth with attached bronze plaque
engraved *Golden Reel Awards, 1987, Best Sound Editing Motion
Picture Feature Film "Predator"*, height 15½ inches (38cm)

£300 - 500

US\$480 - 800 €380 - 640

131

**DIE HARD: A GOLDEN REEL AWARD PRESENTED TO
CATHERINE SHORR,**

Twentieth Century Fox, 1988,
the award mounted on a wooden plinth with attached bronze plaque
engraved *Golden Reel Awards, 1988, Best Sound Editing Motion
Picture Feature Film "Die Hard"*, height 15½ inches (38cm)

£300 - 500

US\$480 - 800 €380 - 640



129



130



131



132 (part)



132 (part)



132 (part)



134 (part)



133 (part)



135 (part)

132

INDIANA JONES AND THE LAST CRUSADE: 5 STORYBOARDS,

Paramount, 1989, including the open sequence for the film where young Indy escapes from the circus train, the iconic scene where Indiana crosses the invisible bridge in the temple and the tank sequence which culminates in Indy falling over the side of the cliff to haul himself back up at the last minute and two others, three of the storyboards including revision sheets (5)

£600 - 700

US\$960 - 1,100 €770 - 900

Provenance: From the Estate of Mike Roberts, a camera operator for the production

See footnote for lot 72

133

INDIANA JONES AND THE LAST CRUSADE: TWO REVISED SCRIPTS AND CALL SHEETS,

Paramount, 1989, the first script 126pp. of mimeographed typescript, with a metal fastening, title page printed *INDIANA JONES AND THE LAST CRUSADE*, Story by George Lucas, Screenplay by Jeffrey Boam, Fourth Revision by Barry Watson and to the bottom right *SECOND REVISION* Feb. 23, 1988, *THIRD REVISION* March 1. 1988, *FOURTH REVISION* May 8, 1988, each page stamped in red *IJ-4-063*; the second script 135pp. of mimeographed typescript, with a metal fastening, title page printed *INDY III*, Story by: George Lucas, Screenplay by: Jeffrey Boam with *Second Revised* 2/17/88 in the bottom right hand corner, each page stamped in red *015882*; accompanied by 5 call sheets, one with cast and crew accommodation list attached (7)

£800 - 1,200

US\$1,300 - 1,900 €1,000 - 1,500

Provenance: From the Estate of Mike Roberts, a camera operator for the production

See footnote for lot 72

134

THE COMMITMENTS: A SHOOTING SCRIPT,

Twentieth Century Fox, 1991, 118pp. of mimeographed typescript, in black paper cover, title page printed *The Commitments* by Roddy Doyle, Screenplay by Dick Clement and Ian La Frenais with *Shooting Script*, 10th August 1990 in the bottom right hand corner also marked in black ballpoint pen *Mike Roberts*; together with 21 sheets of script addendums; with 8 call sheets, call sheet 1 attached with welcome letter to the cast and crew from Alan Parker, a progressive shooting script, an annotated cast list, two crew contact lists and a list of location bases, three annotated recce schedules on headed paper (38)

£500 - 700

US\$800 - 1,100 €640 - 900

Provenance: From the Estate of Mike Roberts, a camera operator for the production

See footnote for lot 72

135

EVITA: TWO SCRIPTS WITH ASSORTED CALL SHEETS, A UNIT LIST AND A LETTER FROM ALAN PARKER,

Buena Vista Pictures, 1996, one script comprising 94pp. of mimeographed typescript, in black paper cover printed *Evita* in white text, title page printed *For use of MIKE ROBERTS only. Not to be reproduced. Copyright protected. EVITA* by Tim Rice and Andrew Lloyd Webber, Screen Adaptation by Alan Parker, printed in the bottom right hand corner *May, 1995, Cinergi Productions, 2308 Broadway, Santa Monica, CA 90404*, with letter on headed paper in black ink from Alan Parker to Mike Roberts; the other script comprising 95pp. of mimeographed script, with annotations throughout in black ink, title page printed as previous but dated *October, 1995*; accompanied by 4 call sheets and a full unit list for the UK crew (7)

£700 - 900

US\$1,100 - 1,400 €900 - 1,200

Provenance: From the Estate of Mike Roberts, a camera operator for the production

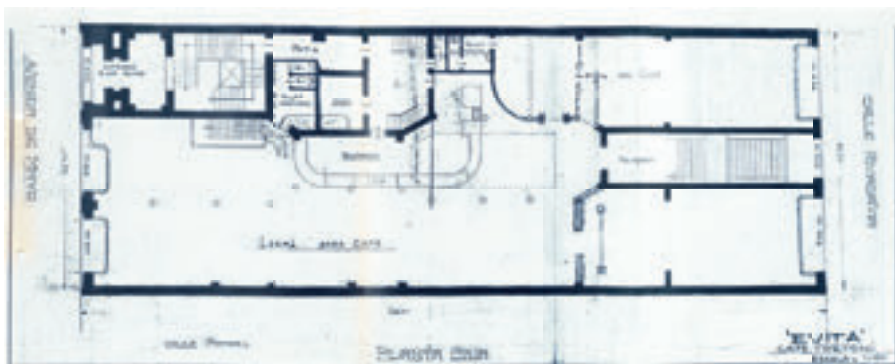
See footnote for lot 72

EVITA: SHOOTING PLANS.

£500 - 700

US\$800 - 1.100 €640 - 900

See footnote for lot 72



136

PETER COOK & DUDLEY MOORE: AN AUTOGRAPHED 'BEHIND THE FRINGE' PROGRAMME.

the front cover signed by Dudley Moore and inscribed *Best wishes* in blue ballpoint and signed by Peter Cook in black felt-tip pen, also inscribed in unknown hand 13.1.72, 9 3/4 x 11 3/4 inches (24 x 30cm)

£200 - 300

US\$320 - 480 €260 - 380

TELEVISION MEMORABILIA

SPACE 1999: A COLLECTION OF THIRTEEN SCRIPTS FOR THE TELEVISION SERIES *SPACE 1999*.

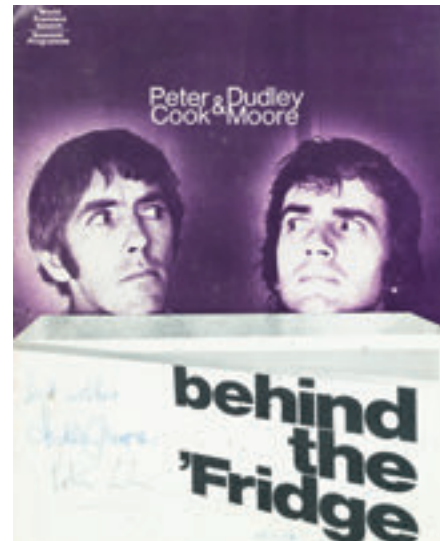
episode titles include: War Games, The Full Circle, End Of Eternity, Ring Around The Moon, Alpha Child and Earthbound, all in different coloured card sleeves

£500 - 700

US\$800 - 1,100 €640 - 900



139



137

BLAKES 7: AN ORIGINAL COSTUME DESIGN BY JUNE HUDSON,

depicting Paul Darrow as Avon, in 'Killer' (season 2, episode 7), pastel on cartridge paper, titled, signed and dated by the artist, with preparatory sketch for a different design to reverse, *15 x 22 inches (38 x 56cm)*

£500 - 700

US\$800 - 1.100 €640 - 900

June Hudson, is a British costume designer, famed for her work on both Doctor Who and Blake's 7.

BLAKE'S 7: AN ORIGINAL COSTUME DESIGN BY JUNE HUDSON,

depicting Jacqueline Pearce as Servalan, in 'Pressure Point' (season 2, episode 5), pastel on cartridge paper, titled and signed by the artist, with preparatory sketch on reverse, 15 x 22 inches (38 x 56cm)

£500 - 700

US\$800 - 1,100 €640 - 900



140



138 (part)



141 (illus)



141



142



143

141

DOCTOR WHO/PATRICK TROUGHTON - THE WEB OF FEAR: AN ORIGINAL PROP YETI HOMING DEVICE,

BBC 1968, the hollow figure of stained mixed media resin, mounted on a base, accompanied by a black and white still [printed later] from the film, height - 4¾ inches (11.5cm)

£2,000 - 3,000
US\$3,200 - 4,800 €2,600 - 3,800

Provenance: From the Estate of Bob Slatford, BBC Visual Effects Department between 1986-1974, working alongside Jack Kine and Bernard Wilkie.

142

DOCTOR WHO - THE SEEDS OF DEATH: A BESPOKE SHIRT MADE FOR FRAZER HINES AS THE CHARACTER JAMIE MCCRIMMON,

BBC, 1969, the black shirt with three quarter length sleeves with ties to cuffs and neck, made by costume designer Bobbi Bartlett, accompanied by a document from Frazer Hines concerning the provenance

£1,000 - 1,500
US\$1,600 - 2,400 €1,300 - 1,900

The character Jamie McCrimmon normally wore a khaki shirt along with a kilt during his series in Doctor Who. However this shirt was made for Frazer Hines to add some variety to his character's wardrobe and is the only one that was produced. It has remained in Hines' collection ever since.

143

DOCTOR WHO: PARADISE TOWERS, THE CHIEF CARETAKER'S UNIFORM,

1987, comprising a grey military-style jacket with matching trousers bearing label to the waistband inscribed in black ink *Richard Briars (sic) 1*, the jacket with black vinyl and silver braid detailing, matching belt and cap, as worn by Richard Briars in the serial

£1,000 - 1,500
US\$1,600 - 2,400 €1,300 - 1,900

144

DOCTOR WHO: SYLVESTER MCCOY - AN ORIGINAL SCREEN-USED AND SIGNED TRADEMARK PANAMA HAT,

a silk Paisley handkerchief attached as a hatband, the inside signed and inscribed in black marker *This belongs to Sylvester McCoy*, inner band stamped *Panama Type Bates 21A Jermyn Street London SW*, Size 7

£600 - 800
US\$960 - 1,300 €770 - 1,000

Research indicates that this hat was likely to be that worn by Sylvester McCoy during Season 24 of 'Doctor Who', in 1987.



144

145 †

TORCHWOOD, SERIES 1, EPISODE 8, 'THEY KEEP KILLING SUZIE': INDIRA VARMA AS SUZIE COSTELLO, COSTUME NUMBER 2, A COSTUME,

2006, comprising a cream overcoat with belt, a black knitted cardigan, a turquoise jersey top with black skirt and black chiffon scarf (5)

£200 - 300

US\$320 - 480 €260 - 380



145



©BBC

145 (illus)

146 †

TORCHWOOD, SERIES 1, EPISODE 13, 'END OF DAY': EVE MYLES AS GWEN COOPER, COSTUME NUMBER 2, A COSTUME,

2006, a black *Diesel* jacket with brass buttons and a purple jersey top with pink stitch detail (2)

£200 - 300

US\$320 - 480 €260 - 380



146



©BBC

146 (illus)

147 †

TORCHWOOD, SERIES 2, EPISODE 8, 'A DAY IN THE DEATH': BURN GORMAN AS OWEN HARPER, A COSTUME,

2008, comprising a black, zipped hooded jacket by G-Star, a khaki striped shirt and blue denim jeans, with a pair of black leather gloves (4)

£200 - 300

US\$320 - 480 €260 - 380



147



©BBC

147 (illus)

148 †

TORCHWOOD, SERIES 2, EPISODE 9, 'SOMETHING BORROWED': EVE MYLES AS GWEN COOPER, A COSTUME,

2008, comprising a grey printed *All Saints* T-shirt with pop culture psychedelic montage, black draw-string trousers and a black cotton bomber jacket labelled *Hooch* (3)

£200 - 300

US\$320 - 480 €260 - 380



148



©BBC

148 (illus)

149 †

TORCHWOOD, SERIES 3, EPISODES 1-4, 'CHILDREN OF EARTH: DAYS 1-4': PAUL COPLEY AS CLEMENT MCDONALD, COSTUME NUMBER 2, A COMPLETE COSTUME,

2009, comprising a grey cardigan with simulated dirt, a dark grey sweatshirt, navy blue trousers with grey and white trainers (4)

£250 - 300

US\$400 - 480 €320 - 380



149



©BBC

149 (illus)



©BBC

150 (illus)



150

150 †

TORCHWOOD, SERIES 3: CUSH JUMBO AS LOUIS HABIBA, A COMPLETE COSTUME, 2009, comprising a black pleated skirt with pale blue cardigan and black patent Mary Jane shoes (3)

£200 - 300

US\$320 - 480 €260 - 380



©BBC

152 (illus)



152

151 †

TORCHWOOD, SERIES 3, EPISODES 4 & 5, 'CHILDREN OF EARTH' DAYS 4 & 5: KAI OWEN AS RHYS WILLIAMS, COSTUME NUMBER 2, A COMPLETE COSTUME, 2009,

comprising a navy zip jersey top, with khaki combat trousers and black converse trainers with green and white laces, all with simulation dirt and mud (3)

£250 - 300

US\$400 - 480 €320 - 380



151

152 †

THE SARAH JANE ADVENTURES, SERIES 2, EPISODE 1, 'THE LAST SONTARAN: PART 1': ELISABETH SLADEN AS SARAH JANE SMITH, A COSTUME, 2008,

comprising a beige blouse with white pinstripe and a black pencil skirt (2)

£300 - 500

US\$480 - 800 €380 - 640



©BBC

153 (illus)



154

153 †

THE SARAH JANE ADVENTURES, SERIES 2, 'DAY OF THE CLOWN' PARTS 1 & 2: BRADLEY WALSH AS ODD BOB, A COSTUME, 2008,

a bespoke satin all-in-one striped clown suit of red, yellow and blue, with two corresponding yellow ruffs and two pairs of white gloves; in suit carrier (6)

£250 - 300

US\$400 - 480 €320 - 380



153

154 †

THE SARAH JANE ADVENTURES, SERIES 3, EPISODE 5 & 6, 'THE WEDDING OF SARAH JANE SMITH: PART 1': NIGEL HAVERS AS PETER DALTON, A COSTUME, 2009,

comprising a Moss Bros black dinner jacket and trousers, with white shirt, black cummerbund and bow tie, with faux cream rose and white handkerchief to top pocket (7)

£250 - 300

US\$400 - 480 €320 - 380



©BBC

154 (illus)

155 †

THE SARAH JANE ADVENTURES, SERIES 3, EPISODE 11, 'THE GIFT: PART 1': DANIEL ANTHONY AS CLYDE LANGER, A SCHOOL UNIFORM,

2009, comprising black trousers, black lace-up shoes, white shirt and black tie with red and grey stripes (4)

£250 - 300

US\$400 - 480 €320 - 380



155

156 †

THE SARAH JANE ADVENTURES, SERIES 3, EPISODE 12, 'THE GIFT: PART 2': ELISABETH SLADEN AS SARAH JANE SMITH, A COSTUME,

2009, comprising a baby pink loose fit blouse with pink and white spotted vest and blue *French Connection* jeans (3)

£300 - 500

US\$480 - 800 €380 - 640



156

157 †

THE SARAH JANE ADVENTURES, SERIES 4, EPISODE 1, 'THE NIGHTMARE MAN: PART 1': ELISABETH SLADEN AS SARAH JANE SMITH, A COMPLETE COSTUME,

2010, pale pink *Whistles* loose fit jersey top with dark blue jeans and black leather biker boots (3)

£300 - 500

US\$480 - 800 €380 - 640



157

158 †

THE SARAH JANE ADVENTURES, SERIES 4, EPISODES 11 & 12, 'GOODBYE, SARAH JANE SMITH: PARTS 1 & 2': JULIE GRAHAM AS RUBY WHITE, A COSTUME,

2010, a scarlet mack with matching red vest top (2)

£200 - 300

US\$320 - 480 €260 - 380



158

159 †

THE SARAH JANE ADVENTURES, SERIES 5, EPISODE 2, 'SKY: PART 2': SINEAD MICHAEL AS SKY, A COMPLETE COSTUME,

2011, comprising navy blue converse trainers, a pair of three-quarter length mid-blue jeans labelled *Gap*, a peach and blue striped T-shirt, a khaki hooded jacket and three pairs of grey and red striped socks (7)

£250 - 300

US\$400 - 480 €320 - 380



159

160 †

THE SARAH JANE ADVENTURES, SERIES 5, EPISODE 6, 'THE MAN WHO NEVER WAS: PART 2': ANJLI MOHINDRA AS RANI CHANDRA, A COMPLETE COSTUME,

2011, comprising a cream dress with grey, pink and red heart pattern labelled *Topshop* with black suit jacket with three quarter length sleeves labelled *Topshop*, with black cotton pumps with bow detail and prop press pass *Twilight Years* (3)

£250 - 300

US\$400 - 480 €320 - 380



160



155 (illus)

©BBC



158 (illus)

©BBC



159 (illus)

©BBC



160 (illus)

©BBC

ROCK AND POP MUSIC MEMORABILIA





161

161

ELVIS PRESLEY: A 'LOUISIANA HAYRIDE' ACETATE RECORDING,

a double-sided 10 inch 45rpm disc, the *Masterfonics Nashville* label inscribed in ballpoint in unknown hand *First Appearance Louisiana Hayride Elvis Presley 5:04*, with certificate from the Elvis Presley Museum stating this was the personal property of Elvis

£500 - 700

US\$800 - 1,100 €640 - 900

162

ELVIS PRESLEY: A HANDWRITTEN LETTER TO A FAN,

circa 1961,
in blue ballpoint on a plain piece of paper, reading, *Dear Yvonne, Thanks so much for the lovely Christmas card. May you have a Merry Christmas and a Happy New Year! Elvis Presley*, mounted and framed with a back and white photograph of Elvis, *frame 14 3/4 x 20 1/2 inches (37.5 x 52cm)*

£800 - 1,200

US\$1,300 - 1,900 €1,000 - 1,500

163

ELVIS PRESLEY: A POSTER FOR ELVIS IN CONCERT AT THE LAS VEGAS HILTON,

December 1975,
22 x 28 inches (56 x 71cm)

£300 - 500

US\$480 - 800 €380 - 640

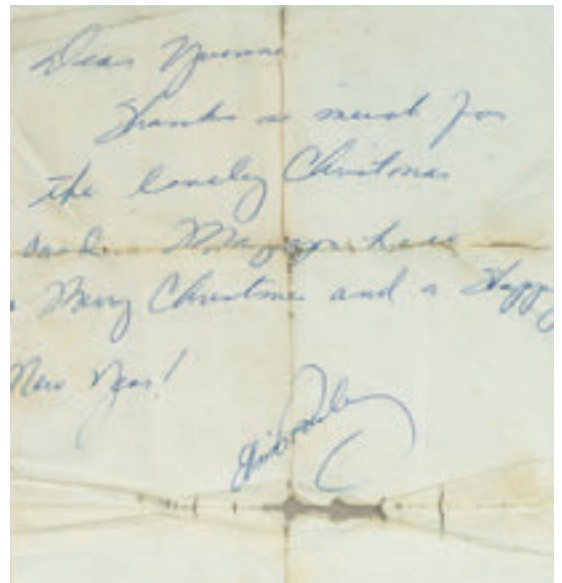
164

VARIOUS TITLES: A COLLECTION OF APPROXIMATELY 26 MUSIC RELATED FILM POSTERS

1960s and 1970s,
all British quads, titles include; *Lady Sings The Blues*, *Juke Box Rhythm*, *Hairspray*, *Beach Ball*, *What A Crazy World*, *Car Wash*, *The Beat Generation*, *Play It Cool*, *Farewell Performance* and *Follow The Boys*, majority with corresponding front of house stills, full list of titles available on request, posters *30 x 40 inches (76 x 102cm)* (qty)

£500 - 700

US\$800 - 1,100 €640 - 900



162



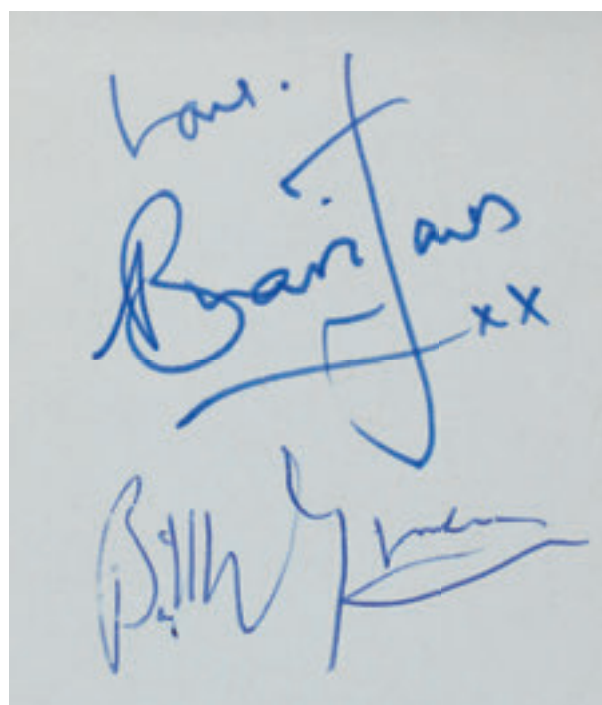
163



164 (part)



165



166 (part)



167

165

THE ROLLING STONES: AN ACETATE RECORDING OF THE I.B.C. SESSION, 11TH MARCH 1963,

a double-sided, 10inch, 33 1/3rpm disc, the *Universal Programmes Corporation Ltd. Division Of International Broadcasting Co., Ltd.* labels with typewritten artiste and song titles, tracks comprising 'Bright Lights, Big City', 'I Wanna Be Loved', 'Honey What's Wrong', 'Diddley Daddy' and 'Road Runner', run-off groove on one side inscribed 1-3 in white crayon, in black and white picture sleeve entitled *rhythm and blues with the rolling stones*

£3,000 - 4,000
US\$4,800 - 6,400 €3,800 - 5,100

On 11th March 1963 the Stones went to the I.B.C. studios at 35 Portland Place, London. According to Bill Wyman, engineer Glyn Johns offered to make them a tape in order to try and generate interest in the band from record companies. The three-hour session produced the five tracks on this acetate and a number of companies were approached, but all turned the Stones down. Bill Wyman concluded: 'The consensus was that we were not commercial enough for the pop charts. Having been so excited about the session, it was something of a letdown for all of us'. ('Rolling With The Stones', Bill Wyman with Richard Havers, Dorling Kindersley, London, 2002, p. 49).

It is possible that the cover for the acetate was a mock-up for an EP that Andrew Loog-Oldham had made in order to pitch the Stones to the record companies.

166

THE ROLLING STONES: AUTOGRAPHS OF BRIAN JONES AND BILL WYMAN,

1960s, in blue felt-tip and ballpoint pens in an autograph album, comprising Brian and Bill on one page, Brian individually and Bill on two further individual pages, other autographs include Cathy McGowan, *pages 3 1/4 x 5 inches (8 x 12.5 cm)*

£350 - 450
US\$560 - 720 €450 - 580

167

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

a modern bromide print, signed and dated 1963 by the photographer in black marker in the margin, *print 20 x 24 3/4 inches (51 x 63cm)*

£200 - 300
US\$320 - 480 €260 - 380

168

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

a recent colour print, signed and dated 1963 by the photographer in black marker in the margin, *print 20 x 24 1/2 inches (51 x 62cm)*

£200 - 300
US\$320 - 480 €260 - 380



168



169

169

THE ROLLING STONES: AN AUTOGRAPHED PUBLICITY POSTCARD,

circa 1963,
the black and white *Brel* card signed on the back in blue ballpoints by Mick Jagger, Keith Richards, Brian Jones, Bill Wyman and Charlie Watts, Brian adding *Love to Jenny*, 3 1/2 x 5 1/2 inches (9 x 14cm)

£600 - 800
US\$960 - 1,300 €770 - 1,000

Autographs obtained by the vendor when the Stones appeared at Birmingham Town Hall.

170

THE ROLLING STONES: AN AUTOGRAPHED EP, 'THE ROLLING STONES',

1964,
Decca DFE 8560, the back cover signed in blue ballpoints by Keith Richards, Brian Jones, Charlie Watts, Bill Wyman and additionally by Mike Sarne

£600 - 800
US\$960 - 1,300 €770 - 1,000

171

THE ROLLING STONES: A SET OF AUTOGRAPHS,

circa 1964,
the autographs of Mick Jagger, Keith Richards, Brian Jones, Bill Wyman and Charlie Watts in black ballpoint on a piece of plain, buff paper, mounted and framed with a black and white photograph of the group, and a page from the Liverpool Echo, 1st May 1964, featuring an article on a concert in Birkenhead and a visit to a local hospital by the group, frame overall 15 1/2 x 22 inches (39.5 x 56cm)

£600 - 800
US\$960 - 1,300 €770 - 1,000

172

THE ROLLING STONES: A SIGNED ALBUM COVER - THE ROLLING STONES,

Decca, 1964,
signed on the back in red ink by Keith Richards, Mick Jagger, Brian Jones and in blue ink by Charlie Watts and Bill Wyman

£1,000 - 1,500
US\$1,600 - 2,400 €1,300 - 1,900



170



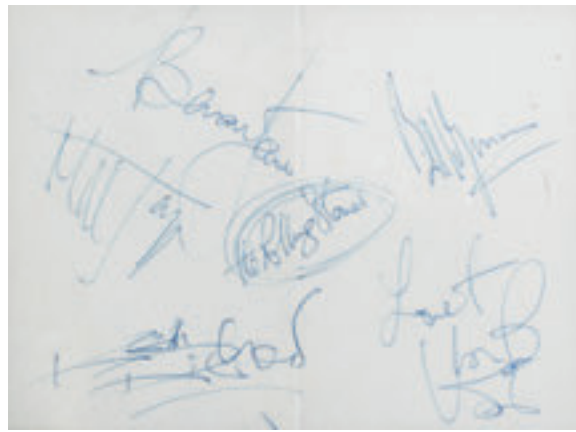
171 (part)



172



173 (part)



176



174

173

THE ROLLING STONES: A GROUP OF PHOTOGRAPHS, BELIEVED UNPUBLISHED, TAKEN AT THE REDIFFUSION TV SHOW, 'THE NEW YEAR STARTS HERE',

31st December 1965, comprising: twenty-eight black and white prints with corresponding 35mm negatives, of the Stones, Dusty Springfield, Manfred Mann and the Animals, together with four recent colour prints, with transparencies, of P.J. Proby, Smokey Robinson and others, to be sold with copyright

£800 - 1,200
US\$1,300 - 1,900 €1,000 - 1,500

174

THE ROLLING STONES: AN UNUSUAL OAK RECORDS ACETATE RECORDING OF SONGS FROM THE CHESS SESSIONS IN JUNE 1964,

circa 1964, a double-sided, 12inch, 45rpm disc with Oak Demodisc by R.G. Jones Of Morden Ltd., Morden, Surrey labels, twelve tracks, running order comprising: 'Confessin' The Blues', 'Hi-Heel Sneakers', 'Stewed And Keefed', 'I Can't Be Satisfied', '2120 South Michigan Avenue', 'If You Need Me', 'Look What You've Done', 'Down The Road Apiece', 'Around And Around', 'Empty Heart', 'Tell Me Baby' and Down In The Bottom', in plain sleeve

£1,500 - 2,000
US\$2,400 - 3,200 €1,900 - 2,600

Established in the 1940s by Ronald Jones in a house in the grounds of Morden Manor, R.G. Jones Recording Studios was one of the first such facilities in the UK to install four-track recording equipment and became an in-demand, independent studio in the 1960s. The subsidiary Oak Records label was founded in 1962.

The twelve tracks on this acetate were amongst those recorded by the Stones in the 10th-11th June 1964 sessions at Chicago's famous Chess Studios during the band's first US tour. Chess was the home of many of the Stones' rhythm and blues heroes, including Bo Diddley, Chuck Berry, Muddy Waters, Buddy Guy and Howlin' Wolf, making the sessions '... more akin to visits to a shrine.' ('Rolling With The Stones', Bill Wyman with Richard Havers, Dorling Kindersley, London, 2002, p.128).

175

MORD UND TOTSCHLAG / A DEGREE OF MURDER,

Constanstein Flms, 1967, a German poster signed in black pen by Anita Pallenberg, 33 x 47 inches (83 x 119 cm)

£800 - 1,200
US\$1,300 - 1,900 €1,000 - 1,500

Prior to appearing in Barbarella (1968) and Performance (1970), Anita Pallenberg starred in Volker Schlöndorff's 'A Degree Of Murder', the story of a girl who accidentally shoots her ex-boyfriend and hires two men to dispose of his body. The film is most notable for its sound track that was written and performed by Pallenberg's then boyfriend, Rolling Stones' guitarist Brian Jones. The sound track also features Led Zeppelin's Jimmy Page, and The Rolling Stone's Mick Jagger and Keith Richards.

176

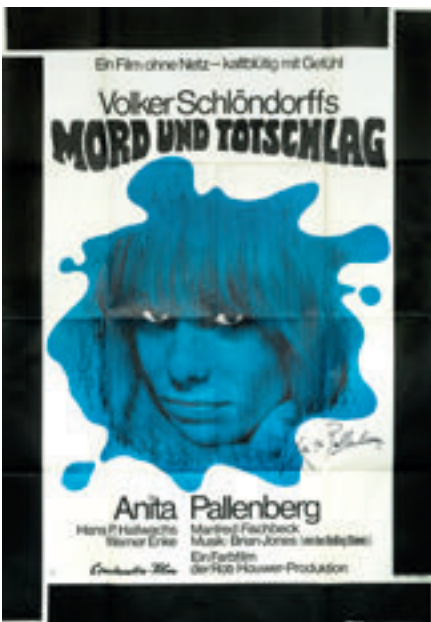
THE ROLLING STONES: A GOOD SET OF AUTOGRAPHS,

1967, the card from the Schloss Hotel, Tremsbüttel, near Hamburg, signed in blue ballpoint by Mick Jagger, Keith Richards, Brian Jones, Bill Wyman and Charlie Watts, additionally inscribed *the Rolling Stones* by Charlie, mounted and framed with a modern sepia photograph of the group, *frame overall* 20 1/2 x 24 1/2 inches (52 x 62cm)

£1,400 - 1,600
US\$2,200 - 2,600 €1,800 - 2,000

Provenance: Ex-lot 185, Entertainment Memorabilia, Bonhams Knightsbridge, 3rd July 2013.

The autographs were originally obtained by an employee at the hotel, during the Stones' tour of Germany in March/April 1967. Examples of their autographs from this period are rare.



175



177

177

THE ROLLING STONES: AN ALTERNATE COVER PROOF FOR THE ALBUM 'BEGGARS BANQUET',

1968, printed on glossy paper, the front and back artwork in one sheet, 24¾ x 12½ inches (63 x 32cm)

£1,200 - 1,500

US\$1,900 - 2,400 €1,500 - 1,900

In the late 1960s-early 70s, the vendor was a publicist with The Rank Organisation's Film Distribution Division in Wardour Street, central London. He got to know Leslie Perrin, the Stones' publicist and was given this proof by Perrin. The vendor recalls that Perrin was upset that this design had been rejected by the record company.

The design, co-created by Michael Vosse and Tom Wilkens, involved input by Mick and Keith, the pair drawing in crayons on the wall of a shabby bathroom, with the songs and credits of the forthcoming album and other graffiti. When Decca saw this proposed cover, they refused to release it. A stalemate with the group ensued but, not wishing to miss release for Christmas, the group relented and the album was put out with the now-familiar 'invitation' cover.

178

GIMMIE SHELTER,

Maysles Films/T.C.F., 1970, British quad poster, linen-backed, 40 x 30 inches (102 x 76cm)

£500 - 700

US\$800 - 1,100 €640 - 900

179

PERFORMANCE,

Goodtime Enterprises, 1970, a U.S. one-sheet poster signed in black pen by Anita Pallenberg 27 x 41 inches (69 x 104cm)

£800 - 1,200

US\$1,300 - 1,900 €1,000 - 1,500

Provenance: *Cult Rock Posters*, Aurum Press, 2006, p.32

Exhibition History: Tate Liverpool, *Glam!*, 2013

'Performance' is considered one of the most important and controversial British films. Starring Fox, Jagger and Pallenberg, it depicts the merging of the underground worlds of rock and roll and organised crime. Gangsters and bohemian musicians inhabit a shared celebrity status within swinging London, revealing the dark side to the prevailing counter culture of flower power. Filmed in 1968, 'Performance' illustrates this and fuses violence, drugs, and sexual ambiguity, shocking topics that caused the film's suppression for two years.

At this time, Pallenberg was at the start of her long partnership with Rolling Stones guitarist Keith Richards, who wrote the seminal "Gimme Shelter" as a response to the couple's relationship during the making of the film.



178



179



181



182

180
No lot

181 AR

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

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

£500 - 700
US\$800 - 1,100 €640 - 900

182 AR

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

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

£500 - 700
US\$800 - 1,100 €640 - 900

183

MICK JAGGER: A NAVY BLUE PIN-STRIPED THREE PIECE SUIT MADE FOR MICK JAGGER AS GRETA IN *BENT*,

Channel Four Films, 1997, the double breasted jacket labelled inside *Angels & Bermans* handwritten *Mick Jagger, June 1996, BENT*, the trousers with similar label and braces with button fastening, a white cotton shirt and navy blue tie with faux pearl tie-pin, and black lace-up shoes

£1,000 - 1,500
US\$1,600 - 2,400 €1,300 - 1,900

Believed to be identical to the suit worn by Jagger in the film, although the tie is different and the pin-stripe indistinct.



183

184

THE YARDBIRDS: A SIGNED ALBUM 'FIVE LIVE',

Columbia, 1964,
signed on the back next to the bands
corresponding machine print portrait
photographs by, Keith Relf, Paul Samwell-
Smith, Chris Dreja, Jim McCarty and Eric
Clapton

£700 - 900

US\$1,100 - 1,400 €900 - 1,200



184



185

185

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

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

£500 - 700

US\$800 - 1,100 €640 - 900



186

186

ERIC CLAPTON/THE YARDBIRDS: A THREE PAGE HANDWRITTEN LETTER,

6th March, 1965,
written in green ink across three sheets of
blue notepaper to a Yardbirds fan explaining
that he has left the group ...*My reasons for
leaving are basically simple, you would be in
the picture if you had spent that much time
with us as a group. You see I am a blues
guitarist, and this is the main problem, none
of the others has any real feelings for the
blues. They are infact, and I say this with no
ranker or bitterness, pop musicians, and have
no basic dedication to any kind of music. He
divulges his thoughts for the future I have no
ambition to join another band yet, unless I
meet someone as dedicated as me of course,
but I will keep you informed no matter what
I do. I am very sorry for any disappointment
this may have caused you. All my love,
Eric Clapton Ex Yardbird, with hand written
envelope 5½ x 7 inches (14 x 18cm)*

£1,000 - 1,500

US\$1,600 - 2,400 €1,300 - 1,900

The vendor of this lot religiously followed The
Yardbirds and became friends with the band.
She would write to Eric at his home address
and he would often respond back with lengthy
handwritten letters. This letter pre-dates when
many believe Clapton originally left the band in
March 1965. His replacement as lead guitarist
was Jeff Beck, on recommendation from
Jimmy Page. Clapton, although states he was
not ready to join another band did join John
Mayall & the Bluesbreakers in April 1965.



187

187

ERIC CLAPTON: AN IN-HOUSE 'PLATINUM' SALES AWARD FOR THE ALBUM, CASSETTE AND CD, 'UNPLUGGED',

circa 1992,
presented to Eric Clapton to commemorate
sales in excess of 1,000,000 copies, 18 3/4 x
22 3/4 inches (47.5 x 58cm)

£500 - 700

US\$800 - 1,100 €640 - 900



188

188

CREAM: AN ACETATE RECORDING OF A BEER COMMERCIAL,

circa 1966,
a single-sided *Liberty Reference Record* 8inch
disc with typewritten recording details, in
Audiocdisc sleeve, mono, two cuts of the track
on one side

£300 - 400

US\$480 - 640 €380 - 510

Provenance: The Baker Family



189

189

GINGER BAKER/CREAM: A BLACK COLLARLESS CASSOCK WORN BY GINGER BAKER,

1967, the three quarter length garment of thick cotton with shoulder cape and rounded buttons to front and cuffs, labelled inside *The House Of Vanheems*, worn by Ginger Baker in publicity photographs with Cream, accompanied by an image of him wearing it

£2,000 - 3,000

US\$3,200 - 4,800 €2,600 - 3,800

Provenance: The Baker Family

190

GINGER BAKER: A 'GRANNY TAKES A TRIP' FLORAL SHIRT WORN BY GINGER BAKER,

the fawn shirt with bright purple floral print, with collar and four button fastening, worn c.1968, accompanied by an image of Ginger wearing it

£800 - 1,200

US\$1,300 - 1,900 €1,000 - 1,500

Provenance: The Baker Family.

Worn extensively by Baker causing a rip to the back. Instead of throwing the shirt away it was kept by Bakers wife at the time, Elizabeth.



190 (illus)



189 (illus)

191

GINGER BAKER: RECORDS AND TAPES FROM GINGER'S PERSONAL COLLECTION,

circa early 1960s-1970s, including 'Ginger Baker At His Best'; 'Eleven Sides Of Ginger Baker'; 'Kalakuta Show', Fela Ransome Kuti and The Africa 70, cover signed and inscribed by Fela to Ginger; 'The Sound Of 65', Graham Bond Organisation; 'Ginger Baker's Airforce 2'; 'Stratavarious', Ginger Baker; 'Otis Blue', Otis Redding; 'Blues Caravan', Buddy Rich; 'Ray Charles At Newport'; 'The African Soundz', Guy Warren Of Ghana; a group of various reel-to-reel tapes in boxes, one inscribed "*Cream*"; a 7inch singled-sided acetate with Apple Custom Recording label, 'Do What You Want' by Billy Preston; a single-sided, 10inch Apple acetate with label inscribed (*Jamming*) *Billy Preston + Co*; a test pressing with label inscribed *E.M.I Jam Session 1972 Produced by Odion Iruoje*; and an acetate recording of an interview given in 1953 (later pressing) by Warren 'Baby' Dodds, drummer with Louis Armstrong, King Oliver and others (qty)

£250 - 350

US\$400 - 560 €320 - 450



191 (part)



192 (part)

192

BLIND FAITH: THE PROP AIRCRAFT MODEL USED ON THE CONTROVERSIAL ALBUM COVER *BLIND FAITH*,

Polydor, 1969, a wooden moulded aircraft finished in high gloss silver lacquer, designed and made specifically for the album shoot by Mick Milligan, the album cover concept conceived and photographed by Bob Seidemann, accompanied by a copy of the album (2013 pressing) 12 inches (31cm) height

£6,000 - 8,000

US\$9,600 - 13,000 €7,700 - 10,000

Provenance: The Baker family

Blind Faith's self titled one and only album cover is listed in many polls of most controversial covers of all time. Photographer Bob Seidmann has spoken about what he was trying to achieve and the symbolism behind the image, *To symbolize the achievement of human creativity and its expression through technology a space ship was the material object. To carry this new spore into the universe, innocence would be the ideal bearer, a young girl, a girl as young as Shakespeare's Juliet. The space ship would be the fruit of the tree of knowledge and the girl, the fruit of the tree of life.* The young girl was Mariora Goschen and she was 11 years old at the time. In addition to the image Seidmann added the words *Blind Faith*, unintentionally giving the group their name. The title/band name was not printed on the album cover and was only on the wrapper. The original cover was banned in the USA and replaced by an alternative photograph of the Supergroup.

The prop was also taken to the bands first concert, a free gig held in Hyde Park in 1969. As shown in the 2008 DVD of the concert, the aircraft is visible on Steve Winwoods keyboards. Following the shoot and Hyde Park gig Ginger Baker kept the iconic prop and had it displayed in his family home.



192



192



193



193



194 (part)



194 (part)

193

GINGER BAKER: A WEST AFRICAN FULANI HAT WORN BY GINGER BAKER,

made of wicker, with a leather fringe top and adorned with cowry shells, accompanied by an image of Ginger wearing the hat

£600 - 800

US\$960 - 1,300 €770 - 1,000

194

GINGER BAKER: A GROUP OF ACETATES AND TEST PRESSINGS,

1970-76, comprising: 'Man Of Constant Sorrow'/'Doin' It' by Ginger Baker's Airforce, a twin-sided Emidisc with handwritten recording details, 1970; a twin-sided, 12inch acetate with Trident Studios labels, recording details in blue ballpoint, overseas version of 'Ginger Baker's Airforce 2', 8 tracks, 1970; a twin-sided 12inch test pressing of the UK release of 'Ginger Baker's Airforce 2', 7 tracks; a twin-sided 10inch acetate, Atlantic Recording Studios, N.Y. labels with typewritten details, 'Atunde Pts. I and II' by The Ginger Baker Drum Choir, 1971; two twin-sided, 12inch acetates with Atlantic Recording Studios, N.Y. labels, with typed and handwritten recording details, revised track listing, overseas version of the album 'Ginger Baker's Airforce 2', 1970; a Presswell Records single-sided test pressing, dated Nov 5 1970, in card sleeve inscribed *Ginger Baker's Air Force 2* and with black ballpoint caricature of Ginger; two twin-sided 12inch test pressings with Presswell Records labels, one dated Aug 18 1970, the other Oct 22 1970, the UK and overseas versions of the album 'Ginger Baker's Airforce 2', in card sleeve inscribed *Ginger Baker (Test Pressing)* 1970; and two single-sided, 12inch Abbey Road Studios acetates of the album 'Eleven Sides Of Ginger Baker' by Ginger Baker And Friends, labels with handwritten recording details, in original envelope with EMI Compliments slip inscribed *Ginger Baker To Be Collected*

£400 - 600

US\$640 - 960 €510 - 770



195



195 (illus)

195

GINGER BAKER: A SPARE 'LUDWIG' SNARE DRUM,

circa 1975, the drumshell in orange and red perspex vialite® (alternative colour-way from complete kit - orange and yellow), together with a pair of 'Ginger Baker' Zildjian drumsticks, and a promotional poster of Baker with an identical drum kit, diameter 15 inches (38cm)

£1,500 - 2,000

US\$2,400 - 3,200 €1,900 - 2,600

196



196

THE JIMI HENDRIX EXPERIENCE: JIMI HENDRIX'S PERSONAL GUITAR REPAIR/MAINTENANCE KIT,

late 1960s, comprising a BOAC flight bag containing various guitar parts including pickups; machine heads, including a set in Schaller box; a broken Gretsch headstock and Gretsch tailpiece; Fender and Gibson control knobs, various styles; bridge parts, electrical components, screws and springs

£10,000 - 12,000
US\$16,000 - 19,000 €13,000 - 15,000

Provenance: The Estate of Mitch Mitchell.

Mitch kept this kit in his drum cases for Jimi in order that it was available to him on the road or in the studio. Sold with a folder of photographs of the bag's contents and a statement regarding the background to this lot.

197

JIMI HENDRIX: A GREEN, FRINGED, SUEDE SHOULDER BAG,

circa 1967, square-shaped, with lacing to top, strap attached by two brass-coloured rings, approximately 10 x 12 inches (25.5 x 30.5cm)

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

Provenance: Ex-lot 300, Sotheby's New York, 17th December 1990, the property of a private collector.

A black and white photograph taken by Barrie Wentzell of Jimi in his London flat in 1967 includes a very similar bag, seen on the floor behind Jimi's chair.

198

MITCH MITCHELL: A LUDWIG SNARE DRUM,

circa 1920-30, chrome finish, 14 x 6inch, with stamped maker's logo to the body, eight tube lugs, top with *George Hayman by Remo* head, bottom a *Remo Weather King Diplomat Snare* head, in modern hard case with spare *Remo Weather King Ambassador Batter* head

£2,000 - 3,000
US\$3,200 - 4,800 €2,600 - 3,800

Provenance: From the Estate of Mitch Mitchell.

Mitch is pictured holding a very similar drum to this in the photograph on the inside back dustjacket of 'The Hendrix Experience', Mitch Mitchell & John Platt, Pyramid Books, 1990.



197



198

200



200



200



©Flex Features / Dezo Hoffman

200^Y

THE EVERLY BROTHERS: A GIBSON 'EVERLY BROTHERS' MODEL ACOUSTIC GUITAR, OWNED BY PHIL EVERLY,

circa 1967, serial no. 893417 to rear of headstock and on orange oval label inside body, black finish bound body with double celluloid 'tortoiseshell' scratchplates extending below bridge, bridge with three-dot inlay, bound rosewood fingerboard with star markers, headstock with star inlay, in original plush-lined hard, shaped case stencilled in white *Everly Bros.*, with remains of travel tags

£10,000 - 15,000
US\$16,000 - 24,000 €13,000 - 19,000

A gift, circa 1973, from Phil Everly to Terrance Slater, bassist with the Everly Brothers and co-writer of a number of their recordings.

Terry had first met the Everlys on one of their UK tours in 1963, when he was guitarist with one of the support bands, The Flintstones. Subsequently becoming a regular musician with the duo, Terry took on much of the songwriting duties and was credited with five of the twelve tracks on the 1967 LP, 'The Everly Brothers Sing'. Terry later became and A & R chief for EMI and then, in 1983, took on the role of manager for Norwegian band, A-ha.

A sheet of unfinished lyrics and a form relating to a driving licence for Phil's son were in the case when given to Terry and these are both included in this lot.

199



199

JIMI HENDRIX EXPERIENCE: SOUVENIR CONCERT BROCHURE FROM THE EUROPEAN TOUR,
18th and 24th February 1969,
Royal Albert Hall concert, 8 1/4 x 10 1/4 inches (21 x 26cm)

£300 - 500
US\$480 - 800 €380 - 640



201

201

CHELSEA GIRLS,

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

£3,000 - 4,000

US\$4,800 - 6,400 €3,800 - 5,100

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

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

202

SUE MURRAY: A PSYCHEDELIC BIG O POSTER,

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

£200 - 300

US\$320 - 480 €260 - 380



202



203 (part)

203

ALAN ALDRIDGE: THREE SIGNED POSTERS,

including; the British exhibition poster for *A Celebration of Comics*, a theatre poster for *Vagina Rex And The Gas Oven* and a compilation poster featuring Aldridge's artwork, each signed and dated in black pen
A R Aldridge 1971, all - 30 x 20 inches (76 x 51cm)

£500 - 700

US\$800 - 1,100 €640 - 900



205



204



206 (page)

204

FLESH,

Factory Films, 1968,
British quad poster, a film by Andy Warhol, 40 x 30 inches (102 x 76cm)

£300 - 500
US\$480 - 800 €380 - 640

205

ANDY WARHOL: A SIGNED COPY OF INTERVIEW MAGAZINE,
February, 1982,
with Farrah Fawcett as the cover girl, signed on the cover in black ink
by Andy Warhol

£500 - 700
US\$800 - 1,100 €640 - 900

206

**ELIZABETH TAYLOR: A PROGRAMME 'ART AGAINST AIDS
INTERNATIONAL' SIGNED ON THE INSIDE PAGE BY ELIZABETH
TAYLOR AND BOB RAUSCHENBERG,**
11th June, 1991,
signed in pencil by Elizabeth Taylor and in ink by artist Bob
Rauschenberg, the signatures opposite a reproduction print of Andy
Warhol's screenprint image of Elizabeth Taylor,

£500 - 700
US\$800 - 1,100 €640 - 900

The signatures were acquired directly by the vendor who attended the
charity event.

207



207 ^W

THE WHO: KEITH MOON'S LUDWIG SUPER CLASSIC DRUM KIT, 1964,
black oyster pearl finish, comprising 22inch bass drum (serial no. 7267), fitted with Rogers Swiv-O-Matic cymbal stand, 13inch mounted tom tom (serial no. 9097), and 16inch floor tom tom (serial no. 5404), bass front skin with Ludwig logo transfer, together with two keys

£15,000 - 20,000
US\$24,000 - 32,000 €19,000 - 26,000

According to www.thewho.net, Keith first used this kit when the High Numbers appeared at the Scene Club in central London, 22nd July 1964: the last known date of use was 23rd May 1965, for the Who's recorded appearance on ABC TV's popular show, 'Thank Your Lucky Stars'. This was Keith's second kit whilst with the Who, replacing the blue Premier kit he had used from 1961.

The provenance of the kit is provided by Chris Sherwin, drummer with the Confederates, whose lineup included Pete Townshend and John Entwistle, circa 1958/59. Chris had become a drum pupil at Jim Marshall's in Hanwell, west London, at the age of 13 and in 1962, aged 17, went to work for Jim. Although originally a drum shop, the beat boom of the early 60s led the shop to diversify into guitars and amps. Jim also began his own range of amplification and his name became legendary in rock music.



207 (illus) Bluesday R & B Club, The Railway Hotel, Wealdstone, 1964

The shop became something of a mecca for musicians with many of the famous bands of the time being customers. Keith Moon was a regular visitor and he and Chris became friends. With the Who's growing popularity, Chris suggested that, as the shop was a leading dealership for Premier drums, he might get him an introduction to the drum manufacturer and an endorsement deal between Keith and Premier was eventually signed. With a move to Premier drums, Chris asked to buy Keith's Ludwig kit, the one offered in this auction. Keith agreed and Chris collected it from Keith's home in Wembley. Chris used the kit for several years before selling it to the current owner, who worked with him at Marshalls in the late 60s/early 70s. The owner has used the kit fairly regularly over the 40-odd years since, although the snare has been lost.



208

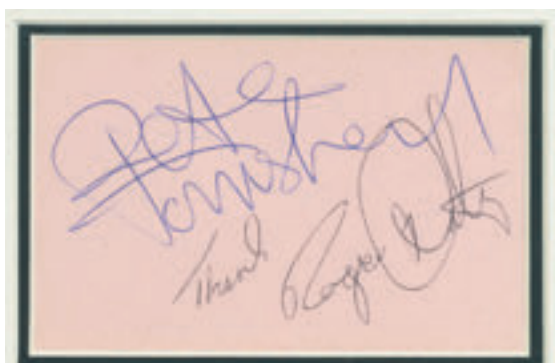


209



209

©Rex Features / Ian Bradshaw



210

208

THE WHO: KEITH MOON'S LEATHER JACKET,

1976,
light brown suede with brown lacing and tan leather collar, backstrap, lapels and cuffs, labelled *Genuine Leather Hecho En Mexico*, three buttons, inside pocket, pinkish-coloured lining, single vent, with statement of provenance

£2,000 - 3,000
US\$3,200 - 4,800 €2,600 - 3,800

Peter 'Dougall' Butler, Keith's personal assistant, has confirmed that this was bought by Keith in November 1976 on Sunset Strip, Los Angeles, at the end of The Who's North American tour.

209^Y

THE WHO: JOHN ENTWISTLE'S FUR COAT,

1972,
wolf fur, double-breasted, dogtooth check and plain black lining, three inside pockets, with statement of provenance

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

This is one of two similar coats made for John by the Skin Room, Ealing, in 1972. The other was sold in, *The John Entwistle Collection*, Sotheby's Olympia, 13th May 2003.

210

THE WHO: A SET OF AUTOGRAPHS,

probably circa 1965,
in blue and black ballpoints on two album pages, Roger adding *Thanks* and Keith *WHO*, mounted and framed with a black and white 8 x 10 publicity photograph of the band, overall size 15 1/2 x 19ins (39.5 x 48cm)

£600 - 800
US\$960 - 1,300 €770 - 1,000



211

211

THE WHO: PETE TOWNSHEND'S TOUR BAG,

circa 1972,
the brown leather holdall with two side pockets and red plastic lining,
a label for *The Shelbourne Hotel Dublin* attached, with a letter of
provenance from Pete Townshend

£1,000 - 1,200

US\$1,600 - 1,900 €1,300 - 1,500

The letter, signed by Pete Townshend and dated 24th September 2007,
confirms that this was given to him by promoter Larry Magrid and used
by Pete for touring for some 15 years. It accompanied him everywhere:
'...It came with me to every show, was in every bedroom I ever slept in,
and contained all my papers and clothes for tours...' It became so worn
he had the handles replaced. Several bottles of Cognac were broken
inside but the effects were mitigated by the plastic lining!

212

THE WHO: JOHN ENTWISTLE'S TOUR CASE,

circa 1972,
stamped *Zero Halliburton* by the handle, lightweight, silver-coloured
metal, with remains of various stickers/labels attached, handle with
Left Field Services NY label, with letter of provenance and 1981 Who
tour programme with photograph of John onstage with this case, 24 x
8 1/2 x 18 inches (61 x 21.5 x 46cm)

£250 - 300

US\$400 - 480 €320 - 380

The letter is from Alison Entwistle, stating that John purchased the
case from Harrods in 1972.

213

**THE WHO: OILVER REED'S BLAZER FROM THE FILM ,
'TOMMY',**

1975,
bright green felt with red and cream braiding, two metal buttons,
two inside pockets, one labelled *Bermans + Nathans 18 Irving St.,
Leicester Sq., W.C.2.* with typewritten details *42 Chest 6744 Tommy*

£1,200 - 1,500

US\$1,900 - 2,400 €1,500 - 1,900

Reed wears this blazer in the 'Bathing Beauties' scene in the film.

Provenance: Ex-lot 244, *The Angels Star Collection Of Film & TV
Costumes*, Bonhams, Knightsbridge, 6th March 2007.



212



212 (illus)



213



214



215



216

214

THE WHO: KEITH MOON'S SCRIPT FOR THE FILM 'TOMMY',

1974, in cerise-coloured card covers, dated on the title page *8th April 1974*, with 69 mimeographed pages (2-66 numbered), a clean copy, with a Call Sheet for *Wednesday, 15th May, 1974*, inscribed in unknown hand in black ballpoint, *L/Hotel 8.30AM*, for filming on location at St. Andrews Church, Portsmouth

£1,000 - 1,500
US\$1,600 - 2,400 €1,300 - 1,900

From the collection of Peter 'Dougal' Butler, Keith Moon's personal assistant.

215 AR

SYD BARRETT: AN ORIGINAL ARTWORK BY SYD BARRETT,

circa 1965, 'Untitled' acrylic on paper, unsigned, in mount and framed, *13 x 17 inches (33 x 43cm)*

£3,000 - 4,000
US\$4,800 - 6,400 €3,800 - 5,100

Exhibition History: *Syd Barrett Art and Letters*, Idea Generation Gallery, London, 18th March to 10th April 2011

The vendor of this artwork is the nephew of Vivien Brans, an ex-girlfriend of Syd Barrett whom he dated in 1965. While she was with Syd he gave her some of his artwork which he had created during their romance, including the painting in this lot and a watercolour portrait sketch of her nephew who was only six at the time. While dating Bran Barrett wrote the song *Dark Globe* which makes reference to his girlfriend who

he had nicknamed Twigs, *...the poppy bird's way swing Twigs coffeee Brans around...* Bran was part of the Cambridge crowd and after dating Syd she later went out with Dave Gilmour. The painting was in her possession until she gave it to her nephew. It has featured in a London exhibition celebrating the art of Syd Barrett and is featured on many websites which discuss his artistic merit.

Literature: www.sydbarrett.com

216

PINK FLOYD: A HANDBILL FOR THE 'LOVE-IN FESTIVAL', ALEXANDRA PALACE, 29TH JULY 1967,

printed in black on pale pink paper, other groups appearing include Eric Burdon and The Animals, Crazy World Of Arthur Brown and Tomorrow, *8 x 10 inches (20 x 25cm)*

£500 - 700
US\$800 - 1,100 €640 - 900

217

PINK FLOYD: AN AUTOGRAPHED ALBUM, 'ANIMALS',

1977, comprising the vinyl album with a portion of inner sleeve signed in black and silver marker by Dave Gilmour and Roger Waters

£200 - 300
US\$320 - 480 €260 - 380



217

218

218

PINK FLOYD: A LARGE OVERHEAD BANNER USED DURING PINK FLOYD'S TOUR *THE WALL*,

1980 - 1981, a banner with handpainted iconic crossed hammer design to white and red canvas background, one of 8 tacked on to black drapes and hung above the audience in various venues, 136 inches (345cm) diameter

£7,000 - 9,000

US\$11,000 - 14,000 €9,000 - 12,000

The album *The Wall* was released in 1979 as a rock opera and a tour followed suit in 1980-1981 and was 31 dates in total. The group performed in Los Angeles, New York, Dortmund and London. It featured dramatic theatrical staging and effects, including a twelve meter high white wall made of cardboard bricks separating the band and their audience. As the show progressed areas of the wall would dismantle letting the audience view the scenes taking place, all adding to the drama of the music. As well as Gerald Scarfe's animations being projected onto the areas of intact wall there were giant inflatables including the recognisable pig and the bands iconic crossed hammers logo.

Images of the banner in use available on request.

219 AR

PINK FLOYD: A COMMEMORATIVE 40TH ANNIVERSARY PRINT,

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

£800 - 1,200

US\$1,300 - 1,900 €1,000 - 1,500

220

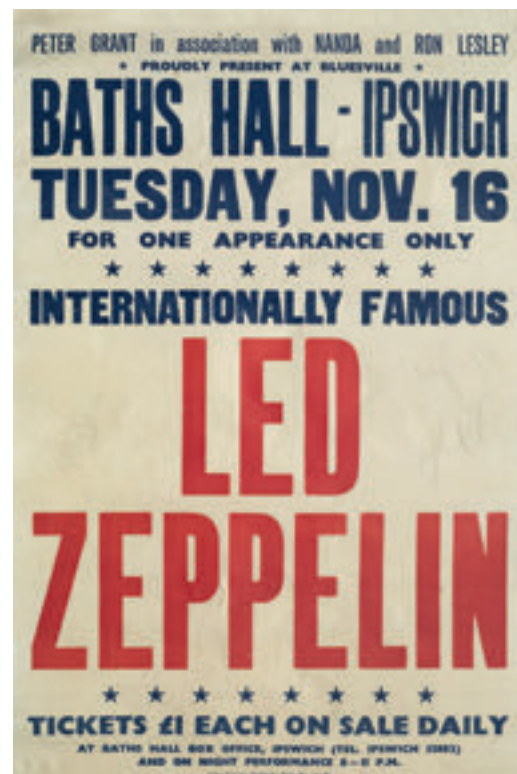
LED ZEPPELIN: A RARE SIGNED POSTER FOR THE BATHS HALL, IPSWICH CONCERT,

1971, signed in pencil by Jimmy Page, Robert Plant and John Paul Jones, 20 x 30 inches (51 x 76cm)

£2,500 - 3,500

US\$4,000 - 5,600 €3,200 - 4,500

The vendor purchased this lot from an A&R representative for Island Records. The representative had been at the concert where he removed the poster from the wall and asked the band to sign it. According to the representative John Bonham could not be found following the concert as it was suspected he had left with a groupie.



220



219



222



223



221

221

LED ZEPPELIN: A RARE CONCERT POSTER,

22nd January 1973,

Led Zeppelin at Southampton University, 20 x 30 inches (51 x 77cm)

£1,000 - 1,500

US\$1,600 - 2,400 €1,300 - 1,900

222

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

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

£800 - 1,200

US\$1,300 - 1,900 €1,000 - 1,500

223^Y

JIMMY PAGE: A GIBSON SIGNATURE VINTAGE ORIGINAL EDS-1275 DOUBLENECK GUITAR

circa 2007,

serial number 26 of 52, double cut-away mahogany body in cherry red finish, two twenty fret rosewood fretboards with mother of pearl parallelogram inlays, two Gibson Jimmy Page humbuckers, a ABR-1 style bridge and double-band vintage-style tuners, with original hardshell case with burgundy plush lining, Gibson certificate, sealed bag with strap buttons and wrench, Gibson polish cloth and plectra, guitar lead and various documents including instructions and warranty card

£4,000 - 6,000

US\$6,400 - 9,600 €5,100 - 7,700

This custom model was made to the same specifications as Jimmy Page's classic original doubleneck guitar.



224

224 ^W

HAWKWIND: A PEARL DRUMKIT,

circa 1976, played by Simon King, chrome finish, including: 14inch snare, 13 and 14inch mounted tom toms, 16 and 18inch floor tom toms, 24inch bass drum, a white Staccato mounted tom tom, Pearl 14inch hi-hat cymbals, Paiste 22inch Crash cymbal, Avedis Zildjian 16, 17 and 20inch Ride and 22inch Crash cymbals (some cymbals damaged), stands, stool, Ludwig Speed King bass drum pedal, sticks and stick bag, an Electrosonic flight case (36 x 24 x 17inches), and various spares and accessories, full details of which are available upon request

£3,500 - 5,000

US\$5,600 - 8,000 €4,500 - 6,400

King became a full-time member of Hawkwind in February 1972, playing on the band's most famous track, 'Silver Machine', released in June that year and reaching No.3 in the UK singles chart. He left the band in 1978, rejoined for a tour in 1979 but quit again during recording sessions for the 'Levitation' album (his place being taken by Ginger Baker). In 1985, the music newspaper 'Sounds' described King as the 'definitive rock drummer'.

225

PSYCHADELIA AND OTHERS: A COLLECTION OF POSTERS,

including; *Doors* (1967), *Nu-Dimensions* (1967), *Merilee and the Turnabouts* (1967), *Collectors* (1967), *Deacons* (1967), *Joe Mock Jabberwock* (1967), *Steve Miller Blues Band* (1967), *United Empire Loyalists* (1967), *Family Dog* (1960s) and *Love* (1967) art by Bob Masse, *Flower Power* art by Ivan Ripley, with three other reproduction Big O Poster company posters and a Rolling Stones poster 1990, the largest, 19 1/4 x 27 1/2 inches (49 x 70cm) (15)

£600 - 800

US\$960 - 1,300 €770 - 1,000

226

FLEETWOOD MAC: A MULTI-SIGNED PROGRAMME FOR TUCK TOUR,

1979 - 1980, signed and inscribed on the front cover *Thanks for the great grub from Mick Fleetwood*, an inside page with a machine print of the band signed in various pens by Mick Fleetwood, Stevie Nicks, Christine McVie, John McVie and Lindsey Buckingham, additionally signed and inscribed on the bands individual portrait pages *Mick Fleetwood, Dennis love to you, John McVie, To Dennis the caterer! The roadcrew wishes to thank you for their health! Love Chris and To Dennis, appreciation, thank you sweetheart, Stevie*, 11 x 14 inches (28 x 36cm)

£500 - 700

US\$800 - 1,100 €640 - 900

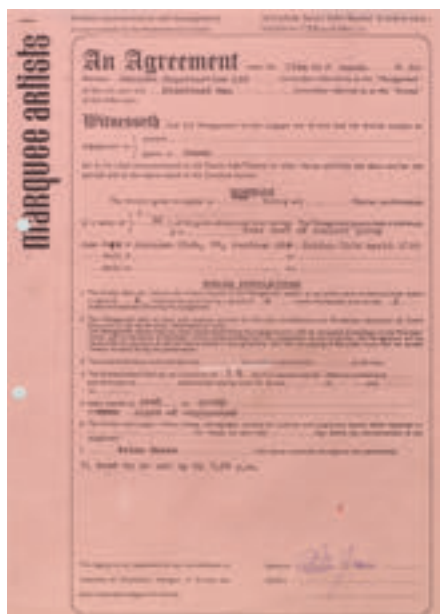
Obtained by the vendor who worked with the catering crew for the band.



225



226



227



229



230



228

227

FLEETWOOD MAC: A MARQUEE CLUB CONCERT CONTRACT,

1968, the carbon copy *Marquee Artists* standard contract dated 27th March 1968 for the group to appear at the club on 26th April, signed in blue ballpoint *Peter Green*, mounted and framed with a machine-print colour photograph of the guitarist, frame overall 17 x 22 1/2 inches (43 x 57cm)

£500 - 700
US\$800 - 1,100 €640 - 900

228

FLEETWOOD MAC: A PICTURE DISC FIRST PROOF FOR THE 12INCH SINGLE *BIG LOVE*,

Warner Bros., 1987, the proof for the front and back Limited Edition disc, 25 x 18 inches (64 x 46cm)

£500 - 700
US\$800 - 1,100 €640 - 900

229

IAN ANDERSON: AN ABSTRACT PAINTING,

circa 1967/68, oil on board, unsigned, 13 1/4 x 15 inches (33.5 x 38cm)

£250 - 350
US\$400 - 560 €320 - 450

A gift from Ian Anderson to the vendor.

230

IAN ANDERSON/JETHRO TULL: A GROUP OF FIVE LETTERS,

1967-68, all from Ian to his girlfriend, 'Yvonne', in blue or red ballpoints, with four envelopes, with news of himself and his musical activities, including: *...I did not wake till one o'clock when Tony arrived to rehearse as we did not get to bed till 7.30 A.M. last night (or this morning)...Our new song is good. I love you. Marry me... Saturday night in Bradford was a lousy gig but Sunday night we got switched to Coventry to replace Jeff Beck and it turned out all right there...We are supposed to be doing the Windsor Jazz Festival this summer... I did the reductions on a couple of tracks last Friday (that means the mixing part afterwards to get the right sound and balance) and I am fairly pleased with the results. We should get some radio soon as a lot of people have written to John Peel asking for us to be on his show. I bought a space suit the other day to wear at the Windsor Jazz Festival. At the moment though I am wearing dark blue overalls on stage which are extremely interesting... I must go on another song-writing spree starting tomorrow and I am starting another painting in the morning too. A very creative day tomorrow! A drugged youth threatened me with a broken wine glass the other night and Glenn banged him on the head with a bottle. He bled. Oh yes - we are on "Top Gear" on Sunday afternoon July 28th. Radio 1 so listen out for it...I think Richard Harris's record is very nice...I like to think I might make a record like that when I am about 30...*

£1,000 - 1,500
US\$1,600 - 2,400 €1,300 - 1,900



231

231 W Y Φ

JETHRO TULL: DAVID PALMER'S PORTATIVE PIPE ORGAN BY MANDER OF LONDON,

1970s,
ivory plaque to left of ivory keyboard reading, *Specifically Built for David Palmer of Jethro Tull MANDER London*, back also with ivory plaque, *MANDER London*, removable clear panel to front, 43½ inches high x 22 inches deep x 42½ inches wide (110.5 x 56 x 108cm)

£4,000 - 6,000
US\$6,400 - 9,600 €5,100 - 7,700

This instrument, the property of Dee Palmer - longtime arranger and keyboardist with Jethro Tull - is the larger of the two portative organs she played in concert and in recording with the group during the 1970's.

She commissioned and had them built by the celebrated and long-established London company, Mander Organs. (The smaller organ, with only a two octave range, was sold at auction in the 1980s and, for a long time, was exhibited at the Hard Rock Cafe in NYC.)

The design concept, though not a copy, is based on a portable organ built in 1684 by Georg Haas of Bautzen in Eastern Germany. The organ has a mechanical action and an electric blower (240 volts) with the wind pressure regulated by a schwimmer or "jelly bag". It has two stops, 4ft and 2ft, and a compass of three and a half octaves from F2 to C6 and is wired internally for stage amplification. There are two mic holders and Left and Right XLR outputs. The case is double glazed (to insulate the instrument from any sound intrusion on stage). The front panel is easily removed for live, acoustic performance.

The instrument can be heard on the Jethro Tull albums 'Songs From The Wood', 'Heavy Horses', 'Bursting Out', 'Live At Madison Square Garden' and 'Stormwatch', and is featured in innumerable videos of live concert performances by Jethro Tull.

Φ This lot contains or is made of ivory. The United States Government has banned the import of any ivory into the USA.



232



233



234



235



236

232

JETHRO TULL: DAVID PALMER'S RIAA 'GOLD' SALES FOR THE 1972 ALBUM 'LIVING IN THE PAST',

white matte, presented to the keyboard player/orchestral arranger to commemorate sales in the USA worth more than \$1,000,000, 17¾ x 21¾ inches (45 x 55cm)

£500 - 700

US\$800 - 1,100 €640 - 900

233

JETHRO TULL: DAVID PALMER'S RIAA 'GOLD' SALES AWARD FOR THE 1974 ALBUM 'WAR CHILD',

white matte, presented to the keyboard player/orchestral arranger to commemorate sales in the USA worth more than \$1,000,000, 17¾ x 21¾ inches (45 x 55.5cm)

£500 - 700

US\$800 - 1,100 €640 - 900

234

JETHRO TULL: DAVID PALMER'S IN-HOUSE 'PLATINUM' SALES AWARD FOR THE 1974 ALBUM 'WAR CHILD',

presented by Chrysalis Records to the keyboard player/orchestral arranger to commemorate the sale of more than 1,000,000 copies, back with Art Services, Los Angeles label, 19¼ inches (49cm) square

£250 - 300

US\$400 - 480 €320 - 380

235

JETHRO TULL: DAVID PALMER'S RIAA 'GOLD' SALES AWARD FOR THE 1975 ALBUM 'MINSTREL IN THE GALLERY',

presented to the keyboard player/orchestral arranger to commemorate sales in the USA of more than 500,000 copies, 16¾ x 20¼ inches (42.5 x 52.5cm)

£350 - 400

US\$560 - 640 €450 - 510

236

JETHRO TULL: DAVID PALMER'S BPI 'SILVER' SALES AWARD FOR THE 1975 ALBUM 'MINSTREL IN THE GALLERY',

presented to the keyboard player/orchestral arranger to recognise sales in the UK worth more than £75,000, dated 1976, 16¾ x 20¼ inches (41.3 x 51.5cm)

£300 - 400

US\$480 - 640 €380 - 510



237

237

JETHRO TULL: DAVID PALMER'S RIAA 'GOLD' SALES AWARD FOR THE 1976 ALBUM 'M.U. - THE BEST OF JETHRO TULL'

presented to the keyboard player/orchestral arranger to commemorate sales in the USA of more than 500,000 copies, 16 $\frac{3}{4}$ x 20 $\frac{3}{4}$ inches (42.5 x 52.5cm)

£250 - 350

US\$400 - 560 €320 - 450

238

JETHRO TULL: DAVID PALMER'S RIAA 'GOLD' SALES AWARD FOR THE 1977 ALBUM 'SONGS FROM THE WOOD',

presented to the keyboard player/orchestral arranger to commemorate sales in the USA of more than 500,000 copies, 16 $\frac{3}{4}$ x 20 $\frac{3}{4}$ inches (42.5 x 52.5cm)

£350 - 400

US\$560 - 640 €450 - 510

239

JETHRO TULL: DAVID PALMER'S RIAA 'GOLD' SALES AWARD FOR THE 1978 LIVE ALBUM 'BURSTING OUT',

presented to the keyboard player/orchestral arranger for sales in the USA of more than 500,000 copies, 17 x 21 inches (43 x 53.5cm)

£350 - 400

US\$560 - 640 €450 - 510

240

JETHRO TULL: DAVID PALMER'S RIAA 'GOLD' SALES AWARD FOR THE 1978 ALBUM 'HEAVY HORSES',

presented to the keyboard player/orchestral arranger to commemorate sales in the USA of more than 500,000 copies, 16 $\frac{3}{4}$ x 20 $\frac{3}{4}$ inches (42.5 x 52.5cm)

£350 - 400

US\$560 - 640 €450 - 510

241

JETHRO TULL: DAVID PALMER'S RIAA 'GOLD' SALES AWARD FOR THE 1979 ALBUM 'STORMWATCH',

presented to the keyboard player/orchestral arranger to commemorate sales in the USA of more than 500,000 copies (front plastic cracked), 16 $\frac{3}{4}$ x 20 $\frac{3}{4}$ inches (42.5 x 52.5cm)

£350 - 400

US\$560 - 640 €450 - 510



238



239



240



241



242



243



244

242

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

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

£500 - 700

US\$800 - 1,100 €640 - 900

243

LOU REED: A GENESIS PUBLICATION *TRANSFORMER*, BY LOU REED & MICK ROCK,

limited edition, numbered 278/2000, signed by Lou Reed and Mick Rock, Genesis Publication Ltd., 2013, in hard box with limited edition contact sheet

£600 - 800

US\$960 - 1,300 €770 - 1,000

244

CROSBY, STILLS AND NASH: AN AUTOGRAPHED PHOTOGRAPH,

a black and white machine print photograph of the trio signed by David Crosby, Stephen Stills and Graham Nash in black markers, mounted on board, signatures probably modern examples, 19 3/4 x 11 3/4 inches (50 x 30cm)

£150 - 200

US\$240 - 320 €190 - 260

245

BORN TO BOOGIE,

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

£500 - 700

US\$800 - 1,100 €640 - 900

246

MARC BOLAN/T-REX: FOUR BLACK AND WHITE PHOTOGRAPHS FEATURING MARC BOLAN AND T-REX,

Kieron Murphy, 1971, numbered 2/500 signed and dated by the photographer, printed later, with corresponding contact sheet all mounted and framed, photos 7 1/4 x 10 1/2 inches (19 x 27cm), contact sheet 16 1/2 x 13 inches (42 x 33cm) (5)

£500 - 700

US\$800 - 1,100 €640 - 900



245



246



247

247
MARVIN GAYE: AN AUTOGRAPHED COPY OF THE SOUNDTRACK ALBUM, 'TROUBLE MAN',

1972,
Tamla Motown STML 11225, the front cover signed by Marvin Gaye in blue ballpoint and inscribed with several musical notes and Jr after his name

£500 - 700
US\$800 - 1,100 €640 - 900

248
DAVID BOWIE: AN AUTOGRAPHED 'HUNKY DORY' ALBUM COVER,

1971,
the back cover signed and variously inscribed in blue ballpoint by David Bowie, Mick Ronson, Trevor Bolder and Woody Woodmansey, Bowie adding *To John with my very best wishes*, mounted and framed, frame overall 21 1/2 inches (54.5cm) square

£1,000 - 1,200
US\$1,600 - 1,900 €1,300 - 1,500

249
DAVID BOWIE: A GENESIS PUBLICATION SPEED OF LIFE, BY BOWIE AND SUKITA,
limited edition Deluxe, numbered 208/350, signed by Dvid Bowie and Sukita, Genesis Publication Ltd., 2012, in hard box

£600 - 800
US\$960 - 1,300 €770 - 1,000



248

250
ROCK AND BLUES: THREE GERMAN CONCERT POSTERS,

1970,
comprising: Progressive Rock Festival '70 Köln, 3rd-4th April, featuring Deep Purple, Kinks, Colosseum, Tyrannosaurus Rex and others; Frank Zappa's Mothers Of Invention; and American Blues + Gospel Festival, 16th November, the larger 23 1/2 x 33 1/4 inches (59.5 x 84.5cm) (3)

£300 - 500
US\$480 - 800 €380 - 640

251
FUNK & JAZZ: A GROUP OF VARIOUS POSTERS/PROMOS,

1970s,
comprising: Osibisa 'Happy Children' LP; Bootsy's Rubber Band; The Meters In Concert; Newport A Paris, with Miles Davis, B.B. King etc., Palais Des Sports, 13th-15th November 1973; and two arrow-shaped cardboard shop promos for Sly And The Family Stones and Taj Mahal, the largest 20 x 30 inches (51 x 76cm) (qty)

£300 - 500
US\$480 - 800 €380 - 640

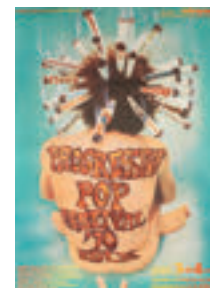
252
BOB MARLEY & THE WAILERS: A POSTER FOR 'EXODUS',

1977,
an Island Records promo, 30 x 20 inches (76 x 51cm)

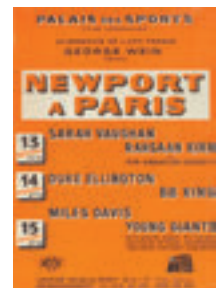
£300 - 500
US\$480 - 800 €380 - 640



249



250



251



252



254



255



256



257



258

253
ROCK & HEAVY METAL: THREE POSTERS,
1970s-80s,
comprising: Deep Purple (In Rock), Harvest
promo, Italian; Never Say Die, LP by
Black Sabbath, Vertigo; and Iron Maiden,
Sunderland Mecca Centre, 11th June 1980
(during the band's first headlining solo tour),
the largest 40 x 30 inches (101.5 x 76cm) (3)

£300 - 500
US\$480 - 800 €380 - 640

254
DEEP PURPLE: AN AUTOGRAPHED COVER FOR THE ALBUM 'POWERHOUSE',
1977,
autographs obtained at a later date, signed
on the front cover in silver and blue markers
by Ian Gillan, Jon Lord, Ritchie Blackmore,
Roger Glover and Ian Paice

£500 - 600
US\$800 - 960 €640 - 770

255
THE POLICE: A PUBLICITY POSTER THE POLICE DEBUT ALBUM, OUTLANDOS D'AMOUR,
A&M Records, 1978,
accompanied by another publicity poster
for *Reggatta de Blanc*, a tour poster for
Synchronicity '83 and small single banner,
posters - 20 x 30 inches (51 x 76cm)

£500 - 700
US\$800 - 1,100 €640 - 900

256
QUEEN: A SET OF AUTOGRAPHS ON A PHOTOGRAPH OF A BABY,
circa 1990,
the black and white photograph signed and
inscribed in blue ink *Freddie Mercury, Roger
taylor, John Deacon, Brian May, with love to
Disco Dennis and his missus!*, 6 x 8 inches
(15 x 20cm)

£500 - 700
US\$800 - 1,100 €640 - 900

Obtained by the vendor who worked with the
catering crew for the band. The baby in the
photograph was the vendor's child at the time.

257
QUEEN: A SIGNED ALBUM JAZZ,
Elektra/Asylum Records, 1978,
signed on the front in silver pen by Freddie
Mercury 1989, Brian May, Roger Taylor and
John Deacon

£500 - 700
US\$800 - 1,100 €640 - 900

258
QUEEN: FREDDIE MERCURY'S BLACK BRA FROM THE VIDEO 'I WANT TO BREAK FREE',
1984,
labelled *Bermans + Nathans 40 Camden St.,
London N.W.1 and Pulmonet 3 219*

£1,000 - 1,500
US\$1,600 - 2,400 €1,300 - 1,900

Arguably amongst Queen's most memorable
videos, it features the group dressed in
various female costumes in a fond parody of
the UK's long-running TV soap, 'Coronation
Street'. Whilst the joke was appreciated in
the UK, the video was banned by MTV and
other stations in the US due to the perceived
references to transvestism and Freddie's
sexuality. The ban was lifted in 1991.

Provenance: Acquired from the video set
by the vendor, who worked as a production
assistant. Sold with the lot are seven
laminates, for Limehouse Studios, Michael
Schenker Group, Rush, The Princes'
Trust Rock Gala, Wired, Joan Jett & The
Blackhearts and Monsters Of Rock.

259

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

1985,
with elasticated ties, *approximately 13 x 18
inches (33 x 46cm)*

£500 - 700
US\$800 - 1,100 €640 - 900

Provenance: Acquired from the video set
by the vendor, who worked as a production
assistant. Sold with lot are six laminates, for
The Prince's Trust Rock Gala, T'Pau, Erasure,
Wet Wet Wet, ZZ Top and Al Jarreau.

260

**FREDDIE MERCURY/QUEEN: A BIMBO
AND BETTIE BOOP T-SHIRT STAGE
WORN BY FREDDIE MERCURY DURING
THE 'MAGIC' TOUR AT WEMBLEY
STADIUM,**

Saturday, 12th July, 1986,
white cotton with animated figure Bimbo and
slogan *Bom! Bom!* to the front and Betty Boop
prominently on the back with repaired rip to
back right hand side, with label *Made In Turkey*
to the collar, thrown into the audience during
the concert by Freddie, accompanied by two ticket
stubs for the concert retained by the vendor,

£4,000 - 6,000
US\$6,400 - 9,600 €5,100 - 7,700

This t-shirt was worn by Freddie Mercury
on stage during the concert which he later
threw into the crowd. According to the vendor
after a frenzied scuffle he obtained the prized
garment. During the concert Freddie wore this
t-shirt with the sleeves rolled up and secured
with tape. There is also clearly visible a large
rip to the back. According to the vendors letter
*unfortunately my mother decided it needed
"smartening up" and promptly removed the
tape and used her sewing machine to repair
the rip when I returned home.*

261

**GERRY RAFFERTY: A BMI SPECIAL
CITATION OF ACHIEVEMENT FOR 'RIGHT
DOWN THE LINE'**

named to Gerry Rafferty for more than 3
*million broadcast performances attained by
Right Down The Line*, framed, overall, 17 x 14
inches (43 x 36cm)

£100 - 150
US\$160 - 240 €130 - 190

Provenance: From the personal collection of
Gerry Rafferty.



©Rex Features / Richard Young

260 (illus)



260

262

**GERRY RAFFERTY: A GOLD SALES
AWARD FOR THE ALBUM 'NIGHT OWL',**

1979,
presented to Gerry Rafferty, to recognise sales
of more than 100,000 copies in the UK, BPI
certified, 16¼ x 20¼ *inches (41.3 x 51.5cm)*

£800 - 1,200
US\$1,300 - 1,900 €1,000 - 1,500

Provenance: From the personal collection of
Gerry Rafferty.

263

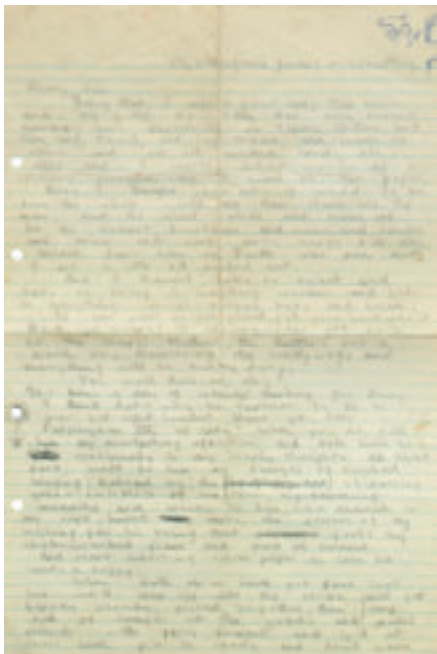
**ROCK & POP: FOUR WPLJ RADIO
STATION NEW YORK SUBWAY POSTERS,**

1979,
card stock, the first double-sided, comprising:
Blondie, Paul McCartney, Elvis Costello and
Rod Stewart, 11 x 28 *inches (28 x 71cm)* (4)

£300 - 500
US\$480 - 800 €380 - 640



259



264



265



266

264
IAN DURY: A SCARCE AND EARLY HANDWRITTEN LETTER,

circa 1962/63, in pencil on both sides of a sheet of lined paper, addressed 12, Waldegrave Gardens or something, and reading, *Deary Sue Fancy that, I copped your letty this morn and dig dig dig. Silly Ian only turned everone on Nostralin on Thurs...and we all worked hard all night and I wrote 2500 words of bloody scroppins on 8 sides of this paper. Haha I thought, how easy it would be to turn the whole world on, then steal all the money and the nicest birds and scree off to the distant mountains and screw and smoke and drink and sing dirty songs till they decided lan's time on Earth was over, and I get a little bit rubbed out...It's been a day of intense thinking for Dury I think that's why he appears to be a wee bit light headed...When both of us have got some loot Sue, we'll leap off into the sticks and get bloody bloody pissed together, then jump out of hedges at the yokels and make friends with pervy farmers and spit at cows and piss in roads and drink warm milk and eat hot buttered scones (pronounced as in "bones") and crawl about in soggy cornfields and be friends in the coach home...when I'm all grown up and a pro engine driver, I'll come and marry you as long as you'll have lots of fat babies. See you, love from Ian, the second side with a drawing of Dylan Thomas, 8½ x 13 inches (21.5 x 33cm)*

£500 - 700
US\$800 - 1,100 €640 - 900

This was sent to the vendor's wife whilst she was a fellow student of Ian's at Walthamstow School of Art. Ian had left school at 16 and began studying at Walthamstow in 1959, leaving in 1963 to attend the Royal College of Art.

265
PUNK ROCK: THE RAMONES AND OTHER POSTERS,

comprising: The Ramones, 'Leave Home' and 'Rocket To Russia' albums, 1977; 'Stiffs Greatest Stiffs Live', October-November UK tour blank, 1977; 'Stiff Records', general promo, 1970s; and 'Fresh Fruit For Rotting Vegetables', LP, Dead Kennedys, 1981, the largest 20 x 30 inches (51 x 76cm) (qty)

£500 - 600
US\$800 - 960 €640 - 770

266
SEX PISTOLS: A FLYER FOR THE SCREEN ON THE GREEN,

Islington, London, the cancelled gig of 17th May 1976, reverse with press reviews, 8 1/4 x 11 1/2 inches (21 x 29.2cm)

£250 - 300
US\$400 - 480 €320 - 380

267
SEX PISTOLS: A CONCERT FLYER,

15 October, 1976, featuring 'Sex Pistols' supported by 'Albert Dock' at Eric's, Liverpool, inscribed on the reverse *Can't remember if I sent you one or not by the way Albert Dock arn't [sic] punks just clowns, 8¼ x 11½ inches (21 x 29.5cm)*

£500 - 700
US\$800 - 1,100 €640 - 900

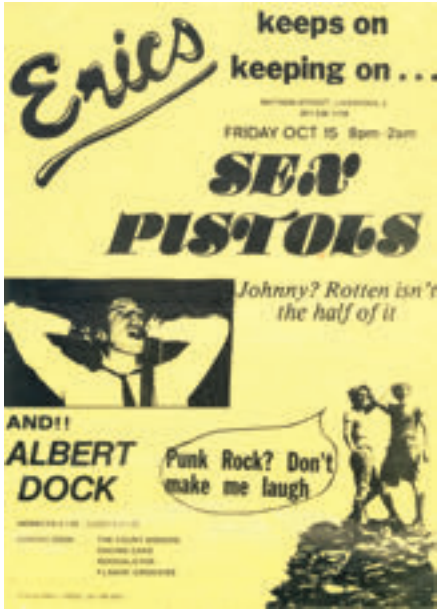
Provenance: Ex lot 98, *Pop Culture*, Christie's, South Kensington, 10th July 2008

268
PUNK ROCK: A RARE, COMPLETE SEX PISTOLS' CONCERT TICKET AND RELATED ITEMS,

1976-77, the ticket for the Queensway Hall, Dunstable, 21st October 1976; a pressing of the single 'Anarchy In The UK'/'I Wanna Be Me', EMI EMI 2566, Chris Thomas production credit on B side; and six issues of the fanzine 'Sniffin' Glue', Nos. 1, 2, 3, 4, 6 and 7

£700 - 800
US\$1,100 - 1,300 €900 - 1,000

Less than 100 people attended the Pistols' gig at the Queensway Hall, making this complete ticket a rare survival.



267



268



269

269
SEX PISTOLS: TWO PROMO STICKERS,
 1977,
 comprising: God Save The Queen and No
 Future, the larger 6 x 8 1/2 inches (15 x
 21.5cm)

£250 - 300
 US\$400 - 480 €320 - 380

270
PUNK ROCK: TWO PROMO POSTERS,
 comprising: Sex Pistols, 'Holidays In The
 Sun', Virgin Records VS191, 1977, the rarer,
 larger format poster; and Johnny Thunder
 And The Heartbreakers, Marquee Club,
 London, 20th-24th August 1984, both
 framed, the larger 27 x 27 1/2 inches (68.5 x
 70cm) within frame (2)

£300 - 500
 US\$480 - 800 €380 - 640

271
STIFF RECORDS: FOUR POSTERS,
 1977,
 three posters for the Stiff Tour 1977, including
 Elvis Costello, Wreckless Eric and Ian Dury,
 40 x 60 inches (102 x 152.5cm) overall,
 artwork by Barney Bubbles, together with a
 promotional poster for Ian Dury's debut album
New Boots and Panties!!, 20 x 30 inches (51
 x 76cm) (4)

£600 - 800
 US\$960 - 1,300 €770 - 1,000



270



274

272
**SEX PISTOLS: A RARE ORIGINAL A&M
 RECORDS GOD SAVE THE QUEEN
 PROMOTIONAL POSTER,**
 1977,
 on white background with blue and red ink,
 40 3/4 x 30 3/4 inches (103.5 x 78cm)

£800 - 1,200
 US\$1,300 - 1,900 €1,000 - 1,500

273
**THE BUZZCOCKS: A PROMO POSTER
 FOR THE SINGLE ORGASM ADDICT,**
 1977,
 United Artists Records UP 36316, with
 artwork by Linder Sterling, 28 3/4 x 39 inches
 (73 x 99cm)

£500 - 600
 US\$800 - 960 €640 - 770

Buzzcocks' guitarist/singer Pete Shelley is
 quoted as commenting on this, an expanded
 form of the single's cover design: 'It's exactly
 what you want for a record sleeve. As soon as
 you see it you can't get the image out of your
 head. It was all pretty topshelf back in 1977.'

274
SEX PISTOLS: A CONCERT TICKET,
 Friday 23rd December 1977,
 Ivanhoes, Huddersfield, ticket no. 43, 4 1/2 x
 3 1/2 inches (11.5 x 9cm)

£250 - 300
 US\$400 - 480 €320 - 380



272



271 (part)



273



275



275 (detail)



275 (part illus)

275

JOE STRUMMER/THE CLASH: A BESPOKE BLACK COTTON BIKER JACKET WITH MULTI ZIP DETAIL WORN BY JOE STRUMMER,

1977-1979, the black cotton jacket adorned with red, grey and black zips to front, back and arms for decoration inspired by Jackson Pollock's drip paintings, fastening from collar and waist, designed and made by Krystyna Kolowska and Alex Michon, with customised laminated image of a British policeman to the back; accompanied by a letter signed by the designers, a colour centre fold poster from *Record Mirror* June 26th, 1977, and photocopies of Fanzine *Moreon3*

£4,000 - 6,000
US\$6,400 - 9,600 €5,100 - 7,700

This much loved and worn jacket was custom made for Joe Strummer at the beginning of his time with The Clash. It was created by designers Krystyna Kolowska and Alex Michon, who had been discovered by the Clash's manager Bernard Rhodes at a party in December 1976. According to Kolowska he hired them to create 'something tough' for the group to wear, as he predicted 'there was going to be fighting in the streets.' The pair chose to design a boxy biker style jacket based on Strummer's exciting style as he often wore a leather biker jacket. Kolowska elaborates in her accompanying letter *We added details such as the multi top-stitched waistband pockets, belt carriers and collar which gave durability and a strong look. We were using elements of Joe's personal style at the time but with futuristic unseen elements which we personally created from our own design ideas.*

With this item of clothing in particular they wanted to advance on the idea Strummer had used previously when he was splattering paint in a manner similar to Jackson Pollock's drip paintings on his clothing. Similarly the designers threw the zips randomly onto the base jacket, sewing them on as they fell. The pair were *...making the clothes in collaboration with the band, being fully aware of the political imperatives and philosophies which were evident in their music that reflected the troubled times of the late 1970s.* Strummer himself even added an image of a running policeman on the back of the jacket, an image taken from the 1976 Notting Hill riots.

This jacket was worn by Strummer between 1977-1979. The jacket is documented by photographer Erica Echenberg, showing Strummer backstage at the *White Riot* tour, on 9th May 1977 at the Rainbow Theatre, Finsbury Park, London. He also wore it for a publicity shot of the *Record Mirror*, June 26 1977, as illustrated in the catalogue. There are also extensive black and white images of Strummer wearing this recognizable jacket in Fanzine *Moreon3*. These show the band performing either on stage or at a studio, the location is currently unknown.

Literature:

ECHENBERG, Erica & P, Mark, *And God Created Punk*, Virgin Books, 1996
GORMAN, Paul, *The Look, Adventures In Rock & Pop Fashion*, Adelita, 2006



276

276
SEX PISTOLS: A WITHDRAWN VIRGIN POSTER FOR THE FILM 'THE GREAT ROCK 'N' ROLL SWINDLE',
 1979,
 featuring the controversial 'credit card' artwork, 30 x 40 inches (76 x 101.5cm)

£300 - 400
 US\$480 - 640 €380 - 510

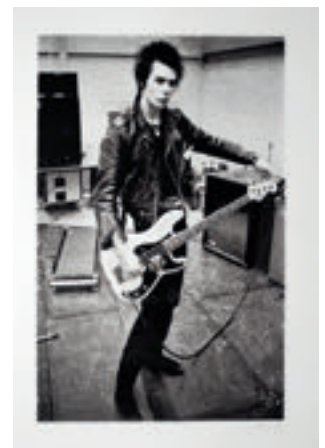
277
DENNIS MORRIS (BRITISH, B.1959): THREE LARGE BLACK AND WHITE PORTRAIT PHOTOGRAPHS OF SID VICIOUS,
circa 1979,
of Sid Vicious while with the Sex Pistols in the studio, all signed by the photographer in pencil and numbered 1/25, framed, 34 x 44 inches (87 x 112cm) (3)

£500 - 700
 US\$800 - 1,100 €640 - 900

Provenance: *Sid, 25 Years*, The Blink Gallery, February 2004



277 (part)



278 (part)

278
DENNIS MORRIS (BRITISH, B.1959): THREE LARGE BLACK AND WHITE PORTRAIT PHOTOGRAPHS OF SID VICIOUS,
circa 1979,
including a Sex Pistols sound check at Brunell University and two of Sid in the studio, one with him aiming a guitar neck at the camera, all signed by the photographer in pencil and numbered 1/25, framed, 34 x 44 inches (87 x 112cm) (3)

£500 - 700
 US\$800 - 1,100 €640 - 900

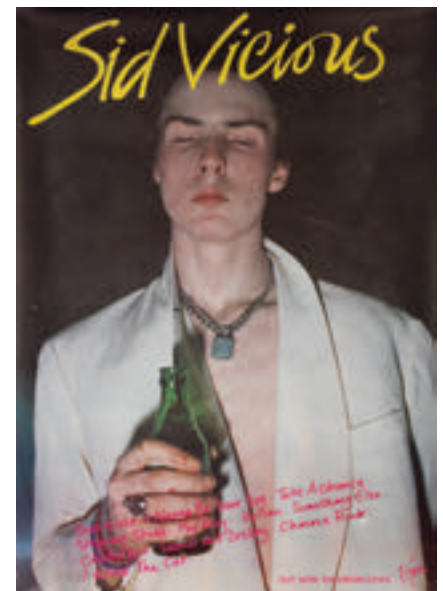
Provenance: *Sid, 25 Years*, The Blink Gallery, February 2004

279
SEX PISTOLS: TWO PROMO POSTERS,
 comprising: 'The Great Rock 'N' Roll Swindle' film/soundtrack, 1979; and 'Sid Sings', LP, Virgin V2144, 1979, *the larger 30 x 40 inches (76 x 101.5cm)*

£300 - 500
 US\$480 - 800 €380 - 640

280
THE JAM: TWO AUTOGRAPHED VINYL ALBUMS,
 comprising: 'Sound Affects', 1980, and 'The Gift', 1982, each signed on the front cover in blue ballpoint by Paul Weller, Bruce Foxton and Rick Buckler (2)

£500 - 600
 US\$800 - 960 €640 - 770



279



280



281

281

THE CLASH: A LARGE STAGE BACKDROP CREATED ON THE RADIO CLASH TOUR BY GRAFFITI ARTIST FUTURA 2000 AT THE LYCEUM BALLROOM, LONDON,

October 1981, an Untitled performance piece, created on stage while the band performed, spraypaint on canvas, signed by the artist, depicting an Urban scene with various statements such as *Police & Thieves*, *Can We Get The World To Listen*, *Know Your Rights*, *Clash* as well as their forthcoming single *Radio Clash* and the month *October*, culminating in a large slogan at the bottom *Escape From London*, 34½ x 15 ft (10.5 x 4.57m)

£25,000 - 30,000

US\$40,000 - 48,000 €32,000 - 38,000





This large and impressive backdrop was given to the vendor by The Clash's roadcrew manager at the time on the final night of the band's performance at the Lyceum Ballroom. The vendor and his family were the scaffolding crew who constructed the structure from which the backdrop was hung during the 7 night residency.

The Clash first met pioneering New York graffiti artist Futura 2000 in May of the same year, while they were performing at Bond's Casino, opposite Tin Pan Alley. Futura soon became part of the Clash camp and was invited to perform with the band during their *Radio Clash* tour. Later that year when the band resided in the Lyceum for the week in October 1981, while The Clash were on stage each night Futura spraypainted the large canvas backdrop which hung behind the group. Jumping up and down ladders to create the artwork offered in this lot. During the groups set he would also perform his rap *The Escapades of Futura 2000*. Futura designed the concert poster for these gigs which shares similarities to some of the compositions in this work.

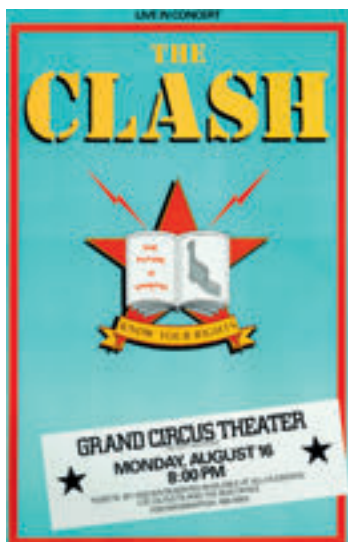
Futura's early projects in the 1970s usually involved painting subway trains and as such few of these early examples have survived as most were cleaned or destroyed. Early pieces such as this are therefore very rare and only one other Futura 2000 Clash backdrop has been sold previously, this also through Bonhams salerooms. It was from the *Combat Tour* the next year and was a lot smaller as a number were created as opposed to just this stand alone piece.

Viewing of the backdrop is by appointment only at our warehouse facility, please speak to the department directly.

Literature: SALEWICZ, Chris *Redemption Song, The Definitive Biography Of Joe Strummer*, Harper: London, 2006



282



283

282

THE CLASH: A U.S. CONCERT POSTER,
The Clash, San Francisco Civic Auditorium,
 Tuesday June 22, 1982, unfolded, 21 x 33
 inches (54 x 84cm)

£500 - 700
 US\$800 - 1,100 €640 - 900

283

THE CLASH: A U.S. CONCERT POSTER,
The Clash Grand Circus Theatre, Detroit,
 Michigan, Monday, August, 16, 1982,
 unfolded, 21 x 33 inches (54 x 84cm)

£500 - 700
 US\$800 - 1,100 €640 - 900



284

284

THE CLASH: A CONCERT POSTER -
'SCARGILL'S CHRISTMAS PARTY',
The Clash The Academy, Brixton, 7th December 1984,
 39 3/4 x 29 3/4 inches (101 x 75.5cm)

£300 - 500
 US\$480 - 800 €380 - 640

285

MICHAEL JACKSON: AN AUTOGRAPHED
'VANITY FAIR' PHONOGRAPH,
 1984,
 made by The Ertl Company, USA, the original
 box and the phonograph lid (inside and
 outside) each signed and dated 1998 in
 black marker by Michael Jackson, complete
 with maker's leaflet, label and microphone,
 apparently unused, box 13 x 11 x 4 inches
 (33 x 28 x 10cm)

£500 - 600
 US\$800 - 960 €640 - 770

286

PRINCE: A BLACK TAMBOURINE WITH
SILVER SYMBOL,
 June 1990,
 used by Prince during the *Nude* tour at
 Wembley Arena, London

£1,000 - 1,500
 US\$1,600 - 2,400 €1,300 - 1,900

The vendor was working at the concert
 as roadie and retrieved the tambourine
 after it was thrown into the audience
 but it ricocheted off a fellow roadie and ended up in
 the stage pit.



285



286



287



288



289

287

MADONNA: ALBUM COVER FIRST PROOFS FOR THE UK PICTURE DISC 'LIKE A VIRGIN',

Sire Records, 1985, a cover proof for the front and back cover of Madonna's album *Like A Virgin, Special Limited Edition Picture Album*, accompanied by the picture disc proof, both dated 9.12.85, cover proof 25 x 17¾ inches (64 x 45cm)

£800 - 1,200

US\$1,300 - 1,900 €1,000 - 1,500

288

MADONNA: CONCEPT ARTWORK FOR THE ALBUM 'LIKE A PRAYER',

Sire Records, 1989, an unused logo artwork *Madonna, Like A Prayer*, mixed media, layers of celluloid attached to cardboard, with tracing paper overlay, annotated with print references, black paper overlay cover with printer label inscribed - *Date To Repro 7/2/89, Turnaround 10/2/89, Printer Terry Smith, Delivery 1,000 Tony Simpson* additionally stamped on the back *Artwork/Proof Approval* signed in unknown hands by print Marketing Director and Label Manager

£600 - 800

US\$960 - 1,300 €770 - 1,000

289

MADONNA: CONCEPT ARTWORK FOR THE PICTURE DISC ALBUM 'JUSTIFY MY LOVE',

Sire Records, 1990, a cover artwork *Madonna, Justify My Love*, mixed media, layers of celluloid attached to cardboard, with tracing paper overlay, annotated with print references, yellow paper overlay cover with printer label inscribed - *Date To Repro 8/11/90, Turnaround 9/11/90, Printer Paul Linord, Delivery Ken Church Street* additionally stamped on the back *Artwork/Proof Approval* signed in unknown hands by print Marketing Director and Label Manager; accompanied by concept artwork for corresponding vinyl disc and printed cromalin colour sheet, largest 28½ x 16½ inches (72.5 x 45cm)

£1,000 - 1,500

US\$1,600 - 2,400 €1,300 - 1,900

290

MADONNA: SINGLE COVER PROOFS FOR THE SINGLE 'VOGUE',

Sire Records, 1990, a cover proof for the front and back cover of Madonna's single *Vogue* with b'side *Keep It Together*, accompanied by two additional poster proofs with details *Madonna, 7" poster* dated 25.5.89 all - 17¾ x 25 inches (45 x 64cm)

£800 - 1,200

US\$1,300 - 1,900 €1,000 - 1,500



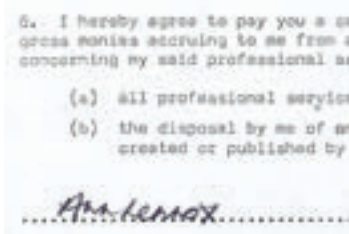
290 (part)



291



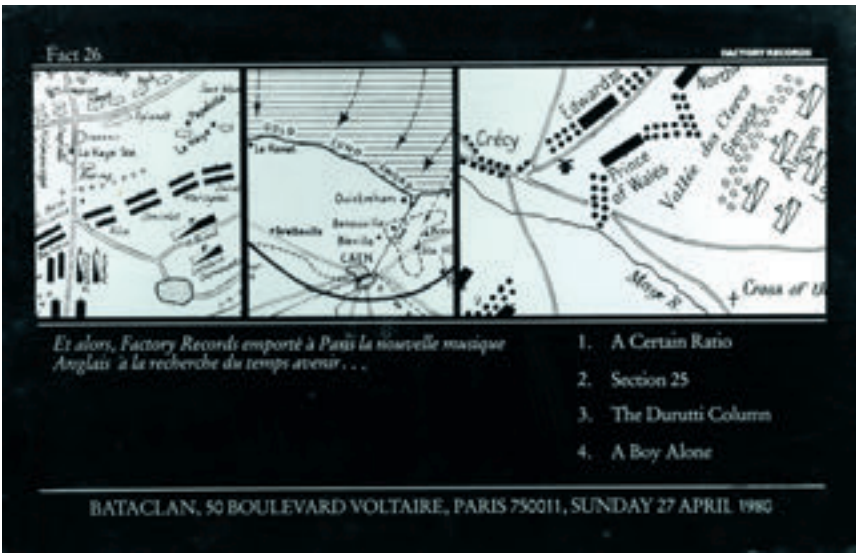
292



294 (detail)



296



293

291
NIRVANA: THREE CONCERT POSTERS, comprising: Norwich Arts Centre, 30th October 1989 (supporting Tad); Stockholm, 30th June 1992; and Stockholm, 21st March 1994 (cancelled), the largest 25 1/4 x 35 1/2 inches (64 x 90cm) (3)

£500 - 700
US\$800 - 1,100 €640 - 900

292
DIRE STRAITS: A BPI TRIPLE 'PLATINUM' AWARD FOR THE ALBUM 'MONEY FOR NOTHING', presented to Nigel Haywood, to commemorate sales in the UK of more than 900,000 copies of the album, BPI certified, 16 x 22 inches (41 x 56cm)

£600 - 800
US\$960 - 1,300 €770 - 1,000

293
FACTORY RECORDS: A RARE CONCERT POSTER FOR THE DURUTTI COLUMN AND OTHERS, Paris, 27th April 1980, Fact 26, silver on black (laminated and on hardboard), for A Certain Ratio, Section 25, The Durutti Column and A Boy Alone at Bataclan, Paris, one of only seven printed before the concert was cancelled, 14 3/4 x 23 1/4 inches (37.5 x 59cm)

£500 - 600
US\$800 - 960 €640 - 770

Found in the basement of Tony Wilson's house by the vendor after moving in, in 1990.

294
ANNIE LENNOX AND DAVE STEWART: A PAIR OF MANAGEMENT CONTRACTS, 1977, comprising two identical, two-page contracts, addressed to Zoroaster Productions Limited, 43 Welbeck Street, London, W.1. for their appointment to worldwide management, each page of one signed Ann Lennox in black felt-tip pen and one page initialled, the other signed on both pages David Allan Stewart in blue ballpoint and one initialled, 8 1/4 x 11 1/2 inches (21 x 29cm)

£400 - 500
US\$640 - 800 €510 - 640

295
ROCK & POP: A COLLECTION OF PROMO POSTERS, 1970s-1980s, artistes including Kate Bush, The Clash (Cut The Crap), The Cramps (A Date With Elvis), Queen (Friends Will Be Friends), David Bowie (Stage LP), ZZ Top, Donington Park; Joe Strummer (Love Kills), Talking Heads (And She Was), The Rolling Stones (Tattoo You), The Stranglers (Nice In Nice), The Damned (Grimly Fiendish) and U2 (Pride (In The Name Of Love)), most multiple copies, most 20 x 30 inches (51 x 76cm) (qty)

£300 - 500
US\$480 - 800 €380 - 640

296
KATE BUSH: A LAMINATED LETTER SIGNED BY KATE BUSH, the typed letter on duck egg blue Kate Bush headed note paper, written to accompany the return of a demo tape *Thanks for your tape - I enjoyed listening to it.*, signed and annotated in blue ink *Good luck with it all, Kate Bush*

£500 - 700
US\$800 - 1,100 €640 - 900



299



297 (illus)



297



298



300



301

297

DEPECHE MODE/DAVE GAHAN: A DOUBLE BREASTED LIGHT GREY SUIT WORN BY DAVE GAHAN,

with cream woven geometric design throughout, labeled inside *Stephen King, Made In The UK*, accompanied by a Polish lyric book for Depeche Mode with an image of Gahan wearing the suit (2)

£500 - 700
US\$800 - 1,100 €640 - 900

298

THE SMITHS: A BRITISH TOUR, 1985,
Meat Is Murder 41 x 61 inches (104 x 155cm)

£300 - 500
US\$480 - 800 €380 - 640

According to the vendor this poster was displayed at Portsmouth Guildhall where The Smiths played on the 3rd March 1985.

299

LIVE AID: A COMMEMORATIVE PRINT SIGNED BY ACTS WHO PERFORMED AT THE CONCERT,

circa late 1985, across the montage of images it is signed in various pens by Freddie Mercury, Pete Townshend, Madonna, Bob Geldof, Phil Collins, Tina Turner, Brian May and Mark Knopfler, framed, 24 x 20 inches (61 x 51cm)

£1,000 - 1,500
US\$1,600 - 2,400 €1,300 - 1,900

According to the vendor the signatures on this print were obtained directly through the various management companies, by Bob Geldof, and given to the vendor who was a FundRaiser for Nordoff-Robbins Music Therapy at the time.

300

U2: A SIGNED ALBUM COVER - U2 OCTOBER,

Island Records, 1981, signed in green ink by Bono, The Edge, Adam Clayton and Larry Mullen

£500 - 700
US\$800 - 1,100 €640 - 900

301

U2: TWO AUTOGRAPHED MAGAZINES, comprising: The Observer's 'Life' magazine, 2nd March 1997, the front cover signed in red marker by Bono, dated 97 and inscribed *You Wanna Bet!*; and 'NME', 14th October 2000, the front cover signed by Bono, Edge, Larry Mullen and Adam Clayton in black markers, each framed, *the larger* 12 1/2 x 16 1/2 inches (31.5 x 42cm) (2)

£400 - 600
US\$640 - 960 €510 - 770



302



304 (part)



304 (part)

302

U2: A PROMOTIONAL POSTER *THE BEST OF U2 1980-1990* SIGNED IN BLACK INK,

by Bono, The Edge, Larry Mullins and Adam Clayton, given to Universal producer Nigel Haywood, framed - 30 x 20 inches (76 x 51cm)

£700 - 900

US\$1,100 - 1,400 €900 - 1,200

303

U2: A DVD COVER PROOF FOR *ELEVATION, U2 LIVE FROM BOSTON*,

Universal Music, 2001, printed with highgloss spot, the front and back artwork on one sheet; accompanied by a CD single poster proof for *Discotheque* with corresponding released poster, and two U2 *Pop* posters with printer sign off stickers 18 x 25 inches (46 x 64cm) (4)

£600 - 800

US\$960 - 1,300 €770 - 1,000



304 (part)

304

VARIOUS ARTISTS: A LARGE COLLECTION OF UNPUBLISHED NEGATIVES FEATURING U2, BLUR, THE PRODIGY, SUEDE FROM CONCERTS AND FESTIVALS, ALL TAKEN BY PROFESSIONAL PHOTOGRAPHER HOWARD MICHAEL HATFIELD,

1990s, the collection includes; approximately 245 unpublished negatives from the 'Zooropa' leg of U2's 'Zoo TV' tour, 1993, during the Leeds leg of the tour at Roundhay Park, a folder comprising - 130 colour negatives, 35 of which have accompanying colour test prints, and 115 black and white negatives with 52 corresponding black and white test prints, featuring Bono, The Edge and Adam Clayton, showing various outfit changes throughout the concert, accompanied by the photographers pass and ticket dated 'Saturday 14th, August'; approximately 190 unpublished black and white negatives from Blur's Arena tour, 1995, taken at Humberside Ice Arena, a folder comprising - 190 black and white negatives, 34 of which have accompanying black and white test prints, four black and white contact sheets, featuring Damon Albarn, Alex James, Graham Coxon and Dave Rowntree, from various viewpoints, accompanied by the photographers pass and ticket dated 'Saturday 9th, December'; approximately 36 unpublished black and white negatives of The Prodigy at 'V Festival', 1997, a folder comprising - 36 black and white negatives, 25 of which have accompanying black and white test prints, 26 colour photographs [without negatives], featuring Keith Flint and Maxim Reality; approximately 3300 negatives featuring bands performing at 'Sound City', 'Heineken Festival' and at a 'Virgin Megastore' opening, Leeds, 1995-1997, two folders comprising - colour and black and white negatives, bands include, The Manic Street Preachers, Sleeper, The Cardigans, Orbital, Ash, Placebo, Suede, Shed 7, Pulp, The Charlatons, Skunk Anansie and others; all to be sold with copyright (qty)

£4,000 - 6,000

US\$6,400 - 9,600 €5,100 - 7,700

These images were captured by Hatfield, who is a member of The Royal Photographic Society.



305 (part)

305

THE STONE ROSES: A COLLECTION OF EARLY CONCERT FLYERS AND PROMOTIONAL POSTERS,

including: two 1989 British concert poster *The Stone Roses, at Roadmender Centre, Saturday 24th June* and *The Stone Roses, Norwich Arts Centre, Sun. 25th June* largest - 12 x 17 inches (31 x 43cm); a promotional poster for the self titled album *The Stone Roses* and two promotional singles posters for *Fools Gold* and *Elephant Stone* - largest 16 x 23 inches (41 x 61cm) (5)

£400 - 600

US\$640 - 960 €510 - 770

306

IAN BROWN/THE STONE ROSES: A SIGNED PRINT OF IAN BROWN,

by Ian Wright, 1999, numbered 18/200 and signed by the artist, additionally signed and inscribed *To Nigel, Love from Ian Brown*, presented to Universal music producer Nigel Haywood, framed, 18 x 25 inches (46 x 64cm)

£300 - 500

US\$480 - 800 €380 - 640

307

PAUL WELLER: A BPI 'PLATINUM' AWARD FOR THE ALBUM 'WILD WOOD', presented to Nigel Haywood, to commemorate sales in the UK of more than 300,000 copies of the album, BPI certified, 16½ x 20½ inches (42 x 52cm)

£500 - 700

US\$800 - 1,100 €640 - 900

308

BEAUTIFUL SOUTH: A 'GOLD' BPI AWARD FOR THE ALBUM '0898',

presented to Nigel Haywood, to commemorate sales in the UK of more than 100,000 copies of the album, BPI certified, 16½ x 20½ inches (42 x 52cm)

£400 - 600

US\$640 - 960 €510 - 770

309

BEATS INTERNATIONAL: A BPI 'GOLD' AWARD FOR THE ALBUM 'LET THEM EAT BINGO',

presented to Nigel Haywood, to commemorate sales in the UK of more than 100,000 copies of the album, BPI certified, 16½ x 20½ inches (42 x 52cm)

£300 - 500

US\$480 - 800 €380 - 640



307



308



309



310



311



312



313

312

310

OASIS: AN AUTOGRAPHED PROMO POSTER FOR THE ALBUM 'DEFINITELY MAYBE',

1990s, signed in black and green markers by Noel and Liam Gallagher, Paul McGuigan, Paul Arthurs and Tony McCarroll, and inscribed *Love + Live Forever!!* by Liam, the reverse a promo for Blur's 'Parklife', 23 1/2 x 36 inches (59.5 x 91.5cm)

£300 - 400

US\$480 - 640 €380 - 510

311

OASIS: AN AUTOGRAPHED PROMO PRESSING OF 'GO LET IT OUT',

circa 2000, a 12inch vinyl single, CTP 327, the front cover signed in blue marker by Noel and Liam Gallagher, Andy Bell, Gem Archer and Alan White

£250 - 300

US\$400 - 480 €320 - 380

312

OASIS: A 'STOP THE CLOCKS' SIGNED POSTER, AND SIGNED T-SHIRT,

circa 2006, indistinctly signed in various markers by Noel and Liam Gallagher, Andy Bell and Gem Archer (indistinct) framed; and a white promo T-shirt signed in black and red markers by Noel and Liam Gallagher, Paul Arthurs, Paul McGuigan, Gem Archer, Andy Bell, Alan White, Liam adding *Live For Ever!!*, poster 20 x 28 inches (51 x 71cm)

£200 - 300

US\$320 - 480 €260 - 380

313

OASIS: AN AUTOGRAPHED GUITAR,

circa 2008, comprising: an Elevation Stratocaster-copy guitar, black finish, with soft Fender case, the scratchplate signed in blue and black markers by Noel and Liam Gallagher, Andy Bell, Gem Archer and Chris Sharrock, 39 inches (99cm) long

£300 - 400

US\$480 - 640 €380 - 510

314

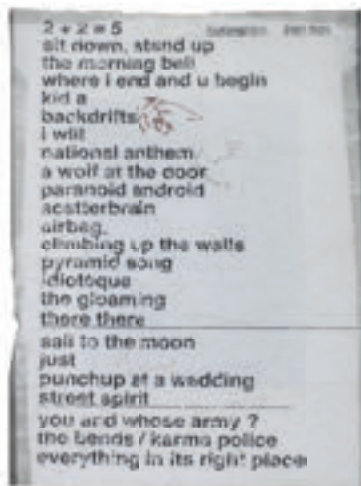
RADIOHEAD: AN AUTOGRAPHED STAGE-USED SET LIST,

circa 2001, the printed list of twenty-four songs for *Nottingham 29th Nov* signed indistinctly by Thom Yorke and Phil Selway and two others, framed, 9 3/4 x 13 1/4 inches (25 x 33.5cm) overall

£250 - 350

US\$400 - 560 €320 - 450

According to the vendor, this was the set list used by Thom Yorke and signed after the concert by all members of the band, although some of the signatures are now indistinct.



314



315

316



317

315

RADIOHEAD: A PARKA SIGNED BY THOM YORKE,

circa 1993, olive drab in colour, detachable lining, the left sleeve signed by Thom Yorke in black marker, also inscribed *imbetteroff* and with Radiohead logo

£500 - 700
US\$800 - 1,100 €640 - 900

According to information from the vendor, this was given to a fan after a concert on the band's tour following the release of 'Pablo Honey' album in 1993.

316

RADIOHEAD: AN AUTOGRAPHED COPY OF 'I MIGHT BE WRONG',

2001, a vinyl pressing of the album, the front cover signed in black markers by Thom Yorke, Colin and Jonny Greenwood, Ed O'Brien and Phil Selway

£250 - 300
US\$400 - 480 €320 - 380

317

GENESIS: A GROUP OF COVER PROOFS FOR THREE GENESIS ALBUMS,

all showing both sides, including; the vinyl album crinolin for *The Way We Walk* volume one and two, and the CD proof for volume two; two copies of the vinyl album crinolin *Invisible Touch, Limited Collectors Edition*; with three crinolin copies for the vinyl album *The Way We Walk, Volume Two: The Longs*, and accompanied by a quantity of celluloid overlays; largest proof - 14 x 25 inches (36 x 64cm)

£1,000 - 1,500
US\$1,600 - 2,400 €1,300 - 1,900

318

GEORGE MICHAEL: A SUIT WORN ON STAGE BY GEORGE MICHAEL DURING HIS 25 LIVE TOUR,

2006-2008, the metallic single breasted suit, custom designed by Giorgio Armani, with sewn in black shirt collar and yoke detail and numerous velcro fastenings, accompanied by a letter concerning the provenance from his publicity team on *Connie Filippello* headed paper

£2,000 - 3,000
US\$3,200 - 4,800 €2,600 - 3,800

An identical suit features prominently in all promotional material for the tour.



318



321 (detail)



319



320

THE BEATLES

319 AR

ASTRID KIRCHHERR (GERMAN, BORN 1938-): THE BEATLES,

a limited edition lithograph of a photographic portrait, signed by the photographer and numbered 162/500 in pencil, framed; together with a modern black and white photograph of the Beatles onstage in Hamburg, unknown photographer, the margin embossed *Star Club*, the reverse of the frame numbered 64/250 in pencil, the larger 19 3/4 x 29 3/4 inches (50 x 75.5cm)

£500 - 600
US\$800 - 960 €640 - 770

320 AR

ASTRID KIRCHHERR (GERMAN, BORN 1938-): GEORGE HARRISON,

a limited edition lithograph of a photographic portrait, signed by the photographer and numbered 41/500 in pencil; together with a black and white publicity poster of the photographer, both framed, 19 3/4 x 29 3/4 inches (50 x 75.5cm)

£500 - 600
US\$800 - 960 €640 - 770

321

THE BEATLES: A SET OF AUTOGRAPHS,

probably 1963, in blue ballpoint pen on an autograph book page signed by Paul McCartney, Ringo Starr and George Harrison and on a separate page by John Lennon, framed in a large display with a machine print photograph of the band and a copy of the album *With The Beatles*, 37 x 52 inches (94 x 132cm) overall

£2,000 - 3,000
US\$3,200 - 4,800 €2,600 - 3,800

322 *

THE BEATLES: A SET OF AUTOGRAPHS, 1963,

a piece of lined paper signed in blue ballpoint by John Lennon, George Harrison and Ringo Starr, with dedication by John reading *Love to Denise from the Beatles Thanks*, with Paul's 'autograph' also in John's hand, the reverse signed by David Macbeth, together with self-addressed envelope supplied by the fan to whom the autographs were sent, the back with 'B with antennae' logo by John, the autograph sheet 5 1/4 x 7 inches (13.5 x 18cm)

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

The vendor saw the Beatles and sent them a gift when they appeared at the Gaumont in Southampton on 20th May, 1963: the autographs came back as a way of thanks and the envelope is postmarked Southampton, 21st May.

323

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

a modern bromide print, signed and dated 1963 by the photographer in black marker in the margin, the print 20 x 24 3/4 inches (51 x 63cm)

£200 - 300
US\$320 - 480 €260 - 380



323



324 (detail)

324

THE BEATLES: A SET OF AUTOGRAPHS ON FOUR CANDID PHOTOGRAPHS OF EACH MEMBER OF THE BAND,

1963, in various ballpoint pens on their respective black and white photographs signed by John Lennon, Ringo Starr and George Harrison and on the back of his image by Paul McCartney, framed in a large display with machine print photographs of the band and a copy of the album Please Please Me, 37 x 52 inches (94 x 132cm) overall

£3,500 - 5,500

US\$5,600 - 8,800 €4,500 - 7,000

325 *

THE BEATLES: A SET OF AUTOGRAPHS AND A HANDBILL FOR THE HELEN SHAPIRO TOUR, MARCH 1963,

comprising a sheet of paper with typewritten tour acts listed, signed in black ballpoint and ink by John Lennon, Paul McCartney, George Harrison and Ringo Starr, additionally signed in various pens by Danny Williams, Kenny Lynch, Red Price and Helen Shapiro, together with a handbill for the City Hall, Sheffield, 2nd March 1963, complete with ticket order section, the sheet 8 x 10in (20.5 x 25.5cm), the handbill 5 1/2 x 11 1/2in (14 x 29cm)

£2,800 - 3,500

US\$4,500 - 5,600 €3,600 - 4,500

326

THE BEATLES: AN AUTOGRAPHED PUBLICITY CARD, CONCERT PROGRAMME AND TICKETS,

1963, comprising: a Fan Club card signed on the front by all four Beatles in blue ballpoint; a concert programme, 'The Beatles Show', with an unsigned publicity photograph inside; and three used tickets for the Winter Gardens, Bournemouth, Saturday 16th November

£4,000 - 5,000

US\$6,400 - 8,000 €5,100 - 6,400

This was the Beatles' fourth UK tour in less than a year. With word of Beatlemania spreading, this particular appearance in Bournemouth was filmed by the three main TV networks from the USA. The reporter from CBS, Alexander Kendrick, was less than enthusiastic about the Beatles, saying that: 'They symbolise the 20th century non-hero, as they make non-music, wear non-haircuts and give none-mersey'.

See 'The Complete Beatles Chronicle', Mark Lewisohn, Pyramid books, 1992, p. 129.

327

THE BEATLES: A SET OF AUTOGRAPHS, 1963/64,

a plain piece of paper signed in black ballpoint by John Lennon, Paul McCartney, George Harrison and Ringo Starr, Paul adding (Beatles), also signed by Cilla Black, Billy J. Kramer and the Dakotas and two members of the Fourmost on the reverse, 5 1/4 x 7inches (13.5 x 17.5cm)

£2,500 - 3,000

US\$4,000 - 4,800 €3,200 - 3,800

328

THE BEATLES: AN AUTOGRAPHED DUTCH RADIO & TV GUIDE,

dated 6th June 1964, the front cover signed by John Lennon, Paul McCartney, George Harrison and Jimmie Nicol in blue felt-tip pen, 7 3/4 x 11inches (19.5 x 28cm)

£3,000 - 5,000

US\$4,800 - 8,000 €3,800 - 6,400

These signatures were obtained during the Beatles' trip to Holland, 5th-6th June 1964.



325



326



327



328



330



330 (detail)



329

329

THE BEATLES: AUTOGRAPHS AND OTHER ITEMS RELATING TO THE BEATLES' CONCERTS IN BLOKKER, HOLLAND, 6TH JUNE 1964,

comprising: a publicity card signed in blue ballpoint by John Lennon, Paul McCartney, George Harrison and Jimmie Nicol; a Dutch publicity postcard with Jimmie Nicol's autograph on the front in black ballpoint, the reverse with a set of Beatles 'autographs' (minus Ringo) in black ballpoint by Neil Aspinall; a programme, *programma festival blokker 1964 6 juni*; two black and white photographs of the Beatles onstage, possibly unpublished; and a pink/white 'Beatles' dress, labelled *THE BEATLES* - DRESS Authorized Design Copyright N.V. Stoomweverj N'jverheid Enschede Holland (4)

£3,000 - 4,000
US\$4,800 - 6,400 €3,800 - 5,100

The vendor worked at the concert venue for the Beatles' performances: the dress is the one she wore that day and she managed to meet the group and obtain their autographs.

330

THE BEATLES: A BEATLES DRESS WORN BY A PROGRAMME SELLER AT THE WORLD PREMIERE OF 'A HARD DAYS NIGHT',

London Pavilion, 6th July, 1964, signed across the front in blue ink by John Lennon, Paul McCartney, George Harrison, Ringo Starr and Brian Epstein, the turquoise and blue linen dress with black colour and stripes, embellished with black and white images of the bands portraits and a musical staff with printed title lyric from *I wan-na hold your hand*, accompanied by a letter concerning the provenance

£7,000 - 9,000
US\$11,000 - 14,000 €9,000 - 12,000

The premier of the Beatles debut film *A Hard Day's Night* was attended by the Beatles, their wives as well as guests of honour Princess Margaret and Lord Snowdon. The premier was a charity event and the film was shown in aid of the Variety Club Heart Fund and The Dockland Settlements Charity, an organisation which established and ran Youth Clubs and Community Centres for the residents of the more deprived areas in the East End of London.

This dress was one of very few items of clothing provided to a select group of dedicated programme sellers. The vendor, who was one of the lucky twelve to attend and be part of the proceedings mentioned in the accompanying letter, *Major and Mrs John Wills were very much involved in fund raising and as such chose the twelve programme sellers. We were all in our late teens or early twenties and were either friends or relations of the Wills family. She continues the evening was enormous fun and there was a reception at the Dorchester Hotel afterwards where I managed to get my dress signed.* The illustration in the catalogue shows the vendor wearing her dress while at the premier before obtaining the signatures at the after party. The dress has remained in her possession ever-since.

331

THE BEATLES: VEE JAY LP 'INTRODUCING THE BEATLES'

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

£600 - 800
US\$960 - 1,300 €770 - 1,000



331



332



333 (part)

332

THE BEATLES: AN AUTOGRAPHED PUBLICITY PHOTOGRAPH, signed in black ink by George Harrison and in blue ink by Ringo Starr, John Lennon and Paul McCartney, each adjacent to their portrait photograph, additionally inscribed by Paul *To Gloria, Lots of love from me*, 10 x 8 inches (26 x 20cm)

£7,000 - 9,000

US\$11,000 - 14,000 €9,000 - 12,000

333

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

£400 - 600

US\$640 - 960 €510 - 770



334



335 (back)

334

THE BEATLES: A PHOTOGRAPH OF THE BEATLES ON THE SET OF HELP IN THE BAHAMAS SIGNED BY THE BAND,

1965, in light blue ballpoint pen by Paul McCartney, Ringo Starr, John Lennon and George Harrison, additionally inscribed *To Diana love from the Beatles* in Ringo's hand, accompanied by a letter concerning the provenance, 6 6/8 x 4 6/8 inches (17 x 12cm)

£3,500 - 4,500

US\$5,600 - 7,200 €4,500 - 5,800

The brother of the vendor of this lot worked as an assistant cameraman for the film. He had the photograph signed for his cousin by all four members of the band whilst filming at Twickenham Film Studios.

335

THE BEATLES: A SET OF AUTOGRAPHS ON THE REVERSE OF AN INVESTITURE LETTER,

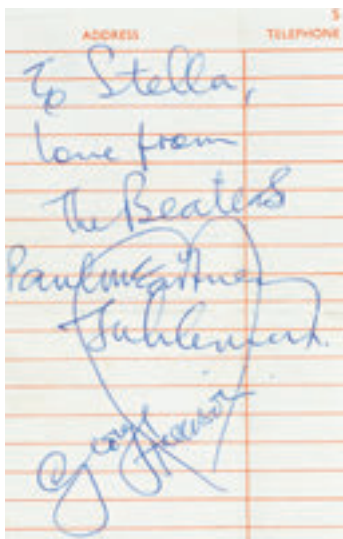
26th October 1965, letter addressed to John G French Esq. detailing the arrangements for his investiture for an OBE, signed on reverse by all four members of the Beatles who received their MBEs on the same day and Robert Dougall, 8 x 13 inches (20 x 33cm)

£3,000 - 5,000

US\$4,800 - 8,000 €3,800 - 6,400



336



338



339



337

336 AR

**FRANK HERRMANN (GERMAN, B.1933):
JOHN LENNON AT ABBEY ROAD,**

1967,
black and white portrait print, 1/25 signed in
pencil [printed later], in mount and framed, 13
x 19 inches (33 x 48.5cm)

£500 - 700

US\$800 - 1,100 €640 - 900

337

**THE BEATLES: A 'MAGICAL MYSTERY
TOUR' ACETATE AND EP,**

1967,
comprising: a single-sided, 7inch, 45rpm
Emidisc, the label inscribed with recording
details in black ballpoint and initialled KMS
by Abbey Road engineer, Ken Scott, also
inscribed Jack in pencil in an unknown hand,
the sleeve similarly inscribed *Dont Let Out
Of Sight*; together with a copy of the EP,
Parlophone MMT-1, with blue lyric sheet

£600 - 800

US\$960 - 1,300 €770 - 1,000

The Beatles began recording this, the title
track for their forthcoming EP, on 25th April
1967. This acetate would therefore date
to the end of April or the beginning of May:
Mark Lewisohn, in 'The Complete Beatles
Chronicle', (Pyramid Books, 1992, p.253)
notes that rough mono mixes were made on
the 27th April in order that acetates could be
produced.

This version differs slightly to that released: it
lacks the opening lines, 'Roll Up, Roll Up For
The Mystery Tour, Step Right This Way' and
there is a fraction of a second's worth of noise
just before the opening of the track.

338

**THE BEATLES: A PAGE OF AN ADDRESS
BOOK SIGNED BY PAUL MCCARTNEY,
JOHN LENNON AND GEORGE HARRISON**

1967,
in blue ballpoint pen, *To Stella, love from
The Beatles* in Paul's hand with a heart
around their autographs, with a statement of
provenance, 3 1/4 by 6 inches (8 x 15cm)

£1,800 - 2,200

US\$2,900 - 3,500 €2,300 - 2,800

The statement from the vendor details how
her grandmother obtained the autographs at
the Atlantic Hotel in Cornwall. The Beatles
were staying at the hotel during the filming of
a *Magical Mystery Tour*.

339

**THE BEATLES: FOUR PSYCHEDELIC
POSTERS PHOTOGRAPHED BY
RICHARD AVEDON,**

issued by The Daily Express, 1968,
as available by mail order or at leading
newsagents at the time, UK Limited First
Edition, accompanied by the black and white
panoramic poster of the band, *portraits* 18 x
27 inches (48 x 69cm) (5)

£400 - 600

US\$640 - 960 €510 - 770



340

340

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

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

£6,000 - 8,000

US\$9,600 - 13,000 €7,700 - 10,000

Ringo wore an identical jacket when he was best man for Harry Nilsson when he married Una O'Keefe in 1976. According to the vendor this jacket was purchased from a charity shop in Surbiton during the mid 1990s.



340 (illus)

©Rex Features / Globe Photos Inc

341

THE BEATLES: A YELLOW SUBMARINE BLUE MEANIE ANIMATOR'S MODEL SHEET,

King Studios, 1968, gouache on full celluloid, inscribed in black ink with various colour references
Image -- 8 x 6¼ inches (20.2 x 16cm)
Sight -- 11½ x 13 inches (29 x 33cm) framed

£500 - 700

US\$800 - 1,100 €640 - 900

342

PAUL MCCARTNEY AND WINGS: TWO UK CONCERT POSTERS,

1970s, comprising: Bournemouth Winter Gardens, 15th May 1973; and UK tour, November-December 1979, the larger 28 1/4 x 40 inches (71.5 x 101.5cm) (2)

£300 - 400

US\$480 - 640 €380 - 510

Wings' first tour of the UK, May and July 1973, was the first scheduled tour by an ex-Beatle since they finished touring in 1966.



340 (detail)



341



343

343

GEORGE HARRISON: THE 1977 BRIT AWARD FOR THE ALBUM 'SERGEANT PEPPER'S LONELY HEARTS CLUB BAND', the metal award with BRIT logo to the top and inscription below, *BPI The British Phonographic Industry Britannia Centenary Award Best British Pop LP 1952-1977 Sergeant (sic) Pepper's Lonely Hearts Club Band Beatles George Harrison*, rectangular base, with statement of provenance, 11 3/4in (30cm) high

£3,000 - 4,000
US\$4,800 - 6,400 €3,800 - 5,100

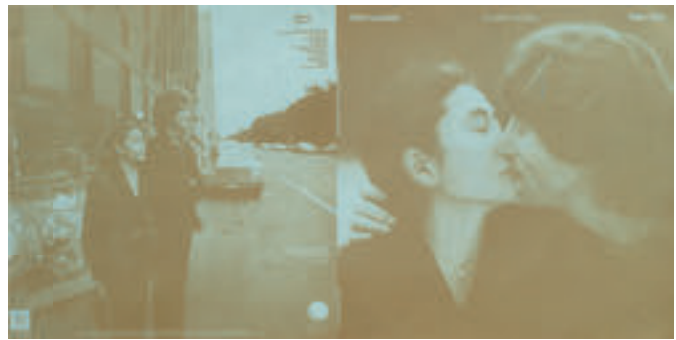
1977 was the inaugural year of the BRIT awards, the ceremony being held at the Wembley Conference Centre on 18th October. The event not only marked the centenary of Thomas Edison's invention of the sound recording but was the UK music industry's way of celebrating the Queen's Silver Jubilee. To recognise her 25 years' reign, it was decided that the music from this period would be honoured, with the winners being selected by the BPI members' companies.

In addition to the Best LP award, the Beatles were voted Best British Group, with George Martin being chosen as Best British Producer.

Provenance: The vendor was News Editor of 'Record Mirror' in 1977 and covered the BRIT Awards for the paper. George gave the award to his then-partner, who worked in the EMI Corporate Press Office.



344



345 (part)

344

JOHN LENNON: A BRONZE RESIN BUST OF JOHN LENNON BY KENNETH CARTER, 1981, with artist signature to the back, 14 inches (36cm) height

£2,000 - 3,000
US\$3,200 - 4,800 €2,600 - 3,800

Based on the Bob Gruen photo shoot taken in New York.



346

345

JOHN LENNON/YOKO ONO: A PRINTING PLATE MADE FOR THE ALBUM COVERS DOUBLE FANTASY, Geffen Records, 1980, the metal printing plate featuring John Lennon and Yoko Ono kissing, with serial number to the verso 7918833, accompanied by the corresponding UK pressing of the album 12 x 24 inches (31 x 61cm) (2)

£1,000 - 1,500
US\$1,600 - 2,400 €1,300 - 1,900



347

346

YOKO ONO: A HAND-PAINTED DINNER PLATE, white dinner plate painted by Yoko Ono with blue waves and *IMAGINE* in black glaze underneath, Y. O. 2014 to the inside of the rim and *I [love] YOU!* with a heart to replace love in black and purple glaze, diameter 11 inches (28cm)

£1,000 - 1,200
US\$1,600 - 1,900 €1,300 - 1,500

The vendor is a member of Chelsea Arts Club. Senior artist members of the club were asked to paint plates and this is one of two that Yoko decorated. Each plate was of a different design.

347

PAUL MCCARTNEY: A WHITE LABEL ADVANCE COPY OF THE VINYL ALBUM 'FLAMING PIE', SENT TO MITCH MITCHELL, 1997, in plain white sleeve with 'pie' motif, together with a letter, dated 14th April, 1997, reading, *Dear Mitch, Please find enclosed a white label vinyl advance copy of my new album "Flaming Pie". Only 200 have been pressed and sent to "extremely groovy" people such as yourself. Linda and I hope it brings you a moment or two of joy. We also hope you have a record player - and if not, why not get one! Failing that, I understand that when warmed up it can be made into a rather attractive plant pot holder.*, signed 'Paul' in turquoise ink, in original card mailer

£1,000 - 1,500
US\$1,600 - 2,400 €1,300 - 1,900

Provenance: From the Estate of Mitch Mitchell.

End of Sale

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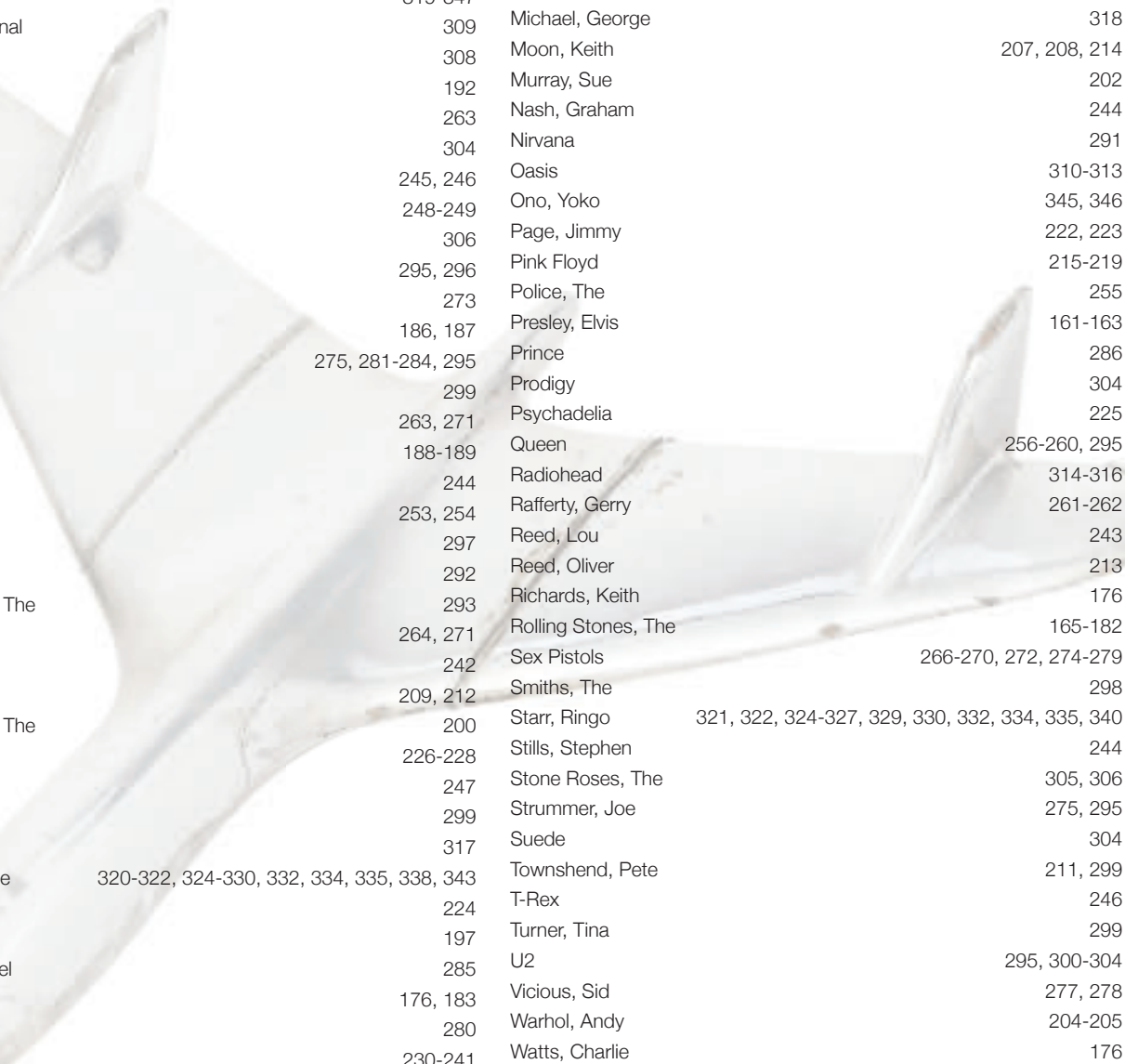
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NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Condition Reports

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

The Seller’s responsibility to you

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

Bonhams’ responsibility to you

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

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

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

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

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

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

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

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 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 £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

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 £3,000. 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 2% 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 2% surcharge.

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

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

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

~ Ruby and Jadeite

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

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

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

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

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

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

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

- 1.1

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

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

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

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

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

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

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

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

We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the Lot or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the Lot as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

- 3.1

Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1

the *Purchase Price* for the Lot;
- 3.1.2

a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
- 3.1.3

if the Lot is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2

You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3

All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4

Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5

We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the Lot, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6

Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7

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

4 COLLECTION OF THE LOT

- 4.1

Subject to any power of the *Seller* or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2

You must collect and remove the Lot at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3

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

- 4.4

If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the Lot on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5

Until you have paid the *Purchase Price* and any *Expenses* in full the Lot will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6

You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the Lot into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the Lot from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7

You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8

You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.
- 5 STORING THE LOT
- We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the Lot before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.
- 6 RESPONSIBILITY FOR THE LOT
- 6.1

Only on the payment of the *Purchase Price* to us will title in the Lot pass to you. However under the *Contract for Sale*, the risk in the Lot passed to you when it was knocked down to you.

6.2

You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.
- NTB/MAIN/11.14

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;			9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and Expenses paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

"Bidder" a person who has completed a *Bidding Form*.
"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that:
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

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

19th Century Paintings

UK
Charles O' Brien
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U.S.A
Madalina Lazen
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20th Century British Art

Matthew Bradbury
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Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

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Philip Keith
+44 2920 727 980
U.S.A
Fredric Backlar
+1 323 436 5416

American Paintings

Alan Fausel
+1 212 644 9039

Antiquities

Madeleine Perridge
+44 20 7468 8226

Antique Arms & Armour

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David Williams
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U.S.A
Paul Carella
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Art Collections, Estates & Valuations

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Art Nouveau & Decorative Art & Design

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Mark Oliver
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U.S.A
Frank Maraschiello
+1 212 644 9059

Australian Art

Merryn Schriever
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Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+1 415 861 7500

Books, Maps & Manuscripts

UK
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U.S.A
Christina Geiger
+1 212 644 9094

British & European Glass

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Simon Cottle
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U.S.A
Suzy Pai
+1 415 503 3343

British & European Porcelain & Pottery

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John Sandon
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U.S.A
Peter Scott
+1 415 503 3326

California & American Paintings

Scot Levitt
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Carpets

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U.S.A.
Hadji Rahimipour
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Chinese & Asian Art

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U.S.A
Dessa Goddard
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HONG KONG
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AUSTRALIA
Yvett Klein
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Clocks

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U.S.A
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

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U.S.A
Paul Song
+1 323 436 5455

Contemporary Art

UK
Ralph Taylor
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U.S.A
Jeremy Goldsmith
+1 917 206 1656

Costume & Textiles

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Entertainment Memorabilia

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+44 20 7393 3844
U.S.A
Catherine Williamson
+1 323 436 5442

Furniture & Works of Art

UK
Fergus Lyons
+44 20 7468 8221
U.S.A
Jeffrey Smith
+1 415 503 3413

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 1244 353123

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
India Phillips
+44 20 7468 8328
U.S.A
Tanya Wells
+1 917 206 1685

Islamic & Indian Art

Claire Penhallurick
+44 20 7468 8249

Japanese Art

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Suzannah Yip
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U.S.A
Jeff Olson
+1 212 461 6516

Jewellery

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Marine Art

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Veronique Scorer
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U.S.A
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A
Alexis Chompaisal
+1 323 436 5469

Modern Design

Gareth Williams
+44 20 7468 5879

Motor Cars

UK
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U.S.A
Mark Osborne
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EUROPE
Philip Kantor
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Automobilia

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U.S.A
Kurt Forry
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Motorcycles

Ben Walker
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Automobilia
Adrian Pipiros
+44 8700 273621

Musical Instruments

Philip Scott
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Native American Art

Jim Haas
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Natural History

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Old Master Pictures

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U.S.A
Mark Fisher
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Orientalist Art

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Photography

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Portrait Miniatures

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Prints and Multiples

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Scientific Instruments

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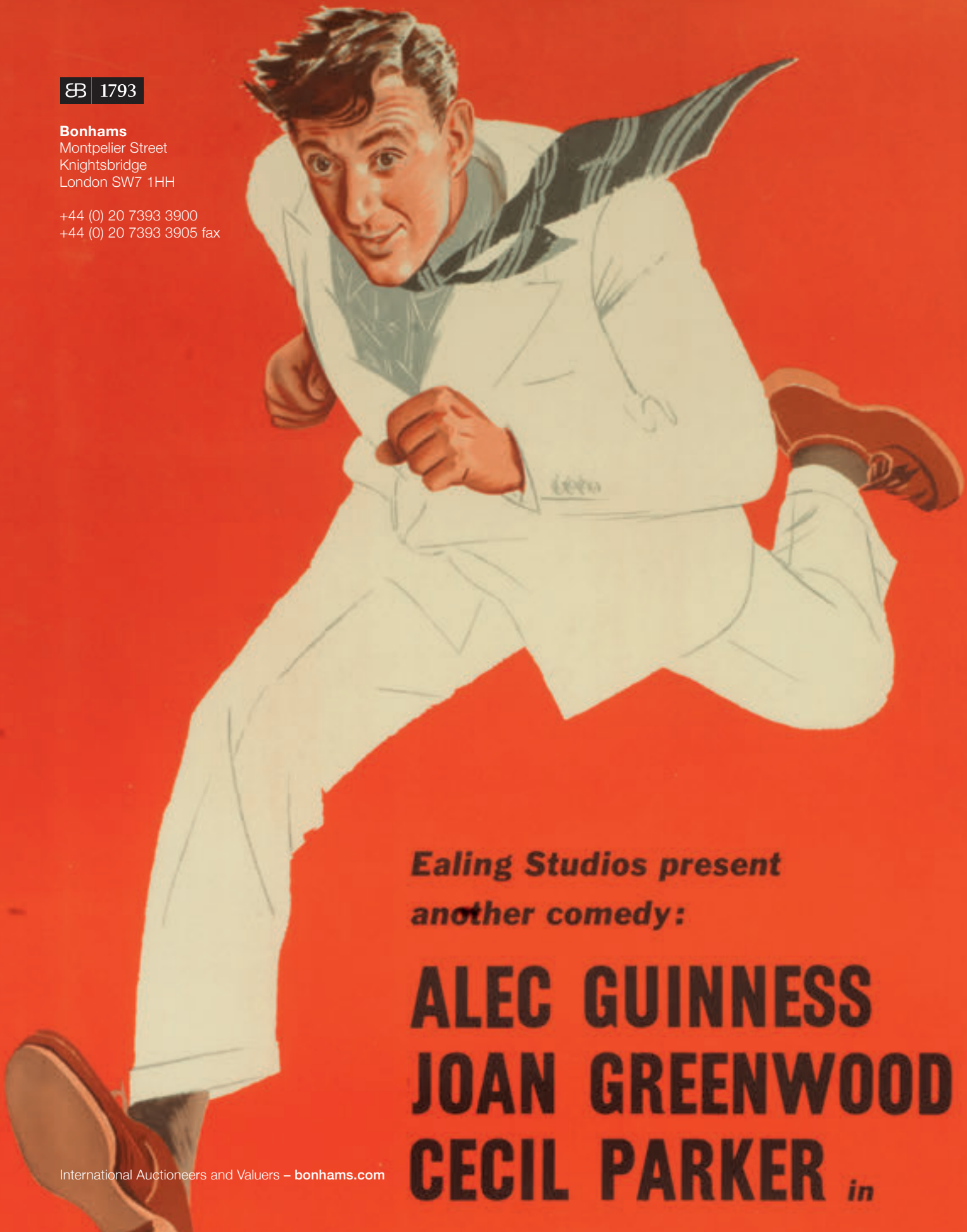
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A caricature of a man with a large head and a wide, toothy grin, running towards the viewer. He is wearing a white suit, a white shirt, and a dark tie. His arms are bent in a running motion, and his legs are also in a running stride. The background is a solid, vibrant red. The overall style is reminiscent of mid-20th-century British caricature art.

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