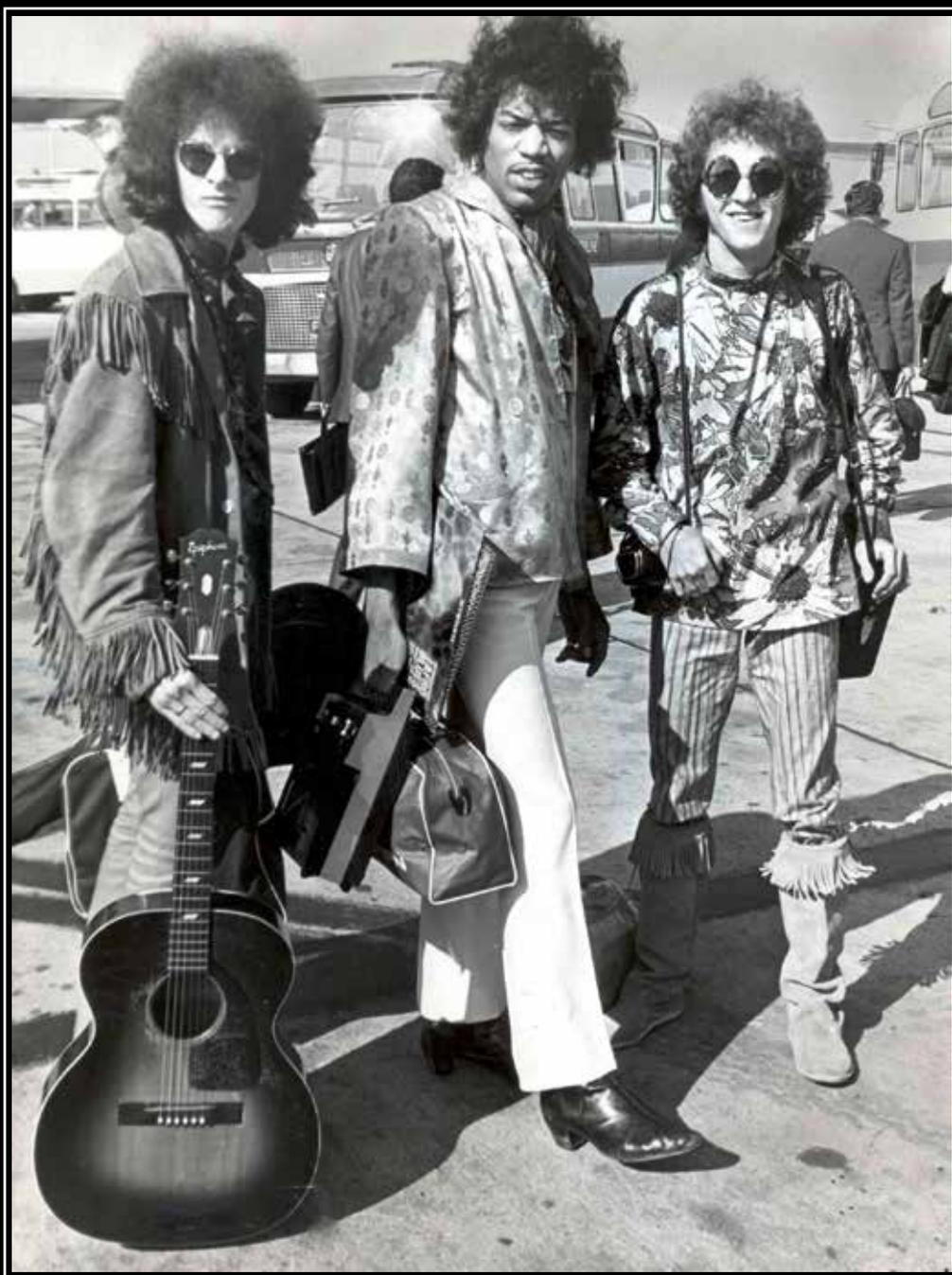


ENTERTAINMENT MEMORABILIA

Thursday 15 December 2016

Knightsbridge, London



Bonhams

WHAM! NOW IT'S ALL ON THE **CINEMA SCREEN** in **COLOUR!**



20th CENTURY FOX

BATMAN

STARRING **ADAM WEST · BURT WARD**



A **WILLIAM DOZIER** PRODUCTION

THE GALLERY OF
DASTARDLY VILLAINS

"THE CATWOMAN" **LEE MERIWETHER** · "THE JOKER" **CESAR ROMERO** · "THE PENGUIN" **BURGESS MEREDITH** · "THE RIDDLER" **FRANK GORSHIN**

COLOUR BY
DE LUXE

PRODUCED BY **WILLIAM DOZIER**

DIRECTED BY **LESLIE H. MARTINSON**

WRITTEN BY **LORENZO SEMPLE, JR.**

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ENTERTAINMENT MEMORABILIA

Thursday 15 December 2016 at 12pm
Knightsbridge, London

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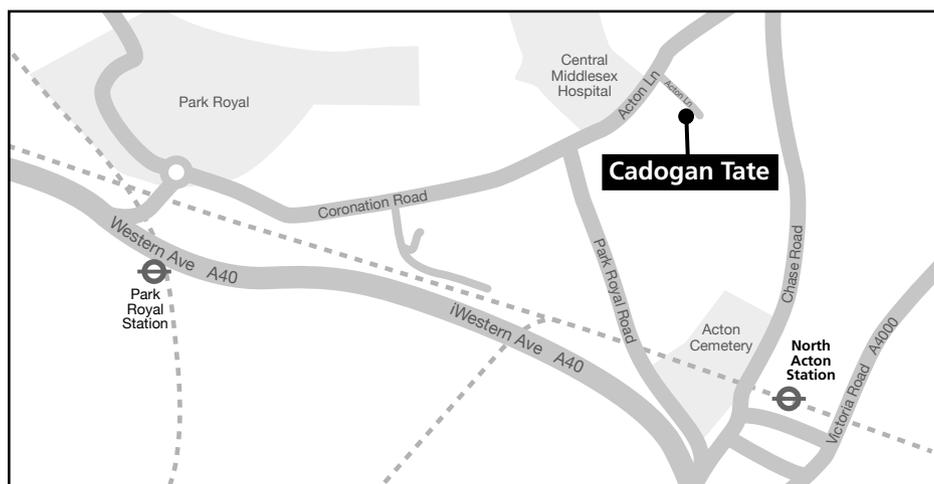
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All sold lots marked TP will be
removed to Cadogan Tate, 241
Acton Lane, London, NW10 7NP
from 9.00am Thursday 15 December
2016 & will be available for collection
from 2pm Friday 16 December 2016
and then every working day between
9.30am and 4.30pm on production
of photographic identification and
written authorisation for third-party
collections.

To arrange a collection time please
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Collections are by appointment only.
(Please note buyers/shippers need
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4.00pm). A booking email or phone
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ready at time of collection.

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

STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO CADOGAN TATE

Storage

Storage will be free of charge until
Close of business 10 January 2017.

Charges will apply from 9am Wednesday 11 January 2017.

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

Handling

Charges will apply from 9am Wednesday 11 January 2017.

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

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Y These lots are subject to CITES
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A surcharge of 2% is applicable
when using MasterCard &
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Payment

All charges due to Cadogan Tate
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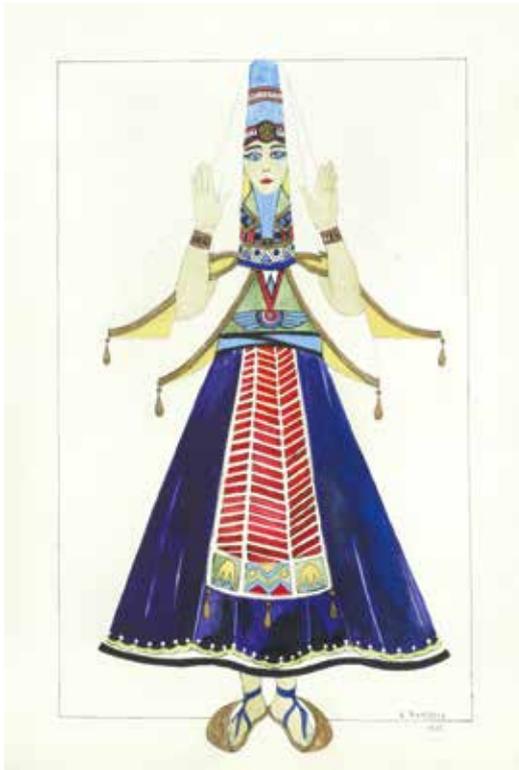
Please note that Bonhams will
be closed from 5.30pm Friday 23
December 2016 & will reopen at
9am Tuesday 3 January 2017.

Please note below the opening hours for Cadogan Tate over the Christmas period:

Friday 23 December 2016
9am - 1pm
Monday 26 December 2016
CLOSED
Tuesday 27 December 2016
CLOSED
Wednesday 28 December 2016
9am - 4.30pm
Thursday 29 December 2016
9am - 4.30pm
Friday 30 December 2016
9am - 1pm
Monday 2 January 2017
CLOSED
Normal hours will apply from
Tuesday 3 January 2017.

FILM & TELEVISION





1



2



3 (part)

1
SALOME / NATACHA RAMBOVA: A WATERCOLOUR, INK AND PENCIL CONCEPT COSTUME SKETCH,

for the Paramount production, 1922, the design of a female servant wearing a distinctive headdress which extends down over the shoulders, signed and dated in black pen *N. Rambova*, 1920, in mount and framed, 13 x 11in (33 x 28cm)

£2,000 - 3,000
€2,300 - 3,500
US\$2,500 - 3,800

It appears that the costume seen on screen was modified from the design in this sketch, however the distinctive head and shoulderpiece are clearly visible. It has been documented that some of Natacha Rambova's designs for the 1922 production of *Salome* were adapted from earlier productions, including *Aphrodite*, 1920, which was shut down during filming, and Cecil B. De Mille's production of *Fools Paradise*, 1921. It is possible that this design was originally intended for an earlier production.

2
SALOME / NATACHA RAMBOVA: A WATERCOLOUR, INK AND PENCIL CONCEPT COSTUME SKETCH,

for the Paramount production, 1922, the design of a blackamoor servant wearing distinctive headdress and cape, signed and dated in black pen *N. Rambova*, 1921, in mount and framed, 13 x 11in (33 x 28cm)

£2,000 - 3,000
€2,300 - 3,500
US\$2,500 - 3,800

It appears that the costume seen on screen was modified from the design in this sketch, the headpiece is not worn but instead has been modified into large hand-held fans. Natacha Rambova took inspiration for the costume and set designs for the film from Aubrey Beardsley, which is prevalent throughout.

3
FRITZ RASP: A CANCELLED GERMAN PASSPORT,

issued 9th December 1970, with a black and white portrait photograph of Fritz Rasp 3 x 2 in (8 x 5cm), signed by him in blue ink, the passport giving details of Rasp's place of birth, height and distinguishing marks, overall 6 x 4 in (15 x 10cm); accompanied by a collection of approximately 54 film clippings and reels, relating to Fritz Rasp, circa 1930s, some extensive, majority 35mm (Qty)

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

The items were retrieved from Fritz Rasp's Germany property in Gräfelfing outside Munich following the death of his only daughter, Renate Budzinski.



4

4
CASABLANCA,
 Warner Bros, 1942,
 Belgium poster, Les Ateliers M. Panneels, 12 x 15 in (30cm x 38cm)

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

5
CASABLANCA,
 Warner Bros, 1942,
 U.S. one-sheet, lined backed, in mount, framed and glazed, overall
 size 27 x 41 in (69cm x 104cm)

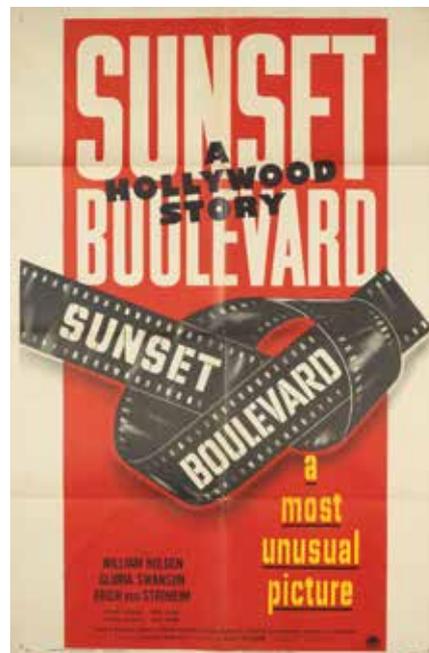
£8,000 - 12,000
 €9,300 - 14,000
 US\$10,000 - 15,000

6
SUNSET BOULEVARD,
 Paramount, 1950,
 U.S. one-sheet poster, style B, 27 x 41 in (69 x 104cm)

£500 - 700
 €580 - 810
 US\$630 - 890



5



6



7 (part)



9



8 (part)



8 (part)

7
LEO FUCHS (AMERICAN B.1929): TWO BLACK AND WHITE PRINTS OF CARY GRANT,

one signed by the photographer, both mounted and framed, 12 x 16 in (31 x 41cm) (2)

£300 - 500
 €350 - 580
 US\$380 - 630

8
VARIOUS FILM STARS: A COLLECTION OF 22 SIGNED BLACK AND WHITE PUBLICITY PHOTOGRAPHS,

some dedicated 'to John', actors include; John Wayne, Ava Gardner, Dirk Bogarde (2), Marlene Dietrich, Ray Bolger, Rita Hayworth, Jack Warner, James Stewart (2), accompanied by a letter concerning the provenance, majority 10 x 8 in (26 x 20cm) (Qty)

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

The collection was acquired by the late wardrobe master, John McCorry. Each photograph is either dedicated to him or his wife Jean. He is seen in the photograph with Dirk Bogarde, measuring him up for a costume.

9
MARLENE DIETRICH: AN EARLY AUTOGRAPHED THEATRE PROGRAMME,

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

£200 - 300
 €230 - 350
 US\$250 - 380



8 (part)



8 (part)



10



12



13



11 (part)



14 (part)

12

THE SEVEN YEAR ITCH,

20th Century-Fox Film Corp, 1955,
U.S. half-sheet, mounted, framed and glazed, overall 35 x 30 in (89cm x 76cm)

£500 - 700
€580 - 810
US\$630 - 890

13

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

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

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

Arnold's images of Marilyn Monroe on the set of *The Misfits* (1961) in the Nevada Desert were perhaps her most memorable, although she had taken many photos of Monroe from 1951 onwards.

14

VIVIAN LEIGH AND LAURENCE OLIVIER: A SIGNED PROGRAMME FOR THE SHAKESPEARE MEMORIAL THEATRE,

Stratford-Upon-Avon, 1955,
the theatre programme signed by both Vivian Leigh and Laurence Olivier in blue inks to a double inside page featuring both their headshots for an article on *Twelfth Night* which was the opening production of the 1955 season. Accompanied by a second programme from 1953, and a third programme for the 100th season in 1959, (3)

£500 - 700
€580 - 810
US\$630 - 890

10^{AR}

ANGUS MCBEAN (WELSH, B.1904 – D.1990): KATHARINE HEPBURN IN 'THE MILLIONAIRESS',

London, 1952,
a black and white gelatin silver print of Katharine Hepburn in a glamorous Pierre Balmain evening gown from a scene in George Bernard Shaw's play *The Millionairess*, signed and dated in white ink by the photographer to the bottom left-hand corner, mounted on card, glazed and framed, overall 20 x 24 in (50 x 60cm)

£500 - 700
€580 - 810
US\$630 - 890

In the summer of 1952, Katharine Hepburn starred in *The Millionairess* for a ten-week run at the New Theatre in London's West End.

11

RED GARTERS / ROSEMARY CLOONEY: THREE COSTUME SKETCHES,

Paramount, 1954, for the production *Red Garters*, the watercolour and pencil costume sketches each of Clooney wearing different gowns, all with production notes to the back, two initialled in pencil by Edith Head, largest 22 x 14 in (56 x 36cm)

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



15



16



17

15
PLAYBOY: TWO PLAYBOY BUNNY COSTUMES,

circa 1960's, comprising; a shocking pink star patterned corseted leotard, with matching bunny ears on a headband, together with a plain electric blue corseted leotard, with matching bunny ears on a headband, with the name *AMANDA* written in ink on the inside of both of the corsets, accompanied by a white imitation fur bunny's tail, (5)

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

16
MARGOT FONTEYN: A PAIR OF PINK SATIN BALLET SHOES WORN AND SIGNED BY MARGOT FONTEYN,

made by Frederick Freed, London, both soles stamped with manufacturer's details and size 4, both inscribed *Fonteyn* in red ballpoint pen in an unidentified hand to the underneath; and one signed and inscribed by Fonteyn in black ink '*To Noeleen, with best wishes, Margot Fonteyn, Arias, 1974,*' on the point, accompanied by a letter of provenance, (2)

£2,000 - 3,000
€2,300 - 3,500
US\$2,500 - 3,800

The slippers were given to vendor by the late Dame Margot Fonteyn de Arias in 1974. The vendor met Fonteyn through her husband, via Rodney Freed, the son of Frederick Freed, maker of the ballet slippers. The slippers were worn by Fonteyn and were signed at the Royal Opera House in Covent Garden in 1974.

17
THE AVENGERS, SERIES 4 EPISODE 26 'HONEY FOR THE PRINCE': A DRESS WORN BY DIANA RIGG AS MRS EMMA PEEL,

March, 1966, comprising a full-length ivory dress, with floral lace overlay on the top half and a bow at the waist, accompanied by a plain rectangular wrap of the same colour and fabric, with designer's label on the inside of the dress (2)

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

Designed and made by Jean Varon, and worn by Diana Rigg as Mrs Emma Peel in episode 26 when Genie brings Steed and Emma to a fantasy world of cricket, harem dance, and creative assassination.

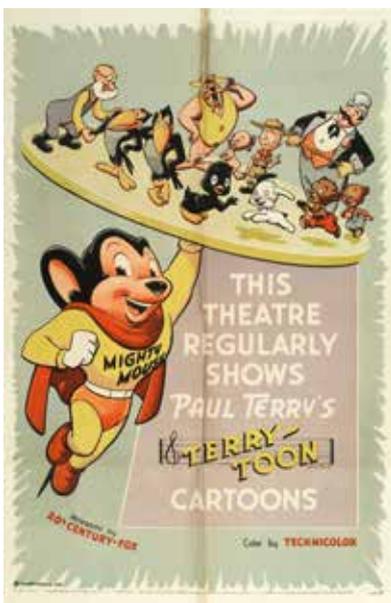
Diana Rigg can be seen wearing this dress during the first 10 minutes of the episode. <https://www.youtube.com/watch?v=UKVLIHyWkSA>



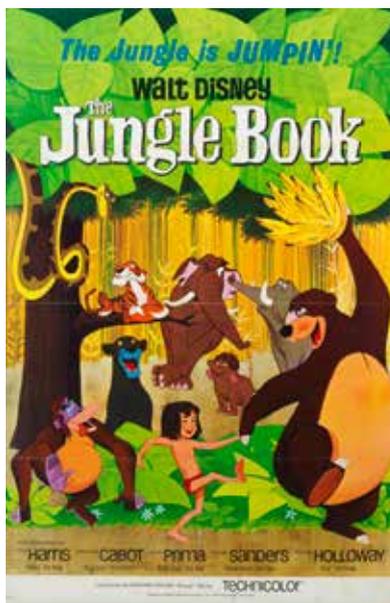
18



19



20 (part)



21

18
SNOW WHITE AND THE SEVEN DWARFS: AN ORIGINAL CEL OF SNOW WHITE,

Disney, 1938
 gouache on celluloid on Courvoisier airbrush background, mounted and framed, with The Leicester Galleries, London, label on the reverse, the image 5 1/4 x 5 1/2 in (13.5 x 14cm)

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,500 - 3,800

19
SNOW WHITE AND THE SEVEN DWARFS,
 R.K.O./Disney, 1942,
 re-release, British quad, framed, 30 x 40 in (76 x 102cm)

£700 - 900
 €810 - 1,000
 US\$890 - 1,100

20
TERRY TOONS: MIGHTY MOUSE,
 Twentieth Century Fox Film Corp, 1955,
 "Krakatoa" U.S. one-sheet, together with two U.S. one-sheets, all 27 x 41 in (69cm x 104cm), (3)

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

21
THE JUNGLE BOOK,
 Walt Disney, 1967,
 U.S one-sheet, framed and glazed, 27 x 41 in (69cm x 104cm)

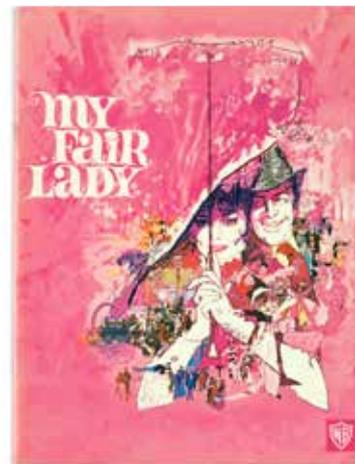
£500 - 700
 €580 - 810
 US\$630 - 890



23 (part)



22 (part)



26



24 (part)

23

BREAKFAST AT TIFFANY'S,

Paramount Pictures, 1961,

two U.S. lobby cards numbers 3 & 5, both 14 x 11 in (35.5 x 28cm) (2)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

24

TWO BREAKFAST AT TIFFANY'S,

Paramount Pictures, 1961,

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

£800 - 1,500

€930 - 1,700

US\$1,000 - 1,900

25

TWO BREAKFAST AT TIFFANY'S,

Paramount Pictures, 1961,

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

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500



25 (part)

26

AUDREY HEPBURN: A SIGNED 'MY FAIR LADY' CINEMA PROGRAMME,

1964,

for the Warner Bros. production, signed on the inside page in blue ink by Audrey Hepburn, accompanied by a letter concerning the provenance

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

According to the vendor she met Audrey Hepburn while working at the Hotel Lancaster in Paris. Hepburn was a guest, residing there while she filmed 'How To Steal A Million'. The vendor struck up a rapport with Audrey and took the opportunity to ask her to sign her 'My Fair Lady' programme.

22

BREAKFAST AT TIFFANY'S,

Paramount Pictures, 1961,

three Italian photobusta posters featuring various scenes of Audrey Hepburn as Holly Golightly in the film, all framed and glazed, two vertical and one horizontal, 27 x 19 in (69 x 49cm) (3)

£1,500 - 2,000

€1,700 - 2,300

US\$1,900 - 2,500



29

27

A BREAKFAST AT TIFFANY'S,

Paramount Pictures, 1961,
a U.S. lobby card number 6, 14 x 11 in (35.5 x 28cm)

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

28

A BREAKFAST AT TIFFANY'S,

Paramount Pictures, 1961,
a U.S. lobby card number 8, 14 x 11 in (35.5 x 28cm)

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

29

EDITH HEAD / AUDREY HEPBURN: A WATERCOLOUR AND PENCIL COSTUME SKETCH OF AUDREY HEPBURN AS HOLLY GOLIGHTLY FOR BREAKFAST AT TIFFANY'S,

Paramount, 1961,
the drawing showing Hubert de Givenchy's design for the famous black gown worn by Audrey Hepburn during the opening scene of



27

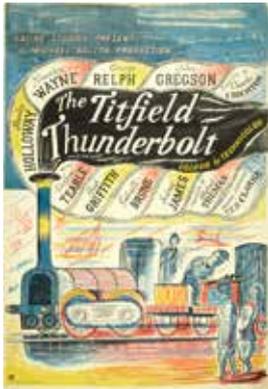


28

the film, with alterations and workings in pencil to the position of the waist and cruder pencil sketches of the front and side view of the design, with an additional inset watercolour and pencil sketch showing the back of the dress, signed in pencil by Edith Head and ink-stamped *Productions Art Department*, with a sheet of *From Edith Head Designing* notepad paper attached with three pencil sketches for similar angles, possibly a directive for the final sketch, framed, 19 x 14in (48.5 x 36cm) overall

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

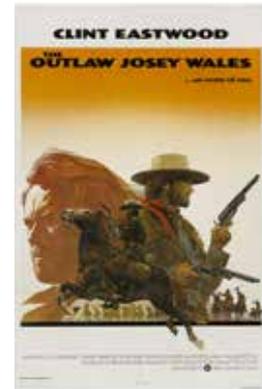
This dress is considered to be one of cinema's most iconic dresses. The gown enhanced Audrey Hepburn's beauty, grace and elegance through its expert design by Hubert de Givenchy. Combined by his use of accessories, the oversized pearl necklace and distinctive dark sunglasses enabled Audrey and her character Holly Golightly to be linked by exuding Hepburn's exquisite sense of style. Givenchy is credited as the Principle costume designer for Audrey on the film and Edith Head as costume supervisor for the production. The little black dress has since been predominant and has stayed at the forefront of fashion, transcending decades, and is a stable item in most women's wardrobes.



30



31 (part)



32



33



34

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

£500 - 700
 €580 - 810
 US\$630 - 890

From the collection of British film critic David Robinson.

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

31
PETER STRAUSFELD: A COLLECTION OF FIVE ACADEMY CINEMA POSTERS,
 all British quads, titles include: The Chess Players, Tristana, Leon Morin, Priest, 30 x 40 in (76 x 102cm) (5)

£600 - 800
 €700 - 930
 US\$760 - 1,000

32
THE OUTLAW JOSEY WALES,
 Warner Bros., 1976,
 U.S. one-sheet, framed and glazed, 27 x 41 in (69cm x 104cm)

£500 - 700
 €580 - 810
 US\$630 - 890

33
BATMAN,
 Twentieth Century Fox, 1966,
 British quad poster, designed by Tom William Chantrell, backed on paper, 30 x 40 in (76 x 105 cm)

£3,000 - 5,000
 €3,500 - 5,800
 US\$3,800 - 6,300

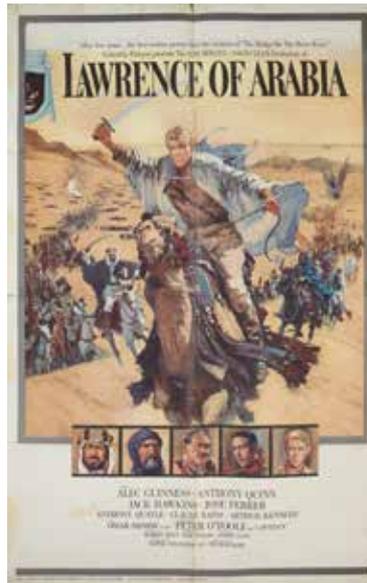
Ex-lot 167 *Vintage Film Posters*, Christie's South Kensington, 9th March 2004

34
REBEL WITHOUT A CAUSE,
 Warner Bros, 1955
 U.S. three-sheet, linen backed, 41 x 81 in (104cm x 205cm)

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



35



36



37

35

OCEANS 11,

Warner Bros, 1960,
U.S. one-sheet, mounted, framed and glazed, 27 x 41 in (69cm x 104cm)

£500 - 700
€580 - 810
US\$630 - 890

36

LAWRENCE OF ARABIA,

Columbia, 1962,
U.S. one-sheet poster, roadshow style A,
Art by Howard Terpning, 27 x 41 in (69 x 104cm)

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

37

THE GOOD, THE BAD AND THE UGLY,

United Artists Corporation, 1968,
U.S one-sheet, framed and glazed, 27 x 41 in (69cm x 104cm)

£500 - 700
€580 - 810
US\$630 - 890

38

LE MANS,

Solar, 1971,
U.S. one-sheet poster, 27 x 41 in (68cm x 104cm)

£500 - 700
€580 - 810
US\$630 - 890



38



40

39

AMERICAN FILM POSTERS,

1970's,
mostly U.S. one-sheets including; Guys and Dolls, On The Waterfront, Pfft, Elvis Presley in Paradise Hawaiian Style, Rally around the Flag, Boys!, A Man From The Alamo, Elvis Presley in Spinout, North of the Border (2), Magnum Force, Mr Imperium Turner, and The Girl of the Timber Claim U.S. three-sheet linen backed, (Qty)

£600 - 700
€700 - 810
US\$760 - 890

40

THE GODFATHER,

Paramount, 1972,
U.S. one-sheet poster, 27 x 41in (69 x 104cm)

£300 - 500
€350 - 580
US\$380 - 630



41

41
REVENGE OF THE CREATURE FILM POSTER,
 Universal Pictures, 1955,
 U.S. one-sheet poster, linen backed, 27 x 41 in (69cm x 104cm)

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

42
HORROR FILM POSTERS,
 1960's-70's,
 including: Jaws British quad, The Blob U.S. insert poster, Tower of London: The Vampire and the Ballerina U.S. one-sheet, Tales of Terror U.S. half-sheet, Macabre U.S. one-sheet, Little Shop of Horrors U.S. three-sheet, Return of the Fly U.S. one-sheet, and The Raven U.S. one-sheet, (Qty)

£500 - 700
 €580 - 810
 US\$630 - 890

43
2001: A SPACE ODYSSEY,
 M.G.M., 1968,
 U.S. one-sheet poster, "Star Child" style
 Art by Mike Caplan, 27 x 41 in (69 x 104cm)

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

44
STAR WARS FILM POSTERS,
 Lucas Film/Twentieth Century Fox, 1970's,
 including; Star Wars U.S. one-sheet Style A, Return Of The Jedi U.S. one-sheet and another Style B, together with a set of seven stills from Return Of The Jedi, and an Empire Strikes Back U.S. three-sheet, (Qty)

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

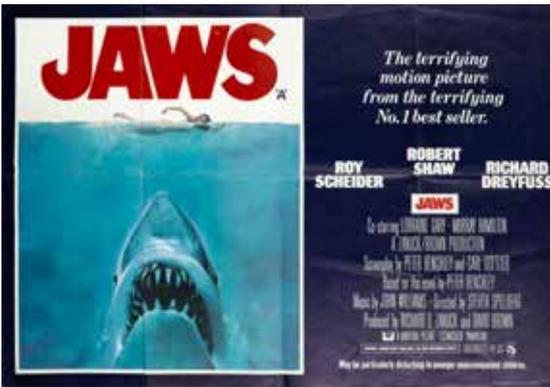
45
GROUP OF FILM POSTERS,
 1970's-80's,
 mostly one-sheets including; Taxi Driver, Back to the Future, Raging Bull, The Godfather, The Godfather Part II, M.A.S.H, The Ghostbusters, Indiana Jones: Raiders of The Lost Ark, The Shootist, Star Trek, Star Trek II: The Wrath of Khan, Star Trek III: The Search for Spock, Star Trek IV: The Voyage Home, Star Trek Generations, Star Trek First Contact (2), Star Trek V: The Final Frontier, Star Trek VI: The Undiscovered Country (3), Blade Runner, Star Trek Nemesis (2), Star Trek Generations (Qty)

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

46
DOCTOR WHO: TOM BAKER AS THE FOURTH DOCTOR, A PAIR OF BROWN BROGUES,
 1970s,
 with four eyelets, inner stamped *Regent Made In England*, right shoe with indistinct size stamp but believed to be 12

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

Ex-lot 144, 'The Angels Film Costume Auction', 23rd May 2010, Cameo Fine Art Auctioneers.



42 (part)



43



44 (part)



46



47 (part)

47

BRAVEHEART: A COSTUME DESIGN OF MEL GIBSON AS WILLIAM WALLACE BY CHARLES KNODE AND FRANCES HILL,
Paramount Pictures, 1995,

a charcoal sketch on paper depicting Mel Gibson in the costume for William Wallace in his film 'Braveheart', annotated to the left-hand side 'Wallace, Mr Mel Gibson, 2nd Costume for battles, maker Frances Hill', signed by Frances Hill and Charles Knodes, dated 'July 1995' to the bottom right corner, framed and glazed, overall 14 x 18in (36.5 x 46cm), together with a black and white signed photograph of Mel Gibson in the costume, signed 'Thanks! Love Mel Gibson 94', framed and glazed, 12 x 10in (30.5 x 25.5cm); a colour Polaroid photograph of Mel Gibson in the costume during a fitting, annotated around the edge, '1st photo ever of him in your frock. Shepperton 1984, Chuck x. It was April I think!', framed and glazed, 6 x 6in (15 x 15cm); and various photocopies of other costume designs from the film including a detail of the military leatherwork, trousers for calvary, helmets for the English, and Wallace at war, (Qty)

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

The highly successful film Braveheart won several Academy Awards in 1996, one of which was Charles Knode for 'Best Costume Design'.



48

48

DR NO,

Eon/United Artists, 1962,
British quad poster, 30 x 40in (69 x 104cm)

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

49

ON HER MAJESTY'S SECRET SERVICE,

Eon/United Artists, 1969,
U.S. one-sheet poster, style A, 27 x 41 in (69 x 104cm)

£400 - 600
€460 - 700
US\$510 - 760

50

JAMES BOND FILM POSTERS,

Eon/United Artists, 1980's,
all U.S. one-sheets including; Octopussy,
Never Say Never Again, The Man With The
Golden Gun, (3)

£500 - 700
€580 - 810
US\$630 - 890



49



51 (illus)

51

JAMES BOND: A PROP BOARDROOM CHAIR FROM THE FILM 'LIVE AND LET DIE', 1973,

a bespoke stainless steel and black leather swivel chair with distinctive pierced metal cuffs to arms, each fitted with springs attached to wires which lead to a lever at the back of the chair used to operate the cuffs when Bond sits down (not working), accompanied by a letter concerning the provenance, 50in (126cm) high

£4,000 - 5,000

€4,600 - 5,800

US\$5,100 - 6,300



51

This chair is screen used and visible in the scene where James Bond, played by Roger Moore, is strapped into it by Mr Big, a sidekick of Dr Kananga's (Yaphet Kotto). Dr Kananga, a corrupt Caribbean Prime Minister who doubles as a drug lord, questions Bond about his relations with his psychic Miss Solitaire played by Jane Seymour, whilst trapped in this chair.

It was acquired by the sound recordist who worked on the film. The chair was made specifically for the film, and once filming was finished the sound engineers would source certain props and costumes before they were disposed of to help them recreate the original sounds in post-production in order to enhance audio quality. According to the vendor, a leather coat was probably used for the chair sound when Bond sits down on it. This was because many of the original sounds could not be used due to background noise, such as generators and traffic. Most of the time the props never made the correct sounds as were required, but were probably used on many other productions. Almost all of the thousands of props used would end up getting destroyed or badly damaged, but from this realistic sound effects were made. This part of sound recording is called 'Foley'.

Please note: POST 1950 FURNITURE - this prop chair was not originally intended for use in a private home and is being sold as a Work of Art.

ROCK & POP

DAVID BOWIE



*Yes
Take
Much love
David
Bowie*

Lot 141

ALADDIN SANE



52

52 Y

B.B.KING: AN AUTOGRAPHED GIBSON LES PAUL SPECIAL DOUBLE CUTAWAY GUITAR,

1995, serial no. 94015507, Limited Edition no. 52/300, cherry finish, signed in marker pen on the body and scratchplate, rounded cutaways, two P90 pickups, bound rosewood fingerboard with dot markers, in case

£3,500 - 4,500
 €4,100 - 5,200
 US\$4,400 - 5,700

B.B. King signed this guitar on three separate occasions. In the case there are notes authenticating the signatures and a photograph of B.B. King signing, together with the strings that were on it when he played it backstage on one occasion at the Royal Albert Hall. A percentage of the proceeds from the sale of this guitar will be given to Great Ormond Street Hospital.



53



54

53 DUSTY SPRINGFIELD: A 'PLATINUM' SALES AWARD FOR THE ALBUM, 'DUSTY - THE SILVER COLLECTION',

1997, presented to Dusty Springfield for sales of more than 300,000 copies in the UK, BPI certified, Century Displays label to backing card, 16 x 16in (41 x 41cm)

£500 - 600
 €580 - 700
 US\$630 - 760

Formerly the property of Dusty Springfield. Originally sold as lot 314, The Dusty Springfield Collection, Sotheby's London, 'Rock 'n' Roll Memorabilia', 15th September 1999.

54 DIANA ROSS & THE SUPREMES: A 'GOLD' SALES AWARD FOR THE ALBUM, CASSETTE AND CD, 'DIANA ROSS & THE SUPREMES',

late 1980s, US 'Flower Hologram' format, presented to The Supremes for sales of more than 500,000 copies, RIAA certified, 17 x 21in (43 x 53.5cm)

£500 - 600
 €580 - 700
 US\$630 - 760



55

55 YUSUF ISLAM/CAT STEVENS: AN AUTOGRAPHED HOHNER HW200 ACOUSTIC GUITAR,

the front of the body signed and inscribed in blue marker *Best wishes peace...at last! Yusuf Islam, maker's label inside body and serial no. 0002390124 stamped to top bracing, Chinese made, natural finish spruce top with basswood back and sides, Eastern mahogany neck with hardwood fingerboard, in padded gig bag, guitar 39in (99cm) long*

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

Ex-lot 82, 'Pop Memorabilia', Christie's South Kensington, 30th April 2002.



56



57



58



59



60

56 AR
DAVID BAILEY (BRITISH, B.1938): MICK JAGGER,
 circa 1963-1964,
 a black and white portrait photograph of Mick Jagger, signed by the photographer in black ink, in mount and framed, 14 x 11in (36 x 28cm)

£600 - 800
 €700 - 930
 US\$760 - 1,000

57
PERFORMANCE,
 Goodtime Enterprises, 1970,
 a U.S. one-sheet poster signed in black pen by Anita Pallenberg, 41 x 27 in (104 x 69cm)

£700 - 900
 €810 - 1,000
 US\$890 - 1,100

Provenance: *Cult Rock Posters*, Aurum Press, 2006, p.32
 Exhibition History: Tate Liverpool, *Glam!*, 2013
 Frankfurt Kusthalle, *Glam! The Performance of Style*, June 2013
 Linz Lentos Kunstmuseum, *Glam! The Performance of Style*, October 2013

58
THE ROLLING STONES: AN AUTOGRAPHED COPY OF THE EP 'FIVE BY FIVE'
 1964,
 Decca DFE 8590, unboxed Decca logo, the back cover signed in blue ballpoint by Mick Jagger, Keith Richards, Brian Jones, Bill Wyman and Charlie Watts, record within

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,500 - 3,800

59
THE ROLLING STONES: A 'GOLD' SALES AWARD FOR THE SINGLE ('I CAN'T GET NO) SATISFACTION',
 circa 1965,
 US white matte, presented to London Records for the sale of more than one million copies, RIAA certified, New York Frame & Picture Co. label to backing paper, 13¼ x 17¼ in (33.5 x 44cm)

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,500 - 3,800

Ex-lot 86, Christie's South Kensington, Pop Memorabilia, 30th April 2003.

60
THE ROLLING STONES: A POSTER FOR 'STONES WORLD FAMOUS TRAVELING MOVIE',
 the circus-style poster with details of the film showing at the Delman Theatre, Houston, 5-18 June 1972, 10½ x 34½in (26.5 x 87.5cm)

£400 - 500
 €460 - 580
 US\$510 - 630



61 (Backstage at the London Palladium)



61 (On stage at the London Palladium)

61
KEITH RICHARDS/THE ROLLING STONES: A FLAMBOYANT SILK JACKET WORN ON STAGE,

January 22, 1967, at the London Palladium, the single-breasted jacket printed with colourful Oriental motifs overall, four pockets with flaps, labelled inside *Hung On You*, worn by Keith Richards, seen clearly in numerous images of The Rolling Stones backstage at the Palladium as well as on stage while promoting their latest single, "Let's Spend The Night Together", for TV's *Sunday Night At The London Palladium*, as shown in the accompanying illustrations from the evening; accompanied by documents concerning the provenance

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

The Rolling Stones surprisingly decided to promote their latest single on the TV show *Sunday Night At The London Palladium*, a family programme which attracted over 10 million viewers. The band reluctantly appeared on it, realising the promotional potential, although making no conscious effort to tone down their wayward image. During rehearsals it was reported that the band walked off as the revolving stage began to move, prompting the show's director, Albert Lock, to protest: "Who do the Stones think they are?" Following the airing of the show ITV received a number of complaints about the boys' perceived anti-social attitude.

The letter of provenance which accompanies this jacket states that it was acquired by the vendor, whose father, Jack Dyer, was the gardener at Keith Richards' country house, 'Redlands', which he purchased in 1966. He decided to keep the original staff on, including the vendor's mother, Doris, who was the housekeeper. The vendor recalls being in the grounds as a young boy, helping his father with the garden, when he saw the jacket hanging up in the house. He admired it so much that Keith gave the jacket to Doris to give to her son. It has remained in the vendor's possession ever since. Additionally, there is a copy of a photograph of the vendor's father standing outside 'Redlands' with Keith and Mick Jagger.



61



62

62
KEITH RICHARDS / THE ROLLING STONES: A 'BRAVO' AWARD PRESENTED TO KEITH RICHARD [SIC],

1966, a silver plated 'Otto' award, the bronze native Indian figure mounted on a wooden plinth scorched to back left-hand corner, with plaque inscribed *Silver Winner of the Otto-Election 1966*, height 12 in (31cm); accompanied by a letter concerning the provenance

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

The letter from the vendor accompanying this lot confirms that the award was given to him by Keith Richards. The vendor's parents were staff at Richards' West Wittering country retreat, 'Redlands'. In the early 1970s there was a major fire at the property and afterwards a number of salvaged items were left scattered on the lawn. The vendor was on hand with his father, Jack Dyer, the estate's gardener, to help with the clear-up. As a thank you, Keith gave this award to the vendor who was a young boy at the time. The scorched plinth is a testament to the survival of the award in the fire.



63



64



65



66

63
THE ROLLING STONES: 'RABID DOG' MASTER ARTWORK FOR THE 'URBAN JUNGLE' TOUR,

1990/1991,
 by Andie Airfix of Satori Graphic, PMT and black and white ink on graphboard, signed and inscribed in pencil on the mount by the artist, *Master Art for 'Rabid Dog' Stones: Urban Jungle 1990*, framed, image 10 x 13in (25.5 x 33cm), frame 17 x 21in (43 x 53.5cm)

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

According to the artist, the Stones deemed the 'Steel Wheels' tour in the US 'too corporate' for Europe and so he created the rabid dog as the main image for the European leg of the tour material.

64
THE ROLLING STONES: AN AUTOGRAPHED DRUMHEAD,

circa 1997,
 the *Remo Weather King Ambassador Batter* head signed in faded black and pale blue markers by Mick Jagger, Keith Richards, Ronnie Wood and Charlie Watts, Keith adding 97 and Charlie thanks 96, 14in (35.5cm) diameter

£500 - 700
 €580 - 810
 US\$630 - 890

65
THE ROLLING STONES: 'URBAN JUNGLE' EUROPEAN TOUR PROGRAMME ARTWORK AND PROOF,

1990/1991,
 by Andie Airfix of Satori Graphic, Kodatrace and tracing paper on board, layered artwork with full colour instructions, signed and inscribed in pencil on the mount by the artist, *Rolling Stones Original layered artwork for Tour Programme cover 'Urban Jungle' 1990/91*; together with a proof of the programme cover, printer's proof on card, signed and inscribed in pencil on the mount by the artist, *Rolling Stones, proof for Tour Programme 'Urban Jungle' 10990/91*, each framed (2), artwork image 14½ x 22½in (37 x 56cm), frame 21¾ x 29¾in (55.5 x 75.5cm), proof image 13¾ x 22in (37 x 56cm), proof frame 21¾ x 29¾in (55.5 x 75.5cm)

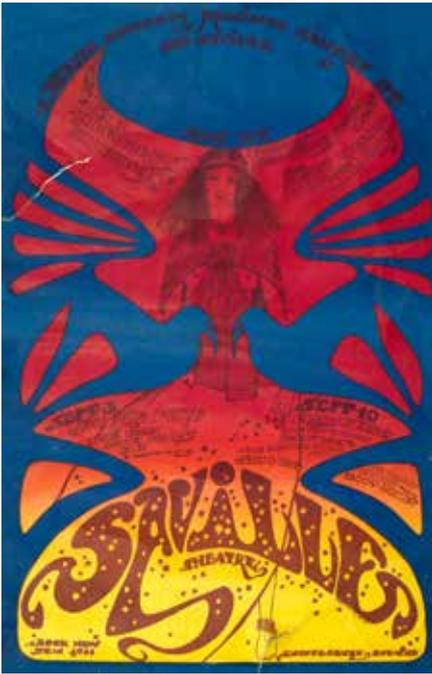
£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,500

66
THE ROLLING STONES: 'URBAN JUNGLE' EUROPEAN TOUR T-SHIRT ARTWORK,

1990/1991,
 by Andie Airfix of Satori Graphic, ink, Kodatrace and tracing paper on board with coloured pencil instructions, signed and inscribed by the artist in pencil on the mount, *T-shirt design Rolling Stones 'Urban Jungle' Tour 1990/91*, framed, image 11 x 12¾in (28 x 32.5cm), frame 20½ x 22in (52 x 56cm)

£900 - 1,200
 €1,000 - 1,400
 US\$1,100 - 1,500

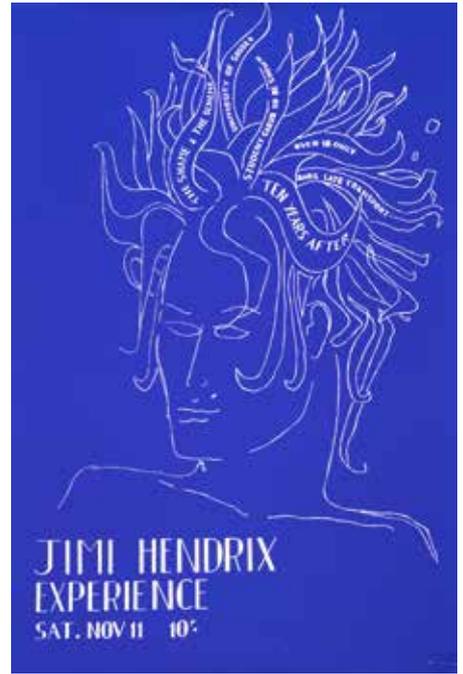
Layered artwork for T-shirt colour separations - part of a range of merchandising for the 'Urban Jungle' European tour.



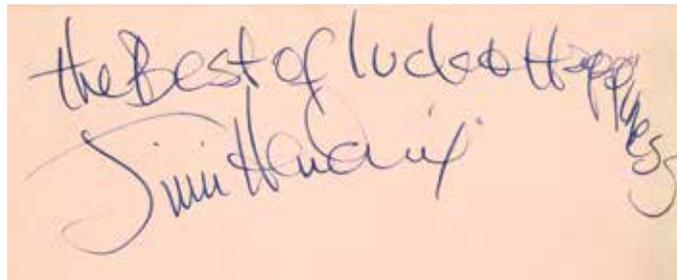
67 (part)



67 (part)



69



68 (one side)

67
PSYCHEDELIA: A GROUP OF PROMOTIONAL POSTERS BY HAPSHASH AND THE COLOURED COAT,

1960's, comprising; a poster for the Jimi Hendrix Experience, Tomorrow featuring Keith West, and the Crazy World of Arthur Brown at the Saville Theatre, London, 27th August, 1967, 19.5 x 27.75 in (49.5 x 69.5cm), another for The Who at the Saville Theatre, London, 22 October, 1967, 19 x 29.5 in (48.5 x 75cm), a reproduction poster for Pink Floyd, Cream, and T-rex at the U.F.O. club, 1967, 23.5 x 18 in (60 x 46cm), and a 'Luv Me' promotional poster for Luv Me Film Productions, 1967, no. OA301, 19.5 x 15 in (50 x 38cm), accompanied by an Isle of Wight festival programme at which Jimi Hendrix performed, (5)

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

68
THE JIMI HENDRIX EXPERIENCE: AUTOGRAPHS OF JIMI HENDRIX AND NOEL REDDING,

1967, in blue ink either side of a pink album page, with inscription by Jimi, *the best of luck + Happiness*, and *cheers* added by Noel, 3¼ x 5¼ in (8.3 x 13.3cm)

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

These autographs were obtained at the Gaumont, Hanley, by schoolboy Martyn Shallcross, who later became an author and whose works include 'The Private World Of Daphne Du Maurier'. Martyn was introduced to Jimi by his history teacher ('Barbara') who was then in a relationship with John Walker of the Walker Brothers, the headliners of this, Jimi's first UK tour, March/April 1967. Martyn recalls that when he met Jimi backstage he was playing chess with Barbara and was charming, '...the opposite of the image viewed by many at the time...'

69
THE JIMI HENDRIX EXPERIENCE: A CONCERT POSTER,

1967, screenprint, Saturday, 11th November, New Refectory, Sussex University, 20 x 30 in (51 x 76cm)

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

Supported by Ten Years After, the Experience's fee was £500. Apparently, they were at least an hour late taking to the stage, with Jimi somewhat the worse for wear after drinking whisky!

This poster was designed by the vendor, who also organised the concert; it has been kept in his possession since the gig.



70

70
JIMI HENDRIX: A 'GOLD' SALES AWARD FOR THE ALBUM 'THE CRY OF LOVE',

early 1970s,
 US white matte, RIAA certified, the plaque reading *Presented To Noel D. Redding To Commemorate The Sale Of More Than One Million Dollars Worth Of The Reprise Records Long-Playing Record Album "The Cry Of Love"*, reverse with *New York Frame & Picture Co. 29 John St., N.Y.* label, etched RIAA medallion, 17½ x 21½in (44.5 x 54.5cm)

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

Ex-lot 168, The Jimi Hendrix Experience Auction, Bonhams London, 21st June 2001, the property of Noel Redding.



71

71
JIMI HENDRIX: A 'GOLD' SALES AWARD FOR THE ALBUM 'RAINBOW BRIDGE',

early 1970s,
 US white matte, RIAA certified, plaque reading *Presented To Noel D. Redding To Commemorate The Sale Of More Than One Million Dollars Worth Of The Reprise Records Long-Playing Album "Original Motion Picture Soundtrack From "Rainbow Bridge"*, reverse with *New York Frame & Picture Co. 29 John St., N.Y.* label, etched RIAA medallion, 17½ x 21½in (44.5 x 54.5cm)

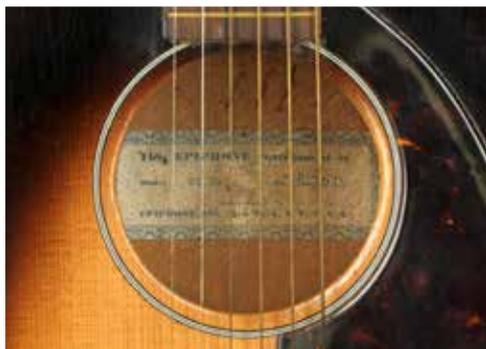
£1,500 - 2,000
€1,700 - 2,300
US\$1,900 - 2,500

Ex-lot 169, The Jimi Hendrix Experience Auction, Bonhams London, 21st June 2001, the property of Noel Redding.

From the Ben Valkhoff collection



72 (illus)



72 (detail)

72^Y

JIMI HENDRIX: AN EPIPHONE FT 79 ACOUSTIC GUITAR,
1951,

serial no. 62262 on blue-edged, white rectangular label inside body under sound hole, with bound spruce top and bound maple back and sides, tobacco sunburst finish, tortoiseshell-style scratchplate, the neck with twenty fret rosewood fingerboard with parallelogram markers, headstock with 'Epiphone' inlay, chrome truss-rod cover and machine heads, strung left-handed, together with sheepskin guitar strap and a (non-original) vintage hard case with A. Parker stencilled in white, guitar 41½in (105.5cm) long

£80,000 - 120,000

€93,000 - 140,000

US\$100,000 - 150,000

Jimi Hendrix owned this guitar for almost three years - longer than any other documented Hendrix guitar - whilst at his artistic and creative peak and it was his constant companion for a significant part of this time. He can be seen playing an identical guitar in the photograph illustrated in this catalogue, taken in London in 1967. Jimi paid for this Epiphone with money earned from Monterey and the subsequent American concerts and it was bought, as Noel Redding recalled 'second hand, for about \$25, in New York after our first tour of the States and brought back to England with us on the plane'. Jimi must have been playing the guitar during the subsequent weeks spent recording, jamming and performing in New York, Washington DC and Los Angeles because a strap-button positioned for a left handed musician is clearly visible in photographs taken of the Experience posing on the tarmac at Heathrow Airport on August 21st, 1967.

Jimi's return home from America with new guitars (when the psychedelic 'Flying V' also made its first appearance) was no surprise to Kathy Etchingham, his girlfriend at the time. The acoustic Epiphone became Jimi's favoured instrument at their Upper Berkeley Street flat where, she has said, 'it was used very, very heavily, continuously, all the time. Jimi had music coming out of every pore. One minute he'd be eating his breakfast, the next he'd say 'hey' and pick up the guitar and play the riffs in his head - only he could hear what he was hearing - and he would go through the words as well.' Manager Chas Chandler remarked that Jimi was so attached to his guitar that he would even take it to the bathroom with him. Kathy: 'We shared the flat in Upper Berkeley Street with Chas and Lotta, but had our own bathroom. Ours was fully tiled and had no window but a beautiful echo, a good sound that Jimi liked so he would sit on the loo and play!' Hendrix had already moved from a basement flat in Montagu Square following complaints about the noise and the acoustic Epiphone came into its own at Upper Berkeley Street where, Kathy remembers, 'Jimi used it for almost everything he composed in this country, as he didn't use an amp until the move to Brook Street, and in any case Chas would never have allowed it in case we disturbed the neighbours because we'd upset them in Montagu Square and Chas didn't want to be chucked out of a second flat.' When working on a song 'Jimi would pick up and then play the acoustic, then pick up a Strat and play that unplugged, listening to it without an amp. He constantly played it to work out riffs and song arrangements including his own version of Dylan's "All Along The Watchtower".'

The guitar continued to be used regularly following Jimi's move to Brook Street, around the time 'Electric Ladyland' was completed, and can be seen in photographs taken at this time. Jimi was captured on film playing this distinctive guitar on at least one occasion, most notably when Jimi performed Elvis Presley's 'Hound Dog' at the after-show party following The Experience's Royal Albert Hall concert of February 18th 1969. Visitors to Brook Street at this time remember the guitar was 'always within arm's reach, usually beside the bed and, invariably, played at raucous parties!' In March 1970 Jimi gave the Epiphone to Alan Parker, guitarist with Blue Mink, having been introduced to him by Kathy's friend, Blue Mink's singer Madeleine Bell. The guitar was subsequently used by Parker on numerous recordings and film soundtracks including those by Dusty Springfield, Walker Brothers, Blue Mink, Paul McCartney and on David Bowie's 'Diamond Dogs'.

Literature

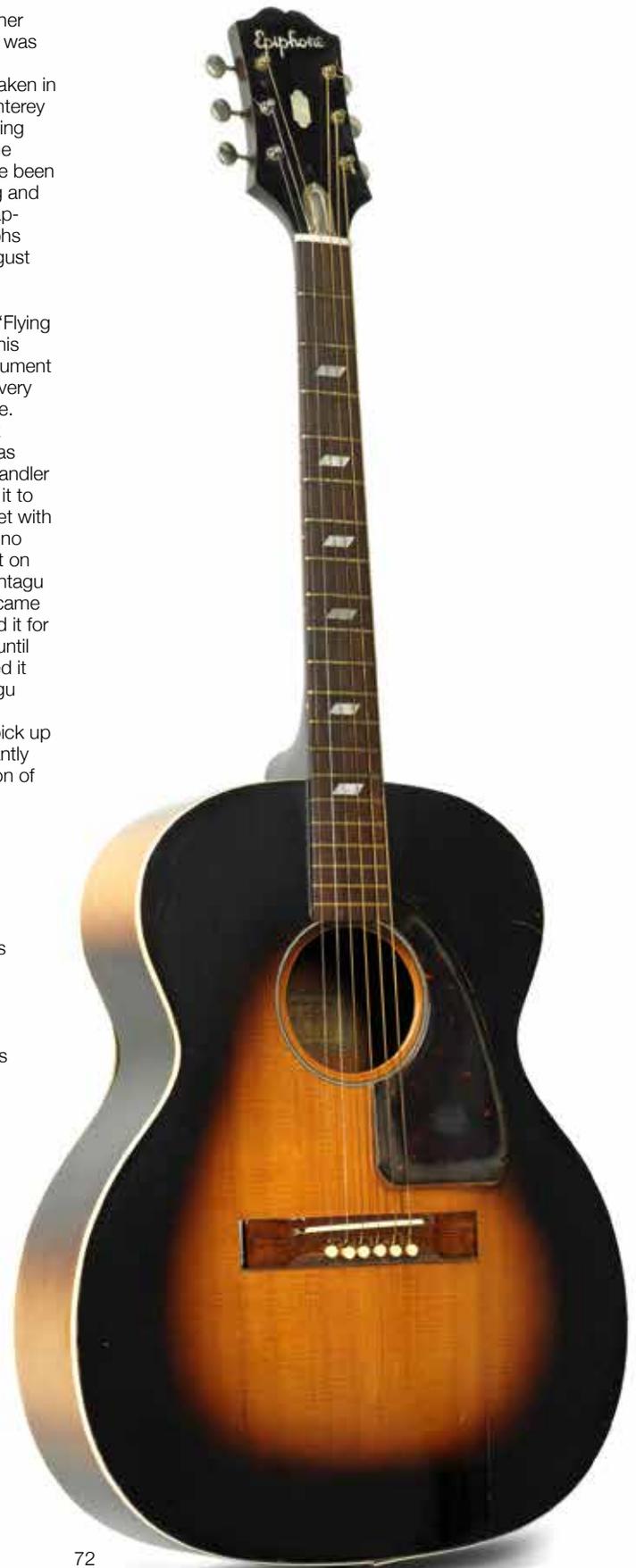
Harry Shapiro & Cesar Glebeek, 'Electric Gypsy', William Heinemann, 1990, p.227 (illustrated), referenced pps.630 & 632; Mitch Mitchell & John Platt, 'The Hendrix Experience', Hamlyn, 1990, p.41 illustrates the 'Newsweek' photograph of Mitch playing this guitar with Jimi & Noel at 43 Upper Berkeley Street on September 26th 1967 and p.77 shows the Experience on their return from America, August 1967, Noel holding the Epiphone; Tony Brown, 'Jimi Hendrix Concert Files', Omnibus, 1999, p.58.

Website: www.jimihendrix-lifelines.net, with thanks to Ben Valkhoff
www.youtube.com/watch?v=Utv4zk9wPCA

Film: 'The Jimi Hendrix Experience Royal Albert Hall 2/24/69', Rising Sun Products, n.d., includes footage of Jimi playing 'Hound Dog' on this guitar.

Exhibited: Handel & Hendrix In London, Handel House Museum, 23/25 Brook Street, London, February-September 2016.

Ex-lot 135, The Jimi Hendrix Auction, Bonham's London, 21st June 2001.

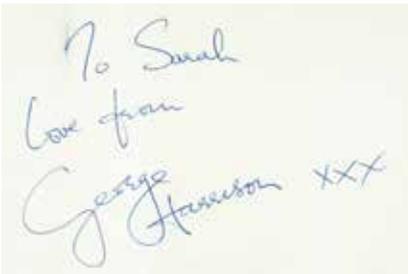




73 (part)

74

77



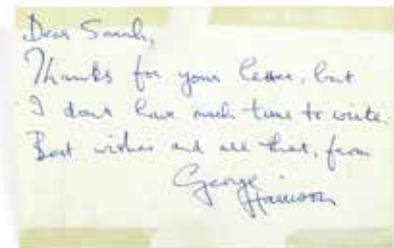
75

75

THE BEATLES: AN AUTOGRAPHED PUBLICITY PHOTOGRAPH OF GEORGE HARRISON,

1963, the Brel black and white card signed on the back in blue ballpoint, *To Sarah love from George Harrison*, together with two identical postcard-sized black and white publicity cards of the Beatles, one inscribed in blue ballpoint on the reverse, *Love from "The Beatles" Louise Harrison George's Mother*, larger photograph 5½ x 7in (14 x 18cm)

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



76

76

THE BEATLES: A LETTER FROM GEORGE HARRISON TO A FAN,

1963, in blue ballpoint on a sheet of very pale blue paper, reading, *Dear Sarah, Thanks for your letter, but I don't have much time to write. Best wishes and all that, from George Harrison*, together with a Starpics black and white publicity photograph of the Beatles, *letter 5½ x 7in (14 x 18cm)*

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

73 AR

MICHAEL MCCARTNEY (BRITISH, BORN 1944): THREE PRINTS FEATURING PAUL MCCARTNEY,

circa 1960's, black and white silver gelatin prints featuring Paul McCartney, printed later, mounted and framed, largest 14 x 11 in (36 x 28cm) (3)

£300 - 500
 €350 - 580
 US\$380 - 630

74

THE BEATLES: A SCARCE THIRD PRESSING OF THE ALBUM 'PLEASE PLEASE ME'

1963, Parlophone PMC 1202, black/yellow labels with 33 1/3 R.P.M. on label next to matrix no., *Printed and Made by Ernest J. Day & Co. Ltd.* on lower right corner of rear of back cover, front with *Photo: Angus McBean* credit 5mm from edge and with 'A' of Angus under second letter 's' of 'songs' in album title, large *mono* in top right corner, die-cut polythene-lined inner sleeve with *Use Emitex* wording

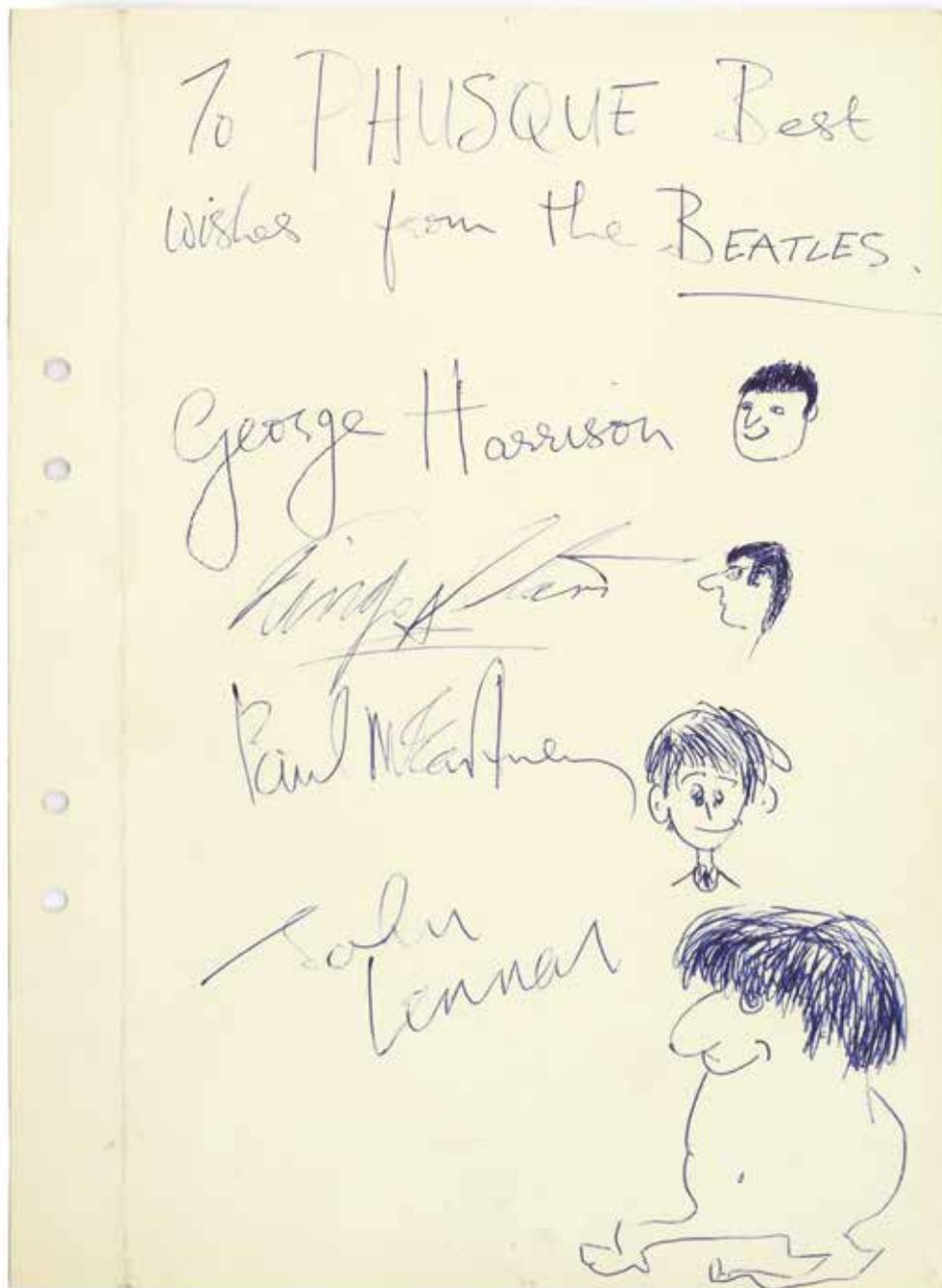
£500 - 700
 €580 - 810
 US\$630 - 890

77

THE BEATLES: AN ALBUM CONTAINING SEVERAL BEATLES' AUTOGRAPHS,

1960s, including: a clipped blue ballpoint autograph of Ringo Starr pinned in, John Lennon and George Harrison in blue ballpoint on facing pages and George Harrison in black felt-tip pen on a piece of paper (loose but with old tape marks), together with two identical black and white postcard-size publicity cards of the Beatles, one signed and inscribed on the reverse, *Love from "The Beatles" Louise Harrison (mother)* in blue ballpoint, *book 4½ x 4in (11.5 x 10cm)*

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



78

78

THE BEATLES: A RARE SET OF LARGE SIGNATURES BY EACH MEMBER OF THE BAND WITH CORRESPONDING SELF-PORTRAIT CARICATURE SKETCHES,

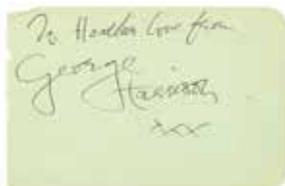
circa October 1963, signed on an a piece of paper in blue ball-point pen by John Lennon, Paul McCartney, Ringo Starr and George Harrison all with a self-portrait caricature, an additional inscription in George's hand *To PHUSQUE Best wishes from the BEATLES*, signed for use in a Swedish school magazine, 10½ x 8 inches (27 x 20cm), accompanied by a letter concerning the provenance and scrap book

The Beatles visited Sweden in October 1963 for their concert in the small town of Karlstad, performing in the hall of a secondary school. The signatures were obtained for use in the school magazine and the vendor, being the youngest involved with the paper aged 12, was given the original signatures as a memento. This provenance is documented in the letter from the vendor included in this lot.

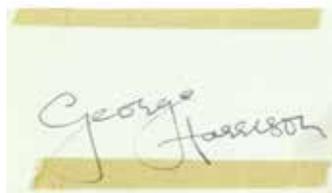
£10,000 - 15,000
€12,000 - 17,000
US\$13,000 - 19,000



79 (part)



79 (part)



80 (part)



81



82

79 THE BEATLES: A SET OF AUTOGRAPHS,

1964, comprising three autograph album pages signed in black ballpoint by George Harrison (on one page), John Lennon (on one page), Paul McCartney and Ringo Starr (together on one page), with dedications *To Heather* by John, Paul and George, pages 3 x 4 1/2 in (7.5 x 11.5 cm)

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

Sold with a letter from the vendor confirming the autographs were obtained at the Twickenham Film Studios in March 1964, during filming for 'A Hard Day's Night'.

80 THE BEATLES: GEORGE HARRISON AUTOGRAPHS,

circa 1964, comprising: a sheet of plain, very pale blue writing paper signed by George in black ink; a clipped gum card of George signed and inscribed on the back in blue ballpoint, *To Sarah from George Harrison*; together with a magazine clipping and a Starpics black and white publicity photograph of the Beatles, writing paper 5 1/2 x 7 in (14 x 18 cm)

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

81 THE BEATLES: A SET OF AUTOGRAPHS AND A KEITH RICHARDS LETTER,

1963/1964, Paul McCartney, Ringo Starr, John Lennon and George Harrison in blue ballpoints on a page in an album, Paul adding *Beatles*, several girls' names and 'kisses' added in unknown hand; the book also containing a letter written by Keith Richards in blue ballpoint on a sheet of plain paper, reading, *Dear Mary, Thank you for your letter and I hope you will forgive me for not writing (for) such a long time. Must go now. Love Keith Richards*, loose in book, book 3 x 4 in (7.5 x 10 cm), letter 5 x 7 1/4 in (12.7 x 18.5 cm)

£1,800 - 2,200
€2,100 - 2,600
US\$2,300 - 2,800

82 THE BEATLES: LETTERS FROM GEORGE HARRISON AND OTHER MEMORABILIA,

1963-1965, items mounted as a framed display, comprising: two letters from George to a fan, each written in black ballpoint, headed *Margate* and *Llandudno* respectively, the first reading, *Dear Dianne, Thanks for your letter. I haven't really got much time to answer, but I thought I had better try now, otherwise I'll never do it. My brothers are. Peter 22 Harry 25. parents. Louise and Harry. car. Ford Zephyr. Harry and the Box are friends of ours. no favourite food in particular Cheerio love from George Harrison XXX (John is married and has been since before we started making records), the second, Dear Dianne, Thanks for the letter. I thought myself to play the guitar, my car number is L.T.U. 409. I can speak a little german my parents names are Louise and Harry, and I have visited Germany, Spain + Holland. Billy Fury must be 23 too!*; the corresponding envelopes, with clipped postmarks, *Margate 14 JULY 1963* and *Llandudno 18 AUG 1963*, each with 'B' logo to reverse; a typewritten letter headed *THE BEATLES* and dated 23rd July, 1963, beginning *Dear Dianne, Thanks for your letter and also the jelly babies which John and I "scoffed". As I ate most of the jelly babies the others said that I should write to you... We really appreciated your comments concerning our group and as the reception we received at Worcester was "fab." we hope it won't be too long before we will be able to come again...* and with secretarial signature in black ink; the autographs of Ringo Starr and George Harrison on an album page in blue ballpoint, with dedication by Ringo, *To Dianne love from the Beatles*, with non-authentic John Lennon and Paul McCartney autographs; three black and white unpublished photographs of the Beatles taken by the vendor in Worcester; and two ticket stubs for the Gaumont Theatre, Worcester, 28th May and 4th September; together with original 1960s' mono pressings of the albums, 'Please Please Me', 'With The Beatles', 'A Hard Day's Night' and 'Help!', frame 26 1/2 x 28 1/2 in (67.5 x 72.5 cm)

£3,000 - 4,000
€3,500 - 4,600
US\$3,800 - 5,100

ABBEY ROAD

83



84 (part)



85



86

83

THE BEATLES: AN ABBEY ROAD STREET SIGN,

composed of nine ceramic letter tiles and one blank spacer tile, remnants of cement to reverse, majority of tiles 4 1/4 x 6in (11 x 15cm)

£8,000 - 10,000

€9,300 - 12,000

US\$10,000 - 13,000

The exact date of these tiles is unknown although this style of street sign was used in several north London areas from the 1880s-1890s. The tiles are of a consistent colour and size, apart from the letter 'Y' which is slightly larger and of a slightly different hue, indicating it to be a later replacement for a damaged tile. According to the vendor, this sign was salvaged from a wall that was demolished in the mid-1990s in the vicinity of Snowman House, a block of flats built in the 1960s, located towards the northern end of Abbey Road.

This style of sign has become instantly recognisable after being featured on the back cover of the Beatles' penultimate album, 'Abbey Road'. In addition to the six photographs taken on Friday 8th August 1969 of the Beatles on the crossing outside the recording studios, one of which became the front cover, Iain Macmillan also photographed one of the tiled street signs which were then located in Abbey Road. The sign he photographed was north of the studios, at the junction with what was then Alexandra Road, which no longer exists following the building of the Abbey Road housing estate in the early 1970s.

84

TWO COLOUR PHOTOGRAPHS OF THE BEATLES, JAPAN, 1966,

previously unpublished, one of the group onstage for their first concert at the Nippon Budokan Hall, Tokyo, 30th June and one at a press conference, each image printed and signed by the photographer, M.Suzuki, in clip frames, prints 35.5 x 43cm (14 x 17in)

£300 - 500

€350 - 580

US\$380 - 630

85

GEORGE HARRISON: AN AUTOGRAPHED COPY OF THE ALBUM 'SGT. PEPPER'S LONELY HEARTS CLUB BAND',

the front cover signed in blue ink by George Harrison, back cover with *Manufacturers Property Not For Resale* sticker, a later re-pressing, with insert

£1,200 - 1,500

€1,400 - 1,700

US\$1,500 - 1,900

86

THE BEATLES: AN UNUSUAL ACETATE RECORDING OF 'HEY JUDE',

1968, a double-sided, 10inch (25.5cm) acetate with *Trident Studios* labels with handwritten recording details, six tracks, comprising 'Hey Jude', The Beatles; 'Don't Talk Now', James Taylor; 'My Name Is Jack', Manfred Mann; 'The Eagle Laughs At You', Jackie Lomax; 'Those Were The Days', Mary Hopkin; and 'One Inch Rock', Tyrannosaurus Rex, in Trident sleeve

£600 - 900

€700 - 1,000

US\$760 - 1,100

It is not known exactly why these particular tracks appear on one acetate but they were all recorded at Trident in 1968. As a new business, it may be that this disc was compiled as a PR tool, demonstrating the clientele that had used the studios since its recent opening. The Beatles, James Taylor, Jackie Lomas and Mary Hopkin were all on the Apple label.



87 (illus)



87

87

JOHN LENNON: AN UNPUBLISHED FILM OF JOHN AND YOKO IN ATHENS,

1969,

comprising a reel of 16mm, mute black and white footage, running time approximately 2:45 minutes, to be sold with copyright

£10,000 - 15,000

€12,000 - 17,000

US\$13,000 - 19,000

In November 1969, John and Yoko visited Athens, accompanied by Alexis ('Magic Alex') Mardas and his wife, Eufrosyne. This film, never before seen or broadcast, was shot by Nico Mastorakis on a Bolex camera. Mastorakis had first met the Beatles when they visited Greece in 1967, later spent time with them in London and befriended John and Yoko. When the couple came to Athens, Mastorakis invited them onto a talk show he was producing/directing for the Armed Forces Television, although the pair were hostile to the military regime which had come to power in 1967. The interview was aired live and no record of it exists. Mastorakis then arranged a press conference and the film he took shows them in the King George Hotel, giving interviews and signing autographs, then sightseeing around Athens. John is seen playing with a videocamera, which he had just acquired.

The vendor recalls that later in the day they visited an astrologer/psychic and were given the prediction that John would be 'shot on an island'. They were due to join Donovan on his yacht, *Vagrant*, the next day but were unnerved by the prediction (thinking it referred to a Greek island) and returned home instead. During an interview with Nico Mastorakis in 2000, Yoko Ono was reminded of this incident, a film of which is available on Youtube.

Sold with the lot is a statement giving the background to the film and confirming the provenance.



88

88
GEORGE HARRISON: AN AUTOGRAPHED 'GEORGE HARRISON' ALBUM FLAT,

1979,
 signed and inscribed *To Robie - best wishes* by George Harrison in black ink, 12¼ x 12¼in (31 x 31cm)

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

89
GEORGE HARRISON: A SIGNED PHOTOGRAPH,

late 1980s,
 a colour magazine photograph of George Harrison, signed by Harrison in black ink, 'to Steve', with an Om sign drawn below the signature, 8 x 11 in (20 x 28cm)

£500 - 700
 €580 - 810
 US\$630 - 890

Accompanied by a letter of recommendation from Ray Cooper to the vendor who worked as a secretary to Cooper in 1982, and then joined George Harrison's company.

90
GEORGE HARRISON: A SIGNED LITHOGRAPHIC PRINT PRINT OF PAPER FOR THE SONG "PIGGIES",

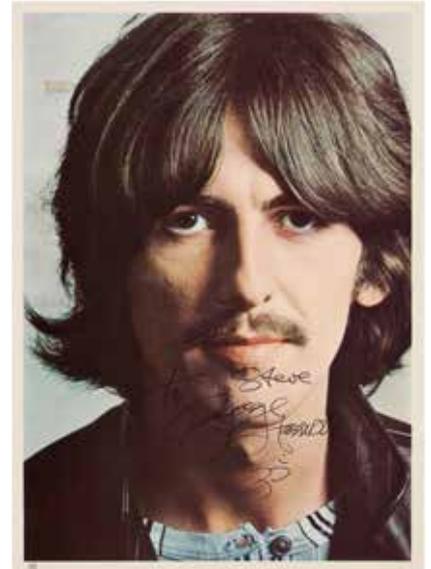
Genesis Publications Limited, 1968,
 limited edition print *numbered* 446 of 850 copies, depicting a group of pigs dressed as people at a feast. Signed by George Harrison and the illustrator Keith West in pencil to the bottom edge, mounted in white and purple, framed and glazed, also accompanied by the sleeve for the print, *overall* 18 x 24 in (46 x 61cm)

£700 - 900
 €810 - 1,000
 US\$890 - 1,100

91
GEORGE HARRISON: AN AUTOGRAPHED COPY OF THE ALBUM 'CLOUD 9',

1987,
 the front cover signed in blue ink by George Harrison, vinyl album within

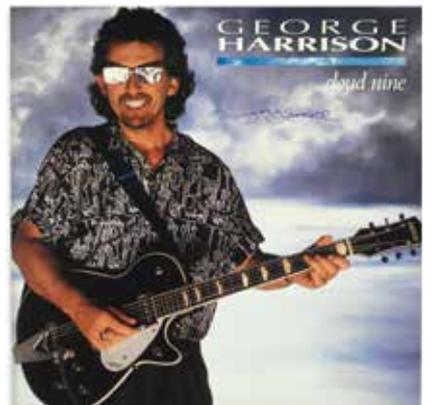
£800 - 1,200
 €930 - 1,400
 US\$1,000 - 1,500



89



90 (part)



91



92 (detail)



92

92

GEORGE HARRISON: A SIGNED COPY OF 'I ME MINE',

Genesis Publications Limited, 1980, limited edition, *numbered 447* from an edition of 2,000 copies, signed by George Harrison in black ink, in slip case

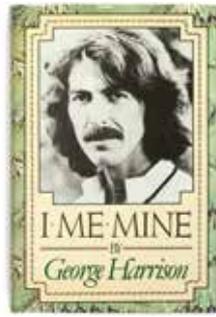
£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900



93 (detail)



93

93

GEORGE HARRISON: AN AUTOGRAPHED COPY OF 'I ME MINE',

W.H.Allen & Co. Ltd., London, 1982, signed and inscribed '*to Phyl*' in blue ink by George Harrison, hardback with dustjacket

£800 - 1,000

€930 - 1,200

US\$1,000 - 1,300

94

GEORGE HARRISON AND DEREK TAYLOR: A SIGNED COPY OF 'FIFTY YEARS ADRIFT',

Genesis Publications Limited, 1984, limited edition, hardcover of the book written by the Beatles' press agent and edited by George Harrison; front end paper *numbered 447*, signed by Derek Taylor in blue ink and George Harrison in brown ink on the opposite page, in slip case

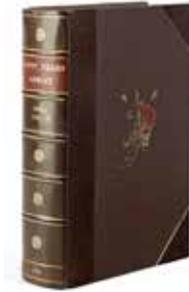
£1,000 - 1,500

€1,200 - 1,700

US\$1,300 - 1,900



94 (detail)



94

95

GEORGE HARRISON: A SIGNED COPY OF 'SONGS BY GEORGE HARRISON',

Vol. I, Genesis Publications Limited, 1987, *numbered 447* from an edition of 2500, signed by George Harrison and illustrator Keith West, in slip case with CD, SGHCD 777

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500



95

96

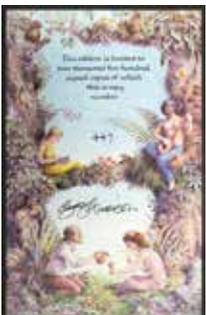
GEORGE HARRISON: A SIGNED COPY OF 'SONGS BY GEORGE HARRISON',

Vol. II, Genesis Publications Limited, 1987, *numbered 447* from an edition of 2500, signed by George Harrison and illustrator Keith West, in slip case with CD, SGHCD 777

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500



96 (detail)



97 (detail)

97

GEORGE HARRISON: A SIGNED COPY OF 'LIVE IN JAPAN, GEORGE HARRISON WITH ERIC CLAPTON AND BAND',

Genesis Publications Limited, 1993, *limited edition numbered 447*, hardcover copy signed by George Harrison in brown ink, in slip case, with two CD's for Live in Japan,

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

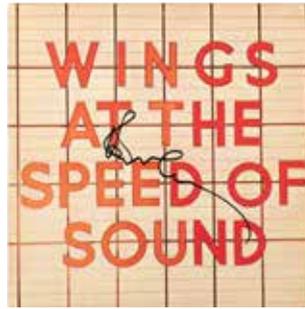
98

PAUL MCCARTNEY & WINGS: AN AUTOGRAPHED COPY OF THE ALBUM 'WINGS AT THE SPEED OF SOUND',

the front cover signed by Paul McCartney in black marker pen

£300 - 500
€350 - 580
US\$380 - 630

According to information from the vendor, this was signed outside Liverpool's Philharmonic Theatre after the LIPA graduation ceremony on 25th July 2012. It was the last item Paul signed before driving away and there is a brief glimpse of the album in footage of the event on YouTube. The autograph reflects the circumstances of the signing.



98

99

VARIOUS MUSIC SIGNATURES: A BLACK AUTOGRAPH BOOK WITH NUMEROUS SIGNATURES INCLUDING A RARE SET BY LED ZEPPELIN,

late 1960s/early 1970s,

artists include: Led Zeppelin (Jimmy Page, Robert Plant, John Paul Jones and John Bonham), Fleetwood Mac (Mick Fleetwood, Peter Green, John McVie, Danny Kirwan and Jeremy Spencer), Badfinger, Jethro Tull (Martin Barre, Ian Anderson, Clive Bunker and Glenn Cornick), Mungo Jerry, The Searchers, Swinging Blue Jeans, Chicken Shack, John Peel, Johnny Cash and Scott Walker, accompanied by a letter concerning the provenance

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

The signatures in this autograph book were obtained by the vendor's father, William 'Billy' Sargent, who worked as a security guard for the company Astra, which provided staff for a number of music venues in Birmingham during the 1970s.



99

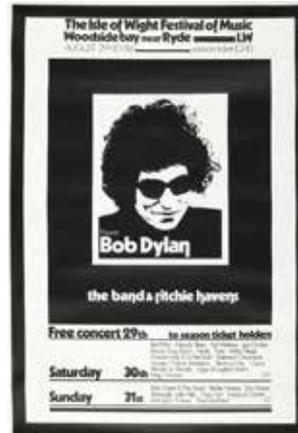
100

A BOB DYLAN/ISLE OF WIGHT FESTIVAL POSTER,

1969,

black and white, with a portrait of Dylan and full festival lineup, 20 x 30 in (51 x 76cm)

£200 - 300
€230 - 350
US\$250 - 380



100

101

JOHN ENTWISTLE/THE WHO: SHEET MUSIC FOR 'HAD ENOUGH' FROM THE ALBUM 'WHO ARE YOU',

1978,

comprising a page of music in ballpoint by John, with pencil annotation, mounted and framed with CD and background text, together with a framed exhibition poster, *John Entwistle's Art The Who '2000'*, Walnut Street Gallery, Fort Collins, Colorado, signed in red marker by John

£200 - 300
€230 - 350
US\$250 - 380



101

102

LED ZEPPELIN: 'PROVIDENCE'/'DVD' ALBUM COVER PROOF,

2002,

by Andie Airfix of Satori Graphic, highest quality digital proof, dated 06/12/02 Proof No. 01, framed, image 12 x 15 1/2 in (30.5 x 39.5cm), frame 24 1/2 x 32 1/2 in (62 x 82.5cm)

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



102

One of very few test proofs to evaluate colours for the main album image: it contains the working title of *Providence*, which later became simply *DVD* for release.



104

103

PINK FLOYD: A FRENCH PRESENTATION PIG RECORD-HOLDER,

France, 1977,
a large plastic record-holder in the form of a pig, nicknamed 'Algie' by Pink Floyd, and as seen on the front of the 'Animals' LP sleeve. Exclusively given to French record stores in 1977, it was used to display records in the tray on its back, with the words 'PINK FLOYD "animals"' along the side, overall 42 x 31 in (107 x 79cm)

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

104

SYD BARRETT: A WOODEN ARTIST'S STOOL,

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

£5,000 - 6,000
€5,800 - 7,000
US\$6,300 - 7,600

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

105

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

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

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

Provenance: From the personal collection of Gerry Rafferty.



104 (detail)



103



105

106^Y

RONNIE LANE: A GRETSCH SHO BRO SPANISH GUITAR,

1970,
serial number 20110, non-cutaway model, natural finish spruce top, sunburst mahogany back and sides, front with resonator and two meshed soundholes, mahogany neck with bound rosewood fingerboard and dot markers, headstock with Sho Bro and Gretsch inlays, in plush-lined, shaped case, guitar 41½in (105.5cm) long

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

Ronnie Lane purchased this guitar in America in the early 1970s while on tour with The Faces and it was subsequently used on some of the songs on the next Faces' album. On his return to the UK the instrument was taken to luthier Tony Zemaitis to have the resonator removed and replaced by a solid round piece of wood to alleviate feedback in large venues. After Ronnie left the Faces, he formed Slim Chance and the guitar was used on many performances for TV and live shows. These can be seen on various YouTube videos. Most of the songs that Ronnie wrote, including the hit singles 'The Poacher' and 'How Come', were written on this guitar.

Around 1984, Ronnie decided to have the resonator cone reinstated in the guitar and because of his illness, played a lot in open tunings, hence the guitar having 5 strings. The guitar was given to the vendor by Ronnie around 1986, with whom he was writing and performing at the time.

106





108

107

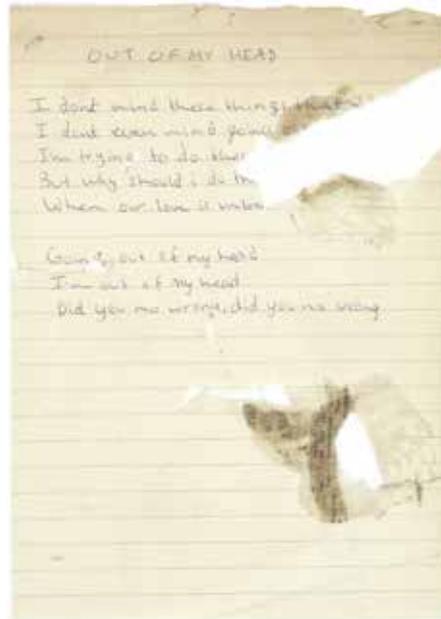
SEX PISTOLS: HANDWRITTEN LYRICS BY JOHNNY ROTTEN FOR 'OUT OF MY HEAD'/'DID YOU NO WRONG',

1975/1976, in blue ballpoint on a sheet of (damaged) lined paper, entitled *Out Of My Head*, eight lines, some incomplete, together with a letter of provenance from Nils Stevenson, *lyric sheet 5 3/4 x 8in (14.5 x 20cm)*

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

Nils' letter states: 'Some of John's words for what later became 'DID YOU NO WRONG'. Early days song, one of the first they did and used to open up with it. Not sure how I came by it - probably given it by Malcolm or someone when I began working for him...'

Originally written by drummer Paul Cook before Johnny joined the band, the lyrics were substantially altered by Rotten. There is a recording of a live version of the song from an April 1976 concert at The Nashville which has a similar chorus to that written here so this lyric sheet is likely to date from late 1975/early 1976.



107



109

108

SEX PISTOLS: AN 'ANARCHY IN THE UK' TOUR POSTER,

1976, for the Liverpool Stadium, Saturday 11th December, *19 x 28 in (50 x 73.5cm)*

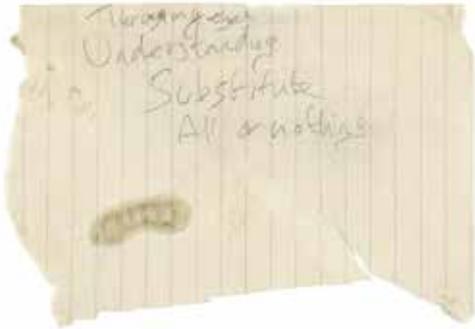
£1,500 - 2,000
 €1,700 - 2,300
 US\$1,900 - 2,500

109

SEX PISTOLS: AN 'ANARCHY IN THE UK' PROMOTIONAL POSTER,

1976, produced by EMI, *28 x 38in (71 x 96cm)*

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



110

110

SEX PISTOLS: AN EARLY SONG TITLES LIST,

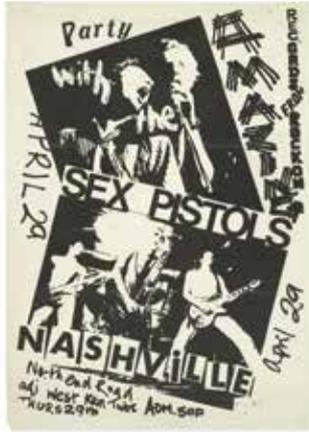
circa late 1975/early 1976, written by bassist Glen Matlock in pencil on a piece of lined paper, four titles - Through My Eyes, Understanding, Substitute and All Or Nothing, with statement of provenance from Nils Stevenson, *titles sheet approx. 4 x 6 1/4 in (10 x 16cm)*

£500 - 700

€580 - 810

US\$630 - 890

Part of a list of cover versions the band played prior to, and just after, Johnny Rotten joined the band. Nils Stevenson states: 'These are some early songs played by the Sex Pistols, I'd guess around late '75 or poss. very early '76. To the best of my memory I picked this up from the band's studio in Denmark Street, soon after they had moved in there to practise, although they had stopped doing most of these by then...'



111



112

111

SEX PISTOLS: A CONCERT HANDBILL,

1976, for The Nashville, London 29th April, a scarce litho-print original and their second-ever handout, *8 x 11 3/4 in (20 x 30cm)*

£500 - 700

€580 - 810

US\$630 - 890

112

SEX PISTOLS: A 100 CLUB FLYER AND RELATED MATERIAL,

May, 1976, the flyer for the three gigs at the 100 Club; together with a black and white publicity photograph of Johnny Rotten, stamped on the reverse *Anabas Products Limited 1977*; and a number of music paper clippings/pages 1976-77, *flyer 8 1/4 x 11 1/2 in (21 x 29cm)*

£250 - 350

€290 - 410

US\$320 - 440

113

SEX PISTOLS: AN AUTOGRAPHED SINGLE PICTURE SLEEVE FOR 'PRETTY VACANT'/'SUBMISSION',

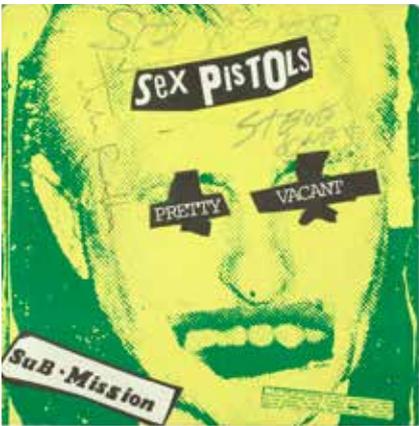
1977, U.S. Warner Bros. pressing (no record), signed in blue ballpoint and black felt-tip pen by Johnny Rotten, Sid Vicious and Steve Jones

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,500

According to the vendor, this was acquired from the brother of Todd Murray, who was assigned to the Warner Bros. tour crew for the U.S. tour of 1978, with the autographs being signed backstage after the concert at the Kingfish Club, Baton Rouge, 9th January 1978.



113

114

SEX PISTOLS: A RARE A & M PROMO POSTER FOR THE SINGLE 'GOD SAVE THE QUEEN',

1977, blue lettering on white, framed, *30 3/4 x 40 1/2 in (78 x 103cm) within frame*

£800 - 900

€930 - 1,000

US\$1,000 - 1,100



114



115



116



117

SEX PISTOLS: A 'GOD SAVE THE QUEEN' FLYER,

1977,
a scarce, ungummed variant, together with a *No Future* gummed-back sticker, flyer 6 x 8¼in (15 x 21cm)

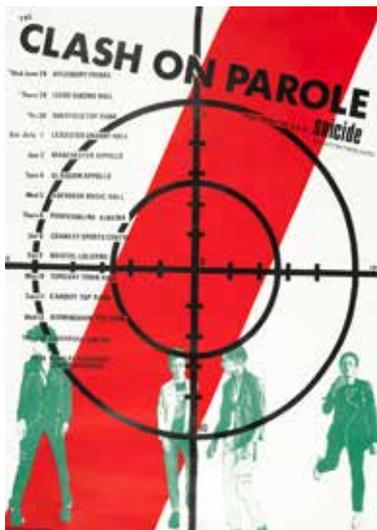
£600 - 800
€700 - 930
US\$760 - 1,000

According to the vendor, these originally came from the Gletterbest office in Dryden Chambers, London, acquired by 'Maxxy', who ran occasional errands for Malcolm McLaren and who sometimes undertook fly posting for the Pistols' records.

SEX PISTOLS: A PROMO POSTER FOR THE SINGLE 'PRETTY VACANT',

1977, Virgin Records VS184, featuring the 'Boredom' and 'Nowhere' buses, 28½ x 39½ ins (72.5cm x 100.5cm)

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



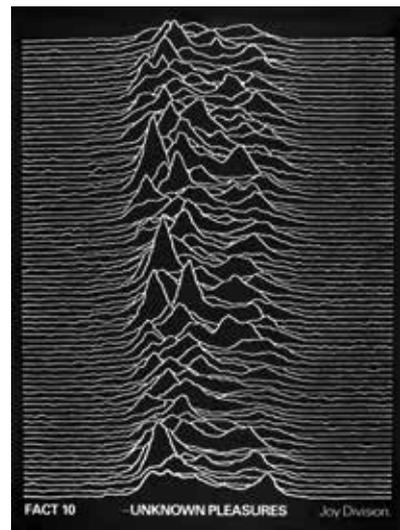
118

SEX PISTOLS: A SET OF AUTOGRAPHS,

1977,
in blue ballpoints on the remains of an air mail envelope, signed by Johnny Rotten, Sid Vicious, Steve Jones and Paul Cook, dedication to *Rita* by Jones, also inscribed on another piece *Hello Im Roadent* by roadie Steve Connelly, mounted on card with letter of provenance to reverse, 5¾ x 7in (14.5 x 18cm)

£1,200 - 1,800
€1,400 - 2,100
US\$1,500 - 2,300

The letter states these were obtained at the Mr. George nightclub in Coventry, 17th December 1977, during the 'Never Mind The Bans' UK tour.



119

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

June-July 1978,
featuring a shooting target, and mention of the supporting act punk band 'Suicide', 30 x 40 in (76 x 102cm)

£500 - 700
€580 - 810
US\$630 - 890

JOY DIVISION: AN OFFICIAL UK LP POSTER,

1979,
promotional poster for Joy Division's *Unknown Pleasures* LP, designed by Peter Saville, 74 x 97in (29 x 38cm)

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



120

120

BLINK 182 : TWO SIGNED FENDER ACOUSTIC GUITARS, the first guitar being a Fender Kingsman Bass SCE NAT, CSD16003413, natural colour, signed in black by Mark Hoppus with a smiley face, and Mark Skiba, also with a smiley face and inscribed 'blink-182 UK 2016', in hard case; together with a second guitar being a Fender Tim Armstrong Hellcat acoustic-electric guitar, CSA 16001843, natural finish, signed in black by both Mark Hoppus and Matt Skiba, and dated 2016, in soft cover, (2)

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

Mark Hoppus is the only remaining founding member of the band 'Blink 182' which was formed in 1992. He continues as the bassist and co-lead vocalist. Matt Skiba joined the band in 2015 to replace Tom DeLonge as guitarist and co-lead vocalist.

The vendor won these guitars in the 'Amazon music UK promotional competition' for their 'Prime Day sale' 2016. Both Hoppus and Skiba played an acoustic set using both these guitars at the Rose Theatre in Kingston earlier this year.

Link: <https://www.youtube.com/watch?v=x9dD-XdNcgc>

121

BLAKE FIELDER-CIVIL: A CUSTOM GIBSON MELODY MAKER ELECTRIC GUITAR NAMED 'EL BLAKO', MADE FOR BLAKE FIELDER-CIVIL,

USA, 2007, serial no. 034471516 to the back of the neck at body, with contoured black mahogany body and black plastic scratchplate, the neck with pearloid inlay *El Blako*, in hardshell case 39in (100cm) long

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,500 - 3,800

This guitar was commissioned by Amy Winehouse as a gift for her husband at the time, Blake Fielder-Civil; she also had a corresponding guitar made for herself called *The Lioness*. This guitar can be seen in various articles documenting how Amy taught her 15 year old god-daughter Dionne Bromfield to play the guitar. Images of Amy with this guitar available on request.



121



123



122

122

MADONNA: A 'MULTI-PLATINUM' SALES AWARD FOR THE ALBUM 'RAY OF LIGHT',

UK, 1998, BPI certified, plaque reading *Presented to Madonna to recognise sales in the United Kingdom of more than 1,800,000 copies of the Maverick/Warner Bros Album 'Ray Of Light' 1998*

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

Madonna's seventh studio album, it was released in February 1998. It reached No.1 in several countries and received six Grammy nominations, winning four of the categories. Ex-lot 52, Christie's South Kensington, 5th May 2004

123

GORILLAZ: A 'PLATINUM' SALES AWARD FOR THE ALBUM 'GORILLAZ',

album released 2001, the Canadian award with plaque reading *Presented To CMO To Commemorate The Sale Of Over 100,000 Units Of The EMI Recording Gorillaz October 2001*, mounted with CD and cover and four images of the Gorillaz, 20 1/2 x 16in (52 x 41cm)

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



124 (part)

124 AR

GORILLAZ: FOUR STORYBOARD LITHOGRAPHS FOR THE SINGLE '19-2000',

the storyboard dated 12/3/01, featuring twelve scenes from the animated video, signed *Damon X* by Damon Albarn in 2001 in blue marker and also autographed by artist Jamie Hewlett, all mounted and framed, artworks 21 x 19in (53 X 48cm) (4)

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

125

ON A FRIDAY / RADIOHEAD: AN EARLY DEMO TAPE,

Joyride Promotions, April 1991, a cassette tape bearing three tracks including; 'What Is That You See?', 'Stop Whispering', and 'Give It Up', in plastic cassette case with yellow paper insert with the tracklisting, contact details for the promoter and release date, accompanied by a letter of provenance,

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

'Stop Whispering' was the only track from this demo tape that was taken forward by the band. After changing their name to 'Radiohead' the band released this track as a US single and was featured on their first album *Pablo Honey* in 1993.

This item is being offered by band member, Ed O'Brian's uncle.



125

126

OASIS: A SET OF HANDWRITTEN LYRICS BY NOEL GALLAGHER FOR 'HELLO',

circa 2000, in blue ballpoint on a sheet of lined paper, with letter of provenance, 7 3/4 x 11 1/2in (19.5 x 29cm)

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

Acquired by the vendor from Noel Gallagher's technician. The lyrics were used as a tour rehearsal aide-memoire.

Hello appeared on the band's second album, (*What's The Story*) *Morning Glory?* in 1995. The album was voted Best British Album at the BRIT Awards 1996.



126



127

127

OASIS: A SET OF HANDWRITTEN LYRICS BY NOEL GALLAGHER FOR 'ROCK 'N' ROLL STAR',

circa 2000, in black ballpoint on a piece of lined paper, with letter of provenance, 7 1/2 x 11in (19 x 28cm)

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

Obtained by the vendor from Noel's technician. It was used as a tour rehearsal aide-memoire.

Rock 'n' Roll Star was the opening track on the band's debut album, *Definitely Maybe* in 1995.



128

128
NIRVANA: A SET LIST WRITTEN BY DAVE GROHL AND CORRESPONDING CONCERT TICKET,

1991, the set list written in black marker pen, thirteen titles, including *Pennyroyal Tea*, which was later recorded on the 1993 *In Utero* album, the reverse with a handwritten menu in blue ballpoint, headed *Caribik Extasy Menu 30.8.91*, together with a ticket from the concert at the Serenadenhof, Nurnberg, Friday, 30th August 1991, set list 8 1/4 x 11 1/2in (21 x 29cm)

£3,000 - 4,000
 €3,500 - 4,600
 US\$3,800 - 5,100

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

129
METALLICA: 'SCARY GUY 1' ARTWORK FOR THE 'LIVE SHIT: BINGE AND PURGE' ALBUM BOX SET,

1993, by Andie Airfix of Satori Graphic, ink and paper on board, signed and inscribed in pencil on the mount by the artist, *Metallica 'Scary Guy 1' Binge and Purge 1993*, framed, image 9 x 12in (23 x 30.5cm), frame 17 x 23in (43 x 58.5cm)

£900 - 1,200
 €1,000 - 1,400
 US\$1,100 - 1,500

Original artwork Master No. 1, The 'Scary Guy' images 1 and 2 were used on the flight-case box, book, CDs and videos in the album packaging.



130



129

130
METALLICA: 'SCARY GUY 2' ARTWORK FOR THE 'LIVE SHIT: BINGE AND PURGE' ALBUM BOX SET,

1993, by Andie Airfix of Satori Graphic, ink and paper on board, signed and inscribed in pencil by the artist on the mount, *Metallica 'Scary Guy 2' Binge and Purge 1993*, framed, image 9 x 9in (23 x 23cm), frame 17 x 23in (43 x 58.5cm)

£900 - 1,200
 €1,000 - 1,400
 US\$1,100 - 1,500

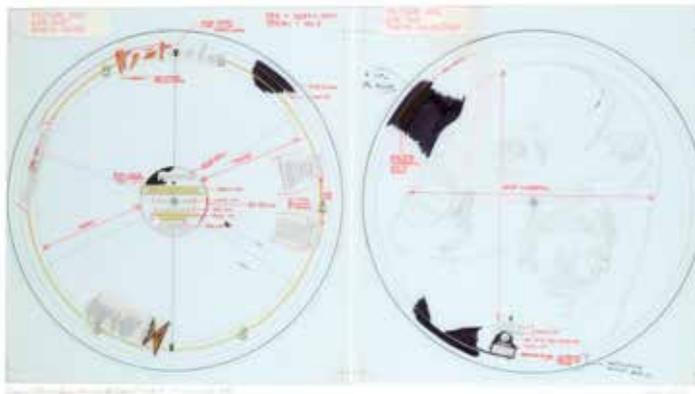
See footnote to previous lot.



131



133



132



134

131

DEF LEPPARD: 'ARMAGEDDON IT' POSTER ARTWORK,

1988,
by Andie Airfix of Satori Graphic, layered artwork on board with Kodatrace and tracing paper, signed and inscribed on the mount in pencil on the mount by the artist, 'Armageddon It' original Artwork with Trace Overlay, framed, image 16½ x 23¾in (42 x 60.5cm), frame 24¾ x 32¾in (63 x 83cm)

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

Poster artwork for the single taken from the album 'Hysteria'.

132

DEF LEPPARD: ORIGINAL 'HYSTERIA' ALBUM ARTWORK,

1987,
by Andie Airfix of Satori Graphic, board, Kodatrace and tracing paper, layered artwork with printing instructions to top layer, signed and inscribed on the mount in pencil by the artist, Original Artwork Separations for Def Leppard's 'Hysteria' 12" Picture Disc 1987, framed, image 13 x 24½in (33 x 62cm), frame 21 x 31¾in (53.5 x 80.5cm)

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

The original artwork for the 12inch picture disc pressing of the album 'Hysteria'.

133

DEF LEPPARD: ORIGINAL 'HYSTERIA' ALBUM ARTWORK,

1987,
by Andie Airfix of Satori Graphic, coloured pencil on board, signed and inscribed on the mount in pencil by the artist, Original Illustration for Def Leppard 12" Picture Disc 1987 Hysteria, framed, image 11¼in (28.5cm) diameter, frame 22¾ x 23½in (58 x 59.5cm)

£2,000 - 3,000
€2,300 - 3,500
US\$2,500 - 3,800

The original illustration for the 12inch picture disc pressing of the band's fourth studio album, 'Hysteria'. In 2004, it was listed as 464th on *Rolling Stone* magazine's *500 Greatest Albums Of All Time*.

134

PRINCE: A 'GOLD' SALES AWARD FOR THE ALBUM '1999',

US, 1983,
strip-plate style, RIAA certified, plaque reading Presented to Prince To Commemorate The Sale Of More Than 500,000 Copies Of The Warner Bros. Records Long-Playing Record Album "1999"

£1,200 - 1,800
€1,400 - 2,100
US\$1,500 - 2,300

(back)



135

(front)



135 (detail)

135

PRINCE: A CUSTOM-MADE CLOUD GUITAR IN BLACK FINISH, NUMBERED 4, TAKEN ON THE ACT I & II, PRINCE AND THE NEW POWER GENERATION TOURS, 1993.

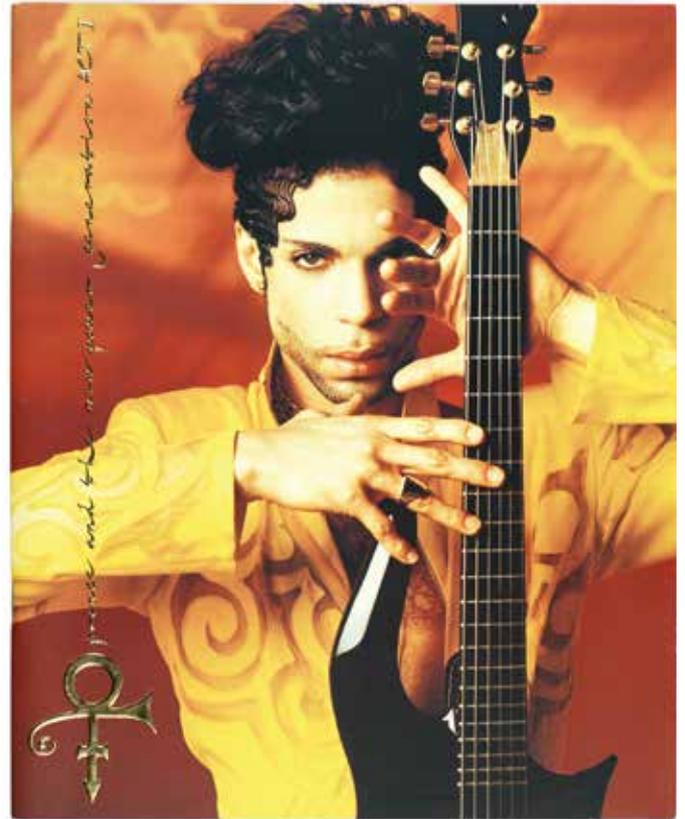
double cutaway maple body with extended scrolling horn, 22 fret fingerboard decorated with Roman numerals, with the number 4 engraved on the headstock, an EMG humbucker and 5A single coil pick ups, tone and volume controls, selector switch, accompanying black hardshell case with midnight-blue plush lining; won in an MTV competition, accompanied by documents concerning the provenance, including: a letter on *Paisley Park Enterprises* headed stationery, from Karen Lee, Vice-President, *We hereby confirm that the guitar presented to...at an MTV Europe competition by Levi Seacer of the NPG in August 1993 as a contest prize is an authentic hand-built guitar. Custom made by Andy Beach in the USA for (the artist formally known as Prince).*; an *Act I* programme with Prince holding an identical guitar on the cover; several colour photocopies of newspaper cuttings detailing the vendors competition prize, the itinerary, flight details, concert ticket stub and a copy of the back of the vendor's *Act I* programme signed on the back by the NPG band

£25,000 - 30,000
 €29,000 - 35,000
 US\$32,000 - 38,000

Prince was synonymous with his custom Schecter guitars, the first being a Cloud commissioned by him in 1983. Throughout his career he used this model in many colours, with varying inlay designs to the fretboard. His guitars were often resprayed to coordinate with new looks he was adopting.

The guitar in this lot can be matched to the photography shoot by Lynn Goldsmith of Prince for the programme cover for his *Act 1* 1993 tour. The distinctive Roman numerals are visible and on the headstock the number 4 can clearly be seen, painted black on the photographs. There are areas of wear which would be expected for a used guitar. It has been confirmed by a member of Prince's technical team at the time that this guitar was taken on tour.

This black Cloud guitar has been treasured by the vendor and has rarely been taken out of its case while in her possession, since she won it in an MTV competition in 1993. The prize included travelling with the NPG band on their tour bus during the *Act II* tour in Germany, where she joined them in Munich and then to Düsseldorf the following day. The whirlwind experience saw the vendor watch Prince on stage as well as eventually meeting him and having a private performance by him. The entire experience culminated in her being presented with this guitar. The black Cloud was handed to her on stage by Levi Seacer Jr (NPG Guitarist) at the Wildenrath Flugplatz in Wegberg before watching Prince perform. It is sold with the original Paisley Park letter as well as copies of much of the touring itinerary and travelling paperwork.



135 (illus)



136

136

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

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

£2,000 - 3,000
 €2,300 - 3,500
 US\$2,500 - 3,800



137



138



139

137

DAVID BOWIE: A RARE ACETATE RECORDING OF 'I DON'T MIND' BY DAVY JONES AND THE LOWER THIRD,

1965, a single-sided, 8 inch disc, the label with typewritten title, *Davie Jones and the Lower Third* in blue ballpoint and numbered 1 in black felt-tip pen, in paper sleeve similarly numbered and also inscribed in blue ballpoint *I dont Mind Davie Jones & Lower Third*

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

This acetate, and the following two, were the subject of an article in *Record Collector* magazine, October 2016, No. 458, p. 16.

Following the lack of chart success with The King Bees and The Manish Boys, Bowie joined The Lower Third and just a few days after his audition with them on 17th May 1965, the group went into Central Sound studios in London's Denmark Street. It is not known exactly what tracks were recorded but it is believed that the three acetates offered here may have resulted from this session, although the Emidisc example may indicate a separate session. It is possibly David himself who annotated the labels/sleeves. 'Born Of The Night' was previously known about by the existence of a press release for the group, written by Bowie, detailing this track as their forthcoming single. However, following the securing of a record deal, it is likely that producer Shel Talmy rejected 'Born Of The Night' for release and chose instead 'You've Got A Habit Of Leaving' and 'Baby Loves That Way', issued by Parlophone in August 1965. With regard to the other two tracks on these acetates, 'I Wish You Would' is probably a cover of the song of the same name by Billy Boy Arnold, which had also been released as a debut single by The Yardbirds in 1964. It was later recorded by Bowie on the 1973 album 'Pin Ups'. 'I Don't Mind' is something of a mystery, it being unclear as to whether it is a cover or an original composition.

138

DAVID BOWIE: A RARE ACETATE RECORDING OF 'BORN OF THE NIGHT' BY DAVY JONES AND THE LOWER THIRD,

1965 a single-sided, 8 inch Emidisc, label with typewritten title, inscribed in blue ballpoint *Davie & B.L. Jones with the Lower Third* and numbered 3 in black felt-tip pen, in paper sleeve similarly numbered

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

See footnote to Lot 137

139

DAVID BOWIE: A RARE ACETATE RECORDING OF 'I WISH YOU WOULD' BY DAVY JONES AND THE LOWER THIRD,

1965, a single-sided, 8 inch disc, the label with typewritten title *Come Back Baby* crossed out and *I wish you would* written in blue ballpoint, *Davie Jones & Lower Third* also inscribed in blue ballpoint in the same hand, numbered 2 in black felt-tip pen, in paper sleeve similarly numbered and inscribed in blue ballpoint *I wish you would Davie Jones & Lower Third*

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

See footnote to previous Lot 137



140

DAVID BOWIE AND THE LOWER THIRD: A PROGRAMME FLYER FOR THE MARQUEE CLUB,

1966, listing *DAVID BOWIE and the Lower Third* for Friday, 11th February, the complete programme for 1st February-2nd March, the reverse with further details of those appearing at the club, 8½ x 11in (21.5 x 28cm)

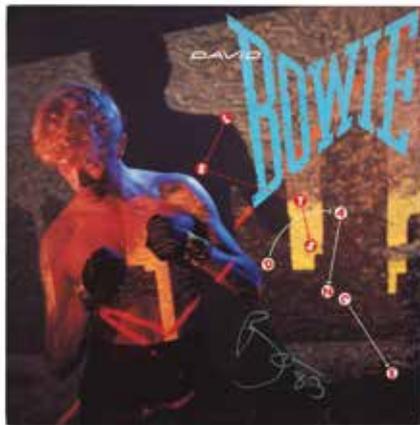
£500 - 600
€580 - 700
US\$630 - 760



141



143 (part)



142



144

141
DAVID BOWIE: AN AUTOGRAPHED 'ALADDIN SANE' ALBUM COVER,

1973, the RCA pressing, signed and inscribed on the front *For Julie, much love David Bowie x*, accompanied by a letter concerning the provenance

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

The signed album was obtained for the vendor by her father, William 'Billy' Sargent, who worked for Astra, a company which provided security for events held at the Birmingham Town Hall, Birmingham Civic Hall and the Birmingham Hippodrome and many more. This album cover was apparently taken down from the wall at the Hippodrome during Bowie's concert, where the signature was acquired.

142
DAVID BOWIE: AN ACETATE RECORDING OF 'LET'S DANCE' SIGNED ON THE ALBUM COVER,

EMI Records Ltd, 1983, signed in metallic pen by Bowie on the front and dated 83,

£500 - 700
€580 - 810
US\$630 - 890

143 AR TP
DENIS O'REGAN (ENGLISH B. 1953): TWO DAVID BOWIE PHOTOGRAPHIC PRINTS,

the first a large print of Bowie at Milton Keynes Bowl, 'Serious Moonlight' Tour, 1983, signed by the photographer and numbered 3/100, sealed in UV film and mounted on aluminium panel, together with a second large print of Bowie, in Tokyo, 1983, signed by the photographer and numbered 3/100, both 48 x 72in (122 x 183cm) (2)

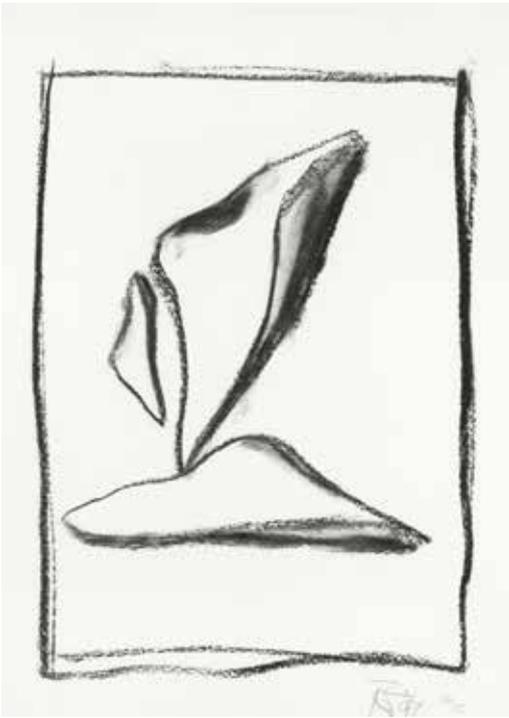
£800 - 1,200
€930 - 1,400
US\$1,000 - 1,500

144
DAVID BOWIE: AN AUTOGRAPHED LETTER AND SIGNED PHOTOGRAPH,

the typed letter in which Bowie writes, *Dear Roy, Do you remember me? I certainly remember visiting you...when I was the then David Jones, a teenager determined to become a singer*, written to the photographer who took early photographs of a then unknown Bowie, thanking him *for helping to get me started on the road to where I am today*, wishing him well on his retirement with an enclosed 10 x 8 in (26 x 20cm) black and white publicity photograph *a photograph of me as I am today*, both signed and dated in black pen *Davie Bowie '91*, together with an early photo of Davie Bowie as a teenager with the Kon-Rads 4 x 6 in (10 x 15cm), both sold without copyright, accompanied by a letter from the vendor confirming the provenance

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

The vendor of this lot was the photographer who took the early photos of David, in his quest to become a singer. The tongue in cheek letter has been treasured by the vendor since he received it on his retirement.



145

145 AR

DAVID BOWIE: A LITHOGRAPH SAUCER II,

1996,
printed on Arches paper with the title *SAUCER II* embossed in the bottom left, from Bowie's installation 'Where do they come from, where do they go?', signed and dated in pencil 1996, David Bowie, and numbered 154/175 to bottom right-hand corner, mounted, framed and glazed, overall 18 x 24in (46 x 61cm)

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

The print depicts three flying saucers. David Bowie had a lifelong fascination with flying saucers, having claimed to see three on Hampstead Heath when he was a child. The artwork was originally created in New York in November 1974 during his Stateside Diamond Dogs Tour. The printed version and installation was first shown at the Biennale di Firenze Art Show, 20th September 1996.

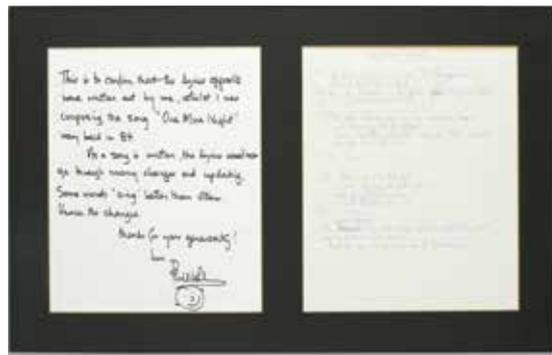
146

PHIL COLLINS: HANDWRITTEN LYRICS FOR 'ONE MORE NIGHT',

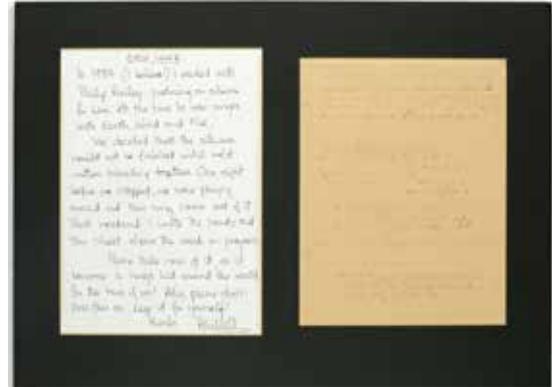
1984,
in blue ballpoint on a sheet of lined paper, with several amendments, with letter written by Phil Collins in black felt-tip pen, reading, *This is to confirm that the lyrics opposite were written not by me, whilst I was composing the song 'One More Night' way back in 1984. As a song is written, the lyrics sometimes go through many changes and updating. Some words 'sing' better than others. Hence the changes. Thanks for your generosity! luv Phil Collins,* in common mount, 13 x 21in (33 x 53.5cm) overall

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

This was recorded on Phil Collins' third solo album, 'No Jacket Required'. Released as a single, it was his second U.S. No. 1, reaching the top of the charts in early 1985.
Ex-lot 16, 20th April 2003, Christie's South Kensington.



146



147

147

PHIL COLLINS: HANDWRITTEN LYRICS FOR 'EASY LOVER',

1984,
in blue ballpoint and black felt-tip pen on buff-coloured paper, with some amendments, together with a letter written by Phil Collins on black felt-tip pen reading, *In 1984 (I believe!) I worked with Philip Bailey, producing an album for him. At the time he was singer with Earth, Wind and Fire. We decided that the album would not be finished until we'd written something together. One night before we stopped, we were playing around and this song came out of it. That weekend I wrote the words and this sheet shows the work in progress. Please take care of it, as it became a huge hit around the world for the two of us! Also, please don't pass this on, keep it for yourself! thanks Phil Collins,* in common mount, 15¼ x 22in (40 x 56cm) overall

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

Recorded on Philip Bailey's 1984 album, 'Chinese Wall'. Released as a single, 'Easy Lover' reached No.1 in the US and UK. It won an MTV Video Music Award in 1985 for *Best Overall Performance In A Video* and was nominated for a Grammy for *Best Pop Performance By A Duo Or Group With Vocals* in 1986.

Ex-lot 15, 20th April 2003, Christie's South Kensington.

148 AR TP

DENIS O'REGAN (ENGLISH B. 1953): ERIC CLAPTON, KNEBORTH, 1990,

signed by the photographer and numbered 3/100, a large photographic print sealed in UV film and mounted on thin aluminium panel, 48 x 72in (122 x 183cm)

£500 - 700
€580 - 810
US\$630 - 890



149 (illus) (Bob Geldof on stage for Live Aid at Wembley Stadium)

149 *

LIVE AID: A LARGE STAGE USED BACKDROP FOR 'LIVE AID' AT WEMBLEY STADIUM, LONDON,

13th July 1985,

the large handpainted canvas backdrop featuring the iconic Live Aid logo of a black guitar in the shape of Africa at the centre, displayed on stage during the concert, it was one of two backdrops clearly visible to all attendees and those watching the television broadcast whilst musicians such as Freddie Mercury, Brian May, David Bowie, Elton John, U2, The Who, Paul McCartney, Bob Geldof, Band Aid and many more all performed live at Wembley Stadium. Accompanied by a copy of the book *'The Eighties, One Day, One Decade'* by Dylan Jones, in which the banner is illustrated, 72 x 138in (185cm x 351cm) (2)

£8,000 - 12,000

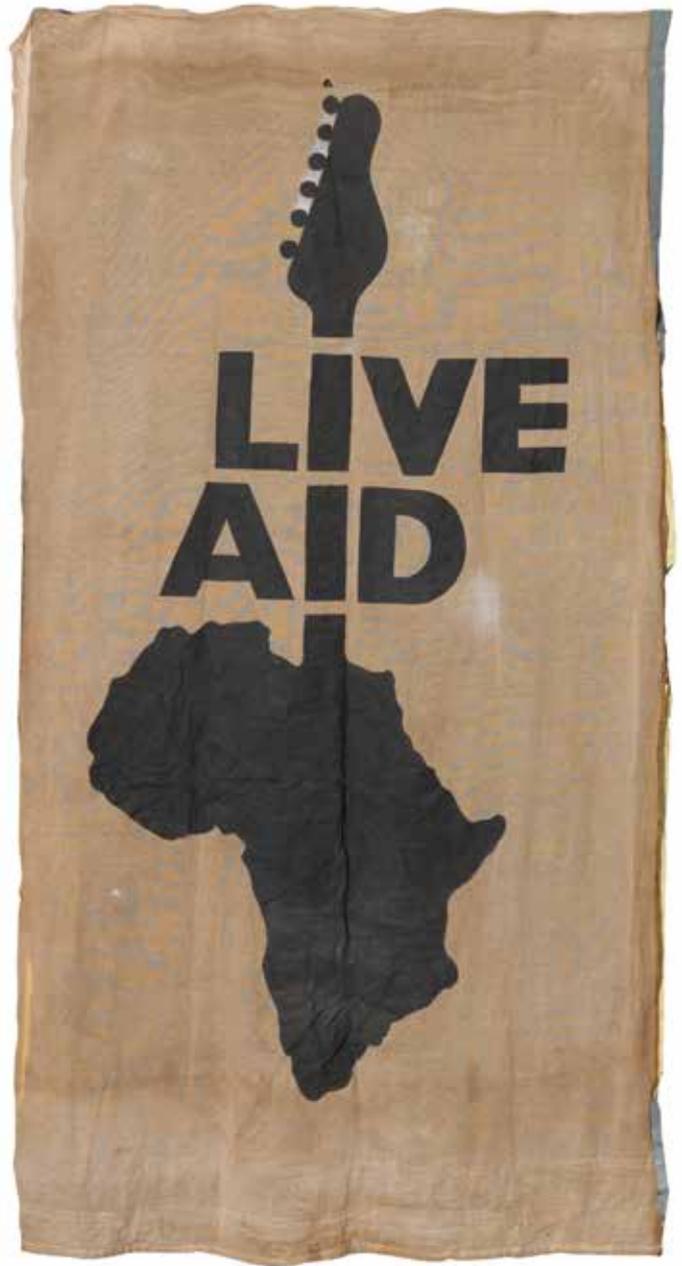
€9,300 - 14,000

US\$10,000 - 15,000

Live Aid was initially organised by Bob Geldof and Midge Ure as an on-going music-based fundraising initiative to provide relief for the Ethiopian famine. The event at Wembley had 72,000 attendees, and was one of the largest-scale satellite link-ups and television broadcasts of all time: an estimated global audience of 1.9 billion, across 150 nations tuned in to the live broadcast.

Dylan Jones writes on page 19 of his book *The Eighties, One Day, One Decade*: 'Live Aid was the greatest stadium concert of all time, possibly the most important rock spectacle of them all, with as much cultural resonance as Woodstock or Altamont, and one shared by billions of people as opposed to then of thousands. It was a spectacle in so many ways, and in a way the day unfolded like a thriller, from the hours before the performance to the finale in Philadelphia and into the small hours after. For ten hours on Saturday 13 July 1985, exactly halfway through the decade, Wembley Stadium became one vast, electronic begging bowl, a massive exercise in choreographed compassion.'

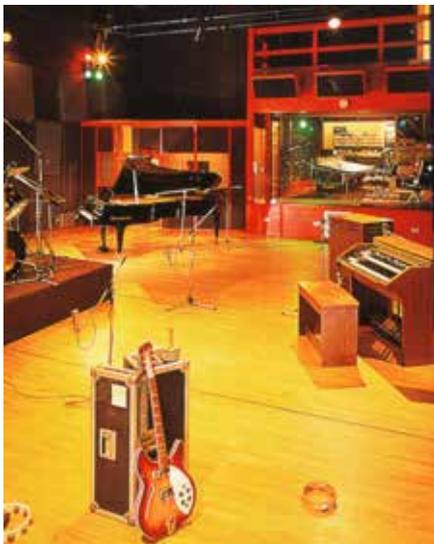
Ex-lot 283, *Collectors & Live Aid Charity Sale*, Sotheby's, London, 7th December 1985



149



150 (part)



151 (Wessex Studios) (illus)

150 AR TP

DENIS O'REGAN (ENGLISH B. 1953): TWO FREDDIE MERCURY PHOTOGRAPHIC PRINTS,

the first a large print of Freddy Mercury at Earls Court Arena, 1978, sealed in UV film and mounted on thin aluminium panel, signed by the photographer and numbered 1/100, together with a second large print of Freddie Mercury and Brian May at Forest Nationale, Brussels, 1984, signed by the photographer and numbered 10/100, both 72 x 48 in (183 x 122cm) (2)

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



151

151 TP Y Φ

QUEEN / COLDPLAY / ROBBIE WILLIAMS / TALK TALK AND OTHERS: AN IMPERIAL BÖSENDORFER CONCERT GRAND PIANO FROM WESSEX STUDIOS,

1977, in a bright ebonised case, with 97 keys (some ivory), serial number and country of origin 31609, Austria stamped inside, Bösendorfer in large lettering in gold paint on piano side; accompanied by a letter of provenance from Nigel Frieda who owned Wessex Studios and promotional material 9'6" (290 cm) long and 5'9" (176 cm) wide

£20,000 - 30,000
 €23,000 - 35,000
 US\$25,000 - 38,000

This piano is being sold by Nigel Frieda owner of Osea Island and Matrix Recording Studios. He purchased the historic Wessex Studios, which he incorporated under the Umbrella of Matrix Studios, in 1993 from the Crysallis Group which was headed by Sir George Martin. Within the purchase of Wessex he acquired all the studio equipment which included this Imperial Bösendorfer piano. The piano was housed in Studio one and was played by an array of artists who recorded at the studio from 1977, when the piano was purchased, until the studio was eventually closed in 2003. Following its closure the piano was moved to Frieda's Osea island where he had intended to use it in a purpose built third studio.

The piano has been played by some of Rock and Pop's biggest names. In the

accompanying letter from Frieda he states that Wessex chief engineer Bill Price...recalls an amusing story of an occasion when Queen and the Sex Pistols were both recording their albums simultaneously at Wessex and how Jonny Rotten decided to make a surprise appearance to meet Freddie Mercury while Freddie was actually playing the Bösendorfer. Queen recorded their sixth studio album *News Of The World* at both Wessex and Sarm West Studios between July and September 1977. It was also during this time that the Sex Pistols put down their only studio album *Never Mind the Bollocks, Here's the Sex Pistols* also at Wessex.

Frieda while owning the studios also has recollections of those who recorded there and used this concert piano. This includes it being featured on iconic records such as Coldplay's first studio album, he states...*Coldplay spent several months working on the 'Parachutes' album.* which was released in 2000 and includes the singles *Shiver*, *Trouble* and *Yellow*. This piano was also used by Talk Talk on their *Spirit of Eden* album and was the piano was played...*when cutting the track 'Angels'...* for Robbie Williams.

Imperial Bösendorfer pianos have a unique sound quality and are the only concert pianos to cover a full eight octaves. This is achieved by having 97 keys rather than the standard 88. The extra keys which cover bass notes are coloured black to allow the player to recognise the additional keys.

END OF SALE

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NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Condition Reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

Bidding by telephone

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* on each lot purchased:

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

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

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

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

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Sale* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all fees, costs, including any legal costs and charges, *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
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> .	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1.1 to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2 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.
8.1.5 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;	10.7 The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
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.	10.8 In the <i>Contract for Sale</i> "including" means "including, without limitation".
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;	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.	10.9 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.
8.1.8 to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;		10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.9 to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and		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> .
8.1.10 so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.		10.12 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.
8.2 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	11 GOVERNING LAW
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> .	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.
	10.2 The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .	

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

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

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

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

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

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

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

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

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

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

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

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

3.1.1 the *Purchase Price* for the *Lot*;

3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and

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

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

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

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

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

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

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

4 COLLECTION OF THE LOT

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

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

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

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

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

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

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

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

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

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

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

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	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>):			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;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;				
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;				
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:	10	OUR LIABILITY
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		9	FORGERIES	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.2	changes in atmospheric pressure; nor will we be liable for:
		9.2	Paragraph 9 applies only if:	10.2.3	damage to tension stringed musical instruments; or
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.2.4	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.
		9.2.2	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	<p>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.</p>	<p>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</p> <p>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</p> <p>the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or</p> <p>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.</p> <p>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>.</p> <p>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.</p>	<p>12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.</p> <p>12.8 In this agreement "including" means "including, without limitation".</p> <p>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.</p> <p>12.10 Reference to a numbered paragraph is to a paragraph of this agreement.</p> <p>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.</p> <p>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.</p>
10.3.2	<p>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.</p> <p>You may wish to protect yourself against loss by obtaining insurance.</p>	<p>12.12</p>	
10.4	<p>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.</p>	<p>12.1 You may not assign either the benefit or burden of this agreement.</p> <p>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.</p>	
11	BOOKS MISSING TEXT OR ILLUSTRATIONS	12 MISCELLANEOUS	13 GOVERNING LAW
	<p>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:</p> <p>the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and</p> <p>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</p> <p>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>.</p> <p>but not if:</p> <p>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</p>	<p>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.</p> <p>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.</p> <p>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.</p> <p>12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.</p>	<p>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.</p> <p>DATA PROTECTION – USE OF YOUR INFORMATION</p> <p>Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our <i>Website</i> www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.</p> <p>APPENDIX 3</p> <p>DEFINITIONS AND GLOSSARY</p> <p>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.</p> <p>LIST OF DEFINITIONS</p> <p>"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>.</p>

"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 for 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

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20th Century British Art

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Aboriginal Art

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African, Oceanic & Pre-Columbian Art

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American Paintings

Kayla Carlsen
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Antiquities

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Catherine Williamson
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European Ceramics

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U.S.A
Peter Scott
+1 415 503 3326

Furniture

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Thomas Moore
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U.S.A
Andrew Jones
+1 415 503 3413

European Sculptures & Works of Art

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Greek Art

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