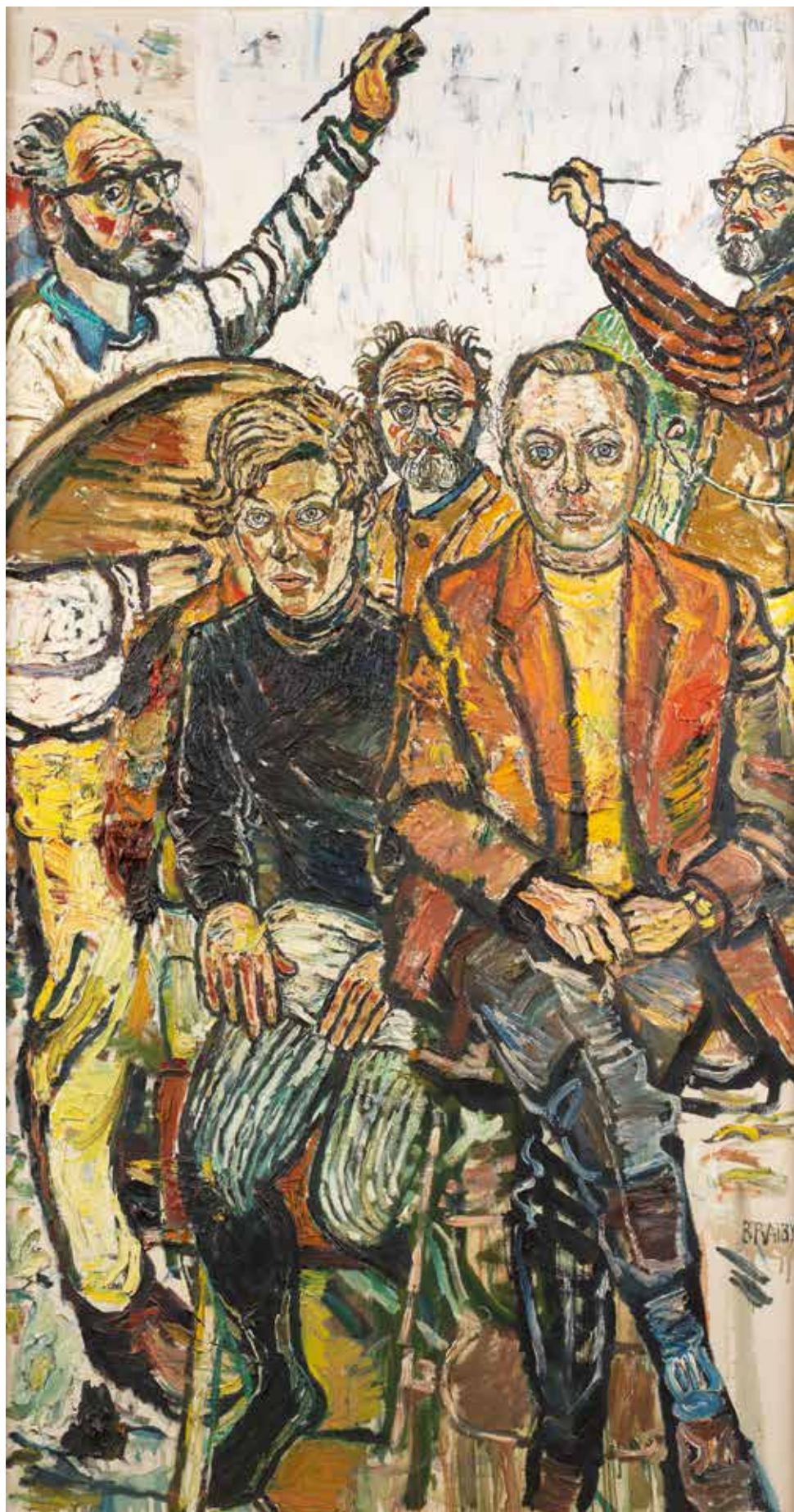




**RICHARD ATTENBOROUGH:
A LIFE BOTH SIDES OF THE CAMERA**

Wednesday 21 October 2015

Bonhams



RICHARD ATTENBOROUGH

A LIFE BOTH SIDES OF THE CAMERA

Wednesday 21 October 2015 at 10am
Knightsbridge, London

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Saturday 17 October 11am to 3pm
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Inside front cover: 86
Inside back cover: 433
Back cover: 387

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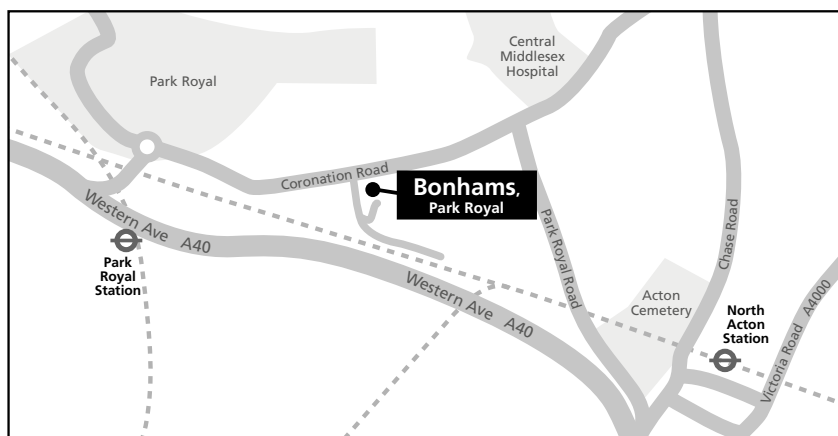
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† VAT 20% on hammer price and buyer's premium

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INTRODUCTION

Looking back, my childhood was truly blessed. How lucky was I to be brought up in a large rambling seventeenth century house, sandwiched between the Thames and Richmond Green, only yards from Richmond Palace, where Elizabeth I lived and died. But most glorious of all, to be surrounded by and live amongst some of the most beautiful objects I have ever seen.

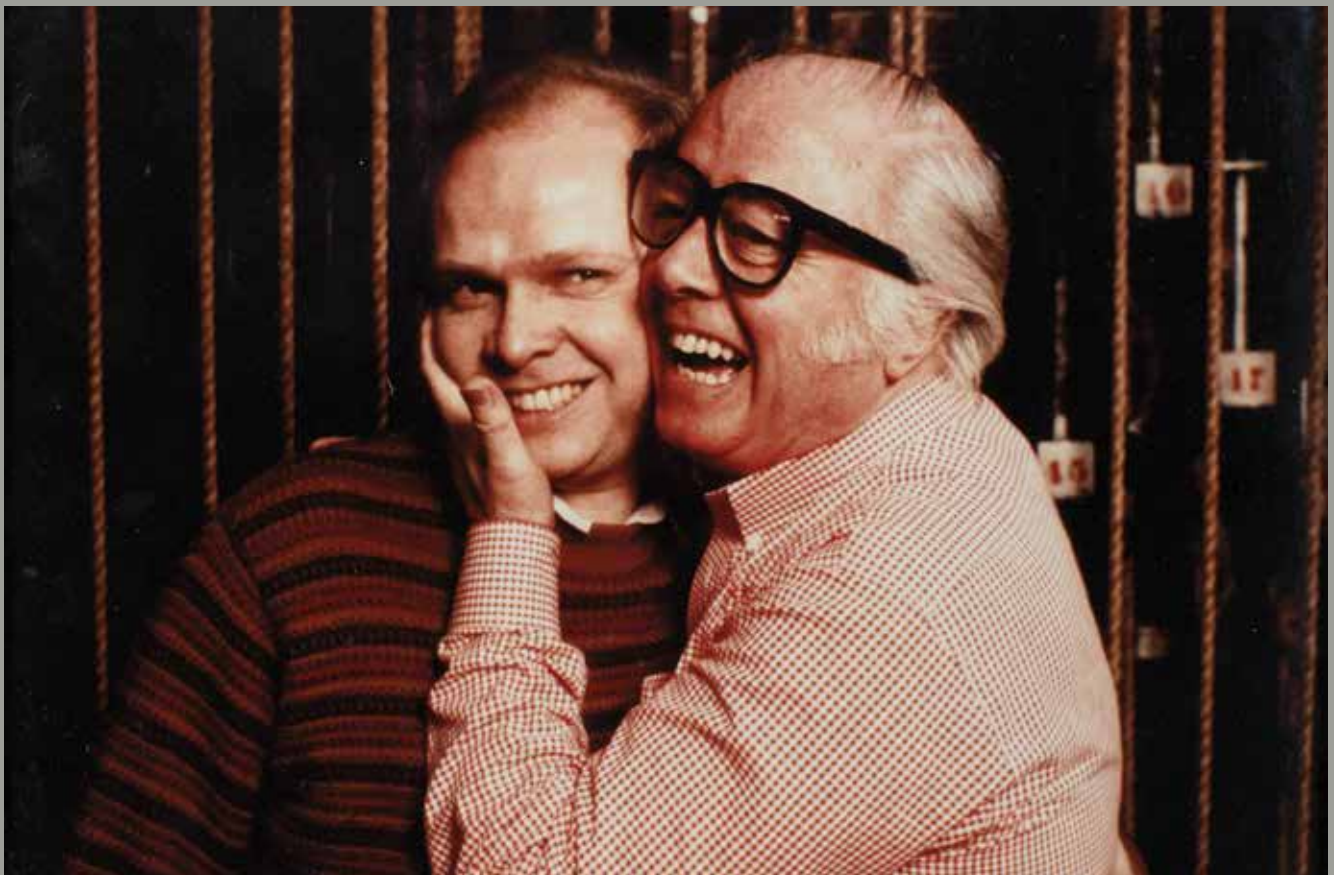
My parents had impeccable taste, they never bought anything as an investment, but simply because they loved it; and they lived by the firm conviction that beautiful surroundings had the power to humanise, to enrich one's relationship with the world. As a consequence, my sisters and I were brought up amidst a quite ravishing array of objets d'art, big and small, valuable and inexpensive, that adorned our home, a home my mother and father lived in for well over sixty years.

As you will see, the scale and range is extraordinary - from Picasso to some of England's finest twentieth century artists, frequently discovered by my father well before they became household names.

Then there is Dad's work. Trophies and mementoes from an acting career that established him as an international star; spanning seventy years, from Noël Coward's *In Which We Serve* to Steven Spielberg's *Jurassic Park*. Plus of course the movies he famously directed. Movies that always bore his unmistakable signature, characterised by a passion for his subjects and the tireless devotion he lavished upon them. This, his very own Collection, is replete with utterly unique, one-off insights into the creative planning and artistic decisions that informed his painstaking work as a director.

He once wrote to me from a distant location, "Darling son, movies are the mirror we hold up to ourselves, the reflection of our codes and practices, our comedy and tragedy, our past and present. They have the ability to grant us, as no other medium can, a world-wide voice. I have no interest in preaching to the converted. I want to reach as wide an audience as possible, even the antagonistic. This extraordinary art form offers me that chance." His passion shone through his work and is reflected in these highly personal possessions which now survive him. Welcome to his world.

Michael Attenborough CBE
April 2015





HALL

1 AR

BRYAN ORGAN (BRITISH, BORN 1935)

Portrait of Lord Attenborough
signed, inscribed and dated 'Study for Lord Attenborough/Bryan
Organ/July 08' (lower right), pencil
30 x 25cm (11 13/16 x 9 13/16in).

£500 - 700

€690 - 970

US\$780 - 1,100



1

2 AR

BRYAN ORGAN (BRITISH, BORN 1935)

Double portrait of Lord Attenborough
signed 'Bryan Organ' and inscribed 'Ideas for studies of
Dickie Attenborough for RADA July August 2003' (lower
right), pencil
39 x 72.5cm (15 3/8 x 28 9/16in).

£600 - 800

€830 - 1,100

US\$930 - 1,200



2

3 AR

BRYAN ORGAN (BRITISH, BORN 1935)

Portrait of Lord Attenborough
signed and dated 'Bryan Organ 1985' (lower right), pencil
57 x 45cm (22 7/16 x 17 11/16in).

£600 - 800

€830 - 1,100

US\$930 - 1,200



3



OLD FRIARS



4

4 W

A PAIR OF 19TH CENTURY WALNUT SIDE CHAIRS

in the manner of Daniel Marot
each with a vertical acanthus scrolled, rosette-embedded trellis,
lambrequin and imbricated splat, on block-and-baluster turned legs,
with conforming stretchers, 47.5cm wide x 125.5cm high, (2)

£600 - 800
€830 - 1,100
US\$930 - 1,200



5

6 W

A GEORGE III OAK SETTLE

the serpentine back with four fielded panels, the seat now with a
central upholstered panel covered in cut velvet, on turned front legs
terminating in pad feet, 183cm wide x 69cm deep x 112cm high, (72in
wide x 27in deep x 44in high)

£1,000 - 1,500
€1,400 - 2,100
US\$1,600 - 2,300

5 W

A VICTORIAN MAHOGANY PORTER'S CHAIR

with close-nailed leather upholstery, the seat above a pair of doors,
on castors, 78cm wide x 66cm deep x 160.5cm high, (30.5in wide x
25.5in deep x 63in high)

£1,000 - 1,500
€1,400 - 2,100
US\$1,600 - 2,300

7 W

A 17TH CENTURY AND LATER OAK DRESSER BASE

the rectangular top above three frieze drawers with geometric
moulded fronts, on turned legs, 180cm wide x 51cm deep x 75cm
high, (70.5in wide x 20in deep x 29.5in high)

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



6



7



8 W

A JAMES I STYLE CARVED OAK REFECTORY TABLE

the rectangular cleated plank top above a demi lunette and acanthus carved frieze, on four ring turned bulbous baluster and stop-fluted legs, joined by stretchers, *possibly incorporating some early 17th century timbers*, 273cm wide x 77cm deep x 74cm high, (107in wide x 30in deep x 29in high)

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,700



9 W

A LATE 17TH CENTURY AND LATER OAK AND WALNUT SIDE TABLE

the rectangular top above a stiff-leaf panelled frieze carved with radiating roundels, comprising two short drawers over a demi-lunette carved edge, with a lozenge panel moulded reverse, on ring turned baluster legs, *probably incorporating later elements, the frieze and top probably Spanish*, 169.5cm wide x 78.5cm deep x 84cm high, (66.5in wide x 30.5in deep x 33in high)

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300





10 AR

MALCOLM MORLEY (BRITISH, BORN 1931)

Old Friars

oil on canvas

71 x 91cm (27 15/16 x 35 13/16in).

10

11 AR

**RONALD OSSORY DUNLOP NEA, ARA, RBA
(BRITISH, 1894-1973)**

The Thames, Richmond

signed 'Dunlop' (lower right), oil on canvas

50.5 x 61cm (19 7/8 x 24in).

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

Provenance

With Redfern Gallery



11



12 AR

BRYAN KNEALE RA (BRITISH, BORN 1930)

Rook in the wind

signed and dated 'KNEALE '54' (lower left), oil on canvas

91.5 x 122cm (36 x 48 1/16in).

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

12

13 AR

ALVAR SUÑOL (SPANISH, BORN 1935)

Heads and hands

signed and dated 'ALVAR SUNOL/1960' (on canvas verso), oil on canvas

73.5 x 92cm (28 15/16 x 36 1/4in).

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100



13



14

14 AR

ALVAR SUÑOL (SPANISH, BORN 1935)

Boats

signed 'ALVAR' (lower right), oil on canvas

73 x 92cm (28 3/4 x 36 1/4in).unframed

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

15 AR

RAYMOND GUERRIER (FRENCH, 1920-2002)

Parisian street scene

signed 'GUERRIER' (lower right), oil on canvas

92 x 118cm (36 1/4 x 46 7/16in).

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300



15

16

A SMALL COLLECTION OF STAFFORDSHIRE AND DELFT ITEMS

comprising a pair of Staffordshire stag and hound spill vases, a figural Cavalier spill vase, a pair of figures of children seated on spaniels, two other Staffordshire pieces, three Delft plates, a Staffordshire cup and saucer and a pair of Delft novelty figural candlesticks, *the pair of spill vases 28cm high* (14)

£150 - 200
€210 - 280
US\$230 - 310

17

A PAIR OF LATE 19TH CENTURY CONTINENTAL BRONZED SPELTER NOVELTY FIGURAL CANDLESTICKS

formed as elongated comical figures, on circular bases, *30cm high* (2)

£200 - 300
€280 - 420
US\$310 - 470

18 W

A 19TH CENTURY CANED ARMCHAIR

in the late 17th century style
on reeded volute scroll front legs and block-and-baluster back legs,
68cm wide,

£300 - 400
€420 - 550
US\$470 - 620

19 W

TWO STEEL AND CAST-IRON FIREGRATES TOGETHER WITH A MESH FIRESCREEN, A PAIR OF STEEL FIRE DOGS AND THREE STEEL FIRE TOOLS

both firegrates with fret pierced friezes and spire and baluster finial supports, one with arched cast-iron fireback, *the larger firegrate 100cm high x 82cm wide x 37cm deep* (7)

£400 - 600
€550 - 830
US\$620 - 930

20

THREE ITEMS OF STUDIO POTTERY

comprising a bottle necked vase by Irena Paver-Waller, with ribbed neck and turquoise glazed decoration, an unglazed bowl with indistinct monogram mark and a glazed dish, *55.5cm high, 31cm and 39cm diameter respectively*, (3)

£100 - 120
€140 - 170
US\$160 - 190

21

A HISPANO-MORESQUE TIN-GLAZED POTTERY LUSTRE CHARGER TOGETHER WITH A TIN-GLAZED DISH

of typical form, with stylised leaf and floral decoration, in underglaze blue and copper red lustre, *35cm and 36cm diameter respectively* (2)

£200 - 300
€280 - 420
US\$310 - 470

22

A PAIR OF PARKINSON STUDIO POTTERY COMMEMORATIVE MODELS OF A LION AND A UNICORN

for the 1953 coronation, *18cm and 16.5cm high respectively* (2)

£300 - 500
€420 - 690
US\$470 - 780

23 W

AN EARLY 19TH CENTURY BRASS AND STEEL KERB FENDER

of D-end form with pierced fruiting vine decoration on turned mallet shaped feet, *115cm wide*

£200 - 300
€280 - 420
US\$310 - 470

24

AFTER CLODION: A 19TH CENTURY GILT BRONZE MOUNTED BISQUE PORCELAIN FIGURAL GROUP

bearing signature *Clodion* and with pseudo Sevres factory mark, *30cm high overall*

£250 - 350
€350 - 480
US\$390 - 540

25

AN EARLY 20TH CENTURY FRENCH BRASS CARRIAGE TIMEPIECE AND ANOTHER MINIATURE SIMILAR TIMEPIECE

both with enamelled Roman dials, the single drum movements with cylinder and jewelled lever escapements respectively, *14.5 and 9.5cm high respectively* (2)

£200 - 250
€280 - 350
US\$310 - 390

26

A LALIQUE OPALESCENT OEILLET'S PATTERN MOULDED GLASS DISH

with etched *R LALIQUE FRANCE* mark, *35cm diameter*

£250 - 300
€350 - 420
US\$390 - 470





27

27 W

A COLLECTION OF 20TH CENTURY AFRICAN SCULPTURE

comprising a three similar three graduated figures signed *J MULI*, a carved figure of a hunter signed *J Siliro ZAMBIA*, a bust of a woman and a pair of small bronzes of kneeling female figures, various sizes, the largest 152cm high, the smallest 23cm high (7)

£150 - 200
€210 - 280
US\$230 - 310

28 W

JOHN TAKAWIRA (ZIMBABWEAN, 1938 - 1989): A CARVED STONE FIGURE TOGETHER WITH A STYLISTED CARVED HEAD BY THOMAS BLOMEFIELD (SOUTH AFRICAN, B. 1926) AND THREE OTHER AFRICAN BUSTS

the carved figure signed *J TAK*, the stylised head signed *T BLOMFELD* 88, together with a stylised green marble head and a pair of carved stone busts of bearded men, 26.5cm high, 28.5cm high, 25cm high and 33cm high respectively (5)

£200 - 300
€280 - 420
US\$310 - 470

29 W

THREE ZIMBABWEAN CARVED STONE BUSTS BY BERNARD MANYANDURE (1929-1999), DAMIEN MANUHWA (ZIMBABWEAN, 1952 - 2008) AND JOHN TAKAWIRA (ZIMBABWEAN, 1938 - 1989) TOGETHER WITH AN UNSIGNED ABSTRACT BUST

the first signed *B MANYANDURE* to the reverse, the second signed *D MANUHWA* to the reverse, the third signed *J TAK* to the reverse, (4)

£300 - 400
€420 - 550
US\$470 - 620

30 W

BERNARD MATEMERA (ZIMBABWEAN, 1946 - 2002): A SIGNED CARVED STONE BUST TOGETHER WITH ANOTHER SIGNED BUST AND ANOTHER APPARENTLY UNSIGNED BUST

the former signed *B. MATEMERA* to the underside, 50cm and 27cm high respectively (3)

£400 - 600
€550 - 830
US\$620 - 930





31

31 AR

PATRICK PROCKTOR (BRITISH, 1936-2003)

'Non-White (Lawrence)'

signed 'Patrick Procktor' and titled and dated 1974
(on stretcher verso), oil on canvas

72 x 92cm (28 3/8 x 36 1/4in).

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

32 AR

BRIAN BRADSHAW (BRITISH, BORN 1923)

Crucifixion

oil on board

94 x 110cm (37 x 43 5/16in).

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100



32



33

33 AR

BRYAN ORGAN (BRITISH, BORN 1935)

Anenome

signed 'Bryan Organ 1986' (centre right), oil on canvas
101.5 x 101.5cm (39 15/16 x 39 15/16in).unframed

£3,000 - 5,000

€4,100 - 6,900

US\$4,700 - 7,800

34 AR

EDWARD MIDDLEDITCH (BRITISH, 1923-1987)

Snow and bird

with floral oil sketch verso, oil on canvas

102 x 126cm (40 3/16 x 49 5/8in).

£4,000 - 6,000

€5,500 - 8,300

US\$6,200 - 9,300



34



35

35

ARTHUR MERRIC BOYD (AUSTRALIAN, 1862-1940)

Figure with landscape and bird
signed 'Arthur Boyd' (lower right), oil and tempera
on board

46 x 52cm (18 1/8 x 20 1/2in).

£4,000 - 6,000

€5,500 - 8,300

US\$6,200 - 9,300

Provenance

With Zwemmer Gallery

36

SIDNEY NOLAN (AUSTRALIAN, 1917-1992)

Water hole

signed and dated 'Nolan 52' (lower right), gouache

20 x 25cm (7 7/8 x 9 13/16in).

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,700



36



37



38



39

37 AR

DAVID WYNNE (BRITISH, 1926-2014)

Rhino

signed with monogram and numbered '5/6', bronze on a green marble base

14cm (5 3/4in)(high, including marble base)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

38

20TH CENTURY SCHOOL

Spoonbill

bronze

42cm (16 1/4in)(high)

£500 - 700

€690 - 970

US\$780 - 1,100

39

ARTHUR AZEVEDO (ZIMBABWEAN, BORN 1935)

Heron

signed and dated 'Arthur Azevedo/89' (on underside of base), steel

90cm (35 1/2in)(high)

£400 - 600

€550 - 830

US\$620 - 930

40

20TH CENTURY SCHOOL

Crested bird

metal

19cm (7 1/2in)(high)



41 AR

LEON UNDERWOOD (BRITISH, 1890-1975)

African Madonna

signed and dated 'UW '63', bronze

36cm (14 1/4in)(high, including wooden base)

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,700

Literature

Ben Whitworth, *The Sculpture of Leon Underwood*, Lund Humphries, 2000, no:93 - another cast mentioned dated 1934-35

DRAWING ROOM



42



44



43



45

42 W

A LATE 19TH/EARLY 20TH CENTURY WALNUT WINGBACK ARMCHAIR

in the George II style
on eared cabriole front legs and splayed square section back legs,
86cm wide,

£500 - 700
€690 - 970
US\$780 - 1,100

44 W

A PAIR OF FRENCH LATE 19TH CENTURY PAINTED WINGBACK BERGERES

in the Louis XV style
each with a shaped channelled frame, on scroll headed cabriole legs,
77cm wide (2)

£600 - 800
€830 - 1,100
US\$930 - 1,200

43 W

A PAIR OF LOUIS XV STYLE GILTWOOD FAUTEUILS

each with a cartouche shaped back, on cabriole legs,

£500 - 700
€690 - 970
US\$780 - 1,100

45 W

A GEORGE II AND LATER WINGBACK ARMCHAIR

on cabriole front legs headed with opposing volute C-scrolls, with
splayed back legs, *re-railed*, 64cm wide

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





46



47



48

46 AR

GEOFFREY TIBBLE (BRITISH, 1909-1952)

Portrait of a seated man
signed 'Tibble' (lower right); signed and dated 'Tibble Dec.1947' (on
canvas verso), oil on canvas
61.5 x 46.5cm (24 3/16 x 18 5/16in).

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

47 AR

GEOFFREY TIBBLE (BRITISH, 1909-1952)

Three women in an interior
signed 'Tibble' oil on canvas
76 x 63cm (29 15/16 x 24 13/16in).

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,700

48 AR

PETER GREENHAM (BRITISH, 1909-1992)

Portrait of Mrs Kelly
oil on board
44.5 x 35.5cm (17 1/2 x 14in).

£500 - 700

€690 - 970

US\$780 - 1,100

Provenance

With New Grafton Gallery



49

49 AR

CLAUDE VENARD (1913-1999)

Poisson et lampe verte
signed 'C VENARD' (lower right)
oil on canvas
33.3 x 24.5cm (13 1/8 x 9 5/8in).

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

The authenticity of this work has kindly been confirmed by Monsieur Alain Vercel.

50 AR

SIR MATTHEW SMITH (BRITISH, 1879-1959)

Still life with blue jugs
signed 'Matthew Smith' (lower right), watercolour
42.5 x 33.5cm (16 3/4 x 13 3/16in).

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

51 AR

ALAN REYNOLDS (BRITISH, BORN 1926)

Botanical study
signed and dated 'Reynolds 54' (lower right), watercolour
26 x 18cm (10 1/4 x 7 1/16in).

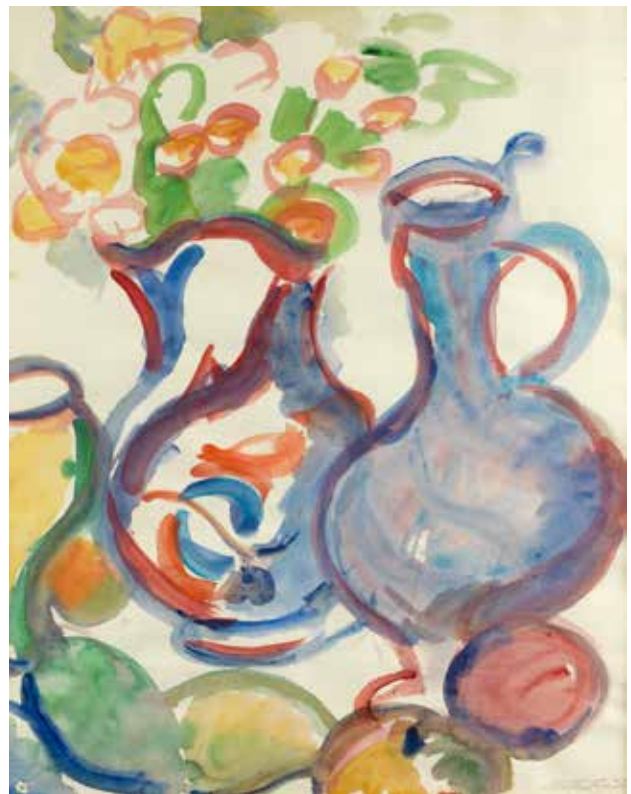
£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

Provenance

With Redfern Gallery



50



51

52

A PAIR OF LATE 19TH CENTURY FRENCH BRONZE FIGURES OF PUTTI

one with a dove in his arms, the other playing the bagpipes, on circular Siena marble bases, *23cm and 24cm high respectively* (2)

£200 - 300
€280 - 420
US\$310 - 470

53 W

A HARDSTONE CARVING OF A MOTHER AND CHILD,

by J Ndadarika, 37cm high, a flattened head by Bernard Matemera, 63cm high and two African black stone bust figures (4)

£300 - 500
€420 - 690
US\$470 - 780

54

A COLLECTION OF DECORATIVE ITEMS

including a Russian lacquer cigarette box, a Limoges bombonniere in the form of a recumbant spaniel, a Scandinavian glass bird, three Indian enamelled and white metal figures, *the box 12cm wide* (13)

£100 - 150
€140 - 210
US\$160 - 230

55 W

BERNARD MATEMERA (ZIMBABWEAN, 1946 - 2002): A SIGNED CARVED STONE STYLISED BUST TOGETHER WITH ANOTHER SIMILAR APPARENTLY UNSIGNED BUST

the first bust of teardrop shape, signed *B MATEMERA* to the underside, the second of circular form raised on a cylindrical stone plinth, *68cm high and 96cm high respectively* (2)

£400 - 600
€550 - 830
US\$620 - 930

56

PHILIP WILSON STEER O.M., N.E.A.C. (BRITISH, 1860-1942)

Richmond bridge
oil on panel
20 x 26cm (7 7/8 x 10 1/4in).

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

57 W

AN ITALIAN 19TH CENTURY GILTWOOD MIRROR

the rectangular plate within a pierced C-scroll, acanthus and scallop shell surround,
101cm high x 77cm wide,

£500 - 700
€690 - 970
US\$780 - 1,100

58 W

A WILLIAM IV MAHOGANY OCCASIONAL TABLE

with one drawer, on cluster column legs terminating in claw feet and castors, *65.5cm wide x 50cm deep x 79cm high, (25.5in wide x 19.5in deep x 31in high)*

£200 - 300
€280 - 420
US\$310 - 470

59 W

AN EARLY VICTORIAN GILTWOOD FIRESCREEN

the shaped frame carved with scrolling acanthus surmounted by a scallop shell, *69cm wide x 117cm high,*

£300 - 500
€420 - 690
US\$470 - 780

60

20TH CENTURY SCHOOL

Seated frog
stamped 'DIEGO' (on underside), bronze
11cm (4 1/4in)(length)

61 AR

MANNER OF GEOFFREY CLARKE R.A.

Untitled
light white metal alloy, *34cm (13 1/4in)(high, excluding base)*

62 AR

BRYAN KNEALE RA (BRITISH, 1930)

Monument, 1962
iron and slate
44cm (17 1/2in)(high, including base)

£600 - 800
€830 - 1,100
US\$930 - 1,200

Provenance

With Redfern Gallery

63

A SILVER PLATED PRESENTATION QUAICH

Typical hemispherical bowl, twin lug handles decorated with entwined Celtic serpent motifs, engraved "*Presented to Lord Attenborough on the occasion of the Scottish Premiere of Shadowlands, Odeon Glasgow - 16th March 1994,*" length handle to handle 22.5cm.





64 AR

MARY NEWCOMB (BRITISH, 1922-2008)

'Ewe with two lambs'

dated and signed '97/Mary Newcomb' (lower right); titled, signed and dated (on canvas verso), oil on canvas
 77 x 91.5cm (30 5/16 x 36in).

£10,000 - 15,000

€14,000 - 21,000

US\$16,000 - 23,000

Provenance

With Crane Kalman Gallery



65 AR

MARY NEWCOMB (BRITISH, 1922-2008)

'Landscape, Suffolk'

signed and dated 'Mary Newcomb 69' (lower right); titled and signed
(on canvas verso), oil on canvas
76.5 x 81.5cm (30 1/8 x 32 1/16in).

£12,000 - 18,000

€17,000 - 25,000

US\$19,000 - 28,000



66

66 AR

GEORGES ROUAULT (1871-1958)

Paysage

signed 'G Rouault' (lower centre)

oil on paper laid down on board

image 7.6 x 10.5cm (3 x 4 1/8in); sheet 11.2 x 13.5cm (4 7/16 x 5 5/16in).

Painted circa 1940-1948

£3,000 - 5,000

€4,100 - 6,900

US\$4,700 - 7,800

Literature

Bernard Dorival & Isabelle Rouault, *Rouault l'œuvre peint*, Vol. II, Monte-Carlo, 1988, no. 2315 (illustrated p. 228).

67 AR

GEORGES ROUAULT (1871-1958)

Clown

signed and dated 'G. Rouault/1908-' (underneath)

watercolour on ceramic bonbonnière with metal setting

6.4cm (2 1/2in) diameter; 3.8cm (1 1/2in) high

Executed in 1908

£600 - 800

€830 - 1,100

US\$930 - 1,200

The authenticity of this work has kindly been confirmed by the Fondation Georges Rouault.

68 AR

YVES GANNE (FRENCH, 1931)

Still of pears

signed and dated 'Y.Ganne/58' (upper right); further signed and

inscribed (on canvas verso), oil on canvas

33 x 41cm (13 x 16 1/8in).

£400 - 600

€550 - 830

US\$620 - 930

Provenance

With Galerie Drouant-David, Paris

69 AR

HUMPHREY JENNINGS (BRITISH, 1907-1950)

Cigar Box

oil on canvas board

20 x 29.5cm (7 7/8 x 11 5/8in).

£500 - 700

€690 - 970

US\$780 - 1,100

Provenance

With Redfern Gallery



67



70 AR

SIR MAX BEERBOHM (BRITISH, 1872-1956)

Oscar Wilde

inscribed 'Oscar Wilde' (lower left), watercolour and ink
31.5 x 20cm (12 3/8 x 7 7/8in).

£5,000 - 7,000

€6,900 - 9,700

US\$7,800 - 11,000

Provenance

With Redfern Gallery

Exhibited

Leicester Galleries, 'Collection of Sir Michael Rothenstein', June 1946



71

71 AR

PAUL NASH (BRITISH, 1889-1946)

Oxenbridge barn

signed and dated 'Paul Nash/1925', watercolour
26 x 36.5cm (10 1/4 x 14 3/8in).

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,700

Provenance

Redfern Gallery

Hamet Gallery

72 AR

EDWARD BAWDEN R.A. (BRITISH, 1903-1989)

The Mill

signed 'Edward Bawden' (lower left); signed and
titled (on board verso), watercolour
28 x 41cm (11 x 16 1/8in).

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,700



72



73

73 AR

PAUL NASH (BRITISH, 1889-1946)

Still life with vase of flowers

signed and dated 'Paul Nash 1923' (lower right).
pencil

38 x 56cm (14 15/16 x 22 1/16in).

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

74 AR

VICTOR PASMORE RA (BRITISH, 1908-1998)

Riverbanks along the Medway
signed with initials 'VP' (lower right), oil on canvas
31 x 41cm (12 3/16 x 16 1/8in).

£4,000 - 6,000

€5,500 - 8,300

US\$6,200 - 9,300

Provenance

With Crane Kalman

With Redfern Gallery



74



75 AR

EDWARD LE BAS (BRITISH, 1904-1966)

Houses Egaylières
signed 'E. le Bas' (lower right); signed and titled
(board verso), oil on board
17.5 x 25.5cm (6 7/8 x 10 1/16in).

£600 - 800

€830 - 1,100

US\$930 - 1,200

Provenance

With Agnew's

75

76 AR

EDWARD MIDDLEDITCH (BRITISH, 1923-1987)

People in a park
bears signature and date '1949' (verso), oil on
canvas
32.5 x 51cm (12 13/16 x 20 1/16in).

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900



76



77



79



78



80

77 W

A SMALL EDWARDIAN FIDDLEBACK MAHOGANY, SATINWOOD BANDED AND MARQUETRY CYLINDER BUREAU
the frieze drawer opening in conjunction with the cylinder top to reveal an arrangement of small drawers, on square tapering legs terminating in spade feet, 72cm wide x 43cm deep x 90cm high, (28in wide x 16.5in deep x 35in high)

£600 - 800
€830 - 1,100
US\$930 - 1,200

78 W

A WILLIAM AND MARY STYLE WALNUT LONG STOOL
on six baluster turned legs joined by waved stretchers, 101cm wide,

£400 - 600
€550 - 830
US\$620 - 930

79 W

AN UNUSUAL WILLIAM IV MAHOGANY CANTERBURY
the lockable hinged slatted top enclosing three divisions, with open trellis sides, above one drawer, 60cm wide x 34cm deep x 55cm high, (23.5in wide x 13in deep x 21.5in high)

£500 - 700
€690 - 970
US\$780 - 1,100

80 W

A NEW ZEALAND MID-19TH CENTURY KAURI AND NATIVE TIMBER SPECIMEN PARQUETRY TABLE
the octagonal tilt-top inlaid with a central starburst above turned splayed legs united by a circular undertier, 50cm wide x 50cm deep x 73cm high, (19.5in wide x 19 1/2in deep x 28.5in high)

£400 - 600
€550 - 830
US\$620 - 930

A very similar table sold Bonhams London 'The Gentleman's library sale', 18 January 2012, lot 521



81

81 W

A FRENCH LATE 19TH CENTURY TULIPWOOD AND MARQUETRY BIBLIOTHEQUE

in the Transitional style

the central wirework inset door with a lower panel inlaid with a bouquet of flowers, enclosing two adjustable shelves, flanked by two doors, 235cm wide x 39cm deep x 164cm high, (92.5in wide x 15in deep x 64.5in high)

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

82 Y W

A SET OF ELEVEN COUNTY OF ABERDEEN BRASS IMPERIAL LIQUID MEASURES,

dated 1890,

measuring from one gallon to 1/6th gill, in fitted oak case; together with a County of Aberdeen Imperial yard, with ivory mounts in fitted mahogany case, the gallon measure 11in (28cm) high

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

83

A GEORGE III EBONISED AND BRASS MOUNTED MANTEL CLOCK

of balloon form surmounted by an urn finial, the 5.5" enamel Roman dial with outer Arabic five minute divisions, the waisted base with pierced sound grille marked strike/silent, the brass twin fusee brass movement with engraved backplate striking on a bell, with pendulum, case key and winder, 46.5cm high

£300 - 500

€420 - 690

US\$470 - 780

84

A CHINESE POWDER BLUE BRUSH POT, BITONG

Kangxi six-character mark

Fitted wood stand. 16cm (6 1/8in) high (2).

£300 - 400

€420 - 550

US\$470 - 620



85 AR

BRYAN KNEALE RA (BRITISH, 1930)

Portrait of Richard Attenborough

signed and dated 'BRYAN KNEALE 58' (upper right), oil on canvas

126.5 x 76cm (49 13/16 x 29 15/16in).

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,700



86 AR

JOHN BRATBY R.A. (BRITISH, 1928-1992)

Portrait of Lord and Lady Attenborough

signed 'BRATBY' (lower right); inscribed '2nd Portrait 8 March 67

11.45-3.10' (on stretcher verso), oil on canvas

162 x 86cm (63 3/4 x 33 7/8in).

£4,000 - 6,000

€5,500 - 8,300

US\$6,200 - 9,300

DINING ROOM



87 W

A VICTORIAN MAHOGANY DINING TABLE

the rectangular top with a reeded edge, on four lotus-leaf capped and stop-fluted tapering legs terminating in brass cappings and castors, with two leaves, *the leaves later, unextended: 194cm wide x 106cm deep x 73cm high, (76in wide x 41.5in deep x 28.5in high)*

£700 - 1,000

€970 - 1,400

US\$1,100 - 1,600



88 W

A GEORGE III MAHOGANY BOWFRONT SERVING TABLE

on square tapering legs terminating in squat block feet, *164.5cm wide x 65cm deep x 85cm high, (64.5in wide x 25.5in deep x 33in high)*

£700 - 1,000

€970 - 1,400

US\$1,100 - 1,600





89 W

A CAST LEAD PLANTER

in the Georgian style
of circular cistern form, cast with equestrian figures within foliate
borders bearing date 1776, 44cm high x 60cm diameter

£300 - 500

€420 - 690

US\$470 - 780

90

A PAIR OF CAST LEAD GARDEN URNS

in the 18th century style
of Campana pedestal form with scrolling acanthus
and putti head handles and cast maskhead
decoration 42cm high (2)

£300 - 400

€420 - 550

US\$470 - 620



91 W

**A STEEL, CAST AND WROUGHT IRON
FIREGRATE TOGETHER WITH A SET OF
THREE STEEL FIRE IRONS AND A PAIR OF
STEEL FIREDOGS**

the firegrate in the 17th century style with arched
backplate cast with a pair of Classical figures within
a pendant floral surround, the bar front on scrolling
boss supports, the firegrate 96cm high x 77cm wide
x 37cm deep (6)

£600 - 800

€830 - 1,100

US\$930 - 1,200

92 W

A MATCHED SET OF SIX REGENCY MAHOGANY DINING CHAIRS

including one armchair, *the armchair: 55cm wide, the other chairs: 48cm wide, (6)*

£600 - 800

€830 - 1,100

US\$930 - 1,200



(two from a set of six)



93 W

A GEORGE III MAHOGANY SIDEBOARD

of slightly bowed form, with five drawers and an arched apron, on square tapering legs, *117cm wide x 49cm deep x 97cm high, (46in wide x 19in deep x 38in high)*

£600 - 800

€830 - 1,100

US\$930 - 1,200

94 W

A GEORGE III MAHOGANY AND BRASS MOUNTED WINE COOLER

of oval form, with a twin handled metal liner, on spreading square section chamfered legs headed with scroll spandrels, *61cm wide x 45cm deep x 53.5cm high, (24in wide x 17.5in deep x 21in high)*

£500 - 700

€690 - 970

US\$780 - 1,100



95 AR

GEORGES ROUAULT (FRENCH, 1871-1958)

Jesus sera en agonie jusqu'a la fin du monde (Chapon Rouault 88)
Aquatint, 1926, on wove, from the edition of 450, with margins, 580 x 410mm (24 3/4 x 16 1/8in)(PL)

£400 - 600
€550 - 830
US\$620 - 930

Provenance

With Redfern Gallery

96 AR

PABLO PICASSO (SPANISH, 1881-1973)

Femme nue se couronnant de fleurs, from the Volland Suite (Bloch 135; Baer 195)
Etching, 1930, on Montval, signed in pencil, from the edition of 50, with margins, 311 x 223mm (12 1/4 x 8 3/4in)(PL)

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

97 AR

GEORGES ROUAULT (FRENCH, 1871-1958)

The Nobler the heart the less stiff the collar, from Miserere (Chapon Rouault 102c)
Etching with aquatint, 1926, on laid, published by Editions de l'Etoile Filante, Paris, with margins, 585 x 420mm (23 x 16 1/2in)(PL)

£400 - 600
€550 - 830
US\$620 - 930

Provenance

With Redfern Gallery

98 AR

GEORGES ROUAULT (FRENCH, 1871-1958)
SUAIRE (CHAPON ROUAULT 113)

Lithograph printed in colours, circa 1925, on wove, printed by Auguste Clot, Paris, with margins, 580 x 447mm (23 7/8 x 17 5/8in)(l)

£400-600
€550 - 830
US\$620 - 930

Provenance

With Redfern Gallery

99 AR

DAME ELISABETH FRINK R.A. (BRITISH, 1930-1993)

Little Owl, from Six Owls (Wiseman 119)
Etching with aquatint, 1977, on BFK Rives, signed and numbered 50/75 in pencil, printed at White Ink Ltd., published by Leslie Waddington Prints Ltd., 530 x 450mm (21 1/8 x 17 3/4in)(PL)

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

100 AR

VICTOR PASMORE R.A. (BRITISH, 1908-1998)

The image in search of itself (Thames and Hudson 65)
The complete set, 1977, comprising 11 screenprints in colours, on wove, signed, dated and numbered 28/50 on the justification page, with title page, loose as issued within the original cloth covered portfolio, printed at Kelpra Studio, London, published by Marlborough Graphics, London, 520 x 360mm (20 1/2 x 14 1/4in)(overall) (11) (folio)

£1,200 - 1,800
€1,700 - 2,500
US\$1,900 - 2,800

101 AR

EDWARD BURRA (BRITISH, 1905-1976)

Souvenir
Woodcut, c. 1929, on japan, signed, titled and numbered 1/25 in pencil, with margins, 152 x 100mm (6 x 4in)(B)

£8,000-£12,000
€550 - 830
US\$620 - 930

Provenance

With Redfern Gallery

102 AR

ANDRÉ DERAIN (FRENCH, 1880-1954)

The Lovers - Boy and Girl
Screenprint in colours, 1947, on silk, printed by A. Derain and Ascher, with margins, 895 x 810mm (35 1/4 x 31 7/8in)(SH)

£400 - 600
€550 - 830
US\$620 - 930



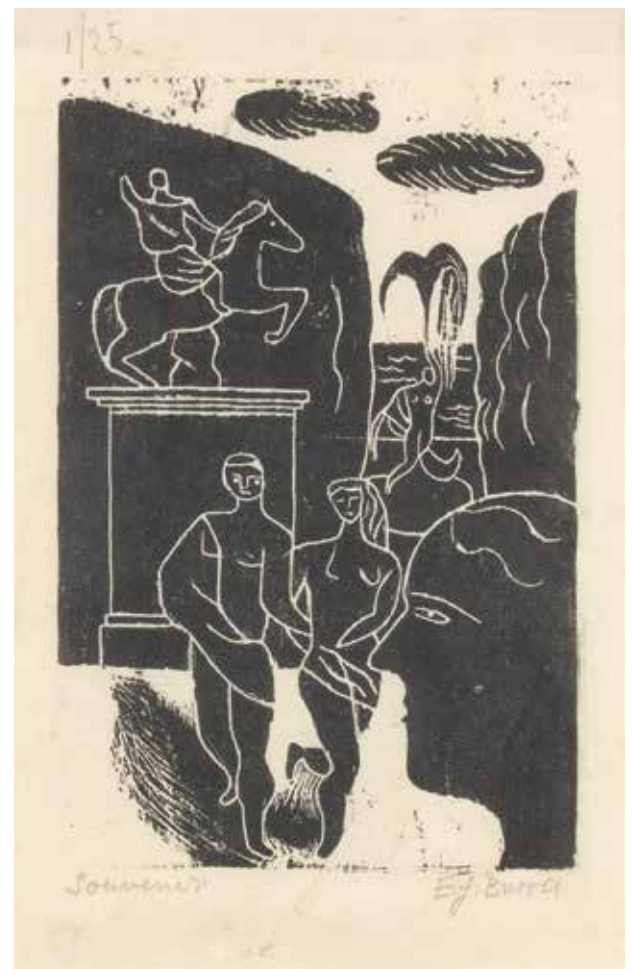
97



99



100



101



103 AR

PABLO PICASSO (SPANISH, 1881-1973)

Madoura

Linocut printed in black and blue, 1961, on wove, signed in pencil, 100 x 220mm (4 x 8 1/2in)(B)

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

103

104 AR

WILLIAM SCOTT RA (BRITISH, 1913-1989)

Still Life with Frying Pan

Lithograph printed in colours, 1973, on wove, signed, dated and numbered 25/250 in pencil, printed at Kelpa Studios, London, published by CCA Galleries, London, with their blindstamp, with full margins, 675 x 888mm (26 1/2 x 35in)(SH)

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,700



104



105 AR

PAUL NASH (BRITISH, 1889-1946)

Battle of Britain (Postlan L23)

Lithograph printed in colours, 1941, on wove, published by the National Gallery, London, printed by the Baynard Press, with margins, 750 x 1015mm (29 1/2 x 40in)(SH)

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

105

106 AR

SIR HOWARD HODGKIN (BRITISH, BORN 1932)
INDIAN VIEW L (HEENK 22)

Screenprint in colours, 1971, on J Green, signed, dated and numbered 8/75 in pencil, printed by Chris Prater at Kelpra Studio, London, published by Leslie Waddington Prints, London, the full sheet, printed to the edges, 580 x 776mm (22 3/4 x 30 1/2in)(SH)

£500 - 700

€690 - 970

US\$780 - 1,100

Provenance

With Waddington Graphics



106



107

107 AR

SIR HOWARD HODGKIN (BRITISH, BORN 1932)

The Hospital Room was Choked with Flowers, Everybody likes Flowers, Surplus Flowers, The Room ... was Filling with Flowers, from The Way We Live Now (Heenk P217)

Etching with aquatint and hand-colouring, 1991, on Fabriano, signed with initials, dated and numbered 13/50 in pencil, the full sheet, printed to the edges, 292 x 641mm (11 1/2 x 25 1/4in)(SH)

£600 - 800

€830 - 1,100

US\$930 - 1,200

108 AR

JOAN MIRÓ (SPANISH, 1893-1983)

Les Essencis de la Terra (Cramer books 123)

The complete portfolio, 1968, comprising nine lithographs some printed in colours, on Guarro wove, with title page, text, and justification, signed in pencil on the justification, this copy number 464 from the edition of 1000, published by Ediciones Poligrafa S.A., Barcelona, loose as issued, within lithographed paper wrappers in the original linen covered portfolio box, 532 x 413mm (21 x 16 1/4in) (9) (folio)

£500 - 700

€690 - 970

US\$780 - 1,100



108



109

109

GEORG JENSEN: A DANISH THREE-PIECE SILVER TEA SERVICE

designed by Johan Rhode, pattern number 321, imported by George Stockwell, London 1936

The teapot with lightly hammered surface and elegant upswept body with stepped cover and ball finial, the reeded and ebonised scroll handle with bead junction and applied hammered disc, the sugar and creamer similar with angled silver scroll handles with bead junctions and applied hammered discs, all raised on stepped spreading bases, *height of teapot 22cm, weight total 37oz. (3)*

£500 - 700

€690 - 970

US\$780 - 1,100

110

A PAIR OF SILVER CAFÉ-AU-LAIT POTS

by Atkin Brothers, Sheffield 1936

In the 18th century style with domed lids, flying-scroll thumbpieces and tapering sides with reeded borders, with Bakelite handles, *height 24cm, weight total 53oz. (2)*

£500 - 700

€690 - 970

US\$780 - 1,100



110

111

A GEORGE III MATCHED THREE-PIECE SILVER TEA SERVICE

the tea pot and creamer by Joseph Angell, the sugar by Solomon Hougham, London 1816

Oval belled form with batwing fluting, the handles capped with acanthus leaves, raised on anthemion-capped paw feet, *weight 41oz, together with a similar Old Sheffield Plate teapot. (4)*

£400 - 600

€550 - 830

US\$620 - 930



111

112

A PAIR OF SILVER MOUNTED GLASS CLARET JUGS

stamped 'Sterling'

The plain mounts on slightly panelled glass bodies, together with a mixed quantity of silver items comprising; a pair of Dutch silver salts, *retailed by Diemont, circa 1830*, with glass liners, a further pair of Edwardian salts, with blue glass liners, *Chester 1902*, a Victorian aesthetic style mug, *Exeter, date letter mistruck*, an Art Deco style beaker, *Wakely & Wheeler, London 1937*, a matched sugar and cream, an alms dish, *London 1963*, a pair of bon bon dishes, *Sheffield 1962*, a pepper, *Sheffield 1897*, a tea strainer and stand, *London 1984-86*, a pair of asparagus servers, *London 1879*, two small pairs of sugar tongs, a coffee spoon and various dressing table pieces. (Qty)

£600 - 800

€830 - 1,100

US\$930 - 1,200



112

113

A COLLECTION OF SILVER OLD PATTERN AND VARIANT FLATWARE

various dates and makers

Consisting: a soup ladle, by *W P Cunningham, Edinburgh 1820*, a Thread pattern soup ladle, by *Smith and Fearn, London 1791*, another soup ladle, *Sheffield 1914*, three basting spoons, one by *George Turner, Exeter 1824*, the second by *Richard Ferris, Exeter 1805*, the third, *London 1791*, four Thread Pattern tablespoons and a sauce ladle, by *Soloman Hougham, London 1806*, four table spoons, two sauce ladles, six grapefruit spoons and four varying condiment spoons, *weight 60oz.* (Qty)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900



113 (part lot)

114

A GEORGE III SILVER BOWL

by William Fountain, town mark lacking, London 1811

Hemispherical form with reeded rim and raised on a stepped foot, engraved to the sides with a coat of arms, *height 16.5cm, diameter 26.5cm, weight 43.5oz.*

£600 - 800

€830 - 1,100

US\$930 - 1,200

The arms are those of Sir Charles Henry COOTE (2 Jan 1792 - 8 Oct 1864), 9th baronet of Castle Cuffe, Queen's County, Ireland. He married Caroline Whaley of Whaley Abbey, co. Wicklow in 1814, they had five sons and one daughter.



114



115 AR

PETER GREENHAM (BRITISH, 1909-1992)

Family in the kitchen

oil on board

46 x 63.5cm (18 1/8 x 25in).

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

Provenance

With New Grafton Gallery

115

116

PIERRE DUMONT (FRENCH, 1884-1936)

Le Portal de la cathedrale de Rouen

signed 'PIERRE DUMONT' (lower left), oil on canvas

55.5 x 46.5cm (21 7/8 x 18 5/16in).

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

Provenance

With Redfern Gallery



116



117 AR

GEOFFREY TIBBLE (BRITISH, 1909-1952)

Nude in an interior

signed and dated 'Tibble '43' (lower right), oil on canvas

76 x 128cm (29 15/16 x 50 3/8in).

£3,000 - 5,000

€4,100 - 6,900

US\$4,700 - 7,800

117

118 AR

PETER KINLEY (BRITISH, 1926-1988)

Seated nude

signed 'Kinley' (lower right), oil on board

25 x 19cm (9 13/16 x 7 1/2in).

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300



119

120 AR

SIR ROBIN PHILIPSON RA PRSA FRSA RSW RGI DLITT LLD (BRITISH, 1916-1992)

A Token

signed and dated 'Robin Philipson/1989/90' (verso), oil on board

30.5 x 30.5cm (12 x 12in).

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,700

Provenance

With The Fine Art Society



118

119 AR

SIR JACOB EPSTEIN (BRITISH, 1880-1959)

Two nudes

signed 'Epstein' (lower right), pencil

43.5 x 53.5cm (17 1/8 x 21 1/16in).

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

Exhibited

National Gallery Exhibitions, 'British Paintings since Whistler', 1940



120

121

A VICTORIAN SILVER CASED CHRISTENING SET

by John Gilbert, Birmingham 1845

Comprising a dessert knife, fork and spoon, engraved with monogram; together with; a matched Victorian knife and fork, *Sheffield 1847/50*, cased, and a pair of Waterford cut glass decanters with presentation inscriptions on silver wine labels and a silver mounted horn conductor's baton. (8)

£200 - 250

€280 - 350

US\$310 - 390

122 W

AN EARLY 20TH CENTURY GILT AND BLACK PAINTED CARVED WOOD AND WROUGHT IRON SIX LIGHT CHANDELIER

the scrolling arms with lobed collars issuing from a corresponding shallow bowl with acorn terminal, below an acorn spiral twist and foliate central section, with ceiling rose, *95cm drop approximately*

£600 - 800

€830 - 1,100

US\$930 - 1,200

123 Y

AN OLD SHEFFIELD PLATE KETTLE-ON-STAND

by Matthew Boulton & Co, circa 1820

Turned ivory knob, together with further Old Sheffield plate items; a condiment set, a toast rack, a wirework basket, a glass rinser, a sugar basket with blue glass liner, five varying coasters, fruit bowl, three fruiting vine-edged coasters and the following electroplate on copper items; a pair of tea caddies, three butter dishes, a card tray, a pair of entree dishes and another, a sauce boat, a set of six pairs of ivory handled fish eaters and a muffineer, *by Elkington & Co. (Qty)*

£500 - 700

€690 - 970

US\$780 - 1,100

124

A PAIR OF CUT GLASS DECANTERS AND A COLLECTION OF EIGHT OTHER DECANTERS

the pair with slice and reed cut decoration and onion spire stoppers, the other decanters of varying sizes, some with matched stoppers, *the pair 36cm high* (10)

£200 - 250

€280 - 350

US\$310 - 390

125 AR

PATRICK PROCTOR (BRITISH, 1936-2003)

Le Baiser

signed and dated 'Patrick Procktor 94' (lower left), pen and ink *36 x 24.5cm (14 3/16 x 9 5/8in)*.

Provenance

With Redfern Gallery

126 AR

DANNY MARKEY (BRITISH, BORN 1965)

Street lights coming on

signed and dated (verso), oil on board

21 x 17.5cm (8 1/4 x 6 7/8in).

127 AR

DANNY MARKEY (BRITISH, BORN 1965)

Seascape

oil on board

28.5 x 22cm (11 1/4 x 8 11/16in).

Provenance

With Redfern Gallery

128 AR

DANNY MARKEY (BRITISH, BORN 1965)

Cemetery

oil on board

29 x 23cm (11 7/16 x 9 1/16in).

Provenance

With Redfern Gallery

129 AR

DANNY MARKEY (BRITISH, BORN 1965)

Youths by river

signed 'Danny Markey' and dated 91 (verso), oil on board

16.5 x 28.5cm (6 1/2 x 11 1/4in).

Provenance

With Redfern Gallery

130 AR

DANNY MARKEY (BRITISH, BORN 1965)

Buildings at night in Gytoku

oil on canvas

71 x 112cm (27 15/16 x 44 1/8in).

Provenance

With Redfern Gallery

131 AR

SARAH BUTTERFIELD (BRITISH, BORN 1963)

Chalet in snow, Bormio

watercolour

28 x 38cm (11 x 14 15/16in).



132 AR

SIR HOWARD HODGKIN (BRITISH, BORN 1932)

Indian Tree (Heenk 85)

Etching with carborundum in vermillion red and red ochre, with hand colouring in veronese green egg tempera, 1990-91, on Arches, signed with initials, dated lower centre and numbered 51/55 in pencil, printed at 107 Workshop, London, published by Waddington Graphics, London, the full sheet printed to the edges, 910 x 1020mm (35 3/4 x 47 1/4in)(SH)

£6,000 - 8,000

€8,300 - 11,000

US\$9,300 - 12,000

Provenance

With Waddington Graphics

LIBRARY



133

133 Y W

A REGENCY ROSEWOOD BREAKFRONT BOOKCASE

with four open bays enclosing eleven adjustable shelves, interspersed with roundel capped reeded and channelled pilasters, over four panelled doors enclosing vertical dividers and four shelves, interspersed with conforming pilasters, 256cm wide x 48cm deep x 247cm high, (100 1/2in wide x 18.5in deep x 97in high)

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

134 • W

HUSSAIN (MAQBOL FIDA)

Art and Cinema, LIMITED TO 1042 COPIES, with cassette, slipcase, Ahmedabad, 1997; Where Art Thou. An Autobiography, Mumbai, 2002--SIDDQUI (RASHDA) In Conversation with Husain Paintings, Delhi, 2001, FIRST EDITIONS, ALL PRESENTATION COPIES BY HUSSAIN TO LORD ATTENBOROUGH, signed in July 2006, numerous illustrations (many colour), publisher's cloth, dust-jackets, 4to (3)

£300 - 400

€420 - 550

US\$470 - 620





135

135 • W

CHURCHILL (WINSTON)

Marlborough. His Life and Times, 4 vol., FIRST EDITION, NUMBER 108 OF 155 COPIES, SIGNED BY CHURCHILL, *plates, publisher's dark orange crushed morocco gilt, t.e.g. [Woods A40(a)], 8vo*, George G. Harrap, 1933-1938

£3,000 - 4,000

€4,100 - 5,500

US\$4,700 - 6,200

136 • W

CHURCHILL (WINSTON)

The Second World War, 6 vol., 1948-1954; [War Speeches], 7 vol., 1941-1946; History of the English-Speaking Peoples, 1956-1958, FIRST EDITIONS, *plates, maps and illustrations, modern half morocco gilt, 8vo*, Cassell (17)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

137 • W

SHAKESPEARE (WILLIAM)

The Dramatic Works, 10 vol., *green half morocco gilt by Bumpus, g.e., slightly rubbed*, Bell, 1892--BURKE (EDMUND) The Works... New Edition, 12 vol., *contemporary calf*, Rivington, 1815--BOSWELL (JAMES) The Life of Samuel Johnson, 10 vol., *engraved plates, contemporary red morocco gilt, g.e., some spine ends chipped*, John Murray, 1839, 8vo (32)

£500 - 700

€690 - 970

US\$780 - 1,100

138 • W

PAINE (THOMAS)

The Life and Works... Patriots' Edition, 10 vol., *modern red half morocco gilt*, New Rochelle, Thomas Paine National Historical Society, 1925--BURKE (EDMUND) The Works, 16 vol., *new edition, modern half calf*, C. and J. Rivington, 1826-1827, 8vo (26)

£600 - 800

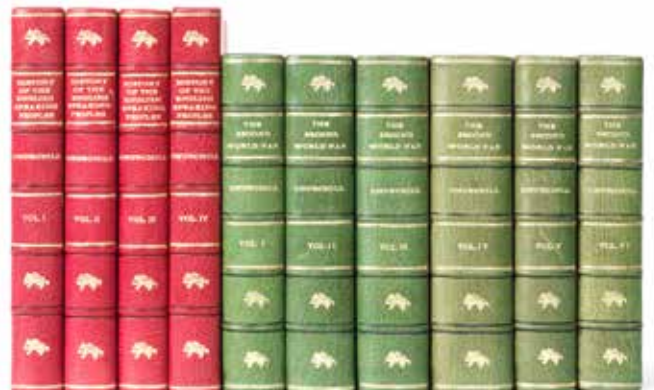
€830 - 1,100

US\$930 - 1,200

139 • W

BURKE (EDMUND)

The Works, 6 vol., FIRST COLLECTED EDITION, *armorial bookplate of Arthur James Mason, Pembroke College, contemporary half calf, uniformly rebacked with gilt red morocco lettering labels, 4to*, J. Dodsley [-F.C. and J. Rivington], 1792-1793



136 (part lot)

£400 - 600

€550 - 830

US\$620 - 930

The first collected edition. Two further volumes were published in 1821 and 1827.

140 • W

DICKENS (CHARLES)

The Works, 30 vol., *plates, bookplate of George Augustus Campbell (1902), contemporary green half calf gilt, slightly rubbed, 8vo*, Chapman and Hall, [c.1900]

£400 - 600

€550 - 830

US\$620 - 930

141 • W

GREENE (GRAHAM)

The Great Jowett, NUMBER 318 OF 500 COPIES SIGNED BY THE AUTHOR, *publisher's cloth, 8vo*, Bodley Head, 1981--THOMAS (ALAN G.) Great Books and Book Collectors, NUMBER 75 OF 100 LIMITED EDITION COPIES SIGNED, *and with engraved title signed by Reynolds Stone*, 1975--GASCOIGNE (BAMBER) Images of Twickenham, ONE OF 50 COPIES SIGNED AND BOUND IN FULL MOROCCO, 1981; Images of Richmond, NUMBER 41 OF 200 COPIES SIGNED *for subscribers*, 1978--WILDE (OSCAR) The Ballad of Reading Gaol, ONE OF 25 COPIES SIGNED AND BOUND IN FULL MOROCCO, *engraved illustrations by Peter Forster*, 1999, *all but first mentioned publisher's morocco gilt, small folio*; and a 2 volume set of Bernard Shaw, *bound in half calf* (7)

£300 - 400

€420 - 550

US\$470 - 620

142 • W

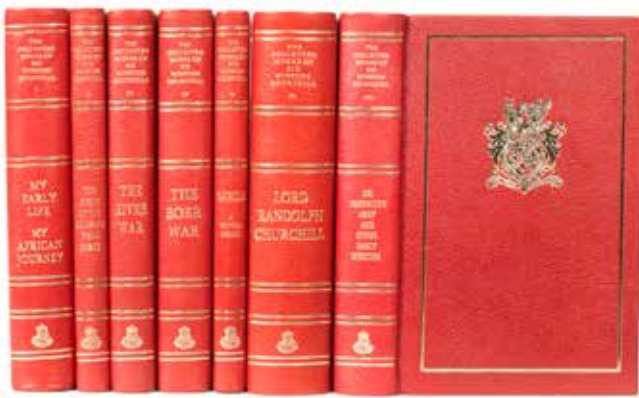
SIGNED OR INSCRIBED

A collection of upwards of 150 books signed by the author, or inscribed by the author to Richard Attenborough, including works by Noel Coward, Alan Bennett, David Putnam, Anthony Sher, George Martin, David Attenborough, Peter Ackroyd, Donald Sinden, Debra Winger, Alan Parker, Tommy Lawton, Alex Ferguson, and others, *publisher's bindings, some with dust-jackets, various sizes*, [c.1935-1995]; together with a small quantity of books with the ownership inscriptions of Attenborough or Sheila Sim, including an edition of Shakespeare signed by everyone involved in the Leicester Little Theatre production of *Julius Caesar* in 1937 (quantity)

£400 - 600

€550 - 830

US\$620 - 930



143 (part lot)

143 • W

CHURCHILL (WINSTON)

The Collected Works... Centenary Limited Edition, 38 vol., *publisher's red morocco gilt, g.e., original slipcases, 8vo*, Library of Imperial History, 1973-1976

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,700

144 • W

WELLS (H.G.)

The Works... Atlantic Edition, 28 vol., NUMBER 576 OF 620 SETS, SIGNED BY THE AUTHOR *on the limitation leaf in volume 1, frontispiece, modern red half morocco gilt, t.e.g., 8vo*, T. Fisher Unwin, 1924-1927

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

145 • W

GALSWORTHY (JOHN)

The Works... Manaton Edition, 30 vol., NUMBER 206 OF 530 SETS, *half crushed morocco gilt by Birdsall, t.e.g., 8vo*, William Heinemann, 1923-1936

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

146 •

CONRAD (JOSEPH)

[The works], 26 vol. (complete), *modern maroon half morocco, gilt lettering and ornamental device on spines within raised bands, t.e.g., 8vo*, Garden City, Doubleday, Page & Co., 1926

£700 - 900

€970 - 1,200

US\$1,100 - 1,400

147 • W

GREY OWL

Pilgrims of the Wild, *fourth printing*, SIGNED ON THE TITLE "Wa - Sha - Quon - Asin. Grey Owl", *plates, publisher's cloth, preserved in purpose-made morocco-backed book box*, [1935]; Idem, 3 other early issues, *one with signed card loosely inserted*, [1935-1937]; Tales of the Empty Country, [1936]; The Tree, *one in dust-jacket*, [1937], ALL SIGNED BY THE AUTHOR *on the title-pages, publisher's cloth or pictorial boards, 8vo*, Lovat Dickinson; and 3 others relating to Grey Owl (10)



144 (part lot)

£300 - 500

€420 - 690

US\$470 - 780

Richard Attenborough directed a biopic of Grey Owl (starring Pierce Brosnan) in 1999. He remembered having attended in 1936, along with his brother David, a lecture given by Grey Owl in Leicester, citing it as "a defining moment for both of us, an event which managed perfectly to combine the disparate passions which were to absorb us for the rest of our lives".

148 • W

TOLSTOY (LEO)

The Complete Works, 27 vol., "Illustrated Cabinet Edition", *frontispieces, modern maroon half crushed morocco, spines lettered in gilt within raised bands, t.e.g., 8vo*, Boston, Dana Estes, [1904-1912]

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

149 • W

CHURCHILL (WINSTON)

My African Journey, *modern half morocco [Woods A12]*, Hodder & Stoughton, 1908; Lord Randolph Churchill, 2 vol., *bookplate of Henry A. Lascelles [Woods A8a]*, Macmillan, 1906; My Early Life. A Roving Commission, [Woods A37(a)], 1930; Thoughts and Adventures, [Woods A39(a)], 1932, FIRST EDITIONS, *plates and maps, all but first mentioned publisher's cloth, the last 2 in dust-jackets (unclipped, a few small marginal tears), 8vo*, the last 2 Thornton Butterworth; and 6 others including 5 by Churchill, and one by his son (11)

£400 - 600

€550 - 830

US\$620 - 930

150 • W

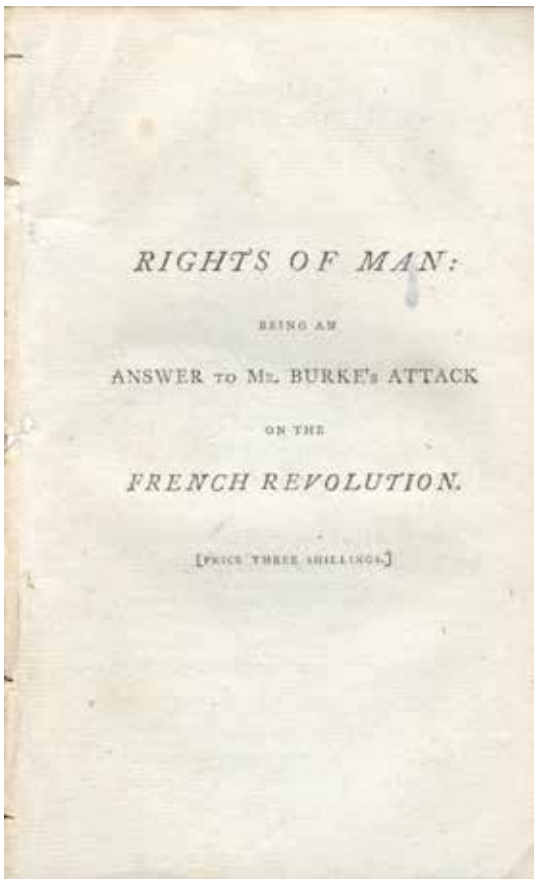
CHURCHILL (WINSTON)

The Story of the Malakand Field Force. An Episode of Frontier War, FIRST EDITION, *first state (without errata), frontispiece, 6 maps (2 folding), 32-page catalogue (dated '12/97') at end, some spotting, ownership inscription 'Ogilvie Graham from his "Uncle Charlie" July 1898' on blank verso of frontispiece, publisher's green cloth, light soiling [Woods A1(a)]*, 8vo, Longman, 1898

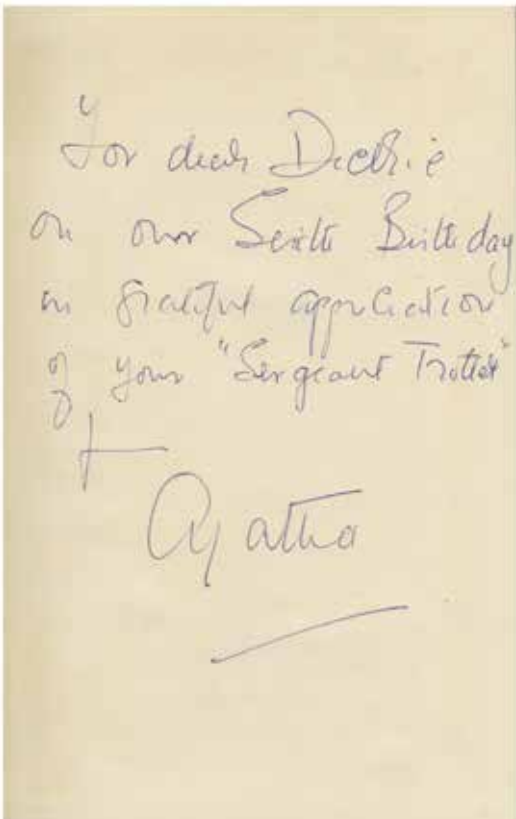
£500 - 700

€690 - 970

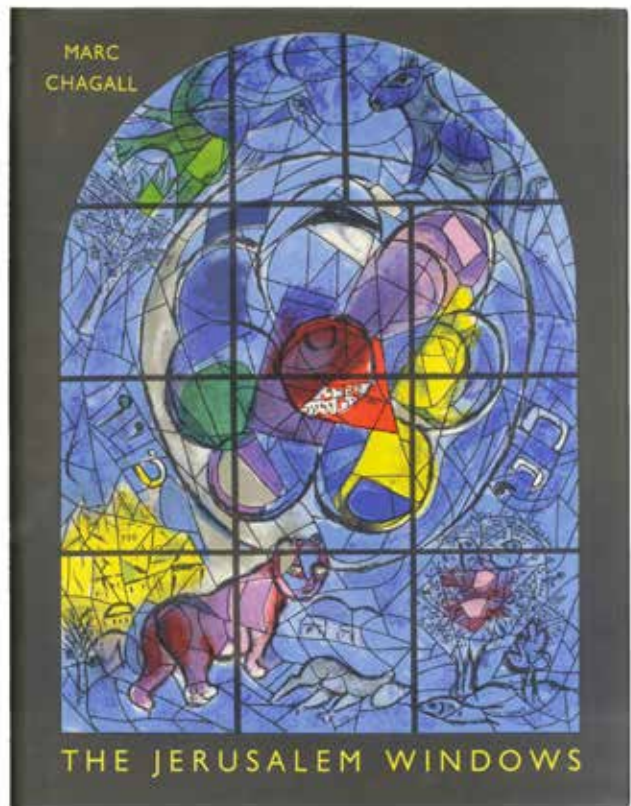
US\$780 - 1,100



151



153



152

151 • W

PAINE (THOMAS)

Rights of Man: Being an Answer to Mr. Burke's Attack on the French Revolution, FIRST JORDAN EDITION, half-title, lacks dedication leaf, disbound, J.S. Jordan, 1791; and others by Paine (20)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

152 W

CHAGALL (MARC)

The Jerusalem Windows. Text and notes by Jean Leymarie, 2 ORIGINAL COLOUR LITHOGRAPHS, numerous plates (many colour), publisher's cloth, dust-jacket, acetate wrapper, slipcase, FINE COPY, small folio, Monte Carlo, André Sauret, 1962

£300 - 500

€420 - 690

US\$470 - 780

153 • W

CHRISTIE (AGATHA)

The Mousetrap. A Play in Two Acts, AUTHOR'S PRESENTATION COPY INSCRIBED "For dear Dickie on our sixth birthday in grateful appreciation of your "Sergeant Trotter" Agatha", publisher's cloth, gilt lettered and dated "25 November 1958" on upper cover, 8vo, Samuel French, [1958]; with a signed copy of Peter Saunders' *The Mousetrap Man*, 1972 (2)

£700 - 900

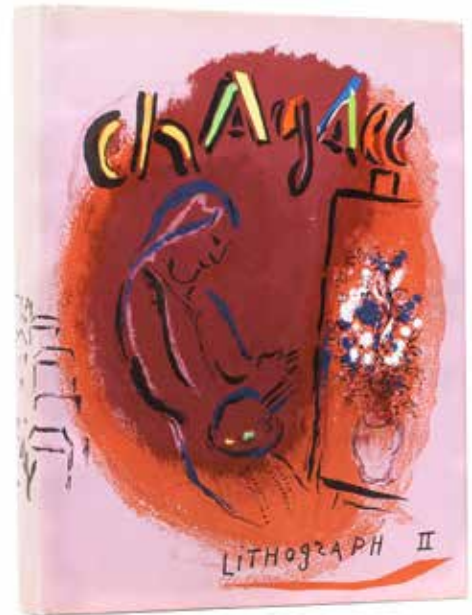
€970 - 1,200

US\$1,100 - 1,400

INSCRIBED BY AGATHA CHRISTIE TO ATTENBOROUGH, who performed the role of Sergeant Trotter in the the first performance of *The Mousetrap* in 1952.



154



155 (lot one of four)

154 • W

HODGKIN (HOWARD)

SONTAG (SUSAN) *The Way We Live Now*, NUMBER 65 OF 200 COPIES, SIGNED BY SONTAG AND HODGKIN, 4 double-page and 2 folding colour etchings by Hodgkin, hand-coloured in Sennelier tempera by Jack Shirreff, publisher's boards, and hand painted dust-jacket, 4to, Karsten Schubert, [1991]

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

155 • W

CHAGALL (MARC)

CAIN (JULIEN), FERNAND MOURLOT AND OTHERS. *The Lithographs of Chagall*, vol. 1-4, 24 original colour lithographed plates by Chagall, numerous illustrations, publisher's cloth, pictorial dust-jackets designed by Chagall, FINE COPIES, 4to, Monte Carlo[-New York], Andre Sauret, 1960-1974 (4)

£1,000 - 2,000

€1,400 - 2,800

US\$1,600 - 3,100

156 • W

CEZANNE (PAUL)

MIRBEAU (OCTAVE) and others. *Cezanne*, NUMBER 311 OF 400 COPIES "sur papier a grain" from an overall edition of 600, ORIGINAL ETCHING BY CEZANNE, 56 plates (including original lithographs after Cezanne by Matisse, Bonnard, Maurice Denis, Vuillard, Roussel and Maillol), early cloth, unevenly faded, folio, Paris, Bernheim-Jeune, 1914; and 6 others, including the catalogue raisonné of Cezanne's paintings by John Rewald, and his drawings by Adrien Chappuis (7)

£600 - 800

€830 - 1,100

US\$930 - 1,200



156



157



159



158



160

157 W

A GEORGE III STYLE MAHOGANY SERPENTINE KNEEHOLE DESK

the top with a tooled leather writing surface above an arrangement of nine drawers, on ogee bracket feet, 114cm wide x 60cm deep x 76cm high, (44.5in wide x 23.5in deep x 29.5in high)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

158 W

A VICTORIAN MAHOGANY WELLINGTON SPECIMEN CHEST

comprising twelve drawers of differing proportions, on a plinth base, 55cm wide x 60cm deep x 84cm high, (21.5in wide x 23.5in deep x 33in high)

£700 - 1,000

€970 - 1,400

US\$1,100 - 1,600

159 W

A 19TH CENTURY MAHOGANY WINGBACK ARMCHAIR

in the George III style

on square section tapering front legs and splayed back legs terminating in brass cappings and castors, 65cm wide,

£600 - 800

€830 - 1,100

US\$930 - 1,200

160 W

A SET OF LATE GEORGE III STYLE MAHOGANY LIBRARY STEPS

the hinged top with a three quarter gallery, the two further steps with later tooled leather insets, on turned legs, *originally with a pull-out commode section to the central step* 71 cm wide x 38cm deep x 62cm high, (27.5in wide x 14.5in deep x 24in high)

£600 - 800

€830 - 1,100

US\$930 - 1,200



161

161 W

A MAHOGANY BOOKCASE

in the manner of Gillows

with a pair of interlaced astragal glazed panelled doors, enclosing three adjustable shelves, over a pair of re-entrant panelled doors, enclosing three compartments and two shelves, flanked to both sections by panelled pilasters, *late 18th/early 19th century with alterations* 137cm wide x 48cm deep x 258cm high, (53 1/2in wide x 18 1/2in deep x 101.5in high)

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

162 W

AN EARLY 18TH CENTURY OAK GATELEG TABLE

the oval twin hinged top on ring turned baluster legs, joined by stretchers, terminating in later bun feet, *extended*: 162cm wide x 122cm deep x 72cm high, (63.5in wide x 48in deep x 28in high)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

163

CONTINENTAL SCHOOL, 19TH CENTURY

Lake scene with woman on path

gouache

16 x 26cm (6 5/16 x 10 1/4in).

164

19TH CENTURY ENGLISH SCHOOL

River running through a gorge

oil on canvas

29cm (11 1/2in)(tondo)

165 • W

PICASSO (PABLO)

SABARTES (JAIME) Picasso: Toreros, 4 ORIGINAL LITHOGRAPHS BY PICASSO (*one in colour, others black and white*), *plates, publisher's cloth, slipcase, oblong folio*, A. Zwemmer, 1961

£600 - 800

€830 - 1,100

US\$930 - 1,200

166 • W

NICHOLSON (BEN)

RUSSELL (JOHN, *introduction*) Ben Nicholson. Drawings, Paintings and Reliefs 1911-1968, FIRST EDITION, ONE OF 60 LIMITED EDITION COPIES CONTAINING AN ORIGINAL SIGNED ETCHING, *numerous plates, publisher's cloth, dust-jacket, the etching loose as issued in folder held within cloth solandar box, large 4to*, Thames and Hudson, 1969

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

Limited edition containing the etching "1966 (Olympic Fragment)", on wove, signed and numbered 30/60 in pencil, 185 x 225mm.

167 • W

TOULOUSE-LAUTREC

DORTU (M.G.) Toulouse-Lautrec et son œuvre, 6 vol., FIRST EDITION, LIMITED TO 1450 COPIES, *plates and illustrations, publisher's cloth, t.e.g., 4to*, New York, Brame and de Hauke, 1971; and 8 others about Toulouse-Lautrec (14)

£300 - 500

€420 - 690

US\$470 - 780

168 • W

PHOTO BOOKS

CARTIER-BRESSON (HENRI) Europeans... text by Jean Clair, PRESENTATION COPY INSCRIBED BY CARTIER-BRESSON *on front free endpaper*, Thames and Hudson, 1988--SALGADO (SEBASTIAO) The Children, PRESENTATION COPY INSCRIBED BY SALGADO, New York, Aperture, 2000--MAN (FELIX H.) Eight European Artists, FIRST EDITION, Percy Lund, 1954--LUCAS (CORNEL) Shooting Stars. Camera Portraits [-E Red Shoes], 2 vol., NUMBER 23 OF 200 COPIES, slipcase, The English Group, 2005--BLUTTAL (STEVEN, editor) The Photographs of Ron Galella 1965-1989, FIRST EDITION, Los Angeles, 2002--DUNCAN (DAVID DOUGLAS) War Without Heroes, AUTHOR'S PRESENTATION COPY, Harper, [1970]--ROBERTSON (BRYAN), LORD SNOWDON AND JOHN RUSSELL. Private View, FIRST EDITION, Nelson, 1965, *photographic illustrations, publisher's cloth, the first 3 and last 3 mentioned in dust-jackets, 4to and small folio*; and 7 others (15)

£300 - 500

€420 - 690

US\$470 - 780

169 • W

ROUAULT (GEORGE)

VENTURI (LIONELLO) George Rouault, *early cloth*, New York, Weyhe, 1940--CHAPON (FRANCOIS) AND ISABELLE ROUAULT. Oeuvre grave. Rouault, 2 vol., *dust-jackets*, Monte Carlo, Sauret, 1978; Idem, *another copy*, 1978--COURTHION (PIERRE) George Rouault. Including a Catalogue of Works, Thames and Hudson, 1962, *plates, some colour, publisher's cloth, dust-jackets, 4to*; and 9 others relating to Rouault (16)

£300 - 500

€420 - 690

US\$470 - 780

170 • W

MATISSE AND ART REFERENCE

ARAGON (LOUIS) Henri Matisse. A Novel, 2 vol, 1971--SCHNEIDER (PIERRE) Matisse, 1984--SELIGMAN (GERMAIN) Roger de la Fresnaye, with a Catalogue raisonne, 1969--CHAPON (FRANCOIS) Rouault. Oeuvre gravé, 2 vol., Monte Carlo, 1978--MONGAN (ELIZABETH) and others. Paul Gauguin. Catalogue raisonné of His Prints, Cologne, 1988--PONGE (FRANCIS) and others. G Braque, 1971--LIBERMAN (ALEXANDER) The Artist in His Studio, 1960--HOOG (MICHEL) Paul Gauguin. Life and Work, 1987--VAN GOGH (VINCENT) The Complete Letters, 3 vol., 8vo, 1958, *plates (many colour), publisher's cloth, all but the last mentioned in dust-jackets, 4to*; and a quantity of others, similar art reference (quantity)

£400 - 600

€550 - 830

US\$620 - 930

171 • W

MIRO (JOAN)

LEIRIS (MICHEL), FERNAND MOURLOT, and others. Joan Miro. Lithographs I and II, 2 vol., *22 original lithographed plates by Miro*, New York, 197-11975--CAIN (JULIEN) AND FERNAND MOURLOT. The Lithographs of Chagall, vol. 1 only, *12 original lithographed plates by Chagall*, Monte Carlo, 1960--DAMISCH (HUBERT) Adami, *3 original double-page colour lithographed plates*, Maeght, [1974]--MOURLOT (FERNAND) The Original Posters of Braque, Chagall, ... Matisse, Miro, Picasso, Monte Carlo, 1959, *illustrations (many colour), publisher's cloth, dust-jackets, 4to* (5)

£400 - 600

€550 - 830

US\$620 - 930

172 • W

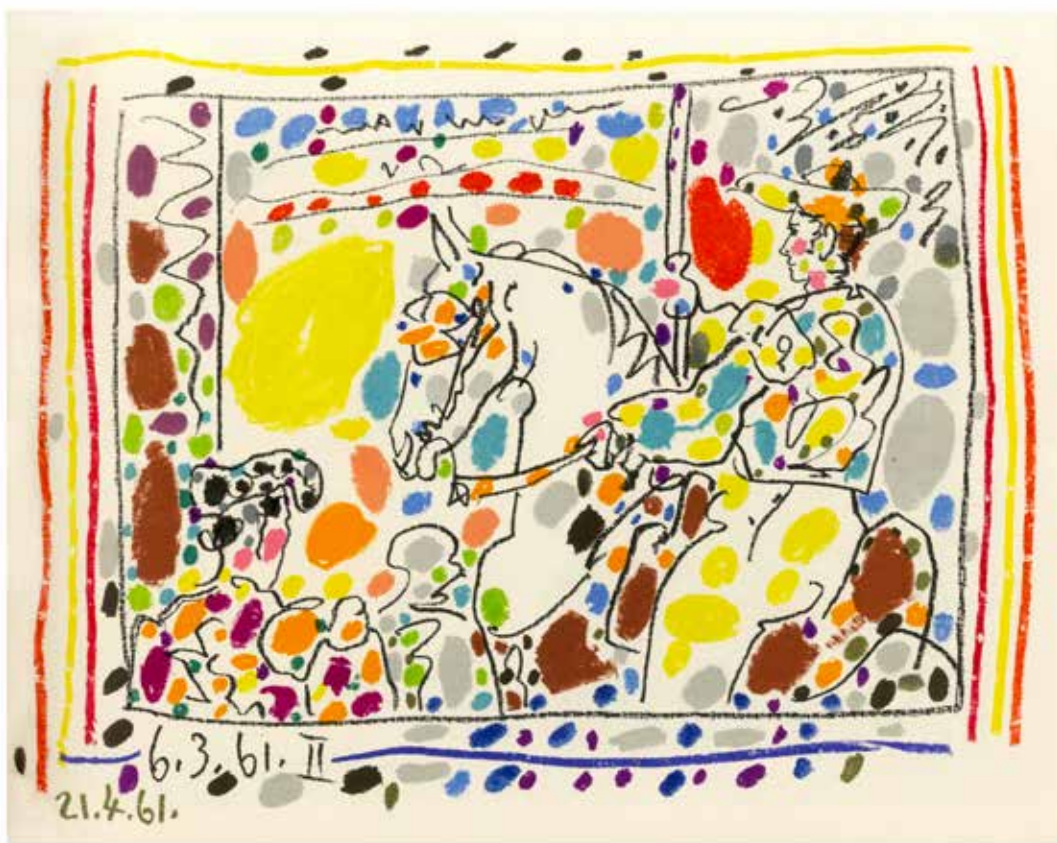
PICASSO (PABLO)

COOPER (DOUGLAS) Pablo Picasso. Les dejeuners, 1963--CHAR (RENÉ) Picasso. His Recent Drawings 1966-1968, 1969--LEONHARD (KURT) Picasso. Graphic Works 1899-1955 [-1965], 2 vol., 1966--DOMINGUIN (LUIS MIGUEL) Pablo Picasso. Toros y Toros, 1980--PARMELIN (HELENE) The Artist and His Model, [c.1965]; Intimate Secrets of a Studio at Notre Dame de Vie, [1966]--VILLIERS (ANDRE) Picasso à Vallauris, 1987--DUNCAN (DAVID D.) Viva Picasso, 1980, *plates (many colour), publisher's cloth, dust-jackets, 4to and folio*; and approximately 70 other books and catalogues about Picasso (quantity)

£400 - 600

€550 - 830

US\$620 - 930



165



166



173 (part lot)

173

INDIAN SCHOOL, 19TH CENTURY

A Prince dressed in red kneeling on a terrace c.1800
watercolour

20 x 13.5cm (7 7/8 x 5 5/16in).

together with A Naked Maiden sleeping on a terrace and a Hunting scene, Iran, 20th Century (all unframed)(3)

£600 - 800

€830 - 1,100

US\$930 - 1,200

Provenance

With Waddington Galleries Ltd

174

PAHARI, GARHWAL

A saint attended by four angels bearing sustenance, circa 1810
watercolour and gold paint

20 x 26.5cm (7 7/8 x 10 7/16in).

together with another work by a separate hand (2)

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

Provenance

With Waddington Galleries Ltd

175

MUGHAL, 18TH CENTURY

A maiden at a balcony
gouache and gold on paper laid down on an album page with gilt
decorated border,

29 x 20.5cm (11 7/16 x 8 1/16in).

(overall size), unframed

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

176

PROVINCIAL MUGHAL, 18TH CENTURY

Seated minister
gouache and gold on paper laid down on card,

26 x 17cm (10 1/4 x 6 11/16in).

overall size, unframed

£500 - 700

€690 - 970

US\$780 - 1,100



174 (part lot)

177

PROVINCIAL MUGHAL, 18TH CENTURY

Prince on horseback with an attendant on foot,
gouache and gold on paper, laid down on an album page with a gilt-
decorated border

36 x 26cm (14 3/16 x 10 1/4in).

unframed

£600 - 800

€830 - 1,100

US\$930 - 1,200

178

PAHARI, CIRCA 1830

Prince with maiden on a palace terrace
gouache with gold with painted border,

23.5 x 16.5cm (9 1/4 x 6 1/2in).

unframed

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

179

PROVINCIAL MUGHAL, 18TH CENTURY

Maiden at a balcony window
gouache and gold on paper

14 x 8.5cm (5 1/2 x 3 3/8in).

unframed

£500 - 700

€690 - 970

US\$780 - 1,100

180

RAJASTHAN, 19TH CENTURY

A prince on horseback
gouache and gold paint

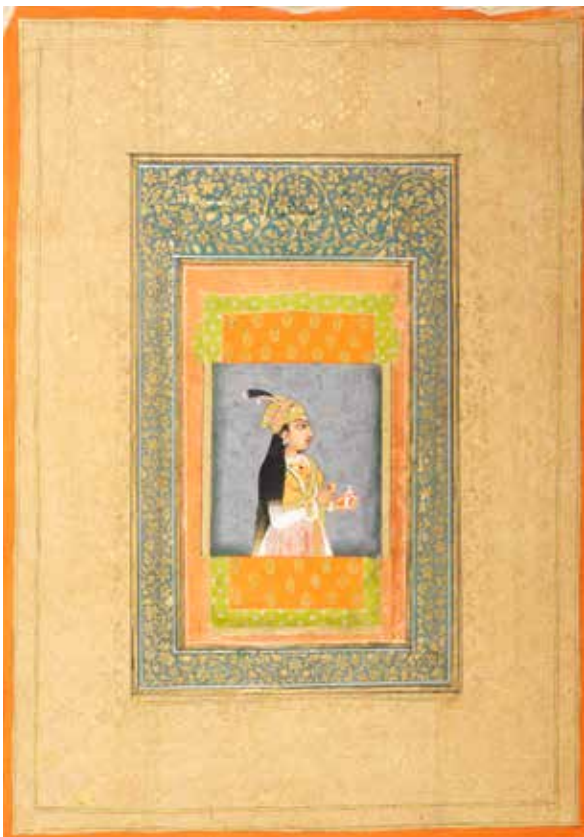
29 x 22cm (11 1/4 x 8 1/2in)(together with a Prince on horseback,

Seated Mughal prince and a Mughal Emperor, Indian 20th Century,
drawings with some use of watercolour (all unframed)(4))

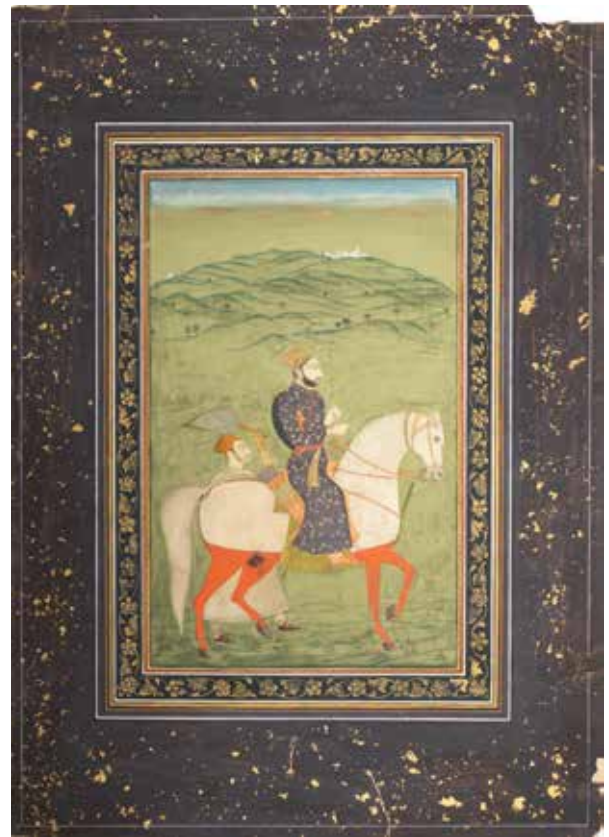
£300 - 500

€420 - 690

US\$470 - 780



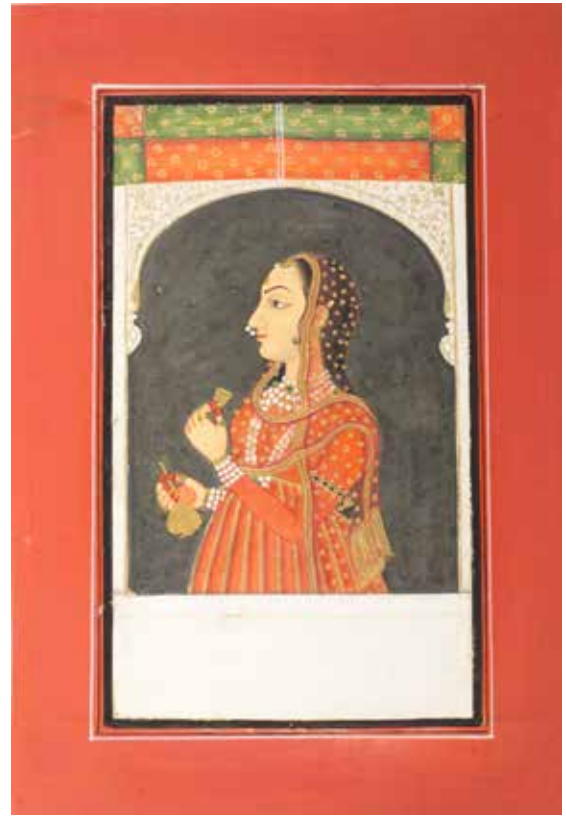
175



177



178



179



181 AR

ALAN LOWNDES (BRITISH, 1921-1978)

Betting yard, 1952

signed 'A.B.Lowndes' (lower left), oil on board

37.5 x 53cm (14 3/4 x 20 7/8in).

£4,000 - 6,000

€5,500 - 8,300

US\$6,200 - 9,300

Provenance

With Crane Kalman



182 AR

ALAN LOWNDES (BRITISH, 1921-1978)

Great Portwood Street

signed and dated 'Alan Lowndes 1960' (lower left); inscribed 'Great Portwood Street/Finished St Ives Feb 1960' (verso), oil on board
61.5 x 76.5cm (24 3/16 x 30 1/8in).

£10,000 - 15,000

€14,000 - 21,000

US\$16,000 - 23,000

Provenance

With Crane Kalman

Exhibited

The Arts Council of Great Britain, 'Northern Artists', cat. no.40

183

ARTHUR AZEVEDO

Ostrich I
conté crayon
40 x 34cm (15 3/4 x 13 3/8in).

Exhibited

Bloomsbury Workshop, 'Flight from Africa'

184

ANNETTE KILEFF (20TH CENTURY)

Coastal city
signed and dated 'Kileff 82' (lower right), oil on paper
48.5 x 30cm (19 1/8 x 11 13/16in).

185 AR

HAROLD CHEESMAN (BRITISH, 1915-1982)

Loch
signed and dated 'Harold Cheesman 1963' (on board verso), oil on board
22.5 x 51cm (8 7/8 x 20 1/16in).

Provenance

With Zwemmer Gallery

186

ANNETTE KILEFF (20TH CENTURY)

Zimbabwean farm
signed and dated 'Kileff 81' (lower right), oil on paper
30.5 x 48cm (12 x 18 7/8in).

187 AR

KENNETH HOLMES (BRITISH, 1902-1994)

Iles Sanguinaires
signed 'Kenneth Holmes' and titled (lower right), watercolour
24.5 x 34.5cm (9 5/8 x 13 9/16in).

188 AR

KENNETH HOLMES (BRITISH, 1902-1994)

Ibiza
signed and inscribed 'Kenneth Holmes IBIZA' (lower left), watercolour
30 x 48cm (11 13/16 x 18 7/8in).

189 AR

GORDON HOPE WYLLIE, RSW (BRITISH, 1930-2005)

Lemon and Poppies
oil on card
36 x 41cm (14 3/16 x 16 1/8in).

Provenance

With Panter and Hall

190 AR

TIMOTHY BEHRENS (BRITISH, BORN 1937)

Girl in bed
dated 'Nov 15th 1959' (upper left), watercolour and pencil
40.5 x 42.5cm (15 15/16 x 16 3/4in).

Provenance

With Beaux Arts Gallery

191

20TH CENTURY SCHOOL

Figures on a boat
gouache on wood
28 x 62cm (11 x 24 7/16in).
together with two further similar works of various sizes (3)

192

20TH CENTURY SCHOOL

Portrait of a man in suit
indistinctly signed and dated '65' (lower left), oil on canvas
63 x 50cm (24 13/16 x 19 11/16in).

193 AR

BRYAN KNEALE RA (BRITISH, 1930)

Sea lion, 1986
signed and dated 'Bryan Kneale 86' (lower right), chalk
134 x 98cm (52 3/4 x 38 9/16in).

£600 - 800

€830 - 1,100

US\$930 - 1,200

194

ATTRIBUTED TO CHARLES WEST COPE (BRITISH, 1811-1890)

'The Pigeon, Richmond Hill - a noted fishing village'
dated 1854 and extensively inscribed, watercolour
20.5 x 16cm (8 1/16 x 6 5/16in).

Provenance

With Kaye Michie Fine Art



BEDROOMS



195 W

A REGENCY STYLE MAHOGANY FOUR POSTER BED

on stiff leaf and acanthus capped reeded and beaded baluster front columns, with a shaped headboard, on square block supports, 185cm wide x 216.5cm deep x 225cm high, (72.5in wide x 85in deep x 88.5in high)

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

196 W

A LATE 19TH CENTURY BRASS AND CUT GLASS OIL LAMP BASE TOGETHER WITH AN 18TH CENTURY TOILET MIRROR AND SIMILAR PERIOD PARQUETRY TEA CADDY

the oil lamp with bowl reservoir on griffin monopodiae tripod supports and conforming circular base, 36cm high (3)

£150 - 200

€210 - 280

US\$230 - 310





197



197

A GEORG JENSEN SILVER CIRCULAR BROOCH

with import marks

Decorated with a cherub bearing a flaming torch amidst stars on a mid-blue ground; together with; two yellow metal "trinity" rings engraved *Cartier, Paris*, a Concord British Airways 10th Anniversary silver commemorative ticket, inscribed "Richard Attenborough", and various cuff-links and dress studs

£200 - 300

€280 - 420

US\$310 - 470

198

A 9CT GOLD CIGARETTE CASE

by Deakin & Francis, Birmingham 1916

Square form with gently curved sides and engraved linear decoration, length 7.5cm, weight 83.5gms.

£300 - 500

€420 - 690

US\$470 - 780



198



199

199

A 9CT GOLD LADY'S COMPACT

by Elisha & Harmsworth, London 1947

Square form with linear decoration, the interior fitted with a bevelled mirror, length 7.6cm, weight including mirror 141gms.

£300 - 500

€420 - 690

US\$470 - 780

200

BULGARI. AN 18CT GOLD MANUAL WIND DUAL DIAL WRISTWATCH

Case No.6104

Dual 17-jewel Cal.2442 manual wind movements, dual champagne dials with brushed silvered surround, both with black baton hour markers and Arabic 6 and 12, black pointed baton hands, brushed and polished stepped rectangular case with back secured by 4 screws, personal engraving to case back, fitted black leather strap with plated buckle, *together with fitted Bulgari box*, case back and dial signed Bulgari, case inside signed Gerald Genta, movement signed Ebel by Gerald Genta
31mm x 24mm.

£500 - 700

€690 - 970

US\$780 - 1,100

The personal engraving to the case back reads 'To Dickie My Dearest Friend Much Love Joe'.

200



201

201

A 20TH CENTURY PENDANT NECKLACE

The textured triangular-shaped pendant, to a fancy-link chain, composed of alternating textured cylindrical and figure-of-eight links with circular motifs throughout, *unidentified assay mark*, lengths: pendant 8.2cm, chain 62.3cm

£2,500 - 3,000

€3,500 - 4,100

US\$3,900 - 4,700

202

ETERNAMATIC. AN 18CT GOLD AUTOMATIC CALENDAR POCKET WATCH

Centenaire Golfer, Movement No.4569435

21-jewel Cal.1439U automatic movement, sunburst silvered dial with applied gilt baton hour markers, outer dot minute divisions, gilt lance hands with sweep centre seconds, date aperture at 6, round engine turned case with exhibition back, pendant at 6, fitted to chain stamped 18c with maker's mark E.W & S, *together with fitted Eternamatic box*, dial and movement signed
40mm.

£250 - 350

€350 - 480

US\$390 - 540

202





203

204 AR

FRANCIS BACON (BRITISH, 1909-1992)

Study for Self-Portrait (Sabatier 35)

Offset lithograph printed in colours, 1984, on wove, signed and numbered 69/182 in pencil, published by Marlborough Graphics, New York, with margins, 817 x 610mm (32 x 24in)(l)

£3,000 - 5,000

€4,100 - 6,900

US\$4,700 - 7,800



205

72 | BONHAMS

203

MANNER OF CRAIGIE AITCHISON

Landscape with tree, sheep and telegraph pole
oil on canvas

131 x 98cm (51 9/16 x 38 9/16in).

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300



204

205 AR

JOHN CRAXTON R.A. (BRITISH, 1922-2009)

Study of a jug

signed and dated 'Craxton 48' (lower right), gouache
45 x 30cm (17 11/16 x 11 13/16in).

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,700

Provenance

The London Gallery

The Royal Academy of Arts

Collection of Edward Le Bas

206 AR

HUMPHREY JENNINGS (BRITISH, 1907-1950)

The silent village

oil on canvas

76 x 91.5cm (29 15/16 x 36in).

£500 - 700

€690 - 970

US\$780 - 1,100



206



207

207 AR

HUMPHREY JENNINGS (BRITISH, 1907-1950)

Allotments, Bolton

signed and titled (on labels verso), oil on canvas

35.5 x 45.5cm (14 x 17 15/16in).

£400 - 600

€550 - 830

US\$620 - 930



208

208 AR

HUMPHREY JENNINGS (BRITISH, 1907-1950)

'Dole queue'

signed and titled (on labels verso), oil on canvas

30 x 40cm (11 13/16 x 15 3/4in).

£400 - 600

€550 - 830

US\$620 - 930

209 AR

PATRICK HERON (BRITISH, 1920-1999)

Shapes of Colour

The complete set, 1943-1978, comprising twenty screenprints in colours, on Arches, each signed in pencil, signed, dated and numbered 41/50 on the justification page, with title page, printed by Kelpra Studio, London, published by Kelpra Editions and Waddington & Toth's Graphics, within purple boards and black slipcase, 530 x 365mm (20 5/6 x 14 1/3in) (20) (folio)

£6,000 - 8,000

€8,300 - 11,000

US\$9,300 - 12,000

210 AR

BRYAN ORGAN (BRITISH, BORN 1935)

Ram's head

signed and dated 'Bryan Organ 1978' (lower right), watercolour and ink

22 x 17cm (8 11/16 x 6 11/16in).

£500 - 700

€690 - 970

US\$780 - 1,100

211 AR

CHARLOTTE VERITY (BRITISH, BORN 1954)

'Down river'

inscribed with title and dated 'March 90' (on canvas verso), oil on canvas

64 x 46cm (25 3/16 x 18 1/8in).

Provenance

With Anne Berthoud Gallery

212 AR

SIR HOWARD HODGKIN (BRITISH, BORN 1932)

Indian View A (Heen 11)

Screenprint in colours, 1971, on J Green, signed, dated and numbered 19/75 in pencil, printed by Chris Prater at Kelpra Studio, published by Leslie Waddington Prints, London, the full sheet, printed to edges, 580 x 776mm (22 3/4 x 30 1/2in)(SH)

£500 - 700

€690 - 970

US\$780 - 1,100

Provenance

With Waddington Graphics

213

SIR WILLIAM NICHOLSON (BRITISH, 1872-1949)

Twelve Portraits

The complete set, 1899, comprising twelve lithographs printed in colours, on wove, with title and index pages, published by William Heinemann Publisher, London, each with margins, 427 x 390mm (16 7/8 x 15 3/8in)(folio); together with two further lithographs printed in colours, 'The Kaiser' and 'Sarah Bernhardt', on wove, 378 x 278mm (14 7/8 x 11in)(SH)(and smaller)(14)

£500 - 700

€690 - 970

US\$780 - 1,100

214

GEORGES ROUAULT (FRENCH, 1871-1958)

Divertissement

The volume, 1943, comprising fifteen lithographs printed in colours, on Velin d'Arches, hors-texte, with title page and text in French, stamp numbered 539 on the justification page, from the total edition of 1,270, published by Tériade for Editions de la Revue Verve, Paris, loose within the original paper wrappers as published, the full sheets, 430 x 330mm (17 x 13in)(overall) (15) (Vol)

215 AR

BRYAN KNEALE RA (BRITISH, BORN 1930)

Armada III

signed with initials and dated '77', bronze

26cm (10 1/4in)(high)

Cast in an edition of 5

£600 - 800

€830 - 1,100

US\$930 - 1,200

216

WALTER GREAVES (BRITISH, 1846-1930)

Thames view

signed 'W Greaves' (lower left), pen and watercolour

24 x 34.5cm (9 7/16 x 13 9/16in).

£400 - 600

€550 - 830

US\$620 - 930

217

WALTER GREAVES (BRITISH, 1846-1930)

Chelsea Reach

signed and dated 'W.Greaves 1862' (lower left), watercolour, pencil and ink

27.5 x 43.5cm (10 13/16 x 17 1/8in).

£400 - 600

€550 - 830

US\$620 - 930

218

WALTER GREAVES (BRITISH, 1846-1930)

Thames view

signed 'Walter Greaves' (lower left), pen, ink and wash

23.5 x 34cm (9 1/4 x 13 3/8in).

£400 - 600

€550 - 830

US\$620 - 930



Painted by Richard Attenborough



219

219 W

A LARGE PAINTED, PINE AND STAINED BEECH ROCKING HORSE

with a saddle and bridle, on two ring turned columns, terminating in an H-form stretcher base, 153cm wide x 132.5cm high,

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

220 W

A LATE GEORGE III MAHOGANY BOWFRONT LINEN PRESS

the shaped pediment with later turned finials, the pair of panelled doors now enclosing hanging space, the lower part with a pair of dummy drawers above two long graduated drawers, on bracket feet, altered 125cm wide x 60cm deep x 241cm high, (49in wide x 23.5in deep x 94.5in high)

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

221 W

A GEORGE III MAHOGANY CHEST-ON-CHEST

the reverse ogee moulded cornice above two short and six long drawers, on bracket feet, 112.5cm wide x 53cm deep x 192cm high, (44in wide x 20.5in deep x 75.5in high)

£700 - 1,000

€970 - 1,400

US\$1,100 - 1,600

222 W

A GEORGE III MAHOGANY CHEST-ON-CHEST

the reverse ogee moulded cornice above two short and three long graduated drawers, flanked by canted fluted angles, over three long graduated drawers, on bracket feet, 106cm wide x 50cm deep x 184cm high, (41.5in wide x 19.5in deep x 72in high)

£600 - 800

€830 - 1,100

US\$930 - 1,200

223 Y W

A GEORGE III MAHOGANY, ROSEWOOD CROSSBANDED AND INLAID LINEN PRESS

the dentilled and fluted cornice above a pair of oval panelled doors, over five short drawers and one long drawer, on splayed bracket feet, 148cm wide x 63cm deep x 209cm high, (58in wide x 24.5in deep x 82in high)

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300



220



221



222



223

224 (part lot)



224

A CHINESE WUCAI BEAKER VASE, GU

Circa 1640

Painted and enamelled in typical colours with a narrative scene of gentlemen presenting their respects to the emperor, above two bands of bouquets of fruits and flowers, the base unglazed, 40cm (15 3/4in) high; together with an iron-red beaker vase, gu, decorated with archaic designs and with dragons and phoenixes above scrolling peonies, fitted for electricity, 37.5cm (14 3/4in) high (2).

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900



225

225

A LARGE JAPANESE IMARI BALUSTER VASE

Circa 1700

Enamelled and painted in typical colours with chrysanthemum plants in bloom, wisteria and a band of trailing flowers. 50cm (19 3/8in) high

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900



226

226 (part lot)

226

A SMALL SELECTION OF CHINESE PORCELAIN

19th century and later

Comprising: a pair of blue and white 'prunus blossoms on ice crackle' bottle vases, Qianlong marks, a pair of blue and white jardinières on stands, a larger jardinière painted with scrolling lotus, a famille rose tazza, a famille rose bowl from a sweetmeat set, and a blue and white 'lotus' dish. The 'prunus' vases: 22.5cm (8 7/8in) high (10).

£500 - 800

€690 - 1,100

US\$780 - 1,200



227

227

TWO CHINESE BLUE AND WHITE VASES

The first of rectangular section, with concave sided neck, decorated with lotus amidst formal scrolling foliage, 57cm (2 3/8in) high; the second, an hexagonal oviform vase, painted with ogival landscape panels reserved against a prunus blossoms on ice crackle ground, 62cm (24 3/8in) high. (2).

£300 - 500

€420 - 690

US\$470 - 780



228



230



229



231

228 Y W

A GEORGE III MAHOGANY SECRÉTAIRE CHEST

with boxwood stringing, the secrétaire drawer enclosing six pigeon holes, five drawers, one central door and a leather inset writing surface, above three drawers, 106cm wide x 54cm deep x 114cm high, (41.5in wide x 21in deep x 44.5in high)

£600 - 800

€830 - 1,100

US\$930 - 1,200

229 W

A REGENCY MAHOGANY BOWFRONT CHEST

with two short and three long graduating drawers, on splayed feet, 105.5cm wide x 53cm deep x 106cm high, (41.5in wide x 20.5in deep x 41.5in high)

£500 - 700

€690 - 970

US\$780 - 1,100

230 W

A REGENCY MAHOGANY BOWFRONT CHEST

with boxwood stringing, with two short and three long drawers above a shaped apron, 97cm wide x 57cm deep x 101cm high, (38in wide x 22in deep x 39.5in high)

£400 - 600

€550 - 830

US\$620 - 930

231 W

A REGENCY MAHOGANY BOWFRONT CHEST

the reeded top above four long graduated drawers, the sides with projecting reeded columns, on turned feet, 119cm wide x 58cm deep x 113cm high, (46.5in wide x 22.5in deep x 44in high)

£500 - 700

€690 - 970

US\$780 - 1,100



232

232 AR

BRYAN KNEALE RA (BRITISH, BORN 1930)

Wild roses

signed and dated 'BRYAN KNEALE 58' (lower right), oil on canvas
72 x 102cm (28 3/8 x 40 3/16in).

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

233 AR

MARY NEWCOMB (BRITISH, 1922-2008)

Two large daisies

titled and signed (verso), watercolour
23 x 20.5cm (9 1/16 x 8 1/16in).

£500 - 700

€690 - 970

US\$780 - 1,100

Provenance

With Crane Kalman Gallery

234 AR

FELIKS TOPOLSKI (POLISH, 1907-1989)

Portrait of George Bernard Shaw

signed and dated 'Feliks Topolski/43' (lower right), ink and charcoal
37 x 26cm (14 9/16 x 10 1/4in).

£500 - 700

€690 - 970

US\$780 - 1,100

Provenance

With Crane Kalman



233



235

235 AR

MARY ARMOUR, RSA RSW (BRITISH, 1902-2000)

Peat Road above Aultbea, Wester Ross
signed 'MARY ARMOUR' (lower left), oil on board
30.5 x 40.5cm (12 x 15 15/16in).

£600 - 800

€830 - 1,100

US\$930 - 1,200

Provenance

With The Scottish Gallery

236 AR

RUSKIN SPEAR R.A. (BRITISH, 1911-1990)

Soldiers in pub, c.1951
oil on canvas
42 x 32cm (16 9/16 x 12 5/8in).

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,700

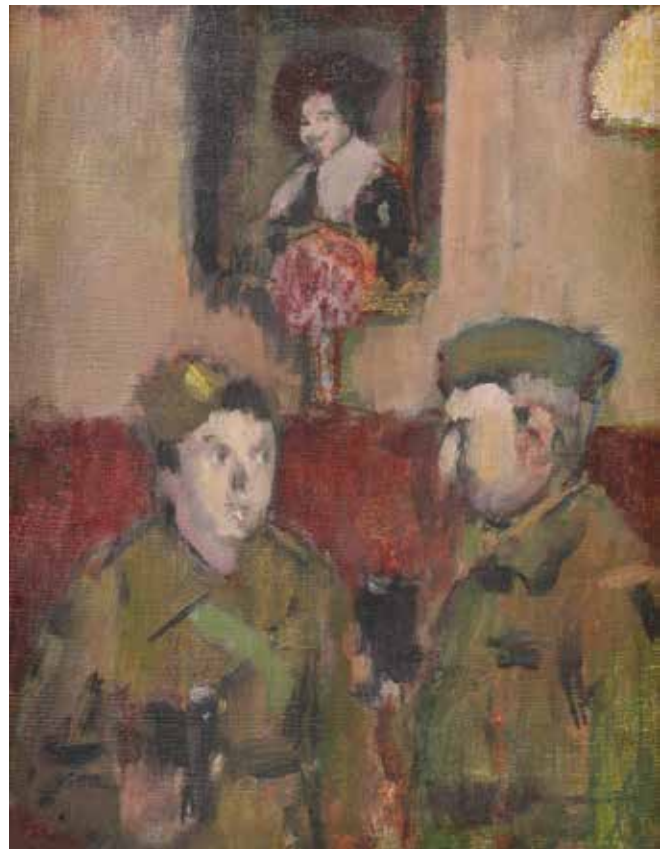
Provenance

With Crane Kalman

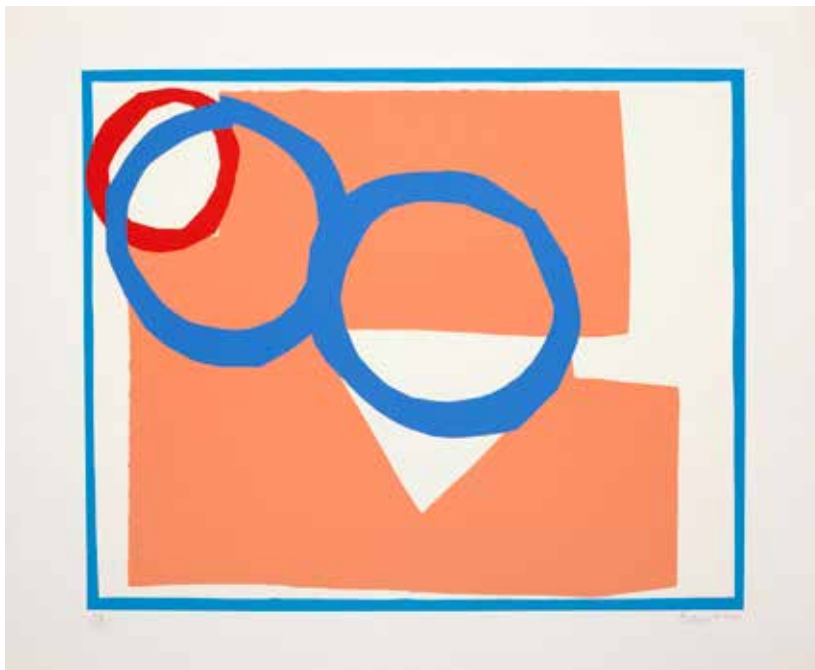
237

19TH CENTURY ENGLISH SCHOOL

Portrait of a young man
oil on canvas
61 x 51cm (24 x 20 1/16in).unframed



236



238

238

VARIOUS ARTISTS

The Royal Academy of Arts Members Portfolio

The complete portfolio, 2000, comprising 15 prints in various media, each on wove, each signed and numbered 48/100 in pencil, with title-page and justification, published by Royal Academy Schools, London, loose as issued within the original red portfolio box, 670 x 520mm (26 1/4 x 20 1/2in) (15) (portfolio)

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

Artists include Ivor Abrahams, Norman Ackroyd, Peter Blake, Sandra Blow, Patrick Caulfield, Richard Deacon, Terry Frost, John Hoyland, Albert Irvin, Allen Jones, David Mach, Brendan Neiland, Eduardo Paolozzi, Tom Phillips, Barbara Rae.

239 AR

ALLEN JONES RA (BRITISH, BORN 1937)

Acrobat sculpture

signed and dated 'Allen Jones 93' and numbered 'V/X' (on underside of base), painted wood

70cm (27 1/2in)(high, including base)

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

240 •

AITCHISON (CRAIGIE)

WILLIAMS (ANDREW) The Art of Craigie Aitchison, NUMBER 34 OF 100 COPIES SIGNED BY ARTIST AND AUTHOR, SPECIALLY BOUND AND WITH ORIGINAL SIGNED LITHOGRAPH, *lithograph loosely inserted, numerous colour illustrations, original cloth designed by Aitchison, g.e., slipcase, 4to, Canongate, 1996*

£300 - 400

€420 - 550

US\$470 - 620

Specially bound edition limited to 100 signed copies, issued with a colour lithograph of birds signed with limitation (34/100).



239



241

241 AR W

FRISO TEN HOLT (DUTCH, 1921-1997)

Nude figure in the sand (seen from behind)
signed and dated 'Ten Holt 60' (lower left), oil on canvas
120 x 190cm (47 1/4 x 74 13/16in).

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

Provenance

With New London Gallery

242 AR

ROBERT MACBRYDE (BRITISH, 1913-1966)

Yellow still life

Lithograph printed in colours, 1948, on wove, with margins, 385 x 295mm (15 1/4 x 11 5/8in)(l)

£400 - 600

€550 - 830

US\$620 - 930

Provenance

With Redfern Gallery

243 AR

ROBERT COLQUHOUN (BRITISH, 1914-1962)

The Trinket Seller

Lithograph printed in colours, on wove, from an unknown edition size,
with margins, 368 x 285mm (14 1/2 x 11 1/4in)(l)

£400 - 600

€550 - 830

US\$620 - 930

Provenance

With Redfern Gallery



242

244

19TH CENTURY ENGLISH SCHOOL

Portrait of a woman in profile

oil on board

23 x 18cm (9 1/16 x 7 1/16in).

£400 - 600

€550 - 830

US\$620 - 930

245

CONTINENTAL SCHOOL, 19TH CENTURY

Timber frame cottage by a river

oil on canvas

32 x 25cm (12 5/8 x 9 13/16in).

246 • W

SCULPTURE

SYLVESTER (DAVID) and others. Henry Moore, 6 vol., Lund Humphreys, 1969-1988--HAMMACHER (A.M.) Marino Marini, 1970--DESCARNES (ROBERT) Auguste Rodin, 1967--FINN (DAVID) AND DONALD HALL. As the Eye Moves. A Sculpture by Henry Moore, New York, [n.d.]--HEPWORTH (BARBARA) Carvings and Drawings. Introduction by Herbert Read, 1952--BUCKLE (RICHARD) Jacob Epstein, Sculptor, 1963--FARR (DENIS) AND EVA CHADWICK. Lyn Chadwick, Sculptor, 1990--CHRISTO AND JEANNE-CLAUDE. Wrapped Reichstag Berlin 1971-95, *limited to 5000 copies signed by the artists and photographer Wolfgang Volz, 1996, plates (many colour), publisher's cloth, all but the last mentioned in dust-jackets, 4to and small folio*; and others on twentieth century sculpture (33)

£300 - 500

€420 - 690

US\$470 - 780

247 • W

BRITISH ART

ROTHENSTEIN (JOHN) AND RONALD ALLEY. Francis Bacon, 1964--RUSSELL (JOHN) Francis Bacon, 1971--READ (HERBERT, *introduction*) Ben Nicholson. Paintings... Drawings, 2 vol., 1955-1956--BOWNESS (ALAN) Victor Pasmore. With a Catalogue raisonné, 1980--CORK (RICHARD) David Bomberg, 1987--CAUSEY (ANDREW) Edward Burra. Complete Catalogue, 1981--COOPER (DOUGLAS) The Works of Graham Sutherland, 1961--SKELTON (CHRISTOPHER) Eric Gill. The Engravings, 1983, *plates, publisher's cloth, dust-jackets (except volume 2 of Nicholson)*, 4to; and a large collection of others, mostly monographs and exhibition catalogues, of twentieth century British artists (quantity)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

248 • W

BAWDEN (EDWARD)

BLISS (DOUGLAS PERCY) Edward Bawden, NUMBER 95 OF 200 COPIES, WITH ORIGINAL COLOUR LITHOGRAPH SIGNED, *numerous illustrations (many colour), publisher's morocco-backed patterned boards, t.e.g., the lithograph loose as issued in paper folder, slipcase, small folio*, Godalming, Pendomer Press, [1979]

£300 - 400

€420 - 550

US\$470 - 620

Includes 4-colour lithograph "Nekayah, the Prince and Imlac in Cairo", limited to 200 copies signed by Bawden.

249 AR

SIR MATTHEW SMITH (BRITISH, 1879-1959)

Seated female nude

signed and dated 'Matthew Smith/28' (lower right), pencil

54 x 35.5cm (21 1/4 x 14in).

£600 - 800

€830 - 1,100

US\$930 - 1,200

Exhibited

Royal Academy of Arts, Matthew Smith Exhibition, 1960, no:178

250

A COMPOSITION, ELECTROPLATED AND WOOD DESKSTAND

with presentation plaque, formed as two elephants on a shape footed stand, the central plaque marked *Canterbury Cathedral Presented to Lord and Lady Attenborough by HMP Canterbury*, 32cm wide

251

A PAIR OF CHINESE FAMILLE ROSE VASES

20th century

The base with a Qianlong four-character mark. 40cm (15 3/4in) high (2).

£200 - 300

€280 - 420

US\$310 - 470

252

A SILVER PRESENTATION CIGARETTE CASE

London 1940

Rectangular form with engine-turning, interior engraved "*August 29th 1944 From David & John*"; together with another example, by *Alfred Dunhill, London 1962*, the cover engraved with a crest and labelled "*Dehra Dun*", a silver coin set dish, engraved "*Dick from Mike, pugnacious, outrageous, but eminently loveable and winning, 20th July 1972*", two silver cased lighters, by *Asprey, London 1962* and two metal ashtrays. (7)

253 W

AN EARLY 20TH CENTURY WALNUT SHOP DISPLAY CABINET

by F. Sage & Co. Ltd. London,

the glazed upper section on panelled square tapering legs, 104cm wide x 50cm deep x 158cm high, (40.5in wide x 19.5in deep x 62in high)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

254 W

A SMALL EDWARDIAN MAHOGANY AND INLAID BEDSIDE CABINET CABINET ON STAND

the top with a waved gallery above four short drawers, on splayed legs, 41cm wide x 28cm deep x 84cm high, (16in wide x 11in deep x 33in high)

£300 - 500

€420 - 690

US\$470 - 780

255 W

A MAHOGANY SIDE CABINET

the crossbanded top with rounded corners above a pair of panelled doors, *early 19th century with later alterations* 138cm wide x 33cm deep x 91cm high, (54in wide x 12 1/2in deep x 35 1/2in high)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900



256 W

**AN EARLY 20TH CENTURY BRASS AND MOULDED GLASS
FIFTEEN LIGHT CHANDELIER**

of graduated two tier form, the scrolling arms with foliate nozzles and circular drip pans issuing from a composite baluster central section with scrolling corona, the whole hung and strung with elongated pear and ball drops, star buttons and beaded strings, with ball terminal, *85cm drop approximately*

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300



257

JAMES ABBOTT MCNEILL WHISTLER (AMERICAN, 1834-1903)

Mother and child 2 (Levy 39)

Lithograph, 1891 and 1895, a posthumous impression, on tissue thin laid japan, printed in 1903 by Goulding, with margins, 202 x 278mm (8 x 11in)(SH)

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300



258 AR

SIR AUGUSTUS EDWIN JOHN (BRITISH, 1878-1961)

Study of children's heads

signed 'John' (lower right), pencil

19.5 x 35cm (7 11/16 x 13 3/4in).

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300



259 AR

BRYAN KNEALE RA (BRITISH, BORN 1930)

Lobster

signed and dated 'KNEALE 54' (upper right), oil on canvas

71.5 x 92cm (28 1/8 x 36 1/4in).

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100



260 AR

DERRICK GREAVES (BRITISH, BORN 1927)

Fruit bowl

signed and dated 'Derrick Greaves 58' (lower right), oil on canvas

75 x 94cm (29 1/2 x 37in).

£3,000 - 5,000

€4,100 - 6,900

US\$4,700 - 7,800

BEAVER LODGE & CINEMA



261

261

A BOY SCOUT'S SHIRT, FIRE GUARD ARM BAND AND A WOMEN'S LAND ARMY ARM BAND, OWNED BY RICHARD AND SHEILA ATTENBOROUGH,

the Scout shirt of navy blue cotton, with yellow and grey braided lanyard attached under right epaulette, blue tassel attached to left epaulette with a safety pin, several badges attached; accompanied by a photograph of Richard Attenborough and his Scout troop, with printed dedication, presented to Sir Richard Attenborough on the 21st June 1990, Attenborough's Boy Scouts' Enrolment Card dated March 3rd 1936; a WLA arm band, Fire Guard arm band (5)

£300 - 500

€420 - 690

US\$470 - 780

262

A PERSONAL HANDWRITTEN RESUME BY RICHARD ATTENBOROUGH,

circa late 1930s, the resume in blue ink, titled *My Parts In Plays*, Attenborough lists *The Distaff Side*, *Richard III*, *Twelfth Night* and *Sheridan's The Rivals*; together with three sheets of typed biography dated 27th July 1942, detailing his education, time at RADA and first film role as the young Stoker in *In Which We Serve* one page signed in black ink, in blue card folder inscribed *Attenborough, R.S.* (5)

£500 - 700

€690 - 970

US\$780 - 1,100



262

263

RICHARD ATTENBOROUGH'S PRESS CLIPPING ALBUMS,

with first clippings dating from 1942, attached within two books, one embossed in gilt *R.S.A.*, many clippings attached to Durrant's Press Cuttings slips; accompanied by a Year by Year diary from *Mummy and Daddy Sim*, first entry January 10th 1941 in Attenborough's hand *First Day At R.A.D.A.*, and an accounting book, first page titled *Salaries Earned, 1945 16+22 November, B.B.C (Forces Educational Series)*

£400 - 600

€550 - 830

US\$620 - 930



263

The book embossed *R.S.A.* was given to Attenborough as a gift from his parents to celebrate his receiving a Leverhulme Scholarship with Grant to attend the Royal Academy of Dramatic Arts.

Literature: *'Entirely Up To You, Darling'*, Richard Attenborough and Diana Hawkins, Arrow, 2009, pp. 117-120



BRAVER
LODGE



264

264

A ROYAL AIR FORCE UNIFORM BELONGING TO RICHARD ATTENBOROUGH,

circa 1943, comprising trousers, cap and jacket and with kit bag, programmes and a RAFA tankard, the trousers, cap and jacket of the distinctive RAF blue-grey woollen material; the jacket with ribbons for 1939-1945 Star, Defence Medal and War Medal and with Air Gunner brevet, the left sleeve with Flight Sergeant colours and crown, the right arm with colours but lacking the crown, with label behind right hand breast pocket which reads *SUITS, AIRCREW BLOUSE Size No. 7 Height ... 5' 7" - 5' 8" Breast ... 35 - 36" Waist ... 31" F.W. Hammer & Co. Ltd 1943*; three replacement buttons to jacket front, the rest original; the trousers with later replacement buttons; the cap with RAF badge attached; the draw-string canvas kit bag with *1808294. ATTENBOROUGH. R.* in black paint and *14th RICHMOND* written below in an unknown hand, with pale blue painted line beneath which circles the bag; together with a quantity of programmes and speeches for Royal Air Force anniversary and reunion concerts and a commemorative pewter tankard engraved *In Commemoration of the Opening of the ALBATROSS CLUB, R.A.F.A., ASHFORD, MIDDX. 29th September 1956*, with R.A.F. Association crest in relief

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

Attenborough was called up to the RAF in 1943 in the rank of Aircraftman second class, number 1808294. He later qualified as an Air Gunner in order that he could volunteer with the RAF Film Unit where he would film from the rear gunner position from a Lancaster bomber in several sorties before the conclusion of the war.

During the war Attenborough also starred in his first film, the propaganda production, 'Journey Together', made by the RAF Film Production Unit at Pinewood Studios.

In his autobiography Attenborough also states that at his wedding to Sheila Attenborough on 22nd January 1945 "*I wore the RAF sergeant's uniform, which still hangs in my wardrobe today, now somewhat too small. A bomb exploded nearby as we vowed to remain together until death us did part.*"

Literature: *Entirely Up To You, Darling*, Richard Attenborough and Diana Hawkins (Arrow, 2009), pp.87-93, 126

265

RICHARD ATTENBOROUGH: CERTIFICATES OF ACHIEVEMENT AND EXAMINATION,

1933-1939, two from 'The Associated Board of the Royal Schools of Music, London' for Pianoforte, a certificate from 'The Wyggeston Grammar School For Boys, Leicester' for the Senior School Music Vocal Prize, a Wyggeston School award for passing the 100 yards swimming test 1934 and a St Johns Ambulance first aid certificate 1939, accompanied by an early programme from Wyggeston Boys School for Androcles And The Lion featuring D.F Attenborough as Lavinia (a Patrician Lady) (6)

£200 - 300
€280 - 420
US\$310 - 470

266

A COLLECTION OF FLAGS,

three union flags, the smaller with embroidered crosses, together with a pennant flag with embroidered crest, the largest, *approximately 185 1/2 x 87 cm (73x34in)*. (4)

£200 - 300
€280 - 420
US\$310 - 470

267

DUMBO,

Walt Disney, 1941, a limited edition cel of Dumbo and Timothy Q. Mouse, mounted and framed, image, *26 x 5 1/2 cm (10x6in)*.

£100 - 150
€140 - 210
US\$160 - 230





268

A CANTERBURY TALE,

Eagle Lion, 1944,

British quad cinema poster, framed, 76 x 102 cm (30x40in).

£600 - 800

€830 - 1,100

US\$930 - 1,200

This film starred Sheila Attenborough as Alison Smith.

268

269

A CANTERBURY TALE: SHEILA SIM'S SCRIPT FOR THE POWELL & PRESSBURGER PRODUCTION,

Archers Productions, 1944,

including title page Archers Production, over 160 pages of typescript with Sims inscriptions' throughout; accompanied by an 11 page radio trailer script

£500 - 700

€690 - 970

US\$780 - 1,100



269



270

A MARLENE DIETRICH SIGNED AND INSCRIBED PUBLICITY PHOTOGRAPH WITH A PERSONALISED HEADED NOTECARD,

the photograph signed and inscribed in blue ink 'To Richard', the notecard headed 'Marlene Dietrich, Dorchester Hotel, Mayfair. W.1' inscribed 'Dear Mr. Attenborough, all my thanks again and goodbye, Marlene', accompanied by two star shaped promotional cards printed 'Miss Marlene Dietrich, Will Be Introduced Tonight. By. Mr. Richard Attenborough', in brown leather cover (5)

£500 - 700

€690 - 970

US\$780 - 1,100

270



271 (part lot)

271

IN WHICH WE SERVE: AN ALBUM OF BLACK AND WHITE PRODUCTION PHOTOGRAPHS,

British Lion, 1942,

featuring on set scenes from the film, and behind the scenes including the visit of King George the 6th, Queen Elizabeth and their daughter Princess Elizabeth, majority - 7.5 x 7.5 cm (3x3in); accompanied by a group of early scripts from Richard Attenborough's office, circa 1930s - 1960s, including: four scripts signed by Richard Attenborough, titled: *Home of the Brave (The Way Back)*, *Double Image*, *A Talent To Amuse*, *Sweet Madness*; an annotated script of *Cavalcade* by Noël Coward, pasted into an album, title page annotated *Summer Term 1941 - R. Kerr. Stage Manager's Copy (Richard Attenborough)* in blue ink; *The Cloudy God* by Mary Hayley Bell, 1066 - *And All That, Kiss Me Kate, Box For One, Cup Glory*; together with a theatre poster *The First Mrs. Fraser*, Grand Theatre (11)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

Attenborough made his screen debut in *In Which We Serve*, directed by Noël Coward, at the age of 18 whilst studying at RADA.

Literature: *Entirely Up To You, Darling*, Richard Attenborough and Diana Hawkins (Arrow, 2009)

272

A COSTUME SAILOR'S HAT,

the hat of rigid black canvas painted white to the flat crown, underside of the brim and to the upper portion of the hatband, in the style of a World War II British navy sailor's cap, with two metal eyelets under the brim on each side, 9 x 23 x 24 1/2 cm (3.5x9x9.75in).

£300 - 500

€420 - 690

US\$470 - 780



273



273



274 (part lot)



274 (part lot)

273
BRIGHTON ROCK: A SET DESIGN AND A CONCEPT EVENING EXTERIOR FOR BRIGHTON PIER,
 Pathé Pictures, 1947,
 by John Howell (1914-1993), the set design a kitchen interior, charcoal, pencil and gouache on paper, signed and dated by the artist, in mount and framed 46 x 38 cm (18 x 15in); the concept exterior, pastel on paper, inscribed, signed and dated 1947, bearing inscription verso 'To Dickie, With my best wishes for a great success in Brighton Rock, John H. (indistinct) 1947', framed, 43 x 56 cm (17x22in). (2)

£1,000 - 1,200
 €1,400 - 1,700
 US\$1,600 - 1,900

274
BRIGHTON ROCK: A GROUP OF PUBLICITY STILLS AND STILLS FROM THE FILM,
 Pathé Pictures, 1947,
 17 stills, seven with Jack Worrow studio stamps to reverse and captions attached; together with a selection of newspaper cuttings and a copy of the press release for "To-day's News", majority, 25 1/2 x 20 cm (10x8in). (17)

£1,000 - 1,500
 €1,400 - 2,100
 US\$1,600 - 2,300

275
A PENGUIN CLASSIC DECKCHAIR,
 with Brighton Rock book sleeve motif, from the offices of Richard Attenborough, seat 113 cm (44 1/2in) long.

£100 - 150
 €140 - 210
 US\$160 - 230

276
BRIGHTON ROCK: A COLLECTION OF EPHEMERA RELATING TO THE THEATRE TOUR AND THE FILM STARRING RICHARD ATTENBOROUGH,
 majority circa 1940s,
 including: theatre programmes, theatre tickets, handbills for performances across the United Kingdom, with a Garrick Theatre programme signed and inscribed on the front in black *With all best wishes, Richard Attenborough* 1943, accompanied by a film programme and press release

£300 - 500
 €420 - 690
 US\$470 - 780



277

277

BRIGHTON ROCK (THE WORST SIN),

Associated British, 1947,
British three sheet cinema poster, linen backed, 206 x 102 cm
(81x40in)

£1,000 - 1,500
€1,400 - 2,100
US\$1,600 - 2,300

Provenance: Ex lot 88 - Christies, August 1994

278

WEST PIER, BRIGHTON,

Geoffrey Elliott (b. 1935),
artist's proof, screenprint on paper, signed and dated '69 in pencil in
bottom right hand corner, 77 x 56 cm (30 1/4x22in)

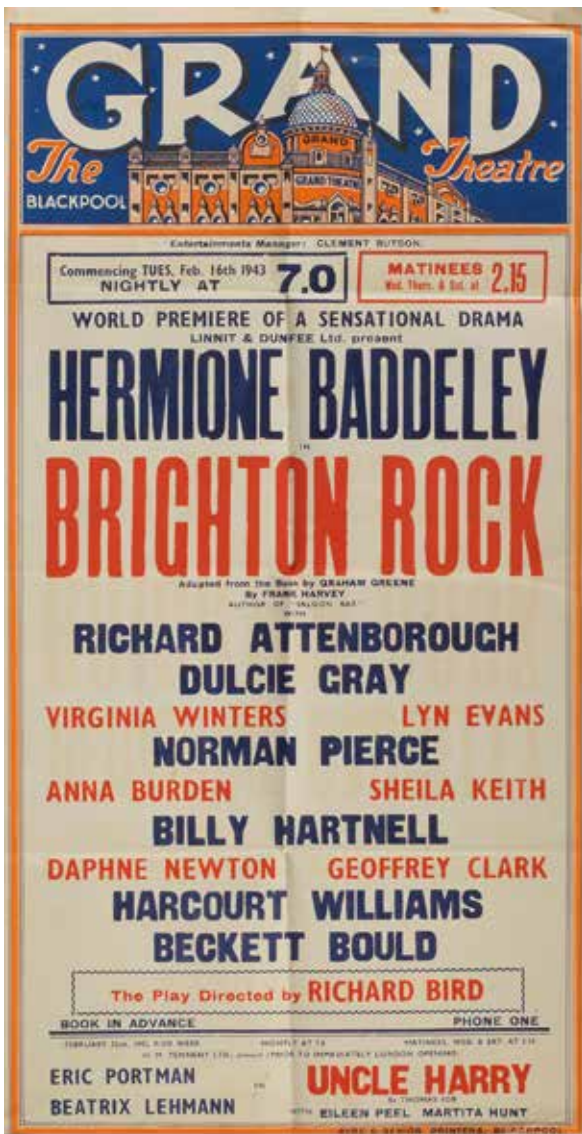
£300 - 500
€420 - 690
US\$470 - 780



279



280



281

279

BRIGHTON ROCK: AN EARLY THEATRE SCRIPT SIGNED BY RICHARD ATTENBOROUGH,

dated 1943,

in black card cover, with typed label 'Brighton Rock, Part Of:- Pinkie., signed and dated to label, 22 x 18 cm (8 3/4x7in)

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

280

A CARICATURE BRIGHTON ROCK, PINKIE BY CLIVE FRANCIS (B.1946)

a portrait of Richard Attenborough as Pinkie, pen and ink on paper, signed and inscribed *For Dickie, affectionately Clive*, 51 x 41 cm (20x16in)

£500 - 700

€690 - 970

US\$780 - 1,100

281

BRIGHTON ROCK: A THEATRE POSTER FOR THE GRAND THEATRE, BLACKPOOL,

dated Tues. Feb. 16th 1943,

starring Hermione Baddeley and Richard Attenborough, Directed by Richard Bird, 63 1/2 x 34 cm (25x13in)

£600 - 800

€830 - 1,100

US\$930 - 1,200



282

SHERRIFFS (ROBERT STEWART SHERRIFFS) (1906-1960): A COLLECTION OF FOUR CARICATURES FEATURING RICHARD ATTENBOROUGH,

for film titles *Morning Departure*, *Brothers In Law*, *Sea Of Sand* and *The Angry Silence*, 1950-1960, all being pen and ink sketches, signed, each with pencil annotations to bottom, with film title, character names and associated cast members, each in mount and framed, *largest 46 x 47 cm (18x18 1/2 in.)*

£600 - 800
€830 - 1,100
US\$930 - 1,200

283

RICHARD ATTENBOROUGH'S VISITORS BOOKS,

1949-1956, names include; David Attenborough, Ida Sim, Stuart Sim, Mary Attenborough, John Attenborough, Richard Todd, Peter Noble, Hermione Baddeley, Richard Burton and Roger Moore (2)

£300 - 400
€420 - 550
US\$470 - 620

284

ORCHESTRAL SCORES,

various dates, including: for films including *Doctor Doolittle* and *A Bridge Too Far*; together with 5 scores for films starring Richard Attenborough and Sheila Sim; 16 scores for musical items introduced by Richard Attenborough on programmes such as *Record Rendezvous*; five playbills for *Richard Attenborough Presents*; an orchestral and choral score for *Morning Heroes* by Arthur Bliss, signed by the composer and Attenborough; a piano score for *Peter and the Wolf* annotated by Richard Attenborough and another, both accompanied by mimeographed copies of a commentary of the story; a two page handwritten score entitled *Walk on Richard* dated November 5th 1977; together with assorted scores and programmes for orchestral pieces and related correspondence

£500 - 700
€690 - 970
US\$780 - 1,100

285 AR

DOROTHY WILDING (1893-1976), BLACK AND WHITE PHOTOGRAPH OF NOËL COWARD,

circa 1950, an animated image of Coward wearing a dinner jacket and bow-tie, with National Portrait Gallery label to reverse, framed *20 x 14 cm (8x5in)*

£500 - 700
€690 - 970
US\$780 - 1,100

286 AR

CHARLES CROMBIE (BRITISH, 1885-1967)

'That First Khaki Feeling'
signed 'CHA. CROMBI.' (lower right), mixed media
28 x 22 1/2cm (11 x 8 11/16in)

£200 - 300
€280 - 420
US\$310 - 470

287

A COLLECTION OF EARLY PROGRAMMES AND FIRST NIGHT CORRESPONDANCE,

including: *Royal Performance*, 1955, *Show Business Awards Luncheon*, 1959, *The 18th Century Ball*, 1952, *British Film Festival*, 1948 and 1949, *The International Fete*, 1964, accompanied by guest list correspondence relating to first night openings of *Sweet Madness*, *Double Image*, *To Dorothy*, *A Son* and *The Mousetrap*; together with a selection of football dinner menus

£200 - 300
€280 - 420
US\$310 - 470

288

A COLLECTION OF THEATRE PROGRAMMES, MAGAZINES, PRESS CUTTINGS AND CAMPAIGN BOOKS, FEATURING RICHARD ATTENBOROUGH AND SHEILA SIM,

mostly circa 1940s - 1950s, including: programmes for productions such as *Awake and Sing*, *Ah! Wilderness*, *London Belongs To Me* and others; the Richard Attenborough fan club magazines, volume 1 nos 1-6, volume nos 1-6 and volume 3 no. 1; the programmes and campaign books for productions including *Boys in Brown*, *The Tales of Hoffmann* and others; the early publicity material including *Dancing With Crime*, pressbook [2] and double page advert, *Picture Post* 28 January 1950 & 1955 a U.S. lobby card for *Operation Disaster* and other items (qty)

£500 - 700
€690 - 970
US\$780 - 1,100

289

AN ALEC BEDSER SIGNED PHOTOGRAPH,

the image showing the cricketer with Richard Attenborough, inscribed in blue ink '*To Dickie, Best Wishes, Alec Bedser*' (*19 1/2 x 16 1/2 cm (6 1/2x4 3/4in)*)

£100 - 150
€140 - 210
US\$160 - 230

290

A COLLECTION OF THE NIGHT OF THE HUNDRED STARS PROGRAMMES,

1953-1964, events presented by The Actors Charitable Trust, at the London Palladium in aid of the Actors Orphanage Fund (10)

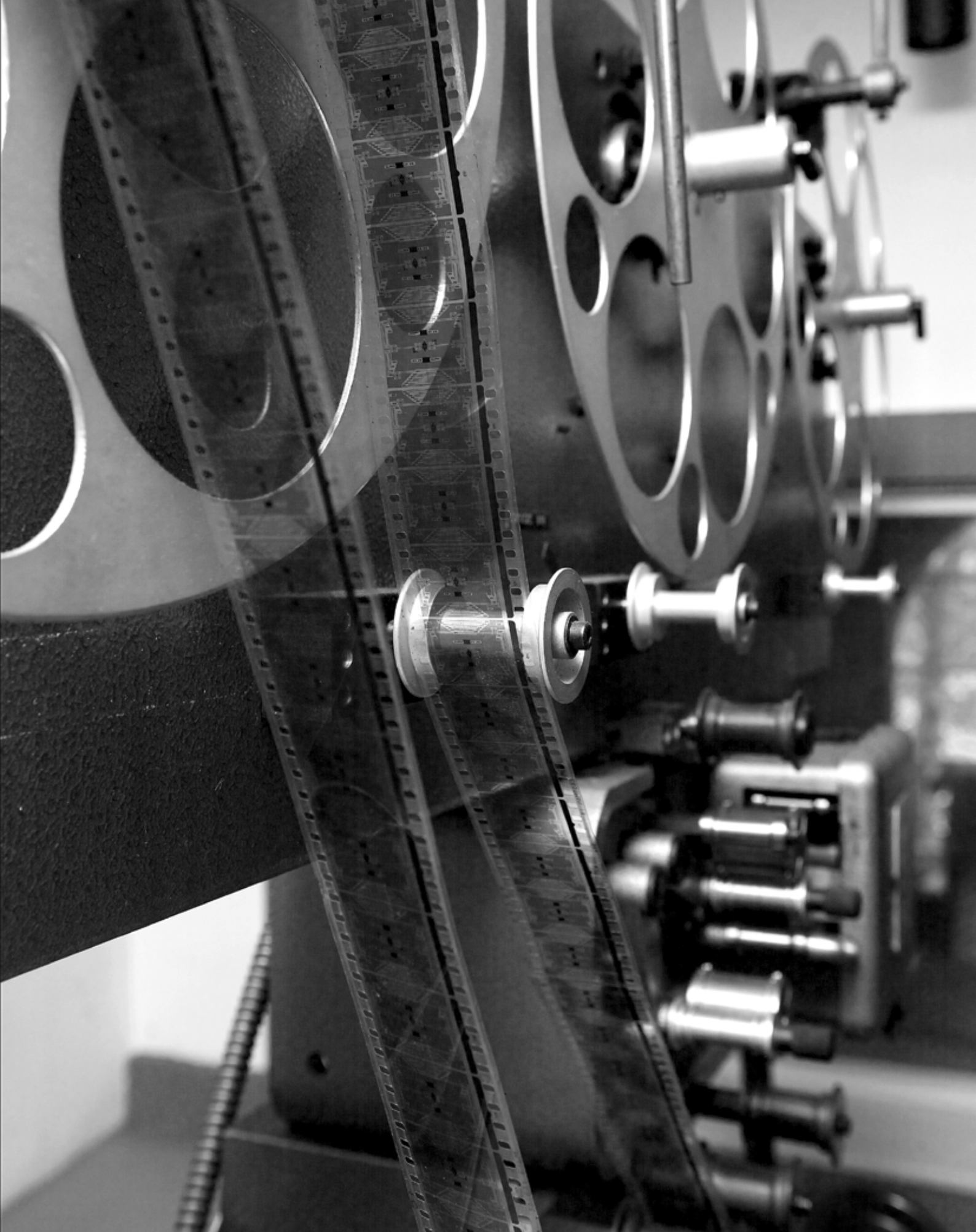
£200 - 300
€280 - 420
US\$310 - 470

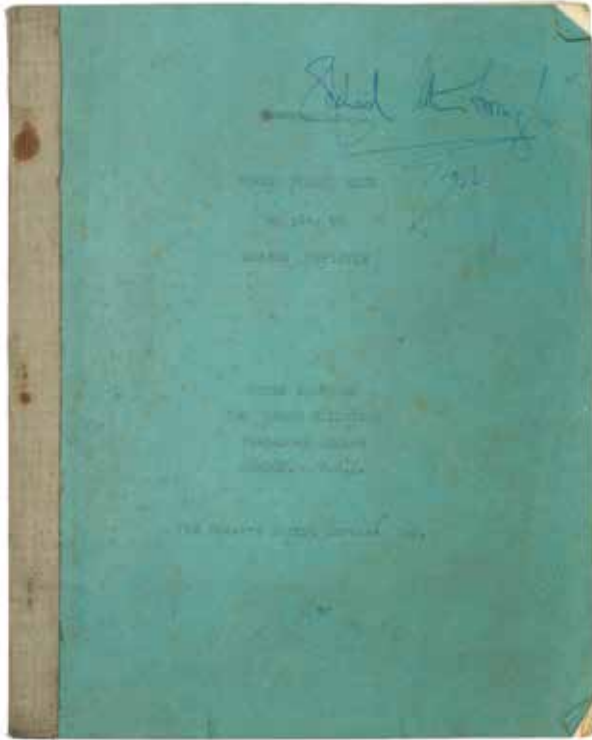
291

A GROUP OF AWARDS AND CERTIFICATES, PRESENTED TO RICHARD ATTENBOROUGH,

1958-1999, including: two 'VIII Festival Intertacional del Cine San Sebastian' certificates- the *Diploma de Participacion* and the *Premio Interpretacion* for *A League of Gentlemen*, 1960; a Pan American certificate presented to Attenborough for appointment and membership for the Clipper Club, 20th May 1963; a Tit-Bits Film of the Month Award 1958 for Attenborough's performance in *Dunkirk*; a Tit-Bits Film of the Month Award 1964 for Attenborough's performance in *Guns At Batasi*; a commemorative certificate from Odeon; a Show East' 92 Award of Achievement certificate dedicated; a Fort Lauderdale International Film Festival Lifetime Achievement Award, presented on November 5, 1999 at the US premiere of *Grey Owl*, all framed, the largest, *69 x 72cm (27 1/4x28 1/4in)*

£200 - 300
€280 - 420
US\$310 - 470





292



293

292

THREE BLIND MICE (THE MOUSETRAP): A THEATRE SCRIPT FROM THE ORIGINAL PRODUCTION, SIGNED AND DATED BY RICHARD ATTENBOROUGH,

1952,

102 pages of mimeographed typescript in original blue card covers, some annotations in pencil in Attenborough's hand, signed and dated in blue ink

£500 - 700

€690 - 970

US\$780 - 1,100

293

THE MAN UPSTAIRS,

British Lion Films, 1958,

British quad cinema poster, 76 x 102cm (30x40in)

£300 - 500

€420 - 690

US\$470 - 780

294

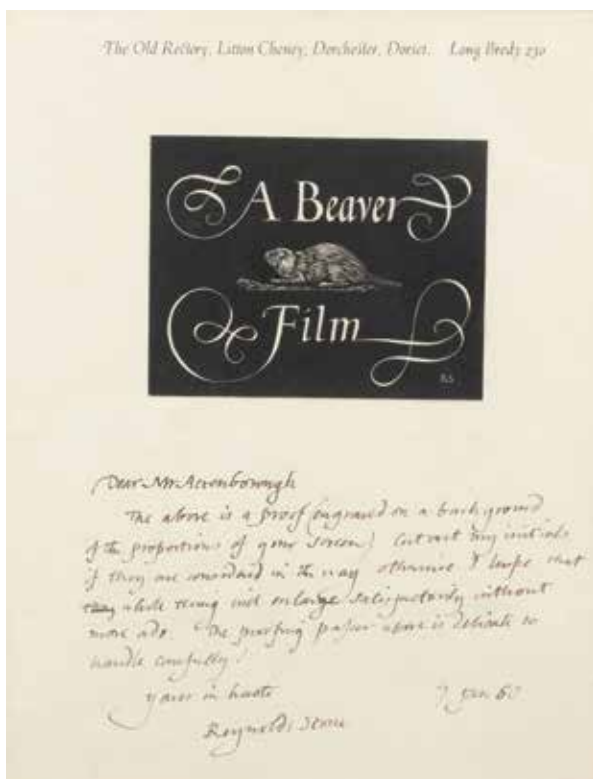
BEAVER FILMS: A CONCEPT PRODUCTION COMPANY LOGO AND ENLARGEMENT,

designed by Alan Reynolds Stone, CBE (1909-1979), the logo with letter from Reynolds Stone, both framed and mounted, the letter 23 x 18cm (9 1/2x7 1/2in)

£500 - 700

€690 - 970

US\$780 - 1,100



294 (part lot)



295 (part lot)

295

'THE ANGRY SILENCE': PRINTING PLATES, SET DESIGNS AND A POSTER,

Beaver Films, 1960,
including: a promotional poster, in mount and framed 38 x 53cm (15 x 21in); three set designs by Ray Simm, of a barn, interior and factory exterior, watercolour, pencil and gouache on paper, each signed and dated 1961, all in mounts and framed, largest 51x76cm (20x30in); two printing plates, the largest, 18 x 23cm (7x9in)

£700 - 900

€970 - 1,200

US\$1,100 - 1,400

296

THE ANGRY SILENCE: FOUR CERTIFICATES,

Beaver Films, 1960-1961,
including: a Berlin International Film Festival certificate, 1960; a pair of Spanish Picturegoer Seal of Merit certificates, awarded to Richard Attenborough and Beaver Films respectively, 1960; a German Film Critic's Award presented to Richard Attenborough for his roles in *A League of Gentleman* and *The Angry Silence*, 1961; all mounted and framed, the largest, 49 x 36cm (19 x 14in)

£300 - 500

€420 - 690

US\$470 - 780

297

THIS IS YOUR LIFE ALBUMS PRESENTED TO RICHARD ATTENBOROUGH,

season 8 episode 4, 1962,
a folder titled *This Is Your Life*, containing presenter Eamonn Andrews detailed script, together with a large red photograph album, embossed on the front *This Is Your Life, Richard Attenborough*, with a number of black and white stills featuring guests from the episode, including; David Attenborough, Sheila Sim, John Attenborough, Noël Coward and John Mills (2)

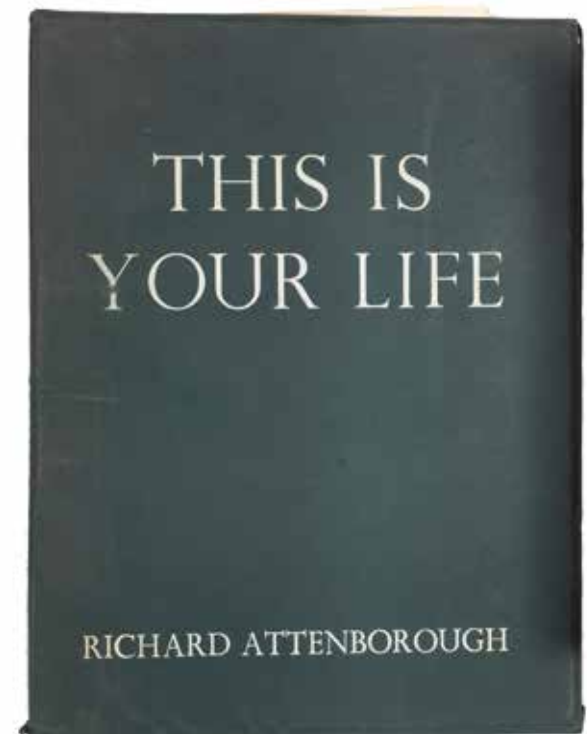
£300 - 500

€420 - 690

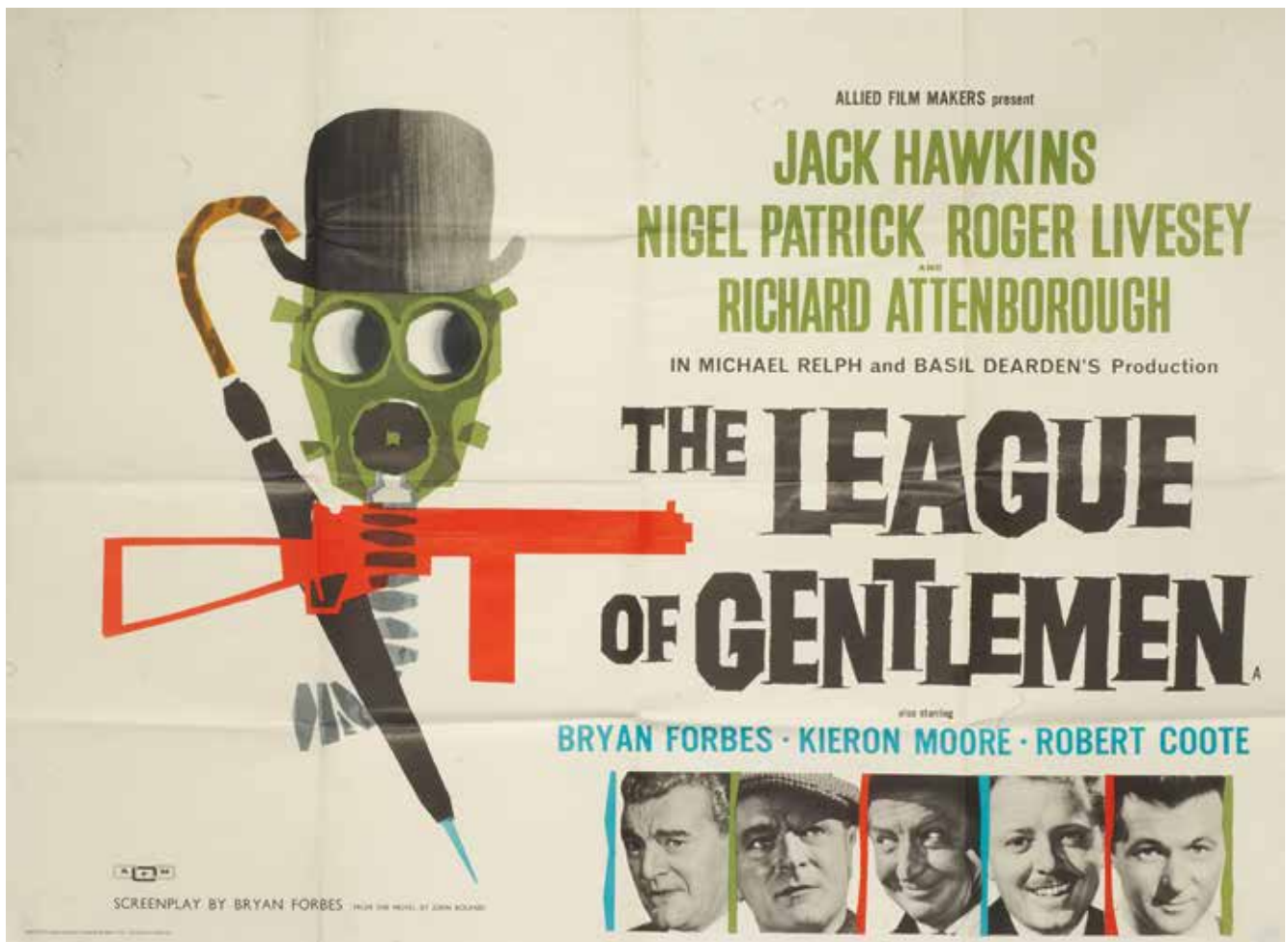
US\$470 - 780



296 (part lot)



297 (part lot)



298

298

THE LEAGUE OF GENTLEMEN,

Rank Films, 1960

British quad cinema poster, 76 x 102cm (30x40in)

£300 - 500

€420 - 690

US\$470 - 780

299

AN AUTOGRAPHED LETTER TO RICHARD ATTENBOROUGH FROM LAURENCE OLIVIER AND VIVIEN LEIGH,

dated 9th March 1956,

the letter of thanks on *Green Room Club* headed note paper, addressed to *Very Dear Dickie & Sheila*, in Olivier's hand, the letter typed *Very many thanks for giving up so much of your valuable time and finally at such an unearthly hour, to help us with our Cavalcade.*, the letter is signed in blue ink by *Larry, Vivien and Frederick Leister*; accompanied by a later typed autographed letter from Laurence Olivier, dated 15th November 1980, and a telegram from him to Sir Richard Attenborough (3)

£300 - 400

€420 - 550

US\$470 - 620

300

A ROYAL COMMAND VARIETY PERFORMANCE CERTIFICATE PRESENTED TO RICHARD ATTENBOROUGH,

Monday 7th November 1955,

dedicated *We the undersigned tender our sincere congratulations to Richard Attenborough on being one of the Representative Artists selected to appear at the Royal Command Variety Performance, held at the Victoria Palace, London*, signed by Jack Hylton and two others, mounted and framed, 29 x 23cm (11 1/2x9in)

£300 - 500

€420 - 690

US\$470 - 780

301

A PUNCH CARICATURE TO DOROTHY, A SON, 1950,

of Richard Attenborough as Toni Rigi, by Ronald Searle (British, 1920-2011), mounted and framed 16 x 31 cm (6 1/2x12in)

£500 - 700

€690 - 970

US\$780 - 1,100



302



303 (part lot)

302

THE GREAT ESCAPE,

United Artists 1963,
British quad cinema poster, 76 x 102cm (30x40in)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

303

MICHAEL FFOLKES (BRIAN DAVIS) (1925-1988): EIGHT BLACK AND WHITE PEN AND INK CARICATURES,

each featuring Richard Attenborough, seven mounted and framed, largest, 36 x 51 cm (14x20in)

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100



304

304

**'SEANCE ON A WET AFTERNOON', 1964,
A CONCEPT SET DESIGN,**

Ray Simm,
watercolour and ink interior, signed and dated 1963,
with Attenborough as Billy Savage, mounted and
framed, 56 x 40 cm (22x15 1/2in)

£400 - 600

€550 - 830

US\$620 - 930

305

**MICHAEL FFOLKES (BRIAN DAVIS) (1925–
1988): FIVE BLACK AND WHITE CARICATURES
FEATURING RICHARD ATTENBOROUGH,**

titles including:

*10 Rillington Place, Rosebud, Seance On A Wet
Afternoon, A Severed Head and The Human Factor*,
all pen and ink on paper with film title, character and
associated cast member, all mounted and framed,
largest 42 x 47 cm (16 1/2x18 1/2in)

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

306

**RICHARD ATTENBOROUGH'S PROSTHETIC
NOSE MADE FOR AN UNKNOWN
PRODUCTION,**

a small button nose tip accompanied by a full nose
plaster cast, etched on the underside *Richard
Attenborough mastercast*, in a box labelled *Mr.
Richard Attenborough, make-up teeth & nose*

£200 - 300

€280 - 420

US\$310 - 470

307

**A FRANCO ZEFFIRELLI PRINT OF ROMEO
AND JULIET,**

annotated by the director *To Richard, with my
admiration and affection, Franco Zeffirelli*, in a folder,
41 x 56cm (16 x 22in), together with a folio of 7
offset lithographs of scenes from operas by Zeffirelli,
on wove, each signed in black ink and titled on a
paper sticker verso, each 48 x 68cm (18 7/8 x 26
3/4in) (8)

£500 - 700

€690 - 970

US\$780 - 1,100



305 (part lot)



305 (part lot)

308

'SEANCE ON A WET AFTERNOON' - A GROUP OF AWARDS,

including: a San Sebastian International Film Festival Award for best actor presented 1964 - XII Festival, in original presentation box, together with original presentation certificate, framed and mounted; a commemorative award for the Cork International Film Festival, September 13th-20th 1964, a certificate of participation for the Vancouver International Film Festival 1965, a Southern California Motion Picture Award presented to Attenborough-Forbes Productions dated 27th January 1965, a certificate of participation for the Ecafe Film Festival certificate of participation, dated March 1965, framed, the largest, 31 x 50 cm (12 1/4x19 3/4in)

£600 - 800

€830 - 1,100

US\$930 - 1,200

309

A GROUP OF BELGIAN FILM POSTERS,

1962-1972,

titles including: *Young Winston* (1972), *Guns at Batasi* (1964), *Ten Little Indians* (1965), signed indistinctly in black pen, *The Last Grenade* (1970), *Trial and Error* (1962) and an Empire cinema poster for *Only Two Can Play* (1962), signed indistinctly in blue pen, each measuring approximately 35 x 55cm (14 x 21in); together with two US standard window cards for the films *S.O.S. Pacific* (1959) & *Only When I Larf* (1968), 36 x 56cm (14 x 22in)

£400 - 600

€550 - 830

US\$620 - 930

310

A GROUP OF CARICATURES,

featuring Richard Attenborough, by John Musgrave-Wood (Emmwood) and Montgomery, mixed media including pen, ink and watercolour on paper, all signed, mounted and framed, the largest, 34 x 38 cm (13 1/2x15in). (5)

£500 - 700

€690 - 970

US\$780 - 1,100

311

A GROUP OF CHRISTOPHER AWARDS, COMMEMORATIVE AWARDS AND COINS, PRESENTED TO RICHARD ATTENBOROUGH,

various dates,

all in the form of coins with various designs and inscriptions, including: a 1960 FIPRESCI award; four Christopher Awards - dated 1982, 1987, 1993 and one undated, two of these with plinths; the Family of Man Award, presented to Richard Attenborough on December 7, 1983; a commemorative coin for the Japan Festival from the Royal Mint; a metal coin from the Italian Committee for UNICEF; a commemorative award from the Louisiana Council for Music & Performing Arts with accompanying hand written note from Lucile J. Blum (9)

£200 - 300

€280 - 420

US\$310 - 470



308 (part lot)



311 (part lot)



312 (part lot)

312

A QUANTITY OF CORRESPONDANCE WRITTEN TO RICHARD ATTENBOROUGH,

1960s-1970s,

from numerous Entertainers, actors and industry figures, many with Attenborough's reply copy correspondence, subjects include;

- Steve McQueen: a one page autographed letter on Steve McQueen headed paper, other letters from Neile McQueen to Richard and Sheila Attenborough
- Peter Sellers: five autographed letters on Peter Sellers' headed paper and a letter from Britt Sellers
- Agatha Christie: two handwritten letters
- Edward. G. Robinson: three autographed letters and correspondence from Mrs Edward. G. Robinson
- Kenneth More: two handwritten letters
- David Bailey: an autographed letter and polaroid of Richard Attenborough from David Bailey
- John Mills: a quantity of autographed letters and notes addressed to both Richard and Sheila

£1,000 - 2,000

€1,400 - 2,800

US\$1,600 - 3,100

313

GUNS AT BATASI,

Twentieth Century Fox, 1964

British quad cinema poster, art by Tom William Chantrell, 76 x 102cm (30x40in)

£200 - 300

€280 - 420

US\$310 - 470

314

A COLLECTION OF CORRESPONDANCE TO RICHARD ATTENBOROUGH IN CONGRATULATIONS FOR HIS C.B.E AWARD,

1967,

autographed letters include; Gerry Lewis (Paramount Film Services), David Shillan (Richmond Upon Thames Arts Council), John Trevelyan (British Board Of Film Censors), Viscount Boyd, A.W. Filson (The Film Production Association), F.L. Chart (Barclays Bank), Peter Bridge (Bridge Productions Ltd), John Davis (The Rank Organisation) and The Lord Mayor Of Leicester, each with a copy response from Attenborough (qty)

£300 - 500

€420 - 690

US\$470 - 780

315

THE CINEMATOGRAF EXHIBITORS ASSOCIATION SUPREME AWARD, PRESENTED TO RICHARD ATTENBOROUGH,

1967,

In Recognition Of His Outstanding Contributions To British Cinema, in the form of a filmstrip, mounted on wooden plinth, height 30 cm (12in)

£400 - 600

€550 - 830

US\$620 - 930



316

316

A GROUP OF ASSORTED AWARDS PRESENTED TO RICHARD ATTENBOROUGH,

various dates, 1960-2000, including: two Directors Guild of America commemorative awards, presented to Richard Attenborough and Lady Sheila Attenborough March 12, 1983; the German Film Critics Prize 1960/61, in presentation case; a Gold Hugo Lifetime Achievement Award, 2000; a Cinema Expo Lifetime Achievement Award, 1995; a plaque from the President of the Campania region, Italy, in presentation case; an MPBC award for the Film Maker of 1987; a commemorative plaque presented to Sir Richard Attenborough from American fans at the New School in New York on 7th October 1987; a BT Emma Award for Lifetime Achievement 2001 (9)

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

317

THE SAND PEBBLES: A COLLECTION OF EPHEMERA FROM THE ROYAL PREMIER,

April 5th 1967, Metropole Theatre, Victoria, in aid of The Muscular Dystrophy Group Of Great Britain and The Combined Theatrical Charities Appeals Council, items include; black and white stills from the premier showing Richard Attenborough meeting Prince Philip the Duke Of Edinburgh, headed note paper for the event, tickets, and numerous correspondence relating to fundraising at the event

£200 - 300

€280 - 420

US\$310 - 470

318

A PEN AND INK SKETCH DEPICTING A MACK SENNETT STUDIO,

featuring a silhouette of Billy Bevan and numerous dancing girls, initialed by the artist S.C, mounted and framed, 46 x 66cm (18x26in)

£300 - 500

€420 - 690

US\$470 - 780

319

POSTERS AND PRINTS,

including: a 'Directors of America Golden Jubilee' commemorative poster, 1986, signed by numerous artists including: Richard Attenborough, John Houston, George Sidney, Paul Mazursky, Franklin J. Schaffner and Amy Heckerling accompanied by a certificate of authenticity from the Directors Guild; a British quad cinema poster for *Private's Progress* (1956), artwork by Michael Ffowkes; a British quad cinema poster for *I'm All Right Jack* (1959); a Brett Whitely print entitled "10 Rillington Place W11" (Still from a proposed 16 millimetre film)', signed in the bottom right hand corner, numbered 32/70; together with a print for the 1967 Picasso exhibition in the Galerie Madoura le Plan Vallauris, the largest, 76 x 102cm (30x40in).

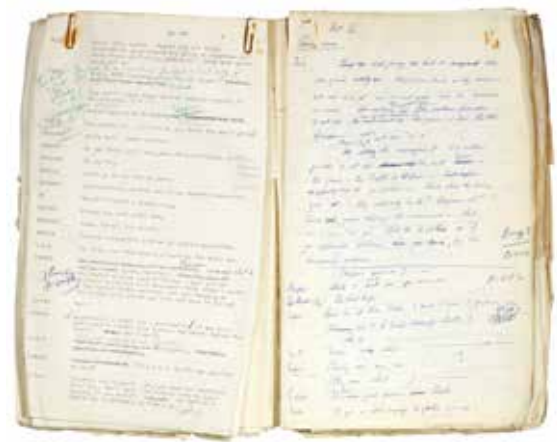
£200 - 300

€280 - 420

US\$310 - 470



320



321



322 (part lot)

320

OH! WHAT A LOVELY WAR: A CONCEPT DESIGN SKETCH,
Accord Productions, 1969
by Donald M Ashton, a sketch of West Pier entrance Brighton, 1968,
ink watercolour and gouache on paper, framed 76 x 104cm (30x41in)

£500 - 700
€690 - 970
US\$780 - 1,100

321

**OH! WHAT A LOVELY WAR: RICHARD ATTENBOROUGH'S
NOTEBOOK WITH WORKING SCREENPLAY FOR THE FILM,**
with burgundy hard cover, the majority of pages attached with typed
sheets, all with numerous handwritten annotations throughout in
various hands, 33 x 18 1/2cm (13x7 1/2in)

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

322

**OH! WHAT A LOVELY WAR: A COLLECTION OF COSTUME
DESIGNS BY ANTHONY MENDELSON,**

Paramount, 1969,

two sketches on a page of character Sir John French played by
Sir Laurence Olivier, in military wear and ball finery with wardrobe
annotations, signed and dated by the artist; two sketches on a page
of character Field Marshal Sir Douglas Haig played by John Mills, in
military wear and ball finery with wardrobe annotations signed and
dated by the artist; a sketch of character Miss Pankhurst played by
Vanessa Redgrave, in a blue dress coat and skirt with matching hat,
with wardrobe annotations, signed and dated by the artist, each in
mount and framed; with another costume design titled *Bridesmaids*
signed by the artist and dated 1971 - largest 69 x 49 cm (27x19in) (4)

£600 - 800
€830 - 1,100
US\$930 - 1,200

323

**OH! WHAT A LOVELY WAR: A CAST AND CREW SIGNED
PRESENTATION PIECE,**

Accord Productions, 1969

signatures in blue and black ink, mounted and framed, 53 x 44cm
(21x17in)

£200 - 300
€280 - 420
US\$310 - 470

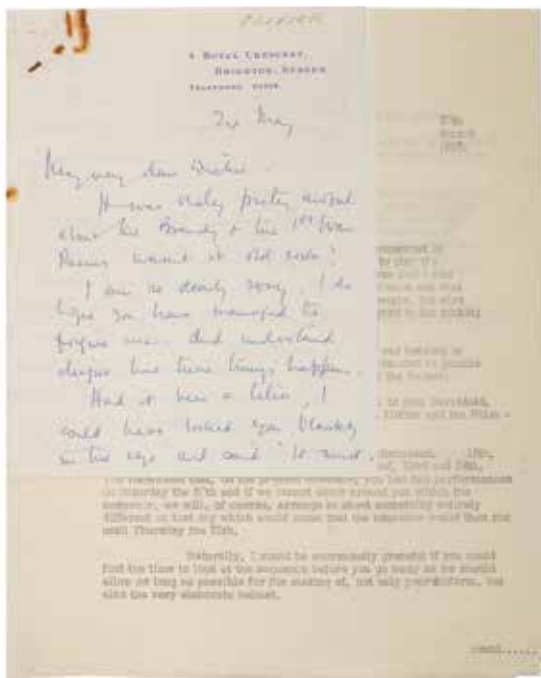
324

JOHN YOUNG: A QUANTITY OF STILLs,

various dates,

on set and behind the scenes on Attenborough productions, the
majority from *Oh! What A Lovely War*, also including a still of the cast
and crew from *Shadowlands*, 9 colour prints, the remainder black
and white prints on board, all mounted on black card, 27 signed to
the mount in the bottom right corner, the majority 49 1/2 x 33cm (19
1/2x13in) (30)

£200 - 300
€280 - 420
US\$310 - 470



325 (part lot)

**325
'OH! WHAT A LOVELY WAR', A GROUP OF CORRESPONDENCE, PHOTOGRAPHS AND A SCRIPT,**
Paramount, 1969,

including: various correspondence and copy correspondence relating to the film including - a copy correspondence 2 page letter from Attenborough to Laurence Olivier dated 20th March 1968 regarding the initial casting of Olivier as Kaiser Wilhelm II and his shooting schedule, together with a 2 page double sided handwritten letter in response from Olivier to Attenborough, in blue ballpoint pen on headed paper, part reading, *Dickie dear, you are obviously doing beautifully, but quite beautifully with the film. Your unit is not only super, but have entire faith in you as do all your actors who come into contact with you in it*; three one page handwritten letters from John Gielgud to Attenborough; typed copies of two one page letters between Lady Irene Astor and John Mills; assorted correspondence between the screenwriters, Attenborough and others; a script comprising 158 pages of mimeographed typescript, with numerous annotations by Attenborough throughout in pencil, ballpoint pen and felt tip pens, lacking cover, pages unbound; 85 photographs and contact sheets pasted into a ringbound album featuring shots from the filming and behind the scenes shots featuring Richard Attenborough, his cast and crew (qty)

£600 - 800
€830 - 1,100
US\$930 - 1,200

326

OH! WHAT A LOVELY WAR: A WOODEN CLAPPERBOARD MADE FOR THE PRODUCTION,

Accord Productions, 1969,
unmarked, the Director [Richard Attenborough], Cameraman [Gerry Turpin], names in white lettering, 38 x 35 1/2 cm (15x14in).

£500 - 700
€690 - 970
US\$780 - 1,100



326

**327
OH! WHAT A LOVELY WAR AWARDS AND COMMEMORATIVE ITEMS,**

circa 1969-1970,
including: a silver coin attached to a key ring, the reverse engraved *With ever grateful thanks Dickie A.*; an International Film Awards award for Best English Language Picture, dated 1969; two Hemisfilm '70 awards, one for Best Director awarded to Richard Attenborough, the other awarded to R. Attenborough for Film and Best Director; a wooden plaque with metal name plate adhering engraved *For Dickie with gratitude and affection from Charlie's boys, Oh! What a Lovely War. Paramount Pictures 1969*; together with three certificates including a certificate for the 7th New York Film Festival 1969, presented to Richard Attenborough, a certificate from the National Catholic Office for Motion Picture, 1969, a 1969 Film TV Daily Scroll, all framed, the largest, 66 x 51cm (26x20in)

£600 - 800
€830 - 1,100
US\$930 - 1,200

328

OH! WHAT A LOVELY WAR: A SCRIPT, PRODUCTION PAPERWORK, A GROUP OF PUBLICITY MATERIAL AND STILLS, HISTORICAL RESEARCH AND STORYBOARDS,

Accord Productions, 1969
including: nine publicity stills, eight with John Young studio stamps to reverse; a script of 108 pages of mimeographed typescript, in black paper covers, heavily annotated throughout in blue pen by Richard Attenborough and in black pen in an unknown hand, 22 pages with revision sections pasted in, 2 revised pages included in the script; two call sheets, a shooting schedule 'No. 1.'; two concept storyboards for a battlefield scene; a board with photographs from the recce of the proposed 'Sheepcote' battlefield; three heavily annotated storyboards in various hands for three trench scenes; historical research including a postcard embroidered *Love from the front* with red ensign and the tricolour motif; promotional material; three tickets for the premiere; a greetings card from the Bedford Hotel, Brighton 1968; correspondence relating to the use of the Royal Pavilion, Brighton during the filming (qty)

£400 - 600
€550 - 830
US\$620 - 930

LORD ATTENBOROUGH'S OFFICE



329

329 W

A LATE 20TH CENTURY WALNUT DESK

with six graduated drawers, 180cm wide x 85cm deep x 73cm high,
(70 1/2in wide x 33in deep x 28 1/2in high)

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,700

330

A GREEN ONYX DESK CLOCK BY ASPREY,

c. 1970,
from Richard Attenborough's desk in his office at Beaver Lodge,
Richmond, height 14cm (5 1/2in).

£200 - 300

€280 - 420

US\$310 - 470

331

RICHARD ATTENBOROUGH'S DESK LAMP FROM HIS OFFICE AT BEAVER LODGE,

a mid-century modern style lamp on chromed base and arm with
black metal lamp shade, height, 43cm (17in).

£200 - 300

€280 - 420

US\$310 - 470

332

A GREEN ONYX OFFICE DESK SET, MAGNIFYING GLASS AND LETTER OPENER FROM BEAVER LODGE,

c. 1970,
from Richard Attenborough's desk at his office in Richmond, London,
the set comprises of; an onyx stand with engraved plaque *Happy
Holidays, the Beverly Hills Hotel and Bungalows* and attached Parker
pen holders with pens and yellow metal electric; a corresponding
letter knife with onyx handle; a paperweight; hinged trinket box and a
square ash tray and lighter; accompanied by large magnifying glass
with brass handle and another paper knife in leather sheath engraved
on a metal plaque *Dickie, We shall not forget Mary, John*

£500 - 700

€690 - 970

US\$780 - 1,100





333 (part lot)

333

**A COLLECTION OF CORRESPONDANCE
RELATING TO NOËL COWARD'S 70TH
BIRTHDAY CELEBRATIONS,**

circa 1969,

including an autographed letter from Noël Coward to Richard Attenborough regarding his birthday celebrations, dated 12th August 1969, he writes *I was so terribly pleased to get your letter...and above all to know that Larry [Laurence Olivier] and Dickie have agreed to speak. The latter is of course a deep pleasure for me and an immense comfort to know that the speeches are in the hands of such dear and valued old friends;*, also included: Richard Attenborough's invitation to the black tie dinner at the Savoy, letters from Attenborough's office regarding the organisation of the dinner, Noël Coward's guest list, accounts of the monies raised by the event for the Combined Theatrical Charities Appeal Council, photographs of Attenborough and Coward on stage at the National Film Theatre, a programme for Noël Coward's *A Talent To Amuse*, Pheonix Theatre, 16 December 1969

£600 - 800

€830 - 1,100

US\$930 - 1,200

Noël Coward was greatly flattered that so many of his friends wanted to mark his 70th birthday that he only agreed to do so if he could combine the event with raising money to rebuild Denville Hall, a retirement home for professional actors, actresses and other theatrical professions. The dinner alone made nearly £5000 for the fund and was a great success. Denville Hall is currently offering the same service for retired actors and was where Richard Attenborough spent his final days. His wife Sheila is currently a resident at the home.

334

**RICHARD ATTENBOROUGH'S TRADE MARK
SPECTACLES,**

the faux tortoiseshell thick rimmed spectacles with glasses case, accompanied by an identical pair with varifocal lenses and a photograph of Richard Attenborough with Audrey Hepburn wearing an identical pair of glasses, in mount and framed, 36x 33cm (14x13in) (3)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

335

**A LEATHER DOCUMENT HOLDER EMBOSSED
R.A.,**

the camel coloured case with adjustable handles and all surround zip fastening with lock, the inside with blood red leather lining and two document compartments; accompanied by a corresponding camel leather palm organiser, similarly embossed and labelled *Asprey London*, with card A-Z dividers, largest 41 x 28cm (16x11in)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900



334



335





336 (part lot)

336

A GROUP OF AWARDS,

various dates, circa 1958-2001, including: an award from fans in form of a Praxinoscope on wooden base, presented to Sir Richard Attenborough on 31 December 1989; four Variety Club of Great Britain awards presented to Richard Attenborough - three flat silver heart plaques in presentation cases, one for contribution to the film industry presented 1964 for Attenborough's charity work, presented on 23rd March 1984, the other for the best film actor of 1958, together with a Special Award For Outstanding Contribution to the Arts 1992 in the form of a silver heart, with silver supports attaching to a silver cup on a black plastic base; two accompanying photographs of Richard Attenborough with others at the award ceremony, both mounted and framed, the larger *30 x 25cm (12 x 10in)*, a Variety International award for the occasion of Sir Richard Attenborough C.B.E. becoming a life patron; an Evening Standard Film Award, engraved crystal goblet, in presentation box; an Italian commemorative plaque in presentation case from Mirabella Eclano, dated September 1988; a Variety Club silver quaich dish, presented to Lord Attenborough CBE, inscribed and dated 1994, hallmarked with date letter 'R', in original box, width *23cm (9in)*; a Bradford Film Festival Lifetime Achievement Award presented to Richard Attenborough in 2001 (12)

£1,000 - 1,500
€1,400 - 2,100
US\$1,600 - 2,300

337

10 RILLINGTON PLACE,

Columbia, 1971,
British quad cinema poster, linen backed, *76 x 102cm (30x40in)*

£300 - 500
€420 - 690
US\$470 - 780

338

A FOAM MODEL OF RICHARD ATTENBOROUGH,

foam body with internal metal framework, hair and plastic eyes affixed, clothed in suit with waistcoat and tie and leather shoes, height, *approximately 79 cm (31in)*

£200 - 300
€280 - 420
US\$310 - 470

339

A COLLECTION OF THREE CANES OWNED BY RICHARD ATTENBOROUGH,

including: a wooden cane with embossed white metal handle, a bamboo cane with rounded white metal top and another with ornate white metal top, height *89cm (35in)*

£200 - 300
€280 - 420
US\$310 - 470



340

340

A COLLECTION OF AWARDS AND COMMEMORATIVE GIFTS FOR FILM, ARTS AND THE HUMANITARIAN ACHIEVEMENTS AWARDED TO RICHARD ATTENBOROUGH,

various dates, including: a metal plaque in a presentation case from the Italian League for the fight against cancer, with the inscription in Italian; the Dag Hammarskjold International Prize of artistic merit, with inscription in French; Shakespeare Award for outstanding services in the field of literature, humanities and the arts, presented by the FVS Foundation in Hamburg, 1992, with corresponding certificate in German; the Joseph Plateau Lifetime Achievement Award from the Flanders International Film Festival Ghent 2004; the BKSTS award for Outstanding Contribution to the British Film Industry 1995; a BKSTS Honorary Fellowship certificate and corresponding citation, both framed; the Sony Radio Academy Award 1992; a commemorative glass cup from the city of Glasgow; an International Berlin Film Festival award, dated 1988, inscription in German (11)

£1,000 - 1,500
€1,400 - 2,100
US\$1,600 - 2,300

341

A GROUP OF SET PLANS, ELEVATIONS AND CROSS PLOTS FOR VARIOUS ATTENBOROUGH PRODUCTIONS,

various dates, including: 8 set plans and elevations for *Young Winston*, a set plan of West Pier, Brighton for *Oh! What a Lovely War* annotated *Dickie-talking points*, cross plots for *Whistle Down the Wind* [2], *Oh! What a Lovely War*, *Young Winston* and *The Angry Silence*

£300 - 500
€420 - 690
US\$470 - 780

342

A COLLECTION OF VARIOUS POSTERS RELATING TO RICHARD ATTENBOROUGH'S WAR FILMS,

posters include; *A Bridge Too Far*, Japanese [7], *A Bridge Too Far*, British [2], *Oh! What A Lovely War* U.S [2], *Oh! What A Lovely War*, British [1], *Flight Of The Pheonix*, British [3], *Danger Within* British [2], largest - 152 x 102cm (60x40in) (qty)

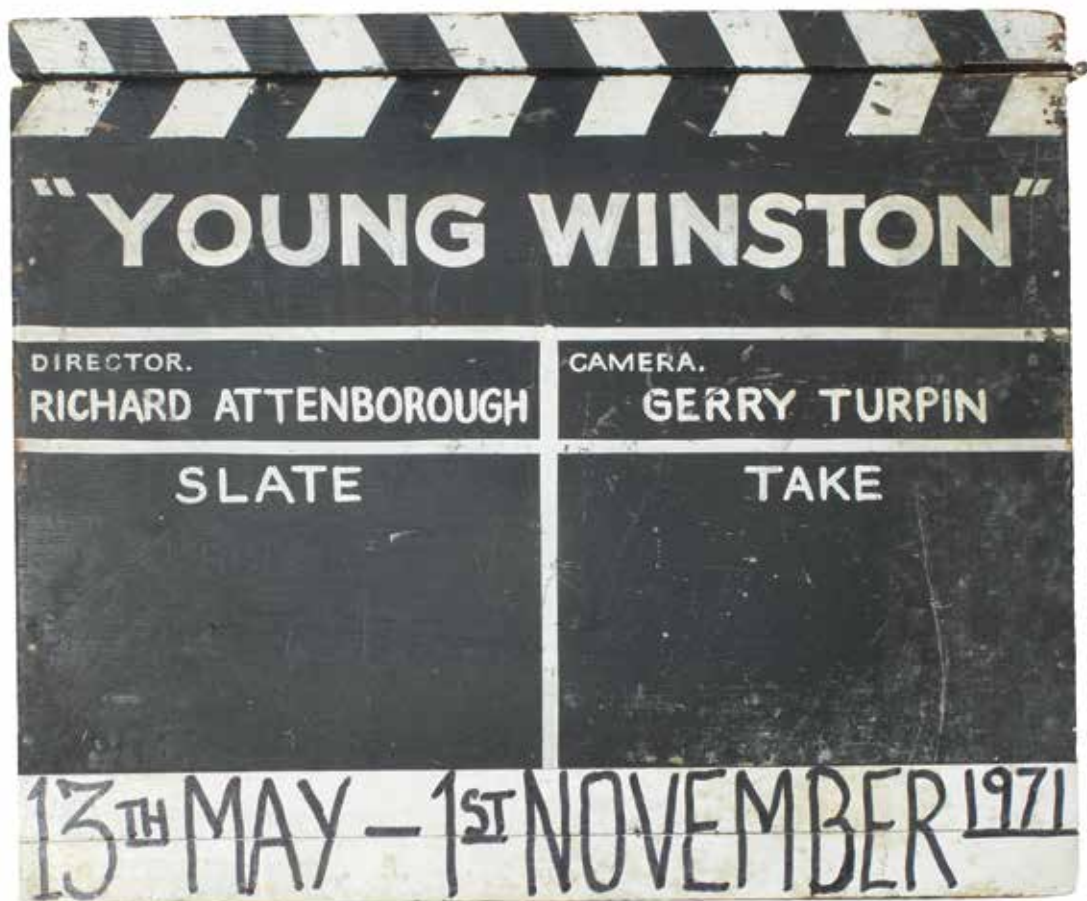
£500 - 700
€690 - 970
US\$780 - 1,100

343

A COLLECTION OF FILM PROGRAMMES,

titles include; *Cry Freedom*, *Always*, *Madame Sousatzka*, *In Love And War*, *Chaplin*, *Miracle On 34th Street*, *Shadowlands* and *Magic*, many with multiple copies

£200 - 300
€280 - 420
US\$310 - 470



345



344 (part lot)

344

YOUNG WINSTON: A GROUP OF ITEMS RELATING TO THE PRODUCTION,

Columbia Pictures, 1972,

including: a large set design, ink and pencil on paper, in mount and framed, 51 x 97cm (20x38in); headed notepaper, a book and commemorative gift interior of Buckles office The Times, gouache; a folder of pre-production plans for the wayside halt train sequence with ordnance survey copy maps and photographs of the train and railway, largest 76 x 132cm (30x52in); a khaki green velvet covered chest with decorative metal hinges and trim, an engraved plaque *For Dickie from Carl, fondly and gratefully, Young Winston, May-October 1971*, presented by the films producer Carl Foreman to cast and crew 56 x 36 x 26 cm (22x14x10in); accompanied by a box of 200 sheets of headed notepaper *Winston S. Churchill* and reproduction copy of *Malakand Field Force 1897*

£600 - 800

€830 - 1,100

US\$930 - 1,200

345

YOUNG WINSTON: A WOODEN CLAPPERBOARD FROM THE PRODUCTION,

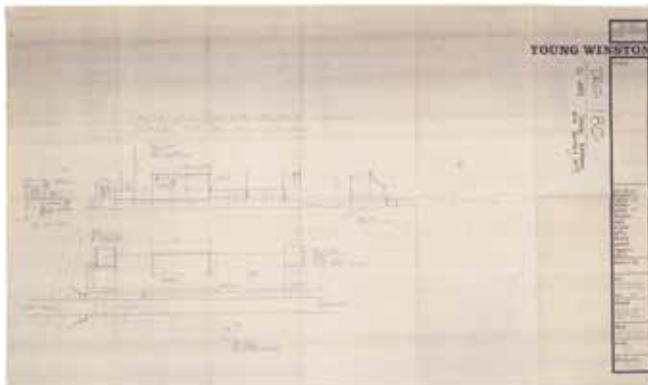
Columbia Pictures, 1972,

unmarked, dated in black marker *13th May - 1st November 1971* on white tape, the Director [Richard Attenborough] and Cameraman [Gerry Turpin], names in white lettering, 39 1/2 x 33cm (15 1/2x13in)

£500 - 700

€690 - 970

US\$780 - 1,100



344 (part lot)



346

A SILVER BFI AWARD SHAPED AS AN EYE PRESENTED TO SIR RICHARD ATTENBOROUGH CBE,

designed by Rod Kelly with gold inlaid pupil, inscribed '*Fellow of the British Film Institute, Sir Richard Attenborough CBE, this award is made from silver reclaimed by the National Film Archive, BFI, Presented at the National Film Theatre*', with engraved figural motif to reverse, hallmarked, in original presentation box, 16cm (6 1/4in).

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,700

Silversmith Rod Kelly works almost exclusively to commission and this has included pieces for 10 Downing Street, the Victoria and Albert Museum, De Beers, many City livery companies as well as a wide variety of commissions from patrons, private and ecclesiastical. In 1999, Kelly was commissioned by The Royal Mint to design a first class stamp to celebrate the Millennium.



(Detail of the reverse)

347

A BRIDGE TOO FAR: A CONCEPT SET DESIGN,

United Artists, 1977,
artwork by Terence Marsh (b.1931), for Field
Hospital, watercolour, gouache and pencil on paper,
inscribed *To Richard, with happy memories of A
Bridge Too Far, Affectionately, Terry, 1976, Holland,*
in mount and framed, 56 x 46cm (22x18in).

£400 - 600

€550 - 830

US\$620 - 930



347



348 (part lot)

348

**'A BRIDGE TOO FAR' - A GROUP OF
STORYBOARDS AND RESEARCH MATERIAL,**

circa 1977,
including: three concept storyboards for an advance
trailer; three concept storyboards for airborne
assault sequences; two storyboards labelled *GLIDER
SEQUENCE*; two black and white film stills; research
material for armoured vehicles; a certificate of
participation for Filmotsav 1978; two copies of the
book *A Bridge Too Far* by Cornelius Ryan (1974), one
with sections underlined in blue pen; a white banner
for the film, measuring 246 x 69cm (97 x 27in)

£400 - 600

€550 - 830

US\$620 - 930

349

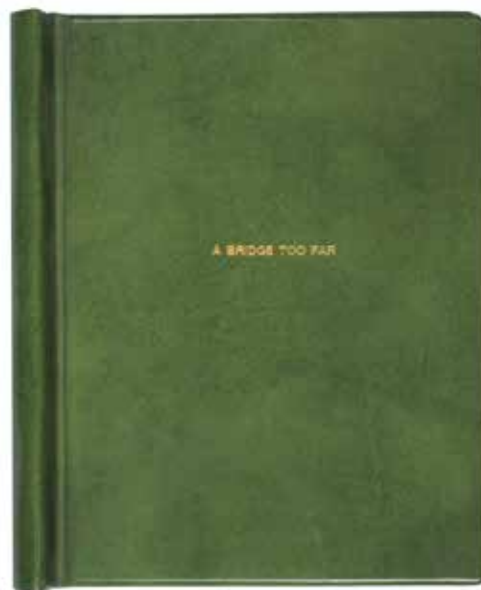
**A BRIDGE TOO FAR: A FIRST DRAFT
SCREENPLAY,**

United Artists, 1977,
175 pages of mimeographed typescript with burgundy
canvas covers, initialled on the title page *R.A '75*,
with extensive annotations in Attenborough's hand
throughout; accompanied by a corresponding
combined continuity document and green leather
script binder embossed in gilt *A Bridge Too Far*

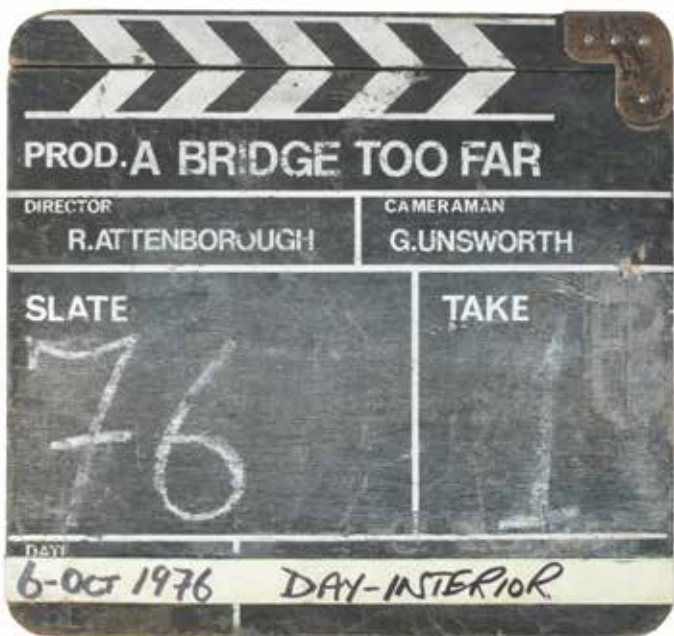
£500 - 700

€690 - 970

US\$780 - 1,100



349



350

350

A BRIDGE TOO FAR: A WOODEN CLAPPERBOARD USED DURING THE PRODUCTION,

United Artists, 1977, marked with the slate number 76 and the take 1 in white chalk, the date 6 Oct 1976 in black marker to white tape additionally inscribed 'Day-Interior', and with the Director [Richard Attenborough] and Camera man [G Unsworth] names in white lettering, 38 x 35.5cm (15x14in)

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

351

A BRIDGE TOO FAR: AN ANTHONY ASQUITH AWARD PRESENTED TO RICHARD ATTENBOROUGH AND JOHN ADDISON FOR FILM MUSIC,

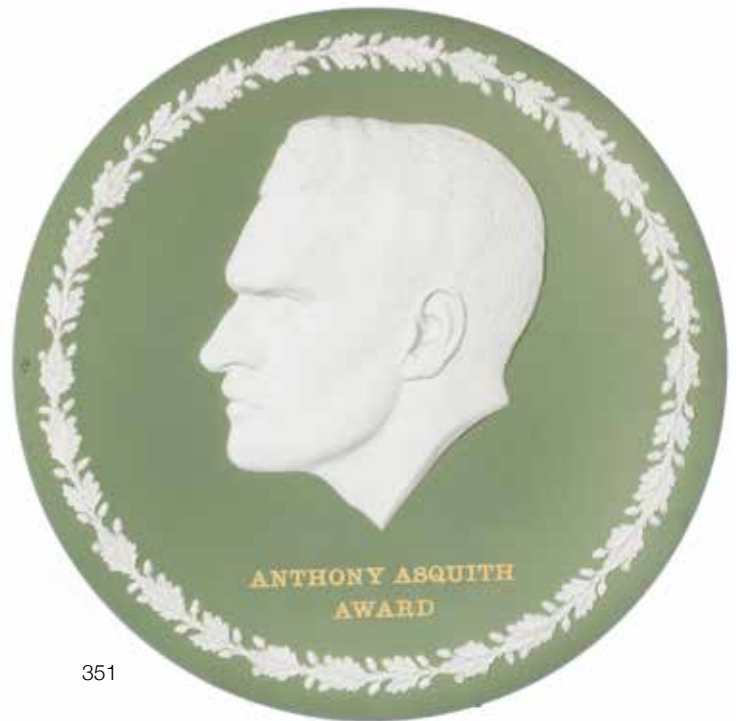
1978,

a pale green Wedgwood Jasper circular plaque depicting a relief profile of Anthony Asquith within a band of oak leaves and acorns, with gilt-stamped lettering *Anthony Asquith Award*, in original fitted presentation box

£1,000 - 2,000

€1,400 - 2,800

US\$1,600 - 3,100



351

352

A BRIDGE TOO FAR: A MILITARY HELMET FOUND ON LOCATION DURING THE FILMING,

1977,

handpainted with a scene from the film by John and Tony Robinson and given to Richard Attenborough

£500 - 700

€690 - 970

US\$780 - 1,100



352



353 (part lot)

353

MICHAEL FFOLKES (BRIAN DAVIS) (1925–1988): TWO BLACK AND WHITE CARICATURES,

one relating to *A Bridge Too Far*, both pen and ink on paper, mounted and framed, one initialled, one signed, largest 44.5 x 51cm (17½x20in) (2)

£400 - 600

€550 - 830

US\$620 - 930



354

354

MAGIC, 1978: A CONCEPT SET DESIGN,

Twentieth Century Fox, 1978, the interior of Corky's cabin, watercolour, gouache and pencil, mounted and framed, 31 x 46 cm (12x18in)

£300 - 500

€420 - 690

US\$470 - 780



355

355

MAGIC: A PLASTIC CLAPPERBOARD FROM THE PRODUCTION,

Twentieth Century Fox, 1978, unmarked, with the Director [Richard Attenborough], Camera [V Kemper], names and with dedication 'TO SIR EYEBALL FROM THE CREW' in black lettering, autographed verso by numerous crew members, 31 x 31cm (12x12in)

£400 - 600

€550 - 830

US\$620 - 930

356

**MICHAEL FFOLKES (BRIAN DAVIS) (1925–1988):
THREE BLACK AND WHITE CARICATURES,**

relating to films Produced and Directed by Richard Attenborough, 1960s-1970s, caricatures including: *Whistle Down The Wind*, charcoal and ink on paper, signed; *Young Winston*, pen and ink on paper, initialed, and *Magic*, pen and ink on paper, signed, all mounted and framed, largest 43 x 44cm (16¾x17¼in)

£600 - 800

€830 - 1,100

US\$930 - 1,200



356 (part lot)

357

**MAGIC: A COLLECTION OF PRODUCTION
MEMORABILIA,**

Twentieth Century Fox, 1978, items include: two shooting scripts for the film each signed and dated in blue ink by Richard Attenborough, production accounts, budget progress, profit statements, correspondence, *Magic* press pack, a paperback of William Goldman's book, polaroids of Fats the dummy and Anthony Hopkins, a gala preview programme, slides of the dummy head, call sheets, production requirements, locations sheets and original concept charcoal and chalk sketches for the design of Fats the dummy, signed *M White* and date stamped 5 September 1977, largest 34 x 13 cm (34x13in)

£500 - 700

€690 - 970

US\$780 - 1,100



357 (part lot)

358

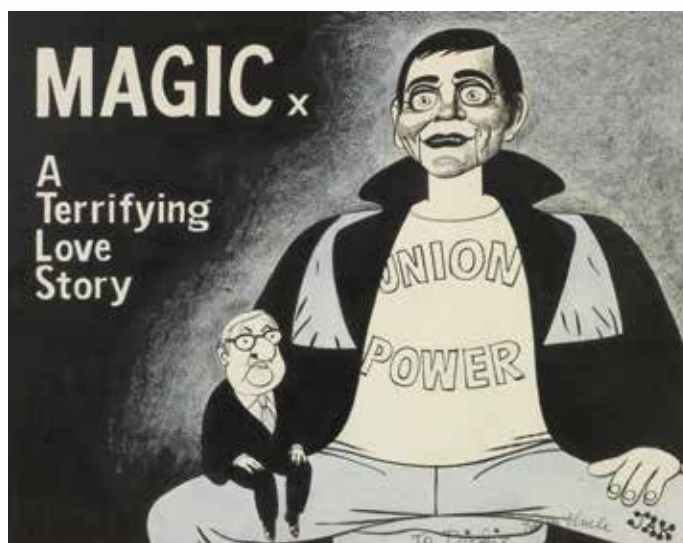
A GROUP OF CARICATURES,

relating to the films, *Guns at Batasi*, *Brighton Rock*, *The Angry Silence* and *Magic*, artists including Raymond Jackson and Roland 'Carl' Giles, mixed media on paper, two with dedications to Richard Attenborough, all signed, mounted and framed, the largest, 48 x 61 cm (19x24in)

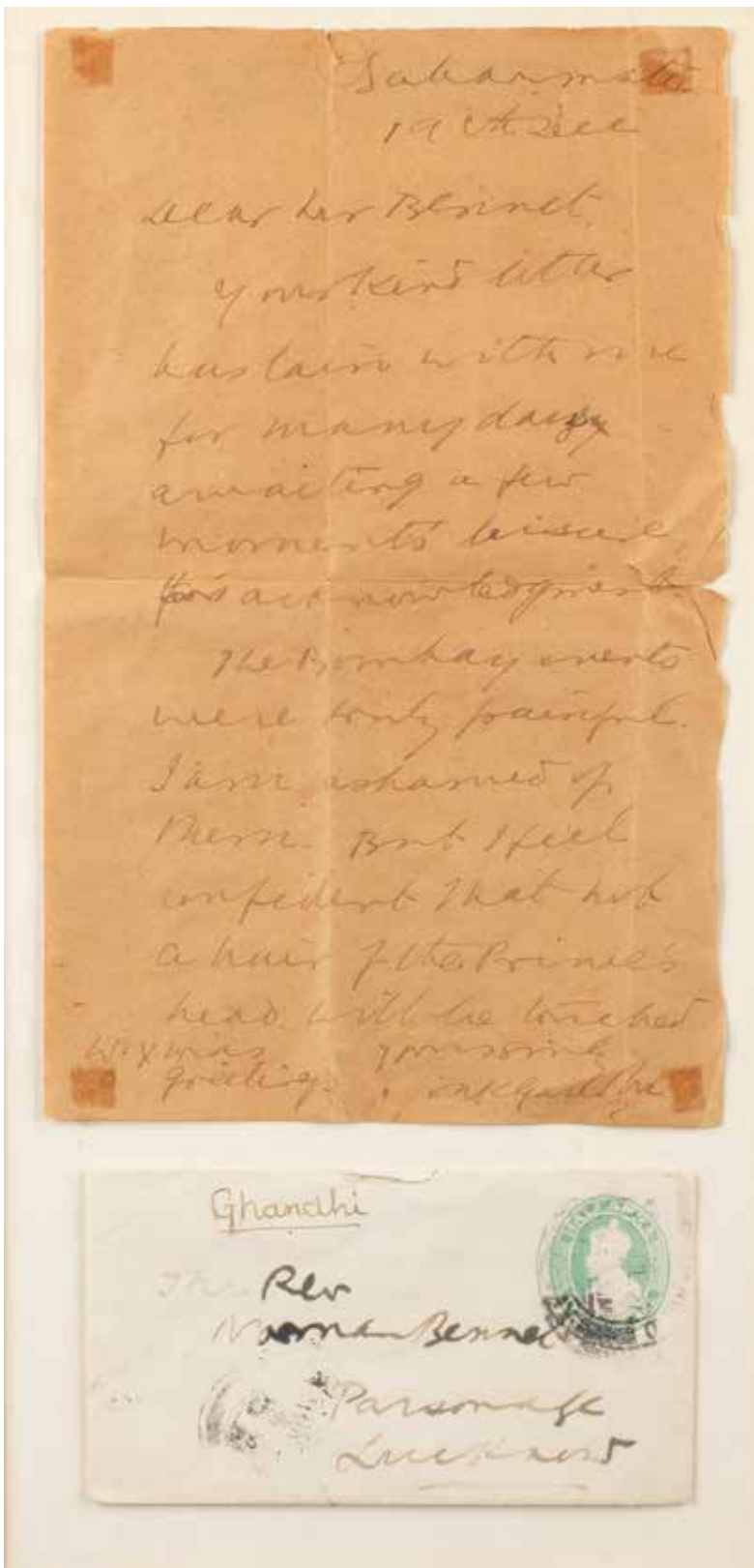
£600 - 800

€830 - 1,100

US\$930 - 1,200



358 (part lot)



359

GANDHI (M. K., 'MAHATMA')

Autograph letter signed (M. K. Gandhi), to The Rev. Norman Bennet at the Parsonage, Lucknow apologising for the delay in replying (*Your kind letter has lain with me for many days awaiting a few moment's leisure for acknowledgment...*), admitting that *The Bombay events were truly painful. I am ashamed of them* but reassuring him of the Prince's safety during the rest of his visit (*I feel confident that not a hair of the Prince's head will be touched*), signing off with *Xmas Greetings*, with autograph envelope, one page, creased at folds, some small tears at edges, browned, tape marks on corners where mounted, 4to, mounted with envelope in common frame, unexamined out of frame, Sabarmati, 19 December [1921]

£1,500 - 2,000

€2,100 - 2,800

US\$2,300 - 3,100

'NOT A HAIR OF THE PRINCE'S HEAD WILL BE TOUCHED': GANDHI ASSURES THE PRINCE OF WALES'S SAFETY DURING INDIAN VISIT. Gandhi here admits his shame at the widespread violence, destruction and rioting that accompanied the arrival of the Prince of Wales in Bombay in November 1921, at the start of his extensive tour of India. Gandhi had been vehemently opposed to the Prince's visit, advising that all events in his honour should be boycotted, in accordance with his policy of non-violence and peaceful non-cooperation. 'The reason is that the bureaucracy is using him [Prince of Wales] for its own purposes and that we do not wish to help it in this. It is as much our duty, therefore, to ensure the safety of his person, to refrain from so much as a suggestion of insult to him, as to boycott all functions in his honour' (Gandhi, *Collected Works*, vol. 25, p.98). In a message to a public meeting in Bombay prior to the visit, he recommended the burning of foreign cloth as an expression of their opposition. The Bombay riots were therefore a source of great shame to him, 'We were under our pledge bound to protect the person of the Prince from any harm or insult. And we broke that pledge' (*op. cit.* p. 128). In other cities the boycott of the Princes's visit was peaceful – he was greeted with empty streets and drawn curtains – and had visited Lucknow, the home of our concerned correspondent on 9 December.

360

GANDHI: A COLLECTION OF OVER 200 BLACK AND WHITE PRODUCTION STILLs,

Columbia Pictures, 1982,

a comprehensive collection bound in five albums, some stamped by the photographer Frank Connor, the majority on set with a collection of 45 behind the scenes candid shots featuring Richard Attenborough directing his cast and crew, largest prints, 41 x 30 cm (16x12in)

£500 - 700

€690 - 970

US\$780 - 1,100



361

GANDHI: A PANORAMIC SET DESIGN,

Columbia Pictures, 1982,

by Stuart Craig (b.1942), depicting a village in India, gouache on paper, signed and dated 1980, in mount and framed, *15 x 102 cm (6x40in)*

£500 - 700

€690 - 970

US\$780 - 1,100

362

GANDHI: A CONCEPT ARTWORK OF THE JALLIANWALA BAGH GARDEN,

Columbia Pictures, 1982,

depicting the Brigadier General entering the Jallianwala Bagh garden with troops and tanks following behind prior to the massacre scene, watercolour, pen and ink, pencil, gouache and pastel on board, with cel overlay with horizontal line in pen dividing the scene, signed and dated by the artist *Michael Stringer 73*, view from a perspective unseen in the film, *80 x 55 cm (31 1/2x21 1/2in) overall*

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

363

GANDHI: A CONCEPT ARTWORK DEPICTING GANDHI ON HUNGER STRIKE,

Columbia Pictures, 1982,

portrayed on a rooftop in Calcutta watched by his followers, and a baying mob surging forward below, pen and ink, pencil, watercolour, gouache and pastel on board, with cel overlay with horizontal line in pen dividing the scene, signed by the artist Michael Stringer, view from a perspective unseen in the film, *80 x 54.5 cm (31 1/2x21 1/2in) overall*

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

364

GANDHI: NINE CONCEPT STORYBOARDS AND CONCEPT EXTERIOR SKETCHES FOR VARIOUS SCENES,

Columbia Pictures, 1982,

illustrating concepts for scenes in the film including: the 'Jeravda Jail Poona', 'South African Prison & Cell (c 1908)', 'Jones' Village (Fagu)', 'Jones' Bungalow (Kufri)', 'Chaurichaura (c1922)', pen and ink, watercolour, gouache and pastel on board, four signed in pencil by the artist by Michael Stringer, views unseen in the film, *largest 39 x 76 cm (14 1/2x30in)*

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

365

GANDHI: A CONCEPT ARTWORK OF THE AERIAL VIEW OF THE REFUGEES MARCHING,

Columbia Pictures, 1982,

depicting the meeting of the Hindu and Muslim refugees on the road between India and the newly formed Pakistan, pen and ink, pencil, watercolour and pastel on board, labelled *Sc: 190 Refugee Columns*, *76 x 38 cm (30x15in) overall*

£700 - 900

€970 - 1,200

US\$1,100 - 1,400

366

GANDHI: A CONCEPT ARTWORK FOR THE EXTERIOR SCENE BY FATHEPUR BERY FORT

Columbia Pictures, 1982,

pen and ink, pencil, watercolour and pastel on board, signed by the artist Michael Stringer, *76 x 42.5 cm (30x16 3/4in)*

£700 - 900

€970 - 1,200

US\$1,100 - 1,400

367

GANDHI: TWO CONCEPT ARTWORKS FOR EXTERIOR SHOTS AND A GROUP OF SCALE PLANS AND ELEVATIONS OF THE SET FOR SCENE IN THE JALLIANWALA BAGH GARDENS,

Columbia Pictures, 1982,

the artworks depicting shots from the Amritsar massacre sequence, one depicting the General entering the Jallianwala Bagh garden, the other with the people trying to escape the shooting, pen and ink, pencil, watercolour and pastel on board, both signed *Michael Stringer*, the artwork, *70 x 30 cm (28x11 3/4in)* ; the plans including: a scale drawing of an aerial view of the garden detailing the building facades and areas to be built for the filming beside existing buildings, scale elevations and plans of the south wall detailing the areas of the wall to be strengthened to support crowd, scale elevations and plans of the entrance gates, alley, Hindu temple and a section of the wall detailing the arrangement of mattresses and cardboard boxes at the bottom for the stunt men and women's falls, a scale plan of the set of the alley entrance to Jallianwala Bagh, five pencil, pen and ink, with one pencil, pen and ink and watercolour, all on tracing paper, all *59 x 41 cm (23 1/4 x 16in) overall (8)*

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

368

GANDHI: TWO CONCEPT VIEWS AND A STORYBOARD FOR THE PRODUCTION,

Columbia Pictures, 1982,

including an aerial view of the *Phoenix Settlement South Africa*, signed by the artist Michael Stringer, mixed media on paper attached to board, the paper *74 x 56 cm (29x22in)* ; together with another aerial view of Phoenix and storyboard for a scene including Kasturba Gandhi teaching some children in the Phoenix settlement, both unsigned, watercolour, pen and ink, pencil and pastel on paper attached to board, the storyboard, views unseen in the film, *76 x 41 cm (30x16in)*

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

369

GANDHI: A CONCEPT INTERIOR SCENE FOR GANDHI'S HOUSE,

Columbia Pictures, 1982,

labelled *Int. Gandhi's house Johannesburg (c 1908)*, pen and ink, pencil, watercolour and pastel on board, unsigned, view unseen in the film *76 x 39 cm (30x15 1/4in) overall*

£600 - 800

€830 - 1,100

US\$930 - 1,200

370

GANDHI: A CONCEPT ARTWORK FOR AN EXTERIOR SCENE IN JOHANNESBURG,

Columbia Pictures, 1982,

depicting Johannesburg City Hall, pen, pencil, watercolour, gouache, ink and pastel on board, labelled *Ext. Johannesburg City Hall 1909*, view unseen in the film, *80 x 42 cm (31 1/2x16 1/2in)*

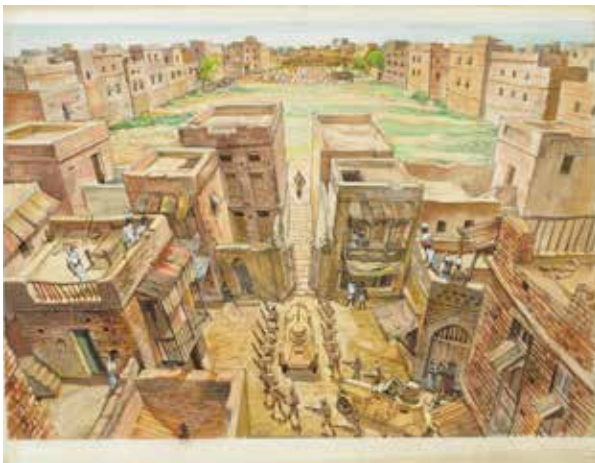
£600 - 800

€830 - 1,100

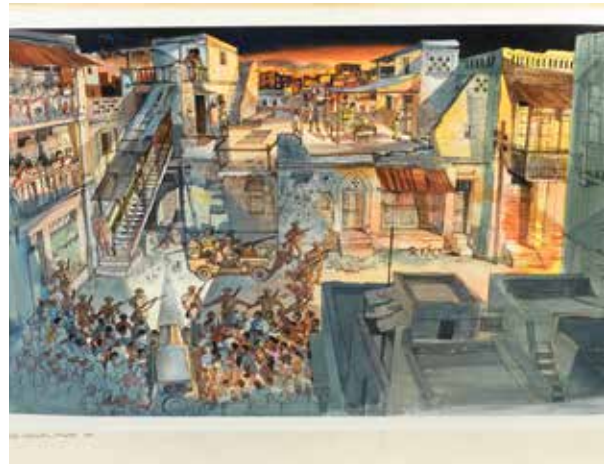
US\$930 - 1,200



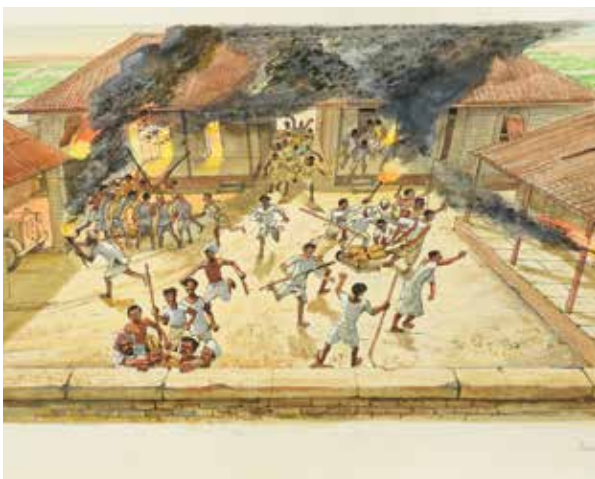
361



362



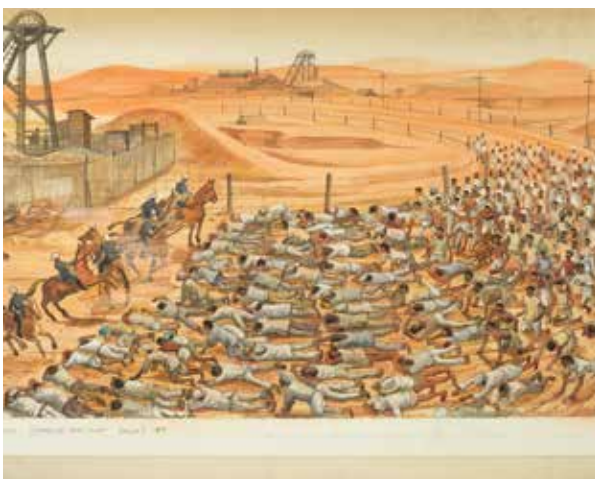
363 (detail)



364 (detail)



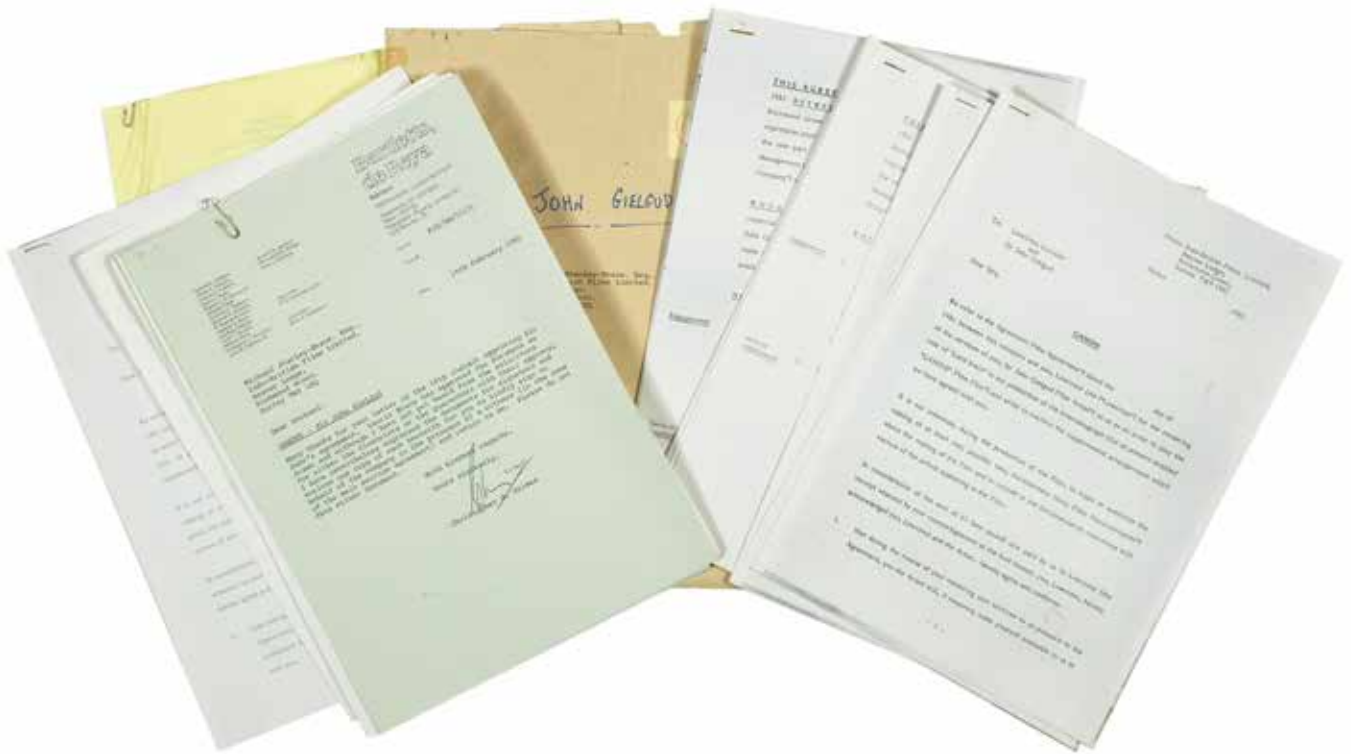
365 (detail)



366 (detail)



367 (detail, part lot)



(part lot)

371

GANDHI: A COLLECTION OF COPY CONTRACTS AND CORRESPONDANCE FOR KEY CAST AND CREW IN THE FILM, Columbia Pictures, 1982,

contracts for the following; Ben Kingsley, a twenty-page copy contract for the role of *Gandhi* in the 1982 Indo-British Film of the same title, the contract between Indo-British Films and Kingsley dated 1980 setting out the terms and conditions for the role, including a proposed shooting schedule of thirty weeks with the sum of £60,000 payable equally over consecutive weekly installments, together with copy correspondence outlining the agreed terms of his employment with his agent and via Bartletts de Reya solicitors representing Martin Stanley-Evans; John Gielgud, a twenty-page contract for the role of *Lord Irwin* in the 1982 Indo-British Film of *Gandhi*, the contract between Indo-British Films and Sir John Gielgud dated thirteenth March 1981 setting out the terms and conditions for the role, *For a period of two consecutive days during the week commencing the 27th April 1981 for ...the sum of £20,000...payable at the end of the first week of the Shooting Period*, with draft agreements and correspondence between

Sir John Gielgud, Michael Stanley-Evans and Bartletts de Reya and Richard Attenborough's office, together with a handwritten note from Gielgud requesting publicity stills from his scenes in the film to add to his scrapbook; Billy Williams, a twenty-three page copy contract as Cinematographer for the film, the contract between Indo-British Films and Williams dated 15th June 1981 setting out the terms and conditions for the position, together with draft contracts and copy correspondence between Michael Stanley-Evans, Bartlette de Reya and Billy Williams; other copy contracts for; Edward Fox, John Gielgud, Trevor Howard, John Mills, Saeed Jaffrey, Billy Williams and John Briley, in film production air freight case with yellow label *Ghandi*; accompanied by a script for the film, 202 pages of mimeographed typescript in apricot coloured paper covers, dated October 2nd 1980

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



(part lot)

372

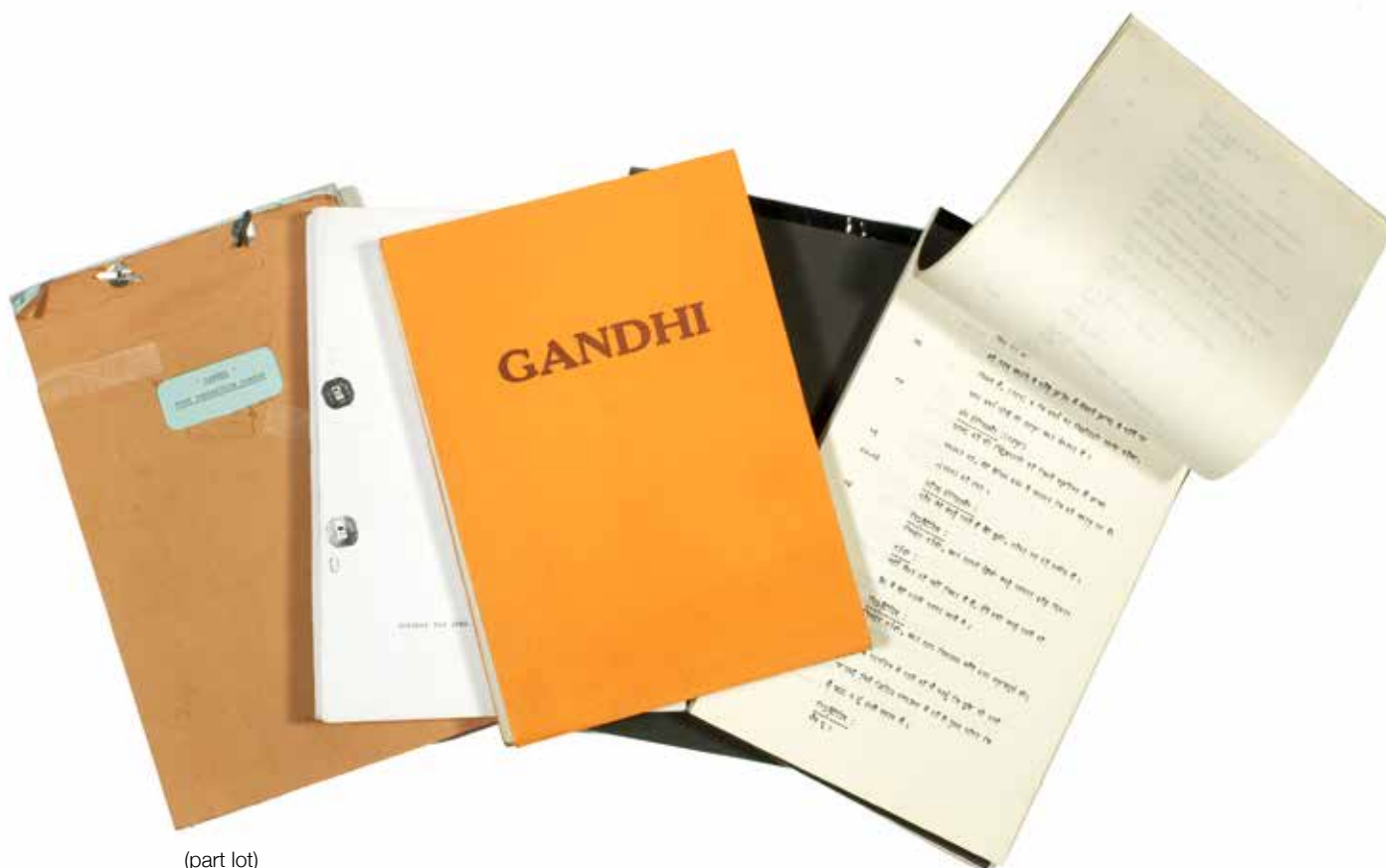
GANDHI: A GROUP OF SCRIPTS,

Columbia Pictures, 1982,

including: a script with title page printed *Mahatma Gandhi*, Screenplay by Gerald Hanley, dated April 1964 and annotated with Hanley's return address, in apricot paper covers, the front cover annotated *2nd cut - rewritten draft* in pencil; a script with title page printed *Gandhi*, A Screenplay by Robert Bolt, dated October, 1973, with 4A handwritten in blue ink in top right corner, in red paper covers; a framed letter on Avco Embassy Pictures headed inter-office correspondence stating *In spite of your professed interest in this company and Gandhi, it has been over one week since I gave you each a script to read and report to me. Up to the present writing, I have not heard a God damn word from you. Guess Who?*; a script of 202 pages of mimeographed typescript, with title page printed *Gandhi Written by John Briley*, October 2nd 1980., in apricot paper covers, the front cover printed *GANDHI*; a Hindi post production script, title page printed with details of the reel lengths, number of reels and running time, printed in India and dated September 1982, in black paper covers; an English post

production script, title page printed with details of the reel lengths, number of reels and running time, printed in England and dated March, 1982, in dark apricot covers; with a 32 page typescript document titled "*Gandhi*" Comparison of Actual Events With Script; accompanied by a first draft film treatment *Mahatma Gandhi, Life Of An Immortal*, by Pyarelal and Geza Herczeg dated October 1951, New Deli India, 163 pages of mimeographed typescript in green paper covers, inscribed on the frontice piece *To Sir V.T Krishnamachari devotedly Geza Herczeg, New Deli, April 22, 1952*, stamped by an antiquarian book seller in Madras (8)

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



(part lot)

373

GANDHI: A GROUP OF SCRIPTS,

Columbia Pictures, 1982,

three Hindi post production scripts, title pages printed with details of the reel lengths, number of reels and running time, printed in India and dated September 1982, in black paper covers; an English post production script, title page printed with details of the reel lengths, number of reels and running time, printed in England and dated March, 1982, in dark apricot covers; two scripts with title pages printed *Gandhi Written by John Briley, October 2nd 1980.*, one without covers, one in apricot paper covers, the front printed *GANDHI* (6)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

374

GANDHI: A LARGE GROUP OF PLANS AND ELEVATIONS OF BUILDINGS AND CARS CONSTRUCTED FOR THE PRODUCTION,

Columbia Pictures, 1982, including: 26 dye-line prints of detailed and scale plans and elevations of four of the buildings in the Jallianwala Bagh gardens, 22 of these duplicates; a large quantity of detailed and scale plans and elevations of the Sabarmati Ashram, Phoenix settlement and armoured cars, pencil on tracing paper

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900



374 (part lot)



375 (part lot)

375

GANDHI: A GROUP OF PRE-PRODUCTION PHOTOGRAPHS, PHOTOGRAPHIC JOINERS OF EXTERIOR SKETCHES,

Columbia Pictures, 1982, the photographs and photographic joiners of the Sabarmati Ashram and Jones Village, Fagu, affixed to six paper sheets; the exterior sketches of proposed shooting locations for the scenes in the Sabarmati Ashram, Johannesburg, Calcutta, the Phoenix Settlements, Chaurachawa village and others, including annotations relating to the buildings to be built and which buildings are pre-existing or might require dressing, with further annotations relating to the shooting angles, pencil, pen and ink on tracing paper (11)

£800 - 1,200

€1,100 - 1,700

US\$1,200 - 1,900

376

GANDHI: A GROUP OF 16 CARICATURES,

artists including Michael Ffolkes, Jim Berry, Alan Parker, Jock Leyden, Stanley Franklin, David Langdon, R. K. Laxman, mixed media on paper and board, together with related correspondence and newspaper cuttings, one mounted and framed, the largest, 61 x 55 cm (24x21 1/2in)

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,700



(376 part lot)

377

GANDHI: A COLLECTION OF DOCUMENTATION RELATING TO THE MAKING OF THE FILM,

Columbia Pictures, 1982,

from Lord Attenborough's archives the collection includes; two files of correspondence (majority copy) between 1963-1975, to numerous Indian political figures, actors, studios, directors, producers, script writers to discuss the prospect of the making of 'Gandhi', some with copy letters of response, examples are a letter from Richard Attenborough to Sir Alec Guinness imploring him to play the part of Gandhi along with the copy response from Guinness *...my feelings about your stupendous proposal - that Gandhi should be played by a Hindu, that I'm too big, grown, fat and blue-grey eyed and would sound like Peter Sellers...*, a copy letter from Attenborough to Indra Gandhi *I cannot tell you how thrilled I was to learn of your enthusiasm for our project. Needless to say, your blessing will mean a tremendous amount to us and I shall remember well the various suggestions that you made in regard to the ways in which we should pursue our task.*, a statement from Earl Mountbatten of Burma *in consideration of the payment to me of the sum of One shilling hereby confirm to Indo-British Films Limited that I approve of the portrayal of myself in your propose film....*, 1965, a copy letter to Albert Finney *We both so hope you will decide that you would like to play this remarkable man. I firmly believe that the film, together with your performance, could result in one truly great piece of cinema....Richard Attenborough*; a multi-media concept artwork of John Hurt, with celluloid overlays depicting him as a young and old Gandhi; a folder of research material for the film and regarding the making of the film, with factual time lines and story summaries, articles; accompanied by a script for the film, 202 pages of mimeographed typescript in apricot coloured paper covers, dated October 2nd 1980; press releases and statements about key plot lines, characters and cast and crew members (qty)

£500 - 700

€690 - 970

US\$780 - 1,100

378

GANDHI: A COLLECTION OF PRODUCTION PAPERWORK AND CHARTS,

Columbia Pictures, 1982,

including: a budget summary dated October 2nd, 1980, a call sheet dated 31 January 1981, a calendar detailing the shooting schedule for each Indian location, Delhi, Bombay, Simla and Poona, as well as dates for reces, set construction and crew arrival dates on location, templates for cross plots, cross plots for the production and for the Indian crew pre production, a list estimating the number of working days for each actor, a weather map of India detailing the monsoon season

£600 - 800

€830 - 1,100

US\$930 - 1,200

379

GANDHI: A LARGE COLLECTION OF RESEARCH MATERIAL, MAJORITY PHOTOGRAPHS, FOR THE FILM,

Columbia Pictures, 1982,

including: over 300 colour snap shots of Lord and Lady Attenborough on location in India, some with cast members, on set or for location reces; black and white publicity stills of Richard Attenborough meeting Mirabehn and those of Lord and Lady Attenborough on the set of the film; two cassette tape recordings titled *Recording made 20th February 1980 when the Attenboroughs visited her* [Mirabehn] *in Tunbridge Wells prior to the making of Gandhi*; a large collection of approximately 105 black and white blown up photographs of Mahatma Gandhi, some featuring his wife Kasturba Gandhi and other key members of the story portrayed by Attenborough including General Dyer and Pandit Nehru, majority 48 x 38cm (19x15in), images and recording

NOT SOLD WITH COPYRIGHT

£400 - 600

€550 - 830

US\$620 - 930

380

A GROUP OF FRAMED PRINTS FOR VARIOUS ATTENBOROUGH PRODUCTIONS,

including: six black and white prints of film posters for *Gandhi*, *A Bridge Too Far*, *Magic*, *Young Winston* and *Oh! What a Lovely War*, reduced in size to 16 x 25.5 cm (6 1/4x10in); together with commemorative prints for *In Love and War* and a print of Magdalene College Oxford labelled *Shadowlands* 1993, all mounted and framed, largest 20 x 27 cm (8x10 1/2in) (9)

£200 - 300

€280 - 420

US\$310 - 470

381

GANDHI: A COLLECTION OF POSTERS AND A CRINOLINE PRINT,

Columbia Pictures, 1982,

fourteen British quad cinema posters, the printer's proof of various stills from the film, posters, 102 x 76 cm (40x30in) (15)

£200 - 300

€280 - 420

US\$310 - 470

382 •

A COLLECTION OF COPIES OF THE BOOK GANDHI,

published by Voltas Ltd. Bombay. 1983,

containing quotations from Mahatma Gandhi, each with long-life parchment pages with illuminations in red and gold ink, hard cover with hand-spun red silk cloth, printed *GANDHI* in gold with laurel leaf decorative border, gilt page edges, boxed

£200 - 300

€280 - 420

US\$310 - 470

This book was released at the premier in Bombay on 13 January 1983.

383 AR

FELIKS TOPOLSKI (POLISH, 1907-1989)

Gandhi

signed, inscribed and dated 'Feliks Toploski/India 1944' (lower right), pencil and watercolour

25 x 35cm (9 13/16 x 13 3/4in).

£600 - 800

€830 - 1,100

US\$930 - 1,200

384

A MODEL OF CHATRAPATI SHIVAJI ON HORSEBACK,

the metal horse rearing up onto hind legs, on wooden plinth painted in white *FROM - SHIV SENA WARD NO. 45. BOMBAY - 12 [INDIA] 20 inches (51cm.) high*

£200 - 300

€280 - 420

US\$310 - 470

385

'GANDHI': A WOODEN FLIGHT CASE,

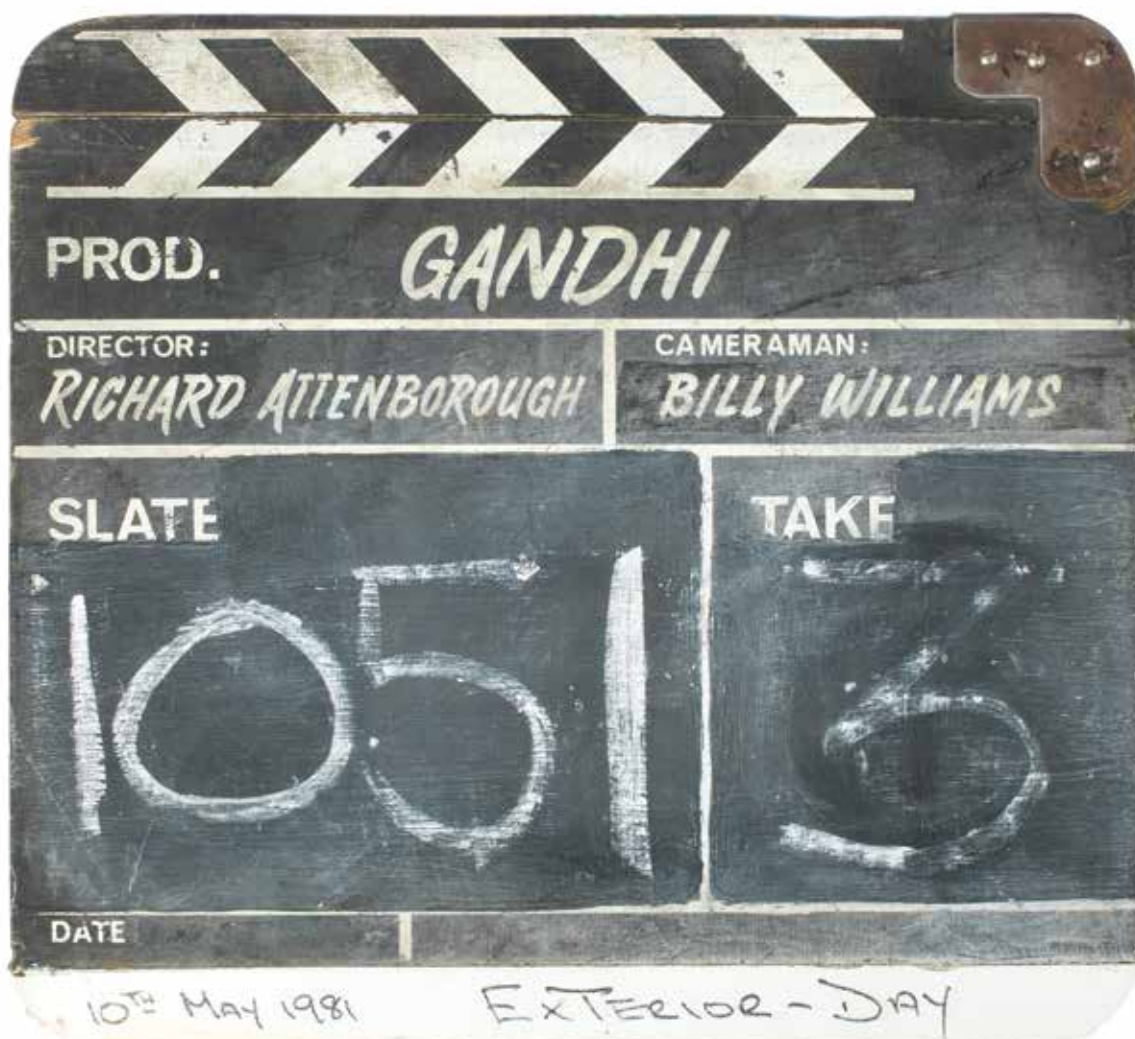
Columbia, 1982,

the box with metal handles and padlock labelled "*GANDHI*" *INDO-BRITISH FILMS LTD., DEPT: PROPS, CASE NO: 17*, to top and side, with further annotations in black marker pen in an unknown hand, 55 x 55 x 25 cm (21 1/2x21 1/2x10in)

£200 - 300

€280 - 420

US\$310 - 470



387

386

IN SEARCH OF GANDHI: THE DRAFT AND ASSOCIATED DOCUMENTATION FOR THE PUBLICATION,

Bodley Head Ltd., 1982, London, including: a folder labelled *Diary Of Events*, containing Richard Attenborough's 22 page handwritten diary number 112, dating from 16 April - 19 May 1980 on *Taj Mahal Hotel* headed notepaper, a year by year time line of Richard Attenborough's key meetings and travel before, during the making of and following the post production of the film dating from 27 November 1962 - 14 March 1982 typed or written in an unknown hand, a full typed draft with minor annotations in an unknown hand, a 'mint' draft copy of the book, book jacket proofs and details for citing illustrations, working bibliography

£400 - 600
€550 - 830
US\$620 - 930

387

GANDHI: A WOODEN CLAPPERBOARD USED DURING THE PRODUCTION,

Columbia Pictures, 1982, marked with the slate number 1051 and the take 3 in white chalk, the date 10th May 1981 in black marker to white tape and with the Director [Richard Attenborough] and Camera man [Billy Williams] names in white lettering, 38 x 35.5 cm (15x14in)

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



388 (part lot)



389 (part lot)



388

'GANDHI': PROP HANDCUFFS, MADE FOR BEN KINGSLEY AS MAHATMA GANDHI,

Columbia, 1982,

four sets of wrought iron handcuffs, three stamped *HIATT BEST WARRANTED WROUGHT* and numbered, the other stamped *HIATT, BRITISH MADE*, made for the scene where Gandhi is released from the first imprisonment shown in the film (4)

£300 - 500

€420 - 690

US\$470 - 780

Identical handcuffs can be seen worn by Ben Kingsley in one of the photographs in lot 360, taken during the scene where Gandhi is released from the first imprisonment shown in the film.

389

GANDHI: A FOLMER-GRAFLEX CORPORATION CAMERA USED BY CANDICE BERGEN AS MARGARET BOURKE-WHITE DURING THE PRODUCTION,

Columbia Pictures, 1982,

5x4 inch speed graphic camera with Kodak ektarf/4.7 127mm lens and three double dark slides, in mis-matched leather case

£500 - 700

€690 - 970

US\$780 - 1,100

390

'GANDHI': A GROUP OF GLASSES MADE FOR BEN KINGSLEY AS MAHATMA GANDHI,

Columbia, 1982,

three pairs with circular lenses and thin metal rims, identical pairs are worn by Kingsley for the majority of the film, two pairs with black plastic rims, an identical pair is worn in final scene where Gandhi is shot, one pair with varifocal circular lenses and thin metal rims, an identical pair is worn by Kingsley during the scenes of Gandhi on the Dandi march and when Lord Irwin invites Gandhi to England to discuss the independence of India, some cased; accompanied by a script for the film, 202 pages of mimeographed typescript in apricot coloured paper covers, dated October 2nd 1980 (6)

£2,000 - 3,000

€2,800 - 4,100

US\$3,100 - 4,700



391



391

'GANDHI' - A PROP DOCTORS BRIEFCASE USED BY BEN KINGSLEY AS MOHANDAS K. GANDHI,

Columbia, 1982, the case in black leather, metal hinges and framework to opening and handle, with lockable metal fastening, business card holder to front containing prop business card, with multiple internal pockets and an external pocket to back with lockable fastening and zip opening; together with a prop newspaper *The Cape Argus* and 23 prop business cards printed *MOHANDAS K Gandhi, ATTORNEY AT LAW, PRACTICE: HIGH COURT, BOMBAY. RESIDENCE: 16, GIRGAUM ROAD, BOMBAY.* in a Taj Mahal visiting cards box; the case when closed, 40 x 28.5 x 11 cm (16x11 1/4x4 1/4in) (3)

£1,000 - 1,500
€1,400 - 2,100
US\$1,600 - 2,300

392

'GANDHI' - A GROUP OF PROP GLASSES AND A MAGNIFYING GLASS,

Columbia, 1982, various designs, some lacking lenses, some in cases (12)

£500 - 700
€690 - 970
US\$780 - 1,100

393

'GANDHI': A GROUP OF CONCEPT COSTUME EXAMPLES,

Columbia, 1982, including 12 caps of varying designs, some with hand written labels attached relating to the design, with an Indian tri colour congress flag (13)

£500 - 700
€690 - 970
US\$780 - 1,100

392





394 (part lot)



394

GANDHI: A BRIEFCASE CHARKHA USED IN THE FILM,

Columbia Pictures, 1982,
housed in a wooden box with double wheel, two compartments,
wooden hinge support and spindle, dimensions when closed 46 x 23
cm (18x9in), accompanied by a black and white photograph of Ben
Kingsley as Gandhi sitting with Richard Attenborough using a similar
charkha

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

This type of charkha was used by Gandhi, his co-workers and
followers as part of his "khadi movement," to promote self-sufficiency
in cloth-making. The double-wheel drive, which allows greater speed
and control as well as portability, is Gandhi's own innovation.

395

**GANDHI: A BLACK AND WHITE PHOTOGRAPH OF BEN
KINGSLEY AND RICHARD ATTENBOROUGH ON THE SET OF
THE FILM,**

Columbia Pictures, 1982,
mounted and framed, 30 x 39 cm (11 3/4x15 1/4in)

£200 - 300

€280 - 420

US\$310 - 470

396

'GANDHI' - A GROUP OF PROPS,

Columbia, 1982,
including: 10 pairs of glasses identical to the ones worn in the film
by the following characters- Kasturba Gandhi, Professor Gokhale,
Maulana Azad, Gandhi's nieces, Judge Broomfield, some cased; a pair
of clip on sunglasses identical to the ones worn by Maulana Azad; pen
and a watch held in a glasses case labelled Azad (13)

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300



396

397

TWO PRINTS REPRESENTING MAHATMA GANDHI,

one by Imtiaz Durrani, pen and ink on cartridge paper, probably a silhouette of Gandhi, signed by the artist, framed; the other a colour screen print signed and inscribed by the artist in pencil XXII - XXV, *Avam*, the largest, 87 x 66 cm (34x26in) (2)

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

398

'GANDHI': A GROUP OF CONCEPT COSTUME EXAMPLES AND A SCRIPT,

Columbia, 1982, including: a kurta, cotton trousers, silk sherwani, turban, Khadi bag, a small Indian tri colour congress flag, cotton coats and a waistcoat; accompanied by a script for the film, 202 pages of mimeographed typescript in apricot coloured paper covers, dated October 2nd 1980 (17)

£500 - 700
€690 - 970
US\$780 - 1,100

399 •

GANDHI (M.K., 'MAHATMA')

A large collection of upwards of 200 books by, or about the life of Gandhi, many illustrated, publisher's bindings, many with dust-jackets where required, various sizes, [1920s-1980s]

£800 - 1,000
€1,100 - 1,400
US\$1,200 - 1,600

An extensive of literature by and about Gandhi. Attenborough recalled that when he set out in 1962 (on what became a 20-year commitment) to make his celebrated biopic "I discovered that the bibliography on Gandhi is more extensive than almost any other person except Christ... I wanted to discover the truth about Gandhi by studying all the available material" (*Gandhi. A Pictorial Biography*, 1983, p.156).



400



397 (part lot)

400

20TH CENTURY SCHOOL

Head of Gandhi
indistinctly signed and dated '1981', bronze
36cm (14 1/4in)(high, including wooden base)

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

401

AN ORNATE PRESENTATION METAL PLATE PRESENTED TO LORD RICHARD ATTENBROUGH IN RECOGNITION OF GANDHI,

October, 1995,
presented by Dr L M Singhvi, High Commissioner of India, red velvet presentation case

£300 - 500
€420 - 690
US\$470 - 780

402

GANDHI: A DIRECTORS GUILD AWARD FOR THE MOST OUTSTANDING DIRECTORIAL ACHIEVEMENT,

presented to Richard Attenborough for *Gandhi*, 1982, in original presentation display case, approximately 36cm (14in)

£500 - 700
€690 - 970
US\$780 - 1,100



403



403

GANDHI: A DAVID DI DONATELLO AWARD PRESENTED TO RICHARD ATTENBOROUGH,

2 July 1983,
with plaque engraved *La Accademia del Cinema Italiano - 'Premio David Europeo' Award*, in the form of a classical style gilt statue, on malachite base, bearing plaque, height - 31cm (12in).

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

404

GANDHI: A DAVID DI DONATELLO AWARD, PRESENTED TO RICHARD ATTENBOROUGH,

2 July 1983,
with plaque engraved *La Accademia del Cinema Italiano - Cinema Straniero Al Migliore Produttore*, in the form of a classical style gilt statue, on malachite base, bearing plaque, height - 31cm (12in).

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

405

GANDHI: A DAVID DI DONATELLO AWARD, PRESENTED TO RICHARD ATTENBOROUGH,

2 July 1983,
with plaque engraved *La Accademia del Cinema Italiano - Cinema Straniero Al Migliore Film*, in the form of a classical style gilt statue, on malachite base, bearing plaque, height 31cm (12in).

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

406

GANDHI: AN RIAA PLATINUM VIDEO SALES AWARD, PRESENTED TO RICHARD ATTENBOROUGH,

Columbia Pictures, 1982,
for more than 50,000 sales of the video recording *Gandhi*, mounted and framed, 21.5 x 33 cm (8 1/2x13in)

£600 - 800
€830 - 1,100
US\$930 - 1,200

407

GANDHI: A PREMIO SAN FEDELE AWARD AND CORRESPONDING CERTIFICATE PRESENTED TO RICHARD ATTENBOROUGH,

Columbia Pictures, 1982,
the award statue of white metal, in original presentation box, the certificate mounted and framed, the statue height, 31cm (12in). (2)

£300 - 500
€420 - 690
US\$470 - 780

408

GANDHI: A PLITT SOUTHERN THEATRES AWARD, PRESENTED TO RICHARD ATTENBOROUGH,

1982,
the award with certificate mounted and varnished to a large wooden plaque, 59 x 54 cm (23 1/4x21 1/4in) overall

£300 - 500
€420 - 690
US\$470 - 780

409

GANDHI: A GROUP OF AWARDS,

Columbia Pictures, 1982-1987,
including: a commemorative plaque from the New York School; a Directors Guild Award for Outstanding Directorial Achievement presented to Richard Attenborough in 1982; a commemorative medallion for the Royal National Theatre; the David Wark Griffith Award for Best Film in 1982; a Film Advisory Board Award for Excellence December 1982; an Angel Award 1982; a Scholastic Magazine's bell ringer award, presented to Attenborough 1982; a National Italian Film Journalists Award for the Best Foreign Director, awarded to Attenborough in 1983; a patronage plaque awarded to Attenborough on 2nd October 1983 by the Chairman of Bhavan International and the President of Charatiya Vidya Bhavan; the Human Condition Award presented to Richard Attenborough in 1983 by the Marbella Film Institute; two badges presented to Attenborough at the re-opening of Kingsley Hall on 2nd March 1985; an AFI certificate; a New York Film Critics Circle Award certificate for Best Picture, mounted and framed; a certificate in Hindi for the Padma Bhushan, awarded to Attenborough for contribution to the arts, mounted and framed; a *Diplome D'Honneur* certificate for the *Prix Femina Belge du Cinema*, mounted and framed; a commemorative marble trinket box in presentation case with accompanying typed note reading *Presented to delegates attending Indra Gandhi Memoriaal [sic] in Delhi January 1987* (17)

£1,000 - 1,500
€1,400 - 2,100
US\$1,600 - 2,300



407 (part lot)



COPY ACTION

GANDHI REEL

GANDHI REEL

GANDHI REEL

GANDHI REEL 13

FREE

C.F.-19

FREE

410

A CHORUS LINE: A PLASTIC CLAPPERBOARD USED DURING THE PRODUCTION,

Polygram Films, 1985,
marked with scene number 253B, the take number 5 and the date,
Feb 7 1985, all inscribed in black ink, with the Director [Richard
Attenborough], Cinematographer [R. Taylor], names in red lettering,
28 x 23 cm (11x9½in)

£300 - 500
€420 - 690
US\$470 - 780



410

411

MANILLA INTERNATIONAL FILM GOLDEN EAGLE AWARD, PRESENTED TO SIR RICHARD ATTENBOROUGH C.B.E.,

4th February 1983,
'For His Outstanding Dedication And Achievement In The Development
Of Film As An International Art And Industry', in the form of a
eagle standing on a globe mounted on a filmstrip, together with
corresponding certificate, signed by Imelda Romualdez Marcos,
mounted and framed and a presentation badge (3)

£400 - 600
€550 - 830
US\$620 - 930

412

GEORGE HARRISON: A GENESIS PUBLICATION SONGS BY GEORGE HARRISON,

Vol. I, 1987,
numbered 1517 from an edition of 2500, signed by George Harrison
and illustrator Keith West, in slip case with CD, SGHCD 777

£500 - 700
€690 - 970
US\$780 - 1,100



414

413 •

A LARGE COLLECTION OF BOOKS FROM THE ARCHIVE OF RICHARD ATTENBOROUGH,

the majority relating to his films, titles include: *Children Under
Apartheid*, International Defend and Aid Fund, 1980, *Filming With
Attenborough*, *The Making of Cry Freedom*, Donald Woods, Henry Holt
and Company, 1987, *Songs from Prison*, M. K. Gandhi, George Allen
& Unwin, 1934, *Tales of an Empty Cabin*, Grey Owl, Stoddart, 1992,
A Bridge Too Far, Cornelius Ryan, Simon & Schuster, 1974, *The Song
of Hiawatha*, Henry Wadsworth Longfellow, Everyman, 1992, *Biko*,
Donald Woods, Vintage Books, 1979

£300 - 500
€420 - 690
US\$470 - 780

414

A CHORUS LINE,

1985,
a limited edition print by Robert Hoppe, 76 x 102 cm (30x40in)

£400 - 600
€550 - 830
US\$620 - 930

415

TWO FRENCH CERTIFICATES, PRESENTED TO RICHARD ATTENBOROUGH,

1985-1988,
a certificate for *Commandeur de L'Ordre des Arts et des Lettres*, Paris,
11th December 1985, signed by the Minister of Culture; together
with a certificate for the *Ordre National de la Legion d'Honneur*, Paris,
10th May 1988, signed *General Baird*, both mounted and framed, the
largest, 33 x 46 cm (13x18in)

£200 - 300
€280 - 420
US\$310 - 470

416

A EUROPEAN FILM ACADEMY AWARD AND CERTIFICATE, PRESENTED TO SIR RICHARD ATTENBOROUGH,

Berlin (West), 26th November 1988, the award statue of bronze, in the form of a man holding a bird mounted on a metal plinth, together with corresponding certificate, framed and mounted, *the statue height 43 cm (17½in)* (2)

£400 - 600
€550 - 830
US\$620 - 930

The European Film Academy Awards were first held in 1988.

417

A MARRIAGE OF CONVENIENCE: A WOODEN CLAPPERBOARD MADE FOR THE PRODUCTION

1986, dated 2nd March, 1986, marked with the slate number 94 and take number 1, printed Director [Richard Attenborough] in white lettering

£300 - 500
€420 - 690
US\$470 - 780

418

TWO CITY AWARDS, PRESENTED TO RICHARD ATTENBOROUGH,

1983-1990, including: the Freedom of the City of Leicester, 22nd June 1990, including framed presentation certificate and original presentation scroll holder perspex with silver plated mounts, on wooden stand, the certificate 47 x 19 cm (18½x7½in); a Key to the City of New Orleans, length 20 cm (7 3/4in); a commemorative bell from the City of Philadelphia presented to Sir Richard Attenborough, January 13, 1983, height including plinth, 20 cm (8in) (4)

£200 - 300
€280 - 420
US\$310 - 470



420 (part lot)



417

419

A JEAN RENOIR HUMANITIES AND AWARD AND AN AWARD FROM THE ASSOCIATION OF ITALIAN SHOW WORKERS, PRESENTED TO RICHARD ATTENBOROUGH,

1988-1990, the Jean Renoir Award *For his unsurpassed achievements as Director, Producer and Actor*, signed by Alice La Deane, January 22, 1988, 56 x 66 cm (22x26in); the Leonardo Plaque, 17th November 1990, with inscription in Italian, awarded to Attenborough as a Goodwill Ambassador of UNICEF, both framed, the plaque, 18 x 25 cm (7x10in)

£200 - 300
€280 - 420
US\$310 - 470

420

A GROUP OF AWARDS,

most relating to films featuring or directed by Richard Attenborough, including: an award from the Variety Club, Tyne Wear Committee, awarded to Sir Richard Attenborough on 17th February 1986 to commemorate the North East Premiere of *A Chorus Line*; a Tiffany & Co commemorative sterling silver paperweight from the cast of *A Chorus Line*, dated August 29, 1984; a Seventeen Picture of the Month Award for *Whistle Down the Wind* presented to Richard Attenborough and Bryan Forbes in March 1962; an Evening News British Film Award for Best Film (Drama), awarded to Sir Richard Attenborough in 1977 for *A Bridge too Far*; a commemorative silver wine label engraved "A BRIDGE TOO FAR" THE NETHERLANDS 1976 and *With ever grateful thanks, Dickie A.* in handwritten script engraved on the reverse; 2 Box Office Blue Ribbon Awards for the Best Picture of the Month for the Whole Family, presented to Richard Attenborough in January 1968 for *Doctor Doolittle* and August 1963 for the *Great Escape*; an in-house presentation 'gold' disc award presented to Attenborough by 20th Century Fox for *Doctor Doolittle*; a Screen Producers Guild certificate of nomination for *The L-Shaped Room* 1963; a Southern California Motion Picture Council Inc. certificate, presented to Columbia Pictures for *Young Winston*, 8th November 1972 (10)

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



421

421

CRY FREEDOM: A CONCEPT DESIGN FOR AN EXTERIOR,
Universal Pictures, 1987,
by Stuart Craig (b.1942), watercolour, gouache and pencil on paper,
signed and inscribed '*Cry Freedom, Ext Woods' House*', mounted and
framed, 24 x 58 cm (9½x23in)

£400 - 600
€550 - 830
US\$620 - 930

422

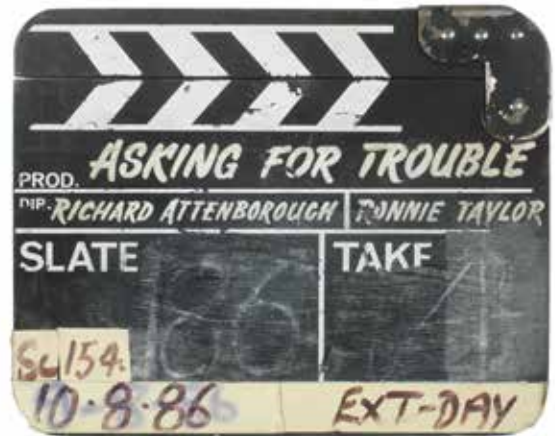
**CRY FREEDOM (ASKING FOR TROUBLE): A WOODEN
CLAPPERBOARD USED DURING THE PRODUCTION,**
Universal Pictures, 1987,
marked with the slate number 186 and the take 4 in white chalk, the
date 10-8-86 in black marker to white tape and with the Director
[Richard Attenborough] and Director of Photography [Ronnie Taylor]
names in white lettering, 26 x 20.5 cm (10x8in)

£400 - 600
€550 - 830
US\$620 - 930

423

**CRY FREEDOM (ASKING FOR TROUBLE): RICHARD
ATTENBOROUGH'S SIGNED SCRIPT,**
Universal Pictures, 1987,
in red card cover, with cutout, dated 1986, signed on the title page in
blue ink and typed *Asking For Trouble* and numbered 3 in an unknown
hand, the 143 pages, with a letter of engagement regarding the
script, accompanied by a manuscript titled *Cry Freedom* annotated in
Attenborough's hand, 366 pages of mimeographed type script (2)

£500 - 700
€690 - 970
US\$780 - 1,100



422

424

**CRY FREEDOM (ASKING FOR TROUBLE): RICHARD
ATTENBOROUGH'S SIGNED SCRIPT,**
Universal Pictures, 1987,
in orange card covers, with cutout, signed on the title page in blue
ink and typed '*Asking For Trouble*', dated 1986, numbered '3' in
an unknown hand, the 143 pages of mimeographed typescript,
accompanied by an identical script annotated in pencil by Peter Jones
(2)

£400 - 600
€550 - 830
US\$620 - 930

425

**CRY FREEDOM: A PREMIO SAN FEDELE AWARD AND
CORRESPONDING CERTIFICATE PRESENTED TO RICHARD
ATTENBOROUGH**
Twentieth Century Fox, 1987,
the award statue of metal, in original presentation box, the certificate
mounted and framed, the statue height, 31 cm (12in) (2)

£400 - 600
€550 - 830
US\$620 - 930

426

CRY FREEDOM: A GROUP OF AWARDS,
Universal, 1987-8,
including: two awards from the Academy of Xhosa-speaking
film consultants, presented to Richard Attenborough and Lady
Attenborough, 1987; a Motion Picture Sound Editor's Golden Reel
Award Nomination Certificate, presented to Richard Attenborough,
1987; a commemorative certificate from the London Film Festival
1987, framed; a Bulgarian Cinematography Diploma awarded to
Cry Freedom Great Britain and Sir Richard Attenborough as the
director on 30th November 1988; a Political Film Society certificate
for the Best Film on Human Rights in 1988, awarded to Richard
Attenborough for *Cry Freedom*; the largest, 42 x 56 cm (16 1/2x22in)

£500 - 700
€690 - 970
US\$780 - 1,100



427 (part lot)

427

CLIVE FRANCIS (B. 1946), A CARICATURE AND AN ARTIST'S PROOF CARICATURE,

including: a caricature of Sir Richard Attenborough, pen and ink on paper, signed *CF*, together with a print of a John Gielgud caricature, signed and numbered by the artist; an artist's proof for a caricature of *Richard III*, *Laurence Olivier*, screen print on paper, signed and inscribed 'Artists Proof, Clive Francis' accompanied by two print editions both titled 'Laurence Olivier' editions 29/250 and 30/250, the largest, 76 x 56 cm (30x22in)

£600 - 800

€830 - 1,100

US\$930 - 1,200

428

A COLLECTION OF APPROXIMATELY 32 SPEECHES GIVEN BY RICHARD ATTENBOROUGH,

1990s, majority typed with hand written annotations, some in Attenborough's hand, along with full pages and prompt cards, speeches include; Scottish Film Council Reception 1990, Unicef 1997, Dilys Powell Memorial Service 1995, Ealing Studios 1996, and Royal Performance 'Restoration' 1996

£500 - 700

€690 - 970

US\$780 - 1,100

429

A SILVER GPE AWARD OF MERIT, PRESENTED TO SIR RICHARD ATTENBOROUGH CBE, BY ASPREY,

1990, in the form of a film strip, mounted on wooden plinth, with engraved dedication and hallmarked 'London' date letter worn, height 19 cm (7½in)

£400 - 600

€550 - 830

US\$620 - 930



428 (part lot)

430

A COLLECTION OF SCRIPTS,

titles are; *Hamlet*, 1995 adapted for the screen by Kenneth Branagh, *The Sailor*, 1996, *All Night Long*, 1962, *Asking For Trouble*, 1986, *Puckoon*, 2000

£400 - 600

€550 - 830

US\$620 - 930

431

A COLLECTION OF UNIVERSITY HONOURS, PRESENTED TO SIR RICHARD ATTENBOROUGH,

various dates, including: a silver coin engraved in relief *The Manchester Metropolitan University* surrounding the university crest, engraved on the reverse *The Rt Hon. The Lord Attenborough CBE, Honorary Fellow, 1994*, cased, the coin 6 cm (2 1/2in) in diameter; a Doctor of Literature, Honoris Causa degree certificate from Richmond College, for *Lord Attenborough of Richmond upon Thames, CBE*, dated 17 December 1994, in presentation folder; a Florida Atlantic University College of Business certificate recognising Attenborough as an Honorary Member of the National Advisory Board; a Doctor of Law degree certificate from the Dickinson College, Carlisle Pennsylvania, for *Sir Richard Attenborough, CBE*, mounted and framed (6)

£200 - 300

€280 - 420

US\$310 - 470

432

A COLLECTION OF POSTERS AND POSTER PROOFS,

various dates, including: a Daily Express newsstand posters for *The Angry Silence* and *10 Rillington Place*, two posters for the San Sebastian International Film Festival, 1991, a poster for the 69th Annual Academy Awards ©, 1997, signed by Arnold Schwartzman, nine poster proofs for review posters for *Séance on a Wet Afternoon* (1964), two posters for the Black Consciousness movement in South Africa, a Charlie Chaplin poster from the Staatlicher Kunsthandel der DDR, the largest, 61 x 92 cm (24x36in) (20)

£200 - 300

€280 - 420

US\$310 - 470



433

A DOG'S LIFE,

First National, 1918,

U.S one-sheet cinema poster, 53 x 105 cm (21x47in)

£10,000 - 15,000

€14,000 - 21,000

US\$16,000 - 23,000



434

THE KID,

First National, 1921,

U.S one-sheet cinema poster, framed 105 x 68 cm (41x27in)

£10,000 - 15,000

€14,000 - 21,000

US\$16,000 - 23,000



435 (part lot)



436 (part lot)

435

CHAPLIN: A GROUP OF STORYBOARDS AND CASTING FOLDERS,

Carolco Pictures, 1992,

including a ring bound folder of transparencies of Robert Downey Jnr. in character as Chaplin, a large ring bound folder of mimeographed storyboards from the film including one revised page and some pages with annotations in red pen; a US casting folder, including photographs of potential actors for the part of Chaplin, some with additions in pen or artist impressions of the actors dressed as Chaplin; a UK casting folder including actor photographs and profiles; two folders containing historical research; a folder including annotated photographs of hair and make-up tests for Robert Downey Jnr.; a plaque labelled *Plaque used on SRA's trailer during the filming of 'Charlie' 1991-1992*; various items relating to the premiere and previews.

£600 - 800

€830 - 1,100

US\$930 - 1,200

436

CHAPLIN (CHARLIE): A GROUP OF SCRIPTS,

Carolco Pictures, 1992,

8 complete scripts, including: a March 1991 script entitled *Charlie*; a March 1991 script entitled *Charlie* with annotations in black pen throughout in Richard Attenborough's hand; a script entitled *Charlie*, the title page printed *Swiss Shooting Script, Plus revisions, February 7 1992* in bottom right hand corner; a third draft script entitled *Charlie* and dated May 1990; a final shooting script entitled *Chaplin*, dated 1992; two scripts entitled *Charlie* [...] *Shooting Script 2*, dated October 1991, one with annotations, the other a photocopied duplicate script; together with a large group of partial and unbound copies of the script of various dates, several pages with annotations by Attenborough; various script notes, lists, memorandums and copies of faxes relating to the scripts, some with hand written annotations by Attenborough; 343 pages of a combined dialogue continuity, dated January 20, 1993, with covering letter from Philip G. Provenza to Alison Webb; a cassette tape in an envelope labelled *Marti Baum's notes on Will Boyd's script Sept 1990*

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

The films released name was *Chaplin*. In Attenborough's autobiography *Entirely Up To You, Darling* (Arrow, 2009), he states the films title was changed at the last minute from *Charlie* to *Chaplin* in "a perverse last-minute ruling by the Motion Picture Association of America".

437

CHAPLIN (CHARLIE): A SHOOTING SCRIPT SIGNED BY RICHARD ATTENBOROUGH,

Carolco Pictures, 1992,

a second shooting script, 122 pages of mimeographed typescript, with black paper covers and monochrome image of Charlie Chaplin, signed on the inside page in black ink by Richard Attenborough

£600 - 800

€830 - 1,100

US\$930 - 1,200

See footnote to lot 436.

438

CHAPLIN: A GROUP OF CARICATURES,

1992-1994,

relating to the film *Chaplin*, by Michael Heath, Wally Fawkes (Trog) and Nicholas Garland, pen and ink, some areas where corrector fluid has been visibly applied, two on paper and two on board, one mounted and framed; with a photocopy of a Heath cartoon with hand working in pen and ink, corrector fluid also applied, a greetings card and accompanying paperwork, invoices and newspaper cuttings

£500 - 700

€690 - 970

US\$780 - 1,100

439

CHAPLIN (CHARLIE): A PLASTIC CLAPPERBOARD USED DURING THE PRODUCTION,

Carolco Pictures, 1992,

marked with the scene number 38A/B and the take number 1 in black pen, the Director [Richard Attenborough], Director of Photography [Sven Nykvist], camera A and date 02-12-92 all in red lettering with black Chaplin motif,

11 x 9½ inches (28x23cm)

£500 - 700

€690 - 970

US\$780 - 1,100

440

'CHAPLIN' - A QUANTITY OF CHARLIE CHAPLIN RELATED MEMORABILIA AND EPHEMERA,

various dates, including: a bronze statue of Chaplin, large ceramic figure of Chaplin, Robert Downey Jr. 'Chaplin' presentation watches [3], Chaplin silhouette copper cut-outs, wooden clock in the form of bowler hat, Chaplin character jugs [2], fridge magnet, ceramic ornament in the form of a bowler hat, a First Day of Issue stamp on presentation card, Chaplin cardboard figure, a silvered metal spoon, a wooden Welsh spoon, a Chaplin 'jack-in-the-box', keyrings [2], plastic Chaplin figure, studio ceramic Chaplin figure, knitted Chaplin doll and Chaplin wall plaque, a certificate from the Louisiana state governor designating a "Chaplin Day", a certificated from Los Angeles city designating "The Day That Chaplin Returns to the Los Angeles Theater Day", a certificate from the City of Los Angeles for the screening of Chaplin on 4th December 1992, signed by the Mayor and council members, Chaplin gilt metal silhouette cut-out on a Perspex base (quantity)

£400 - 600

€550 - 830

US\$620 - 930

441 •

CHARLIE CHAPLIN: A COLLECTION OF BOOKS FOR RESEARCH,

including: *The Comic Art of Charlie Chaplin*, Denis Gifford, Hawk Books 1989, *My Life in Pictures*, Charles Chaplin, The Bodley Head 1974, *My Autobiography*, Charles Chaplin, Penguin 1966, *Chaplin and American Culture, The Evolution of a Star Image*, Charles J. Maland, Princeton University Press 1989, *The Films of Charlie Chaplin*, G. McDonald, M. Conway and M. Ricci, Citadel Press 1965, from the Beaver lodge offices of Richard Attenborough (24)

£200 - 300

€280 - 420

US\$310 - 470



438 (part lot)



439



441 (part lot)



442 (part lot)



443

442

SHADOWLANDS: A COLLECTION OF RICHARD ATTENBOROUGH'S SCRIPTS,

dated 1993,

draft scripts and screenplays in various coloured card covers all with annotations in Richard Attenborough's hand, some extensively, some signed and dated on the title page (6)

£600 - 800

€830 - 1,100

US\$930 - 1,200

443

SHADOWLANDS: A COLLECTION OF CALL SHEETS, WARDROBE NOTES, CASTING FOLDERS, REVISED SCRIPTS AND A MUSICAL SCORE,

Shadowlands Productions, 1993,

the script of 125 pages of mimeographed typescript, in white paper cover, the title page printed *SHADOWLANDS, A love story based on events in the lives of C.S.Lewis and Joy Gresham, Screenplay by William Nicholson, April 5th 1993*, with 30 revised pages included in the script; a ringbinder folder labelled *WARDROBE*, including: costume breakdown lists, a shooting schedule, an unbound revised script of 155 pages of mimeographed typescript, with 30 revised pages included in the script and 118 additional pages inserted, numerous annotations, some pages with wardrobe continuity photographs attached and corresponding annotations to the reverse; 14 pages of mimeographed choral score with a handwritten covering letter reading *Dear Alison, Encl all vocal music from Shadowlands score. Speak to you soon. Eliza*; accompanied by a ringbound folder including 5 movement orders, 58 call sheets, some with further information attached; two casting folders including images of the cast, cast lists and stills from the film

£500 - 700

€690 - 970

US\$780 - 1,100



445



446 (part lot)

444

SHADOWLANDS: A HEARTLAND FILM FESTIVAL, CRYSTAL HEART AWARD AND HUMANITAS CERTIFICATE PRESENTED TO RICHARD ATTENBOROUGH,

1994,

the Crystal Heart Award in the form of a circular glass statue with engraved decoration on coloured glass base; the Humanitas Certificate presented on July 14, 1994, with accompanying letter; together with a limited edition print for the Heartland Film Festival 1994 and a poster for the Heartland Film Festival 1995; the award height 16.5 cm (6 1/2in) (4)

£300 - 500

€420 - 690

US\$470 - 780

445

SHADOWLANDS: A PLASTIC CLAPPERBOARD USED DURING THE PRODUCTION,

Shadowlands Productions, 1993,

marked with scene number 122, slate 553 and take number 3P/U, all inscribed in black ink, the date 03.7.93 in black marker with the Director [Richard Attenborough], Camera [Roger Pratt], names in black lettering, 28 x 23 cm (11x9 1/2in)

£500 - 700

€690 - 970

US\$780 - 1,100

446

A GROUP OF CAST PHOTOGRAPHS,

various dates,

from productions including *Chaplin*, *League of Gentlemen*, *Cry Freedom* and *Shadowlands*, *Flight of the Phoenix* and others, two photographs by John Young, the photograph from *Chaplin* with signatures to the mount, 7 mounted, all framed, the largest, 90 x 33 cm (35 1/2x13in) (8)

£300 - 500

€420 - 690

US\$470 - 780



447 (part lot)



449



448 (part lot)



450 (part lot)

447

MIRACLE ON 34TH STREET: A COLLECTION OF COSTUME DESIGNS FOR CHARACTER KRISS KRINGLE,

Twentieth Century Fox, 1994,
relating to Sir Richard Attenborough's character, some with fabric swatches, with an accompanying letter from Kathy O'Rear in the wardrobe department ...*It was wonderful talking to you on the telephone. I look forward to continued collaboration...*

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

448

A GROUP OF FILM POSTERS,

1960-2007,
titles including: *Séance on a Wet Afternoon* (1964) - 2 British posters, *Whistle Down The Wind* (1961) - a British review poster, *Doctor Dolittle* (1967) - 2 British posters, *10 Rillington Place* (1971) - a British poster, *Young Winston* (1972) - a US poster and a British poster, *In Love and War* (1996) - a British poster, *Cry Freedom* (1987) - 2 British and 2 US posters, *The Angry Silence* (1960) - 2 British posters, *Closing The Ring* (2007) - 4 British posters, *Miracle on 34th Street* (1994) - 6 British posters, *The Chess Players / Shatranj Ke Khilari* (1977) - a British poster signed by members of the cast, the largest, 105 x 76 cm (40x30in)

£500 - 700
€690 - 970
US\$780 - 1,100

449

MIRACLE ON 34TH STREET: A PRESENTATION SCRIPT HOLDER IN BLACK LEATHER,

Twentieth Century Fox, 1994,
embossed in gilt *Miracle On 34th Street*, *Sir Richard Attenborough*, with production script dated *October 15th*, 1993, numerous staff and crew contact sheets, letters and faxes from and to Richard Attenborough regarding the production

£500 - 700
€690 - 970
US\$780 - 1,100

450

A COLLECTION OF NINE CARICATURES,

various dates,
relating to the films *Miracle on 34th Street*, *Jurassic Park*, *Magic*, *Shadowlands*, and *Oh! What A Lovely War*, by Michael Heath, Peter Brookes, 'Ged' Melling, Wally Fawkes (Trog), pencil, pen and ink, some with visible signs of corrector fluid, on paper and board, together with related paperwork, invoices and newspaper cuttings; with the newspaper cuttings of Gerald Scarfe caricatures for *Cry Freedom*, framed and mounted; largest 30.5 x 41 cm (12x16in)

£500 - 700
€690 - 970
US\$780 - 1,100



451 (part lot)



452 (part lot)

451

IN LOVE AND WAR: A LARGE COLLECTION OF CORRESPONDENCE AND DOCUMENTATION RELATING TO THE PRODUCTION,

circa 1996,

including: correspondence relating to the premiere, the budget for the film, travel itineraries, invoices and movement orders, various memos relating to casting, one-line schedules and call sheets, pre-production schedules, script timings, script notes, unit lists and cast lists, contact lists, legal documents and correspondence, cost reports, correspondence relating to the musical score, thank you letters, a press campaign proposal, five scripts of various dates, two with annotations by Attenborough, one with annotations in an unknown hand, a mimeographed copy of *Red Cross Driver In Italy, A Memoir of the First World War*, correspondence with the Directors Guild of America, five draft copies of Lord Attenborough's contract, one with hand written annotations, two copies of the Director/Producer contract signed by Richard Attenborough, a cast book containing photographs and notes relating to the casting sessions, a montage of photographs of the cast and crew, mounted and framed, 47.5 x 31 cm (18 3/4 x 12 1/4 in)

£500 - 700

€690 - 970

US\$780 - 1,100

452

IN LOVE AND WAR: A COLLECTION OF 14 ILLUSTRATIONS BY JOHN ROSE, FOR THE OPENING TITLES,

New Line Cinema, 1996,

pencil, pen and ink and corrector fluid, 4 on cartridge paper, 10 on tracing paper, all mounted on cartridge paper, some with annotations and camera directions in pencil, all numbered in ballpoint pen in the bottom right hand corner, the largest artwork 29.5 x 21.5 cm (11 6/8 x 8 1/2 in), largest overall 36 x 25 cm (14 2/8 x 9 7/8 in)

£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

John Rose was the title illustrator for the film.



453



454 (part lot)

453

IN LOVE AND WAR: A PLASTIC CLAPPERBOARD USED DURING THE PRODUCTION,

New Line Cinema, 1996,

marked with marked with the camera A37, scene number 107, slate number 538 and take number 9 all inscribed in black ink, the date 09-08-96 in black marker with the Director [Richard Attenborough], Cinematographer [Roger Pratt], names in black lettering, 28 x 23 cm (11 x 9 1/2 in)

£300 - 500

€420 - 690

US\$470 - 780

454

IN LOVE AND WAR: RICHARD ATTENBOROUGH'S SIGNED SCRIPTS,

New Line Cinema, 1996,

copies of the second and third shooting scripts, dated May 1996, both in black card cover, with cutout, signed on the title pages in black ink and printed *In Love And War*, approximately the 200 pages of mimeographed typescript, accompanied by a reproduction poster, 46 x 56 cm (18 x 22 in) (3)

£500 - 700

€690 - 970

US\$780 - 1,100





455



456



457

455

JURASSIC PARK,

Universal Pictures, 1993,
advanced British quad and British quad cinema posters, both - 76 x
104 cm (30x40in) (2)

£300 - 500

€420 - 690

US\$470 - 780

456

**JURASSIC PARK: A COMPLETE SHOOTING SCRIPT, SIGNED
BY RICHARD ATTENBOROUGH,**

Universal Pictures, 1993,
155 pages of mimeographed typescript with white paper covers,
signed on the front in blue pen by Richard Attenborough, additional
signed on title page, with various revision pages and annotations in
Attenborough's hand throughout

£1,000 - 2,000

€1,400 - 2,800

US\$1,600 - 3,100

457

**JURASSIC PARK - THE LOST WORLD: RICHARD
ATTENBOROUGH'S REVISED SCRIPTS,**

Universal Pictures, 1997,
dated August 29, 1996, two volumes with the films logo and stamped
in red *The Lost World* 242, typed with numerous script revision dates,
approximately 300 pages of mimeographed typescript (2)

£300 - 500

€420 - 690

US\$470 - 780

458

JURASSIC PARK: A REPLICA PROP CANE BASED ON THE DESIGN USED BY RICHARD ATTENBOROUGH AS JOHN HAMMOND FOR THE 1993 UNIVERSAL PRODUCTION,

the distinctive prop cane, similar to the one used by Richard Attenborough throughout the production, moulded of g.r.p in the style of dinosaur bone, painted white, with faux amber top encasing a large Crane Fly, length 86.5cm (34in)

£3,000 - 5,000

€4,100 - 6,900

US\$4,700 - 7,800

Although not the original prop cane Attenborough used in the film, this replica was owned and kept in Attenborough's offices in Beaver Lodge, Richmond.



459

JURASSIC PARK: TWO AWARDS PRESENTED TO RICHARD ATTENBOROUGH,

1992 - circa 1996,

a commemorative metal plaque, 1992, to *Sir Richard Attenborough from Stephen Spielberg in recognition for his work with Jurassic Park, [...] The Dinosaur Society and the Institute of Vertebrate Paleontology and Paleoanthropology in Beijing, China hereby name the world's oldest armored dinosaur Jurassosaurus nedegoapeferkimorum the second part of the name made up from the first two letters in each cast members last name, 36 x 31 cm (14x12in)*; together with a 6,000,000 Besucher Award, circa 1996, height 21 cm (8in)

£300 - 500

€420 - 690

US\$470 - 780

460

A GROUP OF TWELVE CARICATURES,

circa 1984-2001

some featuring Richard Attenborough, by Alan Parker, R. Hodi, Nicky Taylor, Richard Wilson, Nicholas Garland, Les Gibbard, Martin Rowson, Victor Weisz, mixed media, some with visible signs of corrector fluid, on board and paper, with accompanying correspondence, invoices and newspaper cuttings, one mounted, two mounted and framed, the largest 42 x 52 cm (16 1/2x20 1/2in)

£700 - 900

€970 - 1,200

US\$1,100 - 1,400

461

GREY OWL: TWO SCRIPTS FOR THE FILM,

Beaver Productions, 1998,

including; an unbound script of 107 pages of mimeographed typescript, initialled and dated by Richard Attenborough with some revision pages, a bound script stamped *LRA*, four original pen and watercolour set designs for Elk River, Belaney House interior and The Great Teepee, with twenty-three additional colour copy designs of numerous scenes, largest, 84 x 59 cm (33x23in), accompanied by a file titled *Grey Owl, LRA's* (3)

£200 - 300

€280 - 420

US\$310 - 470

462

A GROUP OF AWARDS AND COMMEMORATIVE CERTIFICATES - PRESENTED TO RICHARD ATTENBOROUGH,

including: a Los Angeles International Film Exposition 1972

participation certificate for 'Young Winston'; a Capital Radio silver disc tribute award with a sound reel labelled *The Opening of Capital Radio 16/10/73* with accompanying photograph of Attenborough presenting the opening programme of Capital Radio, mounted and framed; a Beverly Hills-Hollywood NAACP certificate of nomination, for directing 'Cry Freedom', nominated as the best motion picture; a Galega Audiovisual Academy honours award; two Manila International Film Festival 1983 plaques of appreciation; a Rotary International medal; a Japan Art Association Medal; a Sternberg/One World Action Award; a Chelsea Pitch Owners certificate; a British Screen Advisory Council commemorative silver dish, ; a Tom Hetherwick mobile invitation for Sculpture at Goodwood, 1997; a Southbank Show Award for Attenborough's *Outstanding Achievement in the Arts 2006*; a RAAM UK Cinema Lifetime Achievement Award, dated 6th February 2008

£400 - 600

€550 - 830

US\$620 - 930

Richard Attenborough headed the consortium to set up Capital Radio and presented the first show at 5am on 16th October 1973. He was Chairman of the station from 1972-1992.

463

THE RAILWAY CHILDREN: RICHARD ATTENBOROUGH'S SIGNED SCRIPT,

Carlton Television, 2000,

in pink card cover signed on the front, dated 28.09.99 the 101 pages of mimeographed typescript annotated throughout in black ink in Attenborough's hand for his character Old Gentleman

£200 - 300

€280 - 420

US\$310 - 470

464

A SILVER AND SILVER GILT LIDDED TRINKET BOX, PRESENTED TO LORD ATTENBOROUGH BY THE OLD VIC ON THE OCCASION OF HIS 80TH BIRTHDAY,

designed by Theo Fennell,

the lid etched with 'The Old Vic' and coat of arms, inscribed '*Director of The Old Vic. Happy 80th Birthday Lord Attenborough, Chairman of Criterion Theatre Trust, Chairman of Old Vic, With Love*', hallmarked London, 2003, in original box and dust cover, height 6 cm (2 3/4in)

£500 - 700

€690 - 970

US\$780 - 1,100

465

CLOSING THE RING: A GROUP OF PROPS, PHOTOGRAPHS AND PRODUCTION DOCUMENTS,

Premier Pictures, 2007,

including: a pair of metal prop binoculars painted black with orange tinted lenses, labelled *Cahil binocs* with a green cord tied to the body, an identical pair are used by Ian McElhinney as Cathal Thomas in the scenes on Black Mountain; two metal bracelet watches, both with holed and shattered glass, dirt inserted under the glass and in the bracelet links, in plastic bag labelled *Skeleton watch*, made for the scene where Jimmy finds a watch attached to a corpse buried on Black Mountain; a drawstring haversack of khaki canvas with leather fastenings and trimmings, labelled *Quinlan bag*, a similar bag is seen used by Pete Postlethwaite as Quinlan digging on Black Mountain; a green canvas duffel bag with webbing strap details, labelled *Cahal bag*, made for Ian McElhinney as Cathal Thomas for the scenes on Black Mountain; a green canvas satchel with webbing strap details and metal fastenings, labelled *Jimmy bag*, together with a wooden nail brush and a folding knife with wooden handle, an identical bag is used by Martin McCann as Jimmy throughout the film when digging on Black Mountain, running through Belfast and when unpacking scraps of the B17 aircraft in his house; a script signed and annotated by Richard Attenborough, dated June 26 2002, typed on the front cover 'Fourth Draft' and signed, 109 pages of mimeographed typescript annotated throughout in black ink in Attenborough's hand; a prop loss/damage report, a list of prop returns for the Canadian filming; a folder of cast photographs; a folder containing proof sheets of photographs taken during the filming (qty)

£400 - 600

€550 - 830

US\$620 - 930



466

A LARGE COLLECTION OF PRIVATE AND PRESS PHOTOGRAPHS MANY FEATURING RICHARD ATTENBOROUGH,

various dates, subjects including: early theatre productions, presentation and award ceremonies, Oscar ® award ceremony, behind the scenes candid shots featuring Attenborough in his role as director, his cast and crew, for example on *A Chorus Line*, film stills from *Justice*, *Men In Shadow*, *Cockpit*, *The Great Escape*, *The League of Gentlemen*, *The Flight of the Phoenix* and others, unit stills from *Shadowlands* and other productions, publicity stills for *The Sand Pebbles*, *Jurassic Park* and others, portraits of Attenborough by photographers including - Patrick DeMarchelier, Mimsy Moller, Matthew Ford, Nicholas Sinclair, including some negatives, portraits as a UNICEF Goodwill ambassador with other ambassadors including Audrey Hepburn; colour transparencies of portraits of Attenborough by Terry O'Neill, further transparencies of subjects including *A Bridge Too Far*, *Cry Freedom*, *Gandhi*, *Magic*, *The Way Ahead*, *Young Winston*, **to be sold without copyright (qty)**

£500 - 700

€690 - 970

US\$780 - 1,100

467

A BLACK AND WHITE PORTRAIT PHOTOGRAPH OF RICHARD ATTENBOROUGH,

signed by the photographer and dated 2000, backed on card, 61 x 51 cm (24x20in)

£1,000 - 2,000

€1,400 - 2,800

US\$1,600 - 3,100

468

A DIRECTORS CHAIR BACK EMBROIDERED IN RED LETTERING SIR RICHARD ATTENBOROUGH,

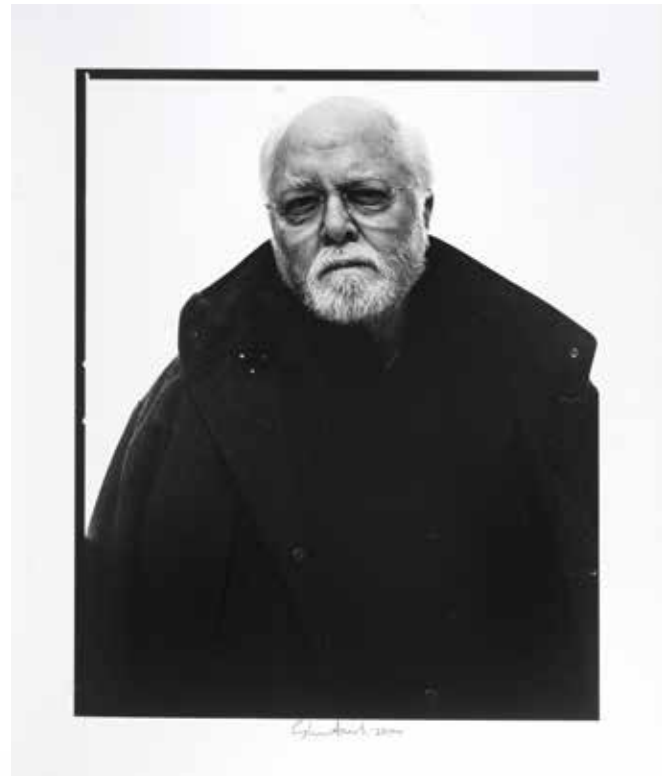
the black canvas chair back used for an unknown production

£500 - 700

€690 - 970

US\$780 - 1,100

(Directors chair in image not included in the lot)



469

A GROUP OF ORIGINAL CARICATURES FEATURING RICHARD ATTENBOROUGH,

various dates, majority featuring Richard Attenborough, by artists including Charles Griffin, "Tom Titt" (Jan Roscizewski), G Black, Les Gibbard, Patrick Blower, Martin Rowson, Alan Parker, accompanied by two printed copies (15)

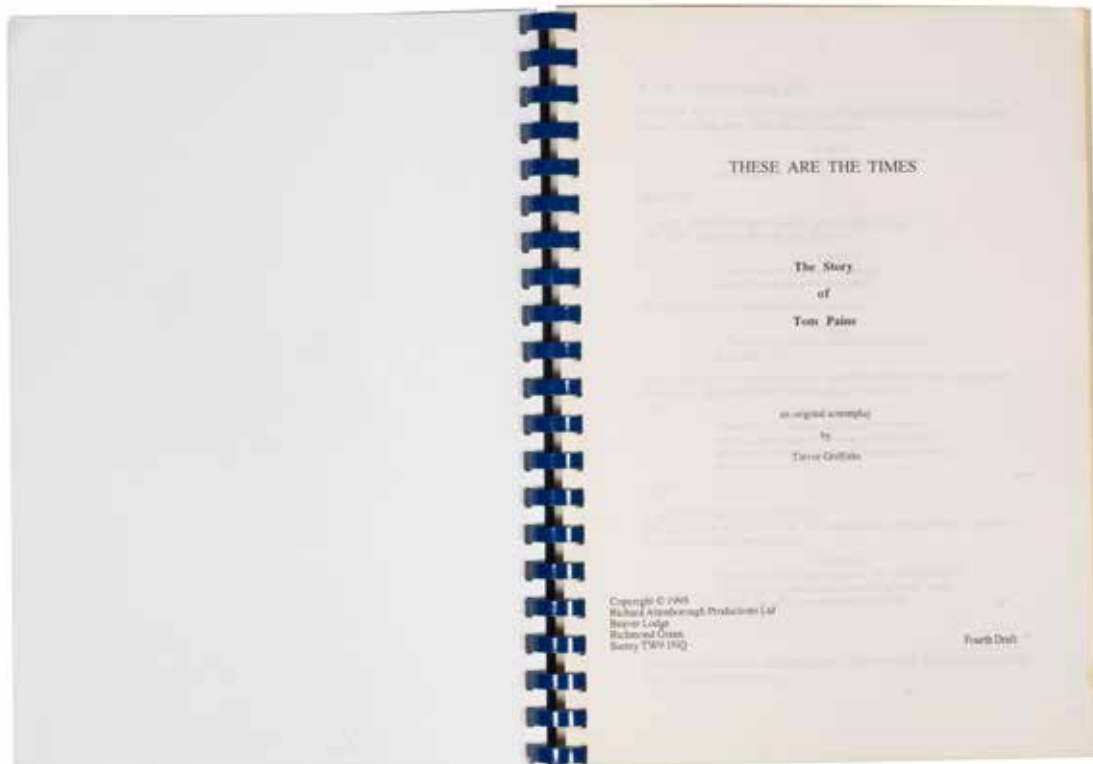
£1,000 - 1,500

€1,400 - 2,100

US\$1,600 - 2,300

Attenborough collected caricatures and had these displayed in the staircase at Beaver Lodge.





470

THOMAS PAINE - THESE ARE THE TIMES: A LARGE COLLECTION OF CORRESPONDENCE RELATING TO THE UNMADE PRODUCTION,

1980s-2000s,

including: draft screen plays written by Trevor Griffiths, detailed files of research into the life of Thomas Paine, bound documents outlining the life of Thomas Paine, references for casting options for all characters, a file for proposed locations with written correspondence from numerous areas and regions, documents relating to proposed musicians to write the film's musical score, financial accounts for pre production expenses, a folder for legal matters surrounding the proposed film, all with copy correspondence on Richard Attenborough Productions LTD headed paper; accompanied by a box of books titles include: *Patriots*, *The Men Who Started The American Revolution*, A.J. Langguth, Touchstone 1988, *Thomas Paine*, *Social And Political Thought*, Gregory Claeys, Unwin Hyman 1989, *Thomas Paine*, A.J. Ayer, Secker & Warburg 1988, *Tom Paine, A Political Life*, John Keane, Bloomsbury 1995, *A Short History Of Charleston*, Robert Rosen, Lexikos 1982, *The Winter Soldiers*, *George Washington And The Way To Independence*, Richard Ketchum, The History Book Club, 1973, *Charleston Interiors*, N. Jane Iseley, Preservation Society of Charleston 1982, *The American Revolution*, John Grafton, Dover Publications 1975, *Historic Savannah*, Mary Morrison, Historic Savannah Foundation 1979

£1,000 - 2,000

€1,400 - 2,800

US\$1,600 - 3,100

The last film project Richard Attenborough had been working on before he died was Thomas Paine- *These Are The Times*. Similarly to the film *Gandhi*, this epic film had been many years in the planning, Attenborough having been originally inspired with the idea of making the film after reading Thomas Paine's pamphlet *The Rights of Man* as a teenager. Attenborough described it as his "greatest ambition" to make this film in his autobiography.

Literature: *Entirely Up To You, Darling*, Richard Attenborough and Diana Hawkins (Arrow, 2009), pp. 188 & 287



FILM INDEX

10 Rillington Place	305, 319, 337, 432
A Bridge Too Far	284, 342, 347 – 353, 380, 413, 420
A Canterbury Tale	268, 269
A Chorus Line	410, 414, 420
A Dog's Life	433
A Marriage of Convenience	417
Brighton Rock	273 – 277, 279 – 281, 358
Chaplin	343, 435 – 441, 446
Chaplin, Charlie	433, 434, 446
Christie, Agatha	312
Closing the Ring	465
Coward, Noël	285, 333
Cry Freedom	343, 413, 421 – 426, 448, 462
Dietrich, Marlene	270
Doctor Doolittle	420, 448
Flight of the Phoenix	342, 446
Gandhi	359 – 382, 385 – 409, 413
Grey Owl	291, 413, 461
Guns at Batasi	291, 309, 313, 358
In Love and War	343, 380, 448, 451 – 454
In Which We Serve	271
Jurassic Park	450, 455 – 456, 458 – 459
Jurassic Park: The Lost World	457
Magic	343, 354 – 358, 380, 450
McQueen, Steve	312
Mills, John	312
Miracle on 34th Street	343, 447 - 450
Oh! What a Lovely War	320 – 328, 342, 380, 450
Séance on a wet afternoon	304, 305, 308, 432, 448
Sellers, Peter	309, 312
Shadowlands	343, 442 - 446
The Angry Silence	295, 296, 282, 358, 432, 448
The Great Escape	302, 303
The Kid	434
The League of Gentlemen	291, 298, 446
The L-Shaped Room	420
The Man Upstairs	293
The Railway Children	463
The Sand Pebbles	317
Thomas Paine: These Are the Times	470
Whistle Down the Wind	356, 420, 448
Young Winston	309, 344, 345, 356, 380, 420, 448, 462

PICTURE INDEX

20th Century School	38, 40, 60, 191, 192, 400
Aitchison, Craigie	203
Armour, Mary	235
Azevedo, Arthur	39
Bacon, Francis	204
Bawden, Edward	72
Beerbohm, Max	70
Behrens, Timothy	190
Boyd, Arthur Merric	35
Bradshaw, Brian	32
Bratby, John	86
Butterfield, Sarah	131
Cheesman, Harold	185
Clarke, Geoffrey	61
Colquhoun, Robert	243
Continental School	163, 245
Cope, Charles West	194
Craxton, John	205
Crombie, Charles	286
Dumont, Pierre	116
Dunlop, Ronald Ossory	11
English School, 19th Century	164, 237, 244
Epstein, Jacob	119
Ganne, Yves	68
Greaves, Derrick	260
Greaves, Walter	216, 217, 218
Greenham, Peter	48, 115
Guerrier, Raymond	15
Holmes, Kenneth	187, 188
Holt, Friso ten	241
Jennings, Humphrey	69, 206, 207, 208
John, Augustus Edwin	258
Jones, Allen	239
Kinley, Peter	118
Kneale RA, Bryan	12, 62, 85, 193, 215, 232, 259
Le Bas, Edward	75
Lowndes, Alan	181, 182
MacBryde, Robert	242
Markey, Danny	126, 127, 128, 129, 130
Middleditch, Edward	34, 76
Miró, Joan	108
Morley, Malcolm	10
Nash, Paul	71, 73, 105
Newcomb, Mary	64, 65, 233
Nicholson, William	213
Nolan, Sidney	36
Organ, Bryan	1, 2, 3, 33, 210
Pasmore, Victor	74, 100
Philipson, Robin	120
Picasso, Pablo	96, 103
Procktor, Patrick	31
Proctor, Patrick	125
Reynolds, Alan	51
Rouault, Georges	66, 67, 95
Smith, Sir Matthew Arnold Bracy	50, 249
Spear, Ruskin	236
Steer, Philip Wilson	56
Suñol, Alvar	13, 14
Tibble, Geoffrey	46, 47, 117
Topolski, Feliks	234, 383
Underwood, Leon	41
Various artists	238
Venard, Claude	49
Verity, Charlotte	211
Whistler, James Abbott McNeill	257
Wyllie, Gordon Hope	198
Wynne, David	37

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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 your *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;

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

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

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

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

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

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

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife 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.
- Ⓢ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .		
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.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	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> ,	10.5	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.
8.1.3	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> ;	10.6	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.
8.1.4	to remove and store the <i>Lot</i> at your expense;			10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
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;	9.3.2	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".
8.1.6	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;	9.3.3	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.
8.1.7	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;			10.10	Reference to a numbered paragraph is to a paragraph 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;	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.	10.11	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> .
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			10.12	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.
8.1.10	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.			11	GOVERNING LAW
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS		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.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER’S AGREEMENT

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

1 THE CONTRACT

- 1.1

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

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

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

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

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

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

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

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

We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, Guarantee, warranty, representation of fact in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on Bonhams’ Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such Description or Estimate is incorporated into this agreement between you and us. Any such Description or Estimate, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

- 3.1

Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1

the Purchase Price for the Lot;
- 3.1.2

a Buyer’s Premium in accordance with the rates set out in the Notice to Bidders, and
- 3.1.3

if the Lot is marked [AR], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2

You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3

All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4

Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5

We may deduct and retain for our own benefit from the monies paid by you to us the Buyer’s Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6

Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7

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

4 COLLECTION OF THE LOT

- 4.1

Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier’s office.
- 4.2

You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3

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

- 4.4

If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting as your agent and on your behalf, to enter into a contract (the “Storage Contract”) with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.
- 4.5

Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.
- 4.6

You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor’s premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
- 4.7

You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8

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

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

- 6.1

Only on the payment of the Purchase Price to us will title in the Lot pass to you. However under the Contract for Sale, the risk in the Lot passed to you when it was knocked down to you.
- 6.2

You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

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 <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
10.4	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.11	Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
			12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
		12 MISCELLANEOUS	13	GOVERNING LAW All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		12.1 You may not assign either the benefit or burden of this agreement.		DATA PROTECTION – USE OF YOUR INFORMATION Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our 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.
		12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		APPENDIX 3
		12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.		DEFINITIONS AND GLOSSARY Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.
		12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.		LIST OF DEFINITIONS "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
		12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.		
		12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		

“**Bidder**” a person who has completed a *Bidding Form*.

“**Bidding Form**” our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

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

“**Book**” a printed *Book* offered for *Sale* at a specialist *Book Sale*.

“**Business**” includes any trade, *Business* and profession.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

“**Guarantee**” the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

“**Hammer Price**” the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

“**Loss and Damage Warranty**” means the warranty described in paragraph 8.2 of the Conditions of Business.

“**Loss and Damage Warranty Fee**” means the fee described in paragraph 8.2.3 of the Conditions of Business.

“**Lot**” any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

“**Motoring Catalogue Fee**” a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

“**New Bond Street**” means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

“**Notional Charges**” the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

“**Notional Fee**” the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

“**Notional Price**” the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

“**Notice to Bidders**” the notice printed at the back or front of our *Catalogues*.

“**Purchase Price**” the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

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

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

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

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

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

“**Stamp**” means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

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

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

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

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

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

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

“**Website**” *Bonhams Website* at www.bonhams.com

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

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

GLOSSARY

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

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

“**bailee**”: a person to whom goods are entrusted.

“**indemnity**”: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression “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
+44 20 7468 8360
U.S.A.
Madalina Lazen
+1 212 644 9108

20th Century British Art

Matthew Bradbury
+44 20 7468 8295

Aboriginal Art

Francesca Cavazzini
+61 2 8412 2222

African, Oceanic & Pre-Columbian Art

UK
Philip Keith
+44 2920 727 980
U.S.A.
Fredric Backlar
+1 323 436 5416

American Paintings

Alan Fausel
+1 212 644 9039

Antiquities

Madeleine Perridge
+44 20 7468 8226

Antique Arms & Armour

UK
David Williams
+44 20 7393 3807
U.S.A.
Paul Carella
+1 415 503 3360

Art Collections, Estates & Valuations

Harvey Cammell
+44 (0) 20 7468 8340

Art Nouveau & Decorative Art & Design

UK
Mark Oliver
+44 20 7393 3856
U.S.A.
Frank Maraschiello
+1 212 644 9059

Australian Art

Merryn Schriever
+61 2 8412 2222
Alex Clark
+61 3 8640 4088

Australian Colonial Furniture and Australiana

+1 415 861 7500

Books, Maps & Manuscripts

UK
Matthew Haley
+44 20 7393 3817
U.S.A.
Christina Geiger
+1 212 644 9094

British & European Glass

UK
Simon Cottle
+44 20 7468 8383
U.S.A.
Suzy Pai
+1 415 503 3343

British & European Porcelain & Pottery

UK
John Sandon
+44 20 7468 8244
U.S.A.
Peter Scott
+1 415 503 3326

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

UK
Mark Dance
+44 8700 27361
U.S.A.
Hadji Rahimpour
+1 415 503 3392

Chinese & Asian Art

UK
Asaph Hyman
+44 20 7468 5888
U.S.A.
Dessa Goddard
+1 415 503 3333
HONG KONG
+852 3607 0010
AUSTRALIA
Yvett Klein
+61 2 8412 2222

Clocks

UK
James Stratton
+44 20 7468 8364
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Coins & Medals

UK
John Millensted
+44 20 7393 3914
U.S.A.
Paul Song
+1 323 436 5455

Contemporary Art

UK
Ralph Taylor
+44 20 7447 7403
U.S.A.
Jeremy Goldsmith
+1 917 206 1656

Costume & Textiles

Claire Browne
+44 1564 732969

Entertainment Memorabilia

UK
+44 20 7393 3844
U.S.A.
Catherine Williamson
+1 323 436 5442

Furniture & Works of Art

UK
Guy Savill
+44 20 7468 8221
U.S.A.
Andrew Jones
+1 415 503 3413

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 1244 353123

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
India Phillips
+44 20 7468 8328
U.S.A.
Tanya Wells
+1 917 206 1685

Islamic & Indian Art

Claire Penhallurick
+44 20 7468 8249

Japanese Art

UK
Suzannah Yip
+44 20 7468 8368
U.S.A.
Jeff Olson
+1 212 461 6516

Jewellery

UK
Jean Ghika
+44 20 7468 8282
U.S.A.
Susan Abeles
+1 212 461 6525
AUSTRALIA
Anellie Manolas
+61 2 8412 2222
HONG KONG
Graeme Thompson
+852 3607 0006

Marine Art

UK
Veronique Scorer
+44 20 7393 3962
U.S.A.
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A.
Alexis Chompaisal
+1 323 436 5469

Modern Design

Gareth Williams
+44 20 7468 5879

Motor Cars

UK
Tim Schofield
+44 20 7468 5804
U.S.A.
Mark Osborne
+1 415 503 3353
EUROPE
Philip Kantor
+32 476 879 471

Automobilia

UK
Toby Wilson
+44 8700 273 619
Adrian Pipiros
+44 8700 273621

Motorcycles

Ben Walker
+44 8700 273616

Native American Art

Jim Haas
+1 415 503 3294

Natural History

U.S.A.
Claudia Florian
+1 323 436 5437

Old Master Pictures

UK
Andrew McKenzie
+44 20 7468 8261
U.S.A.
Mark Fisher
+1 323 436 5488

Orientalist Art

Charles O'Brien
+44 20 7468 8360

Photography

U.S.A.
Judith Eurich
+1 415 503 3259

Portrait Miniatures

UK
+44 20 7393 3986

Prints and Multiples

UK
Rupert Worrall
+44 20 7468 8262
U.S.A.
Judith Eurich
+1 415 503 3259

Russian Art

UK
Daria Chernenko
+44 20 7468 8334
U.S.A.
Yelena Harbick
+1 212 644 9136

Scientific Instruments

Jon Baddeley
+44 20 7393 3872
U.S.A.
Jonathan Snellenburg
+1 212 461 6530

Scottish Pictures

Chris Brickley
+44 131 240 2297

Silver & Gold Boxes

UK
Michael Moorcroft
+44 20 7468 8241
U.S.A.
Aileen Ward
+1 800 223 5463

South African Art

Giles Peppiatt
+44 20 7468 8355

Sporting Guns

Patrick Hawes
+44 20 7393 3815

Travel Pictures

Veronique Scorer
+44 20 7393 3962

Urban Art

Gareth Williams
+44 20 7468 5879

Watches & Wristwatches

UK
+44 20 7447 7412
U.S.A.
Jonathan Snellenburg
+1 212 461 6530
HONG KONG
Nicholas Biebuyck
+852 2918 4321

Whisky

UK
Martin Green
+44 1292 520000
U.S.A.
Joseph Hyman
+1 917 206 1661
HONG KONG
Daniel Lam
+852 3607 0004

Wine

UK
Richard Harvey
+44 (0) 20 7468 5811
U.S.A.
Doug Davidson
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

UNITED KINGDOM

London
101 New Bond Street ●
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

Montpelier Street ●
London SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

South East England

Brighton & Hove
19 Palmeira Square
Hove, East Sussex
BN3 2JN
+44 1273 220 000
+44 1273 220 335 fax

Guildford
Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205 fax

Isle of Wight
+44 1273 220 000

Representative:
Kent
George Dawes
+44 1483 504 030

West Sussex
+44 (0) 1273 220 000

South West England

Bath
Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Truro
36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter
The Lodge
Southernhay West Exeter,
Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

Winchester
The Red House
Hyde Street
Winchester
Hants SO23 7DX
+44 1962 862 515
+44 1962 865 166 fax

Tetbury
22a Long Street
Tetbury
Gloucestershire
GL8 8AQ
+44 1666 502 200
+44 1666 505 107 fax

Representatives:
Dorset
Bill Allan
+44 1935 815 271

East Anglia

Bury St. Edmunds
21 Churchgate Street
Bury St Edmunds
Suffolk IP33 1RG
+44 1284 716 190
+44 1284 755 844 fax

Norfolk
The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973 fax

Midlands

Knowle
The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford ●
Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

Yorkshire & North East England

Leeds
30 Park Square West
Leeds LS1 2PF
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester
2 St Johns Court,
Vicars Lane,
Chester,
Ch1 1QE
+44 1244 313 936
+44 1244 340 028 fax

Manchester
The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Channel Islands

Jersey
La Chasse
La Rue de la Vallee
St Mary
Jersey JE3 3DL
+44 1534 722 441
+44 1534 759 354 fax

Representative:
Guernsey
+44 1481 722 448

Scotland

Edinburgh ●
22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Glasgow
176 St. Vincent Street,
Glasgow
G2 5SG
+44 141 223 8866
+44 141 223 8868 fax

Representatives:
Wine & Spirits
Tom Gilbey
+44 1382 330 256

Wales

Cardiff
7-8 Park Place,
Cardiff CF10 3DP
+44 2920 727 980
+44 2920 727 989 fax

EUROPE

Austria
Tuchlauben 8
1010 Vienna
+43 (0) 1 403 0001
vienna@bonhams.com

Belgium
Boulevard
Saint-Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

Denmark
Henning Thomsen
+45 4178 4799
denmark@bonhams.com

France
4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Cologne
Albertusstrasse 26
50667 Cologne
+49 (0) 221 2779 9650
cologne@bonhams.com

Germany - Munich
Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Greece
7 Neofytou Vamva Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland
31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
dublin@bonhams.com

Italy - Milan
Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome
Via Sicilia 50
00187 Roma
+39 0 6 48 5900
rome@bonhams.com

The Netherlands
De Lairesestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@bonhams.com

Portugal
Rua Bartolomeu Dias nº
160. 1º
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Russia – Moscow
Anastasia Vinokurova
+7 964 562 3845
russia@bonhams.com

Russia - St. Petersburg
Marina Jacobson
+7 921 555 2302
russia@bonhams.com

Spain - Barcelona
Teresa Ybarra
+34 930 087 876
barcelona@bonhams.com

Spain - Madrid
Nunez de Balboa no 4-1A
28001 Madrid
+34 915 78 17 27
madrid@bonhams.com

Spain - Marbella
James Roberts
+34 952 90 62 50
marbella@bonhams.com

Switzerland
Rue Etienne-Dumont 10
1204 Geneva
+41 (0) 22 300 3160
geneva@bonhams.com

MIDDLE EAST

Dubai
Deborah Najar
+971 (0)56 113 4146
deborah.najar@bonhams.com

Israel
Joslynnne Halibard
+972 (0)54 553 5337
joslynnne.halibard@
bonhams.com

NORTH AMERICA

USA

San Francisco ●
220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles ●
7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York ●
580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:
Arizona
Terri Adrian-Hardy
+1 (480) 994 5362

California
Central Valley
David Daniel
+1 (916) 364 1645
Southern California
Christine Eisenberg
+1 (949) 646 6560

Colorado
Julie Segraves
+1 (720) 355 3737
Florida
Palm Beach
+1 (561) 651 7876
Miami
+1 (305) 228 6600
Ft. Lauderdale
+1 (954) 566 1630

Georgia
Mary Moore Bethea
+1 (404) 842 1500

Illinois
Ricki Blumberg Harris
+1 (312) 475 3922
+1 (773) 267 3300

Massachusetts
Boston/New England
Amy Corcoran
+1 (617) 742 0909

Nevada
David Daniel
+1 (775) 831 0330

Oregon
Sheryl Acheson
+1 (503) 312 6023

Pennsylvania
Margaret Tierney
+1 (610) 644 1199

Texas
Amy Lawch
+1 (713) 621 5988

Washington
Heather O'Mahony
+1 (206) 218 5011

Washington DC
Mid-Atlantic Region
Martin Gammon
+1 (202) 333 1696

CANADA

Toronto, Ontario ●
Jack Kerr-Wilson
20 Hazelton Avenue
Toronto, ONT
M5R 2E2
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec
David Kelsey
+1 (514) 341 9238
info.ca@bonhams.com

SOUTH AMERICA

Argentina
Daniel Claramunt
+54 11 479 37600

Brazil
+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong ●
Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing
Hongyu Yu
Suite 511
Chang An Club
10 East Chang An Avenue
Beijing 100006
+86(0) 10 6528 0922
+86(0) 10 6528 0933 fax
beijing@bonhams.com

Japan
Akiko Tsuchida
Level 14 Hibiya Central
Building
1-2-9 Nishi-Shimbashi
Minato-ku
Tokyo 105-0003
+81 (0) 3 5532 8636
+81 (0) 3 5532 8637 fax
akiko@bonhams.com

Singapore
Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan
Summer Fang
37th Floor, Taipei 101 Tower
Nor 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8757 2897 fax
summer.fang@
bonhams.com

AUSTRALIA

Sydney
97-99 Queen Street,
Woollahra, NSW 2025
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne
Como House
Como Avenue
South Yarra
Melbourne VIC 3141
Australia
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

AFRICA

Nigeria
Neil Coventry
+234 (0)7065 888 666
neil.coventry@bonhams.com

South Africa - Johannesburg
Penny Culverwell
+27 (0)71 342 2670
penny.culverwell@bonhams.com

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Bonhams

☐

☐

☐

☐

Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

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

Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a UK bank. All other debit cards and all credit cards are subject to a 2% surcharge on the total invoice price.

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐

Sale title:	Richard Attenborough: A Life Both Sides of the Camera	Sale date:	21 October 2015
Sale no.	22874	Sale venue:	Knightsbridge, London
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
General Bid Increments:			
£10 - 200by 10s		£10,000 - 20,000by 1,000s	
£200 - 500by 20 / 50 / 80s		£20,000 - 50,000by 2,000 / 5,000 / 8,000s	
£500 - 1,000by 50s		£50,000 - 100,000by 5,000s	
£1,000 - 2,000by 100s		£100,000 - 200,000by 10,000s	
£2,000 - 5,000by 200 / 500 / 800s		above £200,000at the auctioneer's discretion	
£5,000 - 10,000by 500s			
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
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By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.			
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Please note that all telephone calls are recorded.

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BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.		
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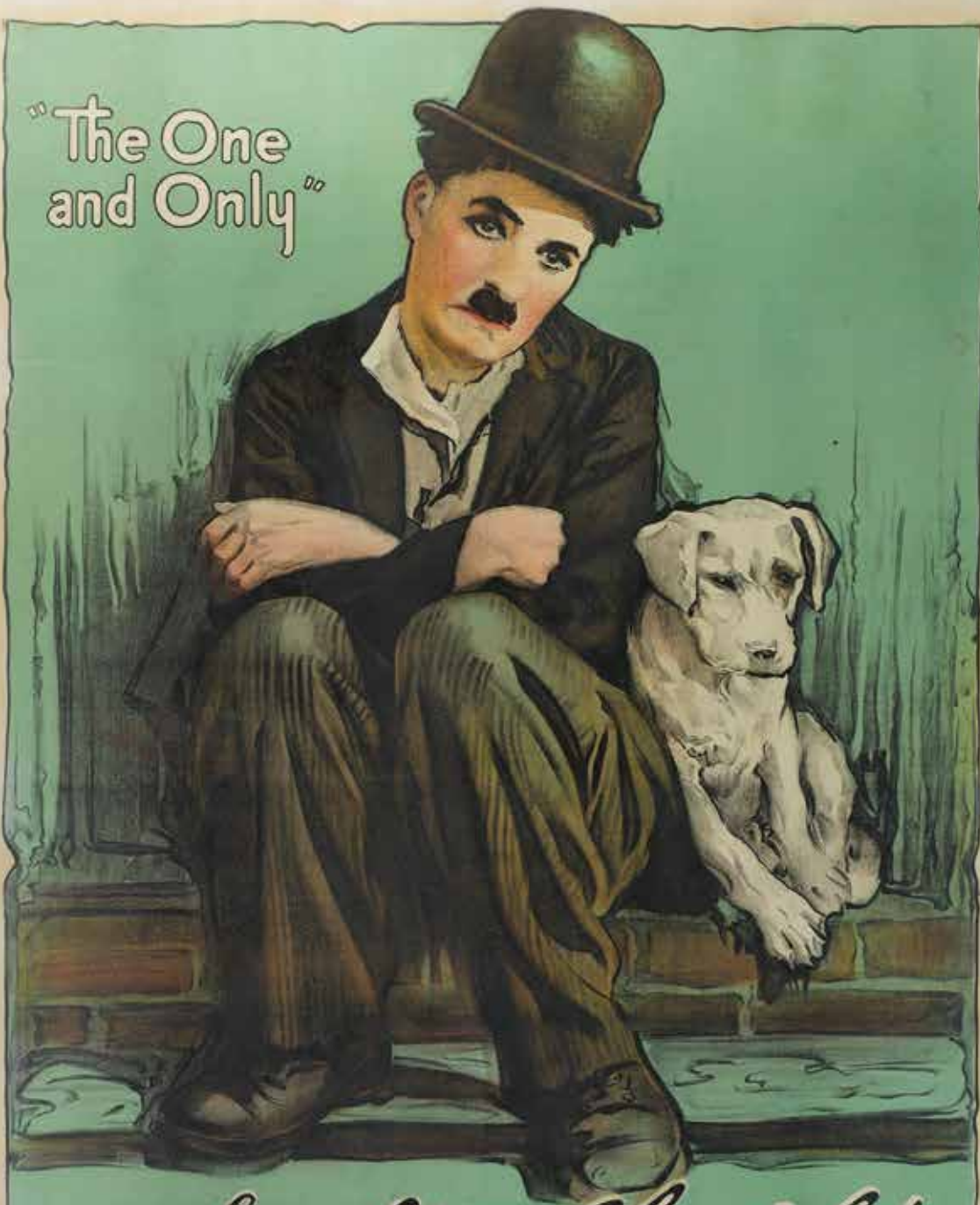
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Charlie Chaplin His Signature

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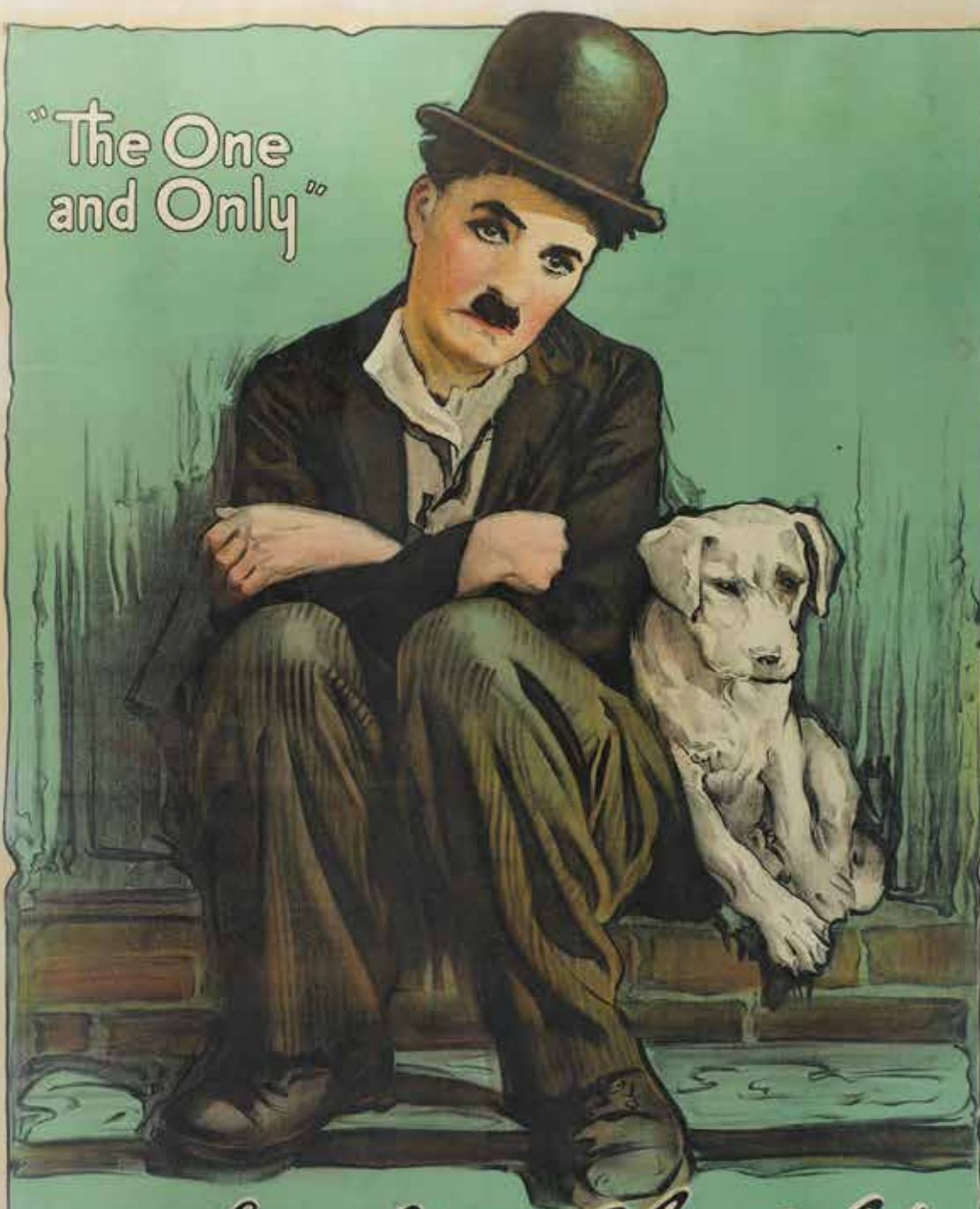
Montpelier Street
Knightsbridge
London
SW7 1HH

+44 (0) 20 7393 3900

+44 (0) 20 7393 3905 fax



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Bonhams

Montpelier Street
Knightsbridge
London
SW7 1HH

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

