

ENTERTAINMENT MEMORABILIA

Wednesday 13 December 2017

Knightsbridge



Bonhams

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ENTERTAINMENT MEMORABILIA

Wednesday 13 December 2017 at 12pm
Knightsbridge, London

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9am-10am

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Front cover: Lot 133
Back cover: Lot 149
Inside front cover: Lot 35
Inside back cover: Lot 51

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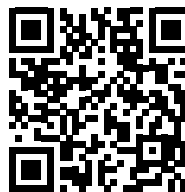
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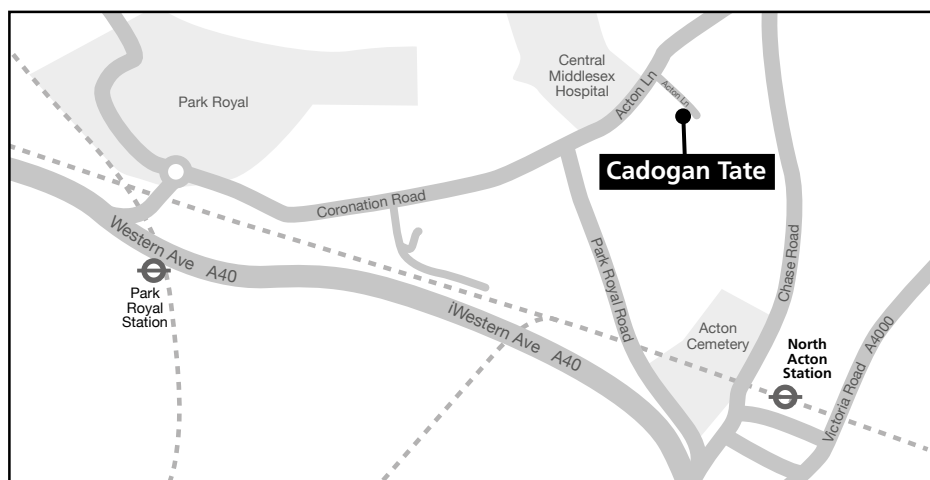
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All electrical equipment in this
sale has either been tested by
a suitably qualified electrician or
has been operationally disabled.
If the intention is to reconnect this
equipment we recommend that
this is carried out by a suitably
qualified electrician.

BUYERS COLLECTION & STORAGE AFTER SALE LOTS MARKED TP

All sold lots marked TP (Lots 44 &
138) will be removed to Cadogan
Tate, 241 Acton Lane, London,
NW10 7NP from 9.00am Thursday
14 December 2017 & will be
available for collection from 12pm
Friday 15 December 2017 and then
every working day between 9.30am
and 4.30pm by appointment only.

A booking email or phone call are
required in advance to ensure lots
are ready at time of collection.
Photographic ID will be required
at time of collection. If a third
party is collecting for you written
authorisation is required in advance
from you and photographic ID of the
third party is requested at the time of
collection.

To arrange a collection time
please send a booking email to
collections@cadogantate.com or
telephone call to +44 (0)800 9886
100 to unsure lots are ready at
time of collection.

All other sold lots will remain in the
Collections room at Knightsbridge
free of charge until 5.30pm Tuesday
9 January 2018 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

Charges will apply 9am Wednesday
10 January 2018.

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 10 January 2018.

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

Loss and Damage

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

**Please note that Bonhams
London will be closed from
5.30pm Friday 22 December
1027 until 9am Tuesday 2 January
2018 for the Holiday Period.**

**Please note that Cadogan Tate
will be closed for the Holiday
period as follows: Closed
from 1pm Friday 22 December
2017 until 9am Wednesday 27
December 2017. Closed from 1 pm
Friday 29 December 2017 until 9am
Tuesday 2 January 2018.**

**Please note that Alban Shipping
will be closed from 12pm Friday
22 December 2017 until 9am
Tuesday 2 January 2018.**

VAT

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

The following symbol is used to
denote that VAT is due on the
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regulations, please read the
information in the back of the
catalogue.

IMPORTANT NOTICE

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

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All charges due to Cadogan Tate
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at the time of collection from their
warehouse. Payment may be made
by cash, cheque with banker's card,
credit, or debit card (Please note:
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Information on charges due is
available by email at
collections@cadogantate.com
or telephone on
+44 (0) 800 988 6100

Payment in Advance

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

Payment at time of collection by:

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

FILM & TELEVISION



Lot 3



1

2

3

4

1

CHRISTOPHER STRONG/ EN STOR MANS ÄLSKARINNA,
R.K.O., 1933,
Swedish, linen backed, framed and glazed, 39in x 27 1/4in (99cm x 69cm)

£600 - 800
€680 - 900
US\$790 - 1,100

2

THE LADY VANISHES: A SCRIPT,
Gainsborough Pictures, The Gaumont British Picture Corporation Ltd.,
1938,
mimeographed typescript, title page with production credits, orange
card covers with metal fastening, missing front cover

£600 - 800
€680 - 900
US\$790 - 1,100

The Lady Vanishes was Hitchcock's last British film until the 1970's;
he relocated to Hollywood soon after its release. *The Lady Vanishes*
was widely successful, and confirmed Hitchcock's future in Hollywood
cinema. The British Film Institute ranked it the 35th 'Best British film of
the 20th century'. In 2017 it was also ranked the 31st 'Best British film
ever'.

Provenance

Given to the vendor by his friend Peter Manley (1924–2009) who
was a film production manager and assistant director for numerous
productions.

3 AR

**ANGUS MCBEAN (WELSH, B.1904 - D.1990): AUDREY
HEPBURN,**

London 1951,
a black and white silver gelatin print of Audrey Hepburn with her head
and shoulders emerging from sand posed amidst classical pillars,
signed and dated in white ink by the photographer to the bottom left
corner, and inscribed in black ink to the reverse *Audrey Hepburn 1951,*
Her first published picture, Copyright Angus McBean. Mounted and
framed, print 16in x 19 1/2in (40.5cm x 50cm)

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Angus McBean was among the first British photographers to embrace
surrealism, as can be seen in this iconic image.

Provenance

The vendor was an acquaintance of Angus McBean via Adrian
Woodhouse, who wrote several publications on photography and
McBean, and also assisted the vendor in starting his photography
career almost 30 years ago.

4

BREAKFAST AT TIFFANY'S,

Paramount, 1961,
a set of front of house stills, each 8in x 10in (20cm x 25.5cm), (8)

£500 - 700
€560 - 790
US\$660 - 920

Provenance

Ex-lot 121, 'Film Posters', Christie's, London, 30th November 2011.

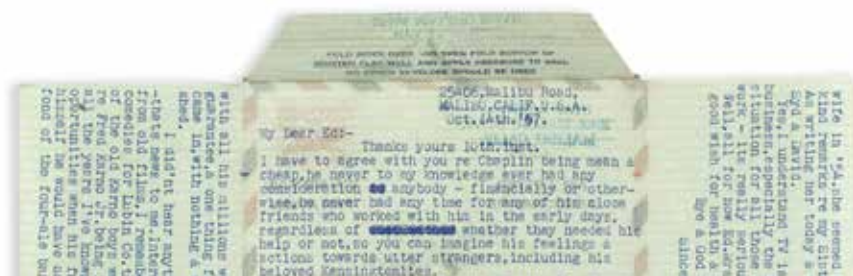


5 (detail)

6



7



8 (detail)

5

MARILYN MONROE: A SMALL COLLECTION OF ANNOTATED DOCUMENTS,

1953-54, comprising: a bank statement from the Laurel-Sunset branch of the Bank of America in Hollywood California addressed to *Marilyn Monroe at 611 N Crescent Drive* in Los Angeles, with various figures circled in pencil and numerical annotations as well as *Jan 1953* in Monroe's hand; together with a federal depository receipt printed with Monroe's name and address at *9128 Sunset Blvd* and dated 1954; a typed letter from the Department of Health, Education and Welfare, addressed to Monroe and dated 1954; and a Hotel Bel-Air envelope with various annotations in Monroe's hand such as *for kitchen supplies*, and mathematical workings in pencil, blue and red inks (4)

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

6

MARGOT FONTEYN: AN AUTOGRAPHED PAIR OF PINK SATIN BALLET SHOES WORN BY MARGOT FONTEYN,

made by Frederick Freed, London, both soles stamped with manufacturer's details and size 3 1/2, both signed in blue inks on the point, accompanied by a dried carnation from a Rudolf Nureyev costume, signed photographs of Svetlana Beriosova, John Gilpin and Jelko Yuresha, and four publicity photographs of the Royal Opera House and the company's wardrobe mistress (Qty)

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

Provenance

Given to the vendor by her mother, who worked with the Royal Ballet as a wardrobe mistress. During this time she became friends with many of the well known dancers including Margot Fonteyn and Rudolf Nureyev. Consequently, Margot Fonteyn kindly signed these ballet shoes for her as a 'thank you' and the dried flower was given to her by Rudolf Nureyev.

7

SIR FELIX AYLMEYER: A COLLECTION OF CORRESPONDENCE FROM VARIOUS ACTORS,

1938-1971, subjects include; Max Reinhardt, Laurence Olivier, Peggy Ashcroft, John Gielgud and Ivor Novello, the majority autographed typescript letters (Qty)

£600 - 800
€680 - 900
US\$790 - 1,100

Sir Felix Aylmer Jones, OBE (b.1889-d.1979), was an English stage actor who also appeared in the cinema and on television. Aylmer made appearances in films with comedians such as Will Hay and George Formby.

8

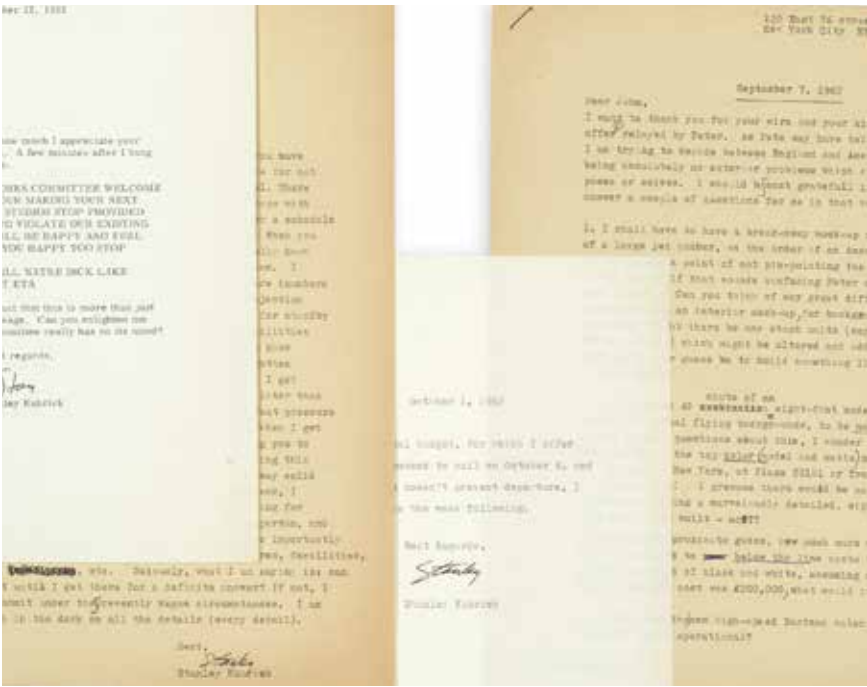
STAN LAUREL: A LETTER CONTAINING SOME FRANK OPINIONS OF CHARLIE CHAPLIN,

1957, the typewritten Air Mail letter stamped with Stan's address and sent to an Ed Paterson in Hove, Sussex, reading, '*...I have to agree with you re Chaplin being mean & cheap...he was a very eccentric character, composed of many moods, at times signs of insanity, which I think developed further when he gained Fame & Fortune...I really think he is to be pitied more than censored - to my mind, he is still the greatest artiste in his field...whatever he thinks, says or does, is water on a duck's back to me...*' and remarking '*...TV is doing a lot of damage to the theatre business...its certainly a shocking situation for all those Variety artistes who are thrown out of work...*', postmarked *Malibu OCT 15 1PM 1957 Calif.* and signed Stan in blue ink, 12in x 8 1/2in (30.5cm x 21.5cm) open

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



9 (page)



10 (detail)

9
SHEPPERTON STUDIOS: AN EARLY PROMOTIONAL PHOTOGRAPH ALBUM,
 circa 1950,
 a red leather-bound album containing approximately 73 photographs showing the studios, the grounds, cafeteria, storerooms, offices, sets, directors, producers, cameras, special effects facilities, artist studios, sound labs, warehouses and new Power House.

£600 - 800
 €680 - 900
 US\$790 - 1,100

Provenance
 Acquired by the vendor, Gareth Owen, whilst researching his book *'The Shepperton Story: The History Of The World-Famous Film Studio'*, published in 2009.

10
STANLEY KUBRICK: AN EARLY AND IMPORTANT COLLECTION OF LETTERS FROM KUBRICK TO THE BOULTING BROTHERS AT SHEPPERTON STUDIOS,
 7th September 1962 - 1st October 1962,
 comprising five typed letters providing us with a detailed insight into Kubrick's concerns and questions regarding the potential of shooting his new film 'Dr Strangelove' at the famous Shepperton Studios in England. The first typed letter from Kubrick dated 7th September from New York, addressed to *John* (Boulting) describes how Kubrick is trying to decide between England and America to shoot his new film, making points on some necessary requirements such as a *break-away mock-up of the interior of a large jet bomber, on the order of an American B-52....before continuing, Might there be any stock units (say of a Boeing 707 or a Comet) which might be altered and added to?* He goes on to ask if the *top colour model and matte man* could

call him in New York, at Plaza 28181 or Trafalgar 36161, to discuss details. His next set of questions read *Taking an approximate guess, how much more would you say it would add to below the line costs to shoot in colour instead of black and white, assuming an ideal crew? Say, if the B&W cost was £200,000 what would it be in colour? Do you have the new high-speed Eastman color stock in Britain? Can one do really good back projection in color in Britain?* Signed *Best, Stan*, with a P.S. *Do you have electricity at Shepperton?* in blue ink. The second typed letter dated the 12th September recalls a telegram Kubrick has received from Roy Boulting stating they welcome the prospect of him making his next film at Shepperton Studios, signed *Stan* in black ink. The third typed letter dated 25th September to *Roy* (Boulting) describes how Kubrick cannot cope with a number of unknown factors including no budget or schedule, before asking for details about the cutting rooms, projections times, lights, camera equipment, basis for standby time on stages, construction periods, dubbing facilities and time allocated, signed *Stanley* in black ink. The fourth typed letter dated 1st October to *Roy* (Boulting) states Kubrick is *booked to sail on October 4, if the longshoreman's strike doesn't prevent departure*, signed *Stanley* in black ink. The final document being a copy of a typed letter from, Columbia Pictures, New York, dated 4th October, addressed to *John* (Boulting) stating they have *signed a two picture deal with Kubrick, the first of which will be DR. STRANGELOVE: OR HOW I STOPPED WORRYING AND LEARNED TO LOVE THE BOMB*

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

Provenance
 Acquired by the vendor, Gareth Owen, whilst researching for his book *'The Shepperton Story: The History Of The World-Famous Film Studio'*, published in 2009.



11

11

STANLEY KUBRICK: A PHOTOGRAPH OF THE ART DEPARTMENT FOR 2001: A SPACE ODYSSEY AT SHEPPERTON STUDIOS,

1968, the wide-angle photograph taken by Kubrick featuring various members of the art department including; John Graysmark, John Fenner, Tony Reading and Alan Tomkins who were all draughtsmen for the feature film. Mounted and entitled '2001 Art Department'. Signed *Stanley Kubrick* in black ink to the mount, framed and glazed, image 13 1/2in x 6in (34cm x 15cm)

£600 - 800
€680 - 900
US\$790 - 1,100

2001: A Space Odyssey is an epic science-fiction film produced and directed by Stanley Kubrick. Although it initially received mixed reactions from critics and audiences, it gradually garnered a cult following and slowly became the highest-grossing North American film of 1968. It was nominated for four Academy Awards and received one for its visual effects.

Provenance

Given to the vendor, Alan Tomkins, by Kubrick, who recalls that Kubrick came into the office to do a test shot with a new wide-angle camera he had just acquired.

Alan Tomkins (b.1939) is an Art Director whose 51-year career in the film industry led him to work on numerous feature films which include not only seven James Bond films from *Dr. No* to *Casino Royale*, but other titles such as *Lawrence Of Arabia*, *Saving Private Ryan*, *Star Wars: Episode V - The Empire Strikes Back*, *Curse Of The Pink Panther*, *Trail Of The Pink Panther*, and *Batman Begins*, to name a few. Tomkins was nominated for an Academy Award in 'Best Art Direction' for *Star Wars: Episode V - The Empire Strikes Back*, and won an Emmy Award for *Gulliver's Travels*. Despite all this, the highlight of his career was when John Houston asked him to direct a small scene with Paul Newman, whilst they were filming on location in Malta, on *Macintosh Man*. Tomkins is also the author of *'Stars And Wars: The Film Memoirs And Photographs of Alan Tomkins'*, published 2015.

12

GERRY AND SYLVIA ANDERSON: A GROUP OF SPECIFICATION SHEETS AND MERCHANDISE,

1960's, comprising folded Specification Sheets for the productions of 'Fireball XL5' (1962), 'Thunderbirds' (1965) and 'Joe 90' (1969); a 'Thunderbirds Are Go!' film booklet (1966); two 'Captain Scarlet' b/w production stills (1967/8); a rare pair of Lady Penelope 'Scanshoes', in original, unopened packet with brooch card; and a plastic 'IR' badge, (Qty)

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



12



13



14

13 †

ALEC GUINNESS: A GROUP OF POSTCARDS SENT TO HIS HOUSEKEEPER,

1966-68, all addressed to *Mrs. Cherry*, sent from Germany, France, Holland, England and Iceland, the first dated 18.5.66 and reading *Dear Mrs. Cherry - Too hot here in Berlin, though not unpleasant otherwise. Hope you had a good holiday. Please check before leaving No 30 that all heating is off. Good wishes. Alec Guinness, most 4 4/16in x 5 3/4in (10.5cm x 14.5cm)*

£250 - 300
€280 - 340
US\$330 - 390

14

VARIOUS FILM STARS AND MUSICIANS: A COLLECTION OF INDIVIDUALLY SIGNED NOTECARDS FROM THE 'TIBERIO' RESTAURANT, LONDON,

each signed on the reverse of a note card from the 'Tiberio' restaurant, 22 Queen St., Mayfair, London, some dedicated, autographs include; Marlon Brando, Sean Connery (2), Roger Moore, Liza Minelli, Judy Garland, Paul Bellmondo, Ursula Andress, Peter Sellers, Shirley Eaton, Vivien Leigh, Lauren Bacall, John Wayne, Orson Welles, Clint Eastwood, Frank Sinatra, Nancy Sinatra, Deborah Kerr, Shirley Bassey, Kirk Douglas, Marlene Dietrich, Jack Hawkins, Anita Ekberg, Roy Orbison, Maureen O'Hara, Raquel Welch, Debbie Reynolds, Alec Guinness, Dusty Springfield, Curt Jurgens, Vincent Price, Nat King Cole, Mel Ferrer, Rod Steiger, Barbara Streisand, Tommy Steele, Natalie Wood, Brigitte Bardot, Jack Lemon, Gregory Peck, Ava Gardner, Peter O'Toole, etc, all signed in blue or black inks, *each 5 1/2in x 3 1/4in (14cm x 8cm)*, (Qty)

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

All autographs obtained by a former employee of the restaurant.



15



16



17



18



19



17

GREAT EXPECTATIONS: A SCREENPLAY SCRIPT,

1974,

mimeographed typescript, title page with production credits, dark blue card covers with metal fastenings, annotated throughout, with five loose revised pages

£400 - 600

€450 - 680

US\$530 - 790

Provenance

Given to the vendor by his friend Peter Manley (1924–2009) who was a film production manager and assistant director for numerous productions.

18

THE SLIPPER AND THE ROSE, THE STORY OF CINDERELLA: A SHOOTING SCRIPT,

Paradine Co-Productions Ltd., 1975,

mimeographed typescript, title page with production credits, annotated *Peter Manley*, dated *April 1, 1975*, dark green card covers with metal fastenings, annotated and highlighted throughout, with loose revised page 215 and lyrics for *Protocoligorically Correct*

£400 - 600

€450 - 680

US\$530 - 790

Provenance

Given to the vendor by his friend Peter Manley (1924–2009) who was production supervisor for the film.

19

FAWLTLY TOWERS : TWO 'SILVER' SALES AWARDS PRESENTED TO JOHN HOWARD-DAVIES,

1980-82,

comprising; a BPI certified sales award presented to John Howard-Davies to recognise sales in the UK of more than 60,000 copies of the BBC Records album 'Fawltly Towers', 1980, the second another BPI certified sales award to recognise the sale of more than 60,000 copies of BBC Records And Tapes album 'Fawltly Towers - Second Sitting' 1982, together with a certificate of award from The British Academy of Film and Television Arts for 'The Best Situation Comedy Series' presented at the Albert Hall, London, March 17th, 1976

£500 - 700

€560 - 790

US\$660 - 920

Provenance

From the estate of John Howard-Davies (b.1939 – d.2011). Howard-Davies was a child actor, although he is perhaps best known for his adult career as a director and producer of several highly successful British sitcoms which included the now-legendary *Fawltly Towers* series.

15

STINGRAY: A RARE, ORIGINAL PILOT SCRIPT AND MERCHANDISE SHEET,

1964,

the script's first page with cast and sets list and inscribed in black felt-tip pen (possibly by Gerry Anderson) *Stingray - Pilot Script*, with mimeographed pages with some handwritten deletions/amendments (some stapled in); together with a *Character Merchandise Specification Sheet*, folded, *script 8in x 13in (20.5cm x 33cm)*

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

The TV show ran for a total of 39 episodes with this, the first, broadcast on 4th October 1964 and followed the earlier Anderson series of 'Supercar' and 'Fireball XL5'. The storylines and special effects were an advancement on the previous shows and the first *Supermarionation* production to use puppets with interchangeable heads to convey various emotions. It was also the first British TV series to be filmed in colour throughout its production.

16

THE CALL OF THE WILD: A REVISED SHOOTING SCRIPT,

1972,

mimeographed typescript, title page dated *26th February, 1972*, light brown card covers with metal fastenings, the front cover inscribed *Peter Manley*, heavily annotated throughout

£400 - 600

€450 - 680

US\$530 - 790

Provenance

Given to the vendor by his friend Peter Manley (1924–2009) who was the associate producer for the film.



20

20

MR BEAN : A ROSE D'OR AWARD AND TWO MONTREUX ROSE AWARDS PRESENTED TO JOHN HOWARD-DAVIES,

1990,
the first, a Rose d'Or (Golden Rose) award with brass sphere in rectangular frame mounted with a rose motif and engraved *Rose d'Or de Montreux 1990* on a wooden base, accompanied by two Montreux Rose awards featuring brass roses and one with a hat and cane motif both on wooden bases, *tallest 13in (33cm) high, (3)*

£600 - 800
€680 - 900
US\$790 - 1,100

Provenance

From the estate of John Howard-Davies (b.1939 – d.2011). He was the only director to ever have won these three Rose awards in the same year.

21

No lot

22

THE PINK PANTHER: A FIRST DRAFT SCRIPT FOR A SHOT IN THE DARK,

1963,
title page reading *First Draft, A Blake Edwards Production, 14th October 1963*, annotated in blue ink *Burt Kwouk*, deep pink card covers with metal fastenings, with pink revised pages, *11in x 8 1/2in (28cm x 21.5cm)*

£600 - 800
€680 - 900
US\$790 - 1,100



22

Provenance

From the estate of Burt Kwouk (b.1930- d.2016) Chinese / British actor. He was best known for playing Cato Fong, Inspector Clouseau's manservant, in the Pink Panther series of comedy-mystery films featuring an inept French police detective, Inspector Jacques Clouseau and the 'Pink Panther', a large and valuable pink diamond. Kwouk's character was first introduced in *A Shot In The Dark* (1964), the second film in the series, and was a role that Kwouk would reprise on another six occasions until the 2006 series reboot. The running joke was that Cato was ordered to attack Clouseau when he least expected it to keep him alert, usually resulting in a ruined romantic encounter or Clouseau's flat being destroyed.

In the '2011 New Year Honours List', Burt Kwouk was appointed an Officer of the Order of the British Empire (OBE) for services to drama.

A proportion of the proceeds will be donated to the Marie Curie Eden Hall Hospice in Hampstead, who looked after Burt Kwouk.



24



23 (part)



25



26

23

ROLLERBALL: A FINAL REVISED SECOND DRAFT SCREENPLAY FOR ROLLERBALL,

1974,
title page with production details, annotated in blue and black ink, dated *June 28, 1974*, dark blue card covers with metal fastenings, together with a screenplay script for *Air America*, title page dated *15 August 1989*, pale green card covers, with metal fastenings, annotated throughout, with loose revised page, heavily annotated, *11in x 8 5/8in (28cm x 22cm)*, *11in x 8 3/8in (28cm x 21cm)*, (2)

£300 - 500
€340 - 560
US\$390 - 660

Provenance

From the estate of Burt Kwouk (b.1930- d.2016) Chinese / British actor, known for his role as a Japanese Doctor in the 1974 feature film *Rollerball*, and the character General Lu Soong in the 1990 feature film *Air America*.

A proportion of the proceeds will be donated to the Marie Curie Eden Hall Hospice in Hampstead, who looked after Burt Kwouk.

24

THE PINK PANTHER: A REVISED FINAL DRAFT SCRIPT FOR RETURN OF THE PINK PANTHER

1974,
title page reading *Revised Final Draft, 9th May, 1974*, annotated in blue ink *Burt Kwouk*, card covers with Pink Panther illustration to front, with metal fastenings, with three loose call sheets and three loose pink revised pages, *11in x 8 1/2in (28cm x 21.5cm)*

£600 - 800
€680 - 900
US\$790 - 1,100

Provenance

From the estate of Burt Kwouk (b.1930- d.2016) Chinese / British actor.

A proportion of the proceeds will be donated to the Marie Curie Eden Hall Hospice in Hampstead, who looked after Burt Kwouk.

25

THE PINK PANTHER: A REVISED SCRIPT FOR THE PINK PANTHER STRIKES AGAIN,

1975,
title page with production details, printed *Revised, November 19, 1975*, cream cover with metal screw fastenings, title embossed in red to front, with blue, pink and white pages, *11 1/2in x 9 1/8in (29cm x 23cm)*

£600 - 800
€680 - 900
US\$790 - 1,100

Provenance

From the estate of Burt Kwouk (b.1930- d.2016) Chinese / British actor.

A proportion of the proceeds will be donated to the Marie Curie Eden Hall Hospice in Hampstead, who looked after Burt Kwouk.

26

THE PINK PANTHER: A SCRIPT FOR REVENGE OF THE PINK PANTHER,

1977,
title page with production details, dated *Monday 24th October, 1977*, pink card covers with metal fastenings, annotated throughout, with loose revised pages, *11in x 8 1/2in (28cm x 21.5cm)*

£600 - 800
€680 - 900
US\$790 - 1,100

Provenance

From the estate of Burt Kwouk (b.1930- d.2016) Chinese / British actor.

A proportion of the proceeds will be donated to the Marie Curie Eden Hall Hospice in Hampstead, who looked after Burt Kwouk.



27

27

THE PINK PANTHER: A BOUND SCRIPT FOR TRAIL OF THE PINK PANTHER, PRESENTED TO BURT KWOUK,

1982,
dark blue leather bound cover with gold embossed border and lettering, *Trail Of The Pink Panther*, Burt Kwouk, 11 1/2in x 9 2/8in (29cm x 23.5cm)

£800 - 1,200
€900 - 1,400
US\$1,100 - 1,600

Provenance

From the estate of Burt Kwouk (b.1930- d.2016) Chinese / British actor.

A proportion of the proceeds will be donated to the Marie Curie Eden Hall Hospice in Hampstead, who looked after Burt Kwouk.

28

THE PINK PANTHER: A BOUND SCRIPT FOR CURSE OF THE PINK PANTHER, PRESENTED TO BURT KWOUK,

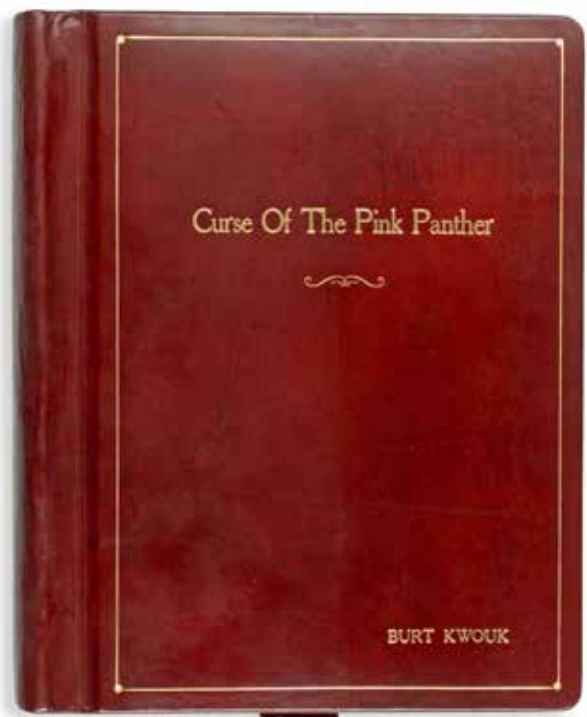
1983,
oxblood leather bound cover with gold embossed border and lettering, *Curse Of The Pink Panther*, Burt Kwouk, with pink revised pages, 11 1/2in x 9 2/8in (29cm x 23.5cm)

£800 - 1,200
€900 - 1,400
US\$1,100 - 1,600

Provenance

From the estate of Burt Kwouk (b.1930- d.2016) Chinese / British actor.

A proportion of the proceeds will be donated to the Marie Curie Eden Hall Hospice in Hampstead, who looked after Burt Kwouk.



28

29

THE PINK PANTHER: A SCRIPT FOR SON OF THE PINK PANTHER,

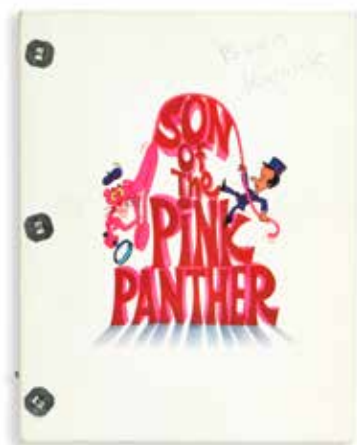
1992,
title page inscribed in blue ink, Burt Kwouk, white card covers with metal fastenings, title illustration to front, annotated throughout, with pink revised pages, together with a revised script, title page dated Revised May 22, 1992, inscribed on front cover Burt Kwouk, 11in x 8 1/2in (28cm x 21.5cm), (2)

£600 - 800
€680 - 900
US\$790 - 1,100

Provenance

From the estate of Burt Kwouk (b.1930- d.2016) Chinese / British actor.

A proportion of the proceeds will be donated to the Marie Curie Eden Hall Hospice in Hampstead, who looked after Burt Kwouk.



29 (part)



30

30

TENKO: FOUR PRELIMINARY INK SKETCHES FOR VARIOUS FILMING LOCATIONS,

1981-84,

all signed by the artist Kate Osborne who was the Location Production Manager for various episodes, comprising: a scene of the base camp of the main film set in Dorset dated 1981, an interior scene from Singapore dated 1981, another camp scene in Malaysia dated 1982, and a coastal scene in Tanjong Jara dated 1982, all framed and glazed, overall 21in x 15 1/2in (53cm x 39.5cm), (4)

£800 - 1,200

€900 - 1,400

US\$1,100 - 1,600

The *Tenko* series dealt with the experiences of British, Australian and Dutch women who were captured after the Fall of Singapore in February 1942 after the Japanese invasion, and held in a fictional Japanese internment camp on a Japanese-occupied island between Singapore and Australia. Owing to high production costs, only the first two episodes of the first series were filmed on location in Singapore. For the majority of series 1 and 2, set in the camp, the programme was filmed in a specially constructed set in Dorset.

Provenance

A gift from the artist to Burt Kwouk (b.1930- d.2016) Chinese / British actor, known for his role as 'Major Yamauchi' in the *Tenko* series.

A proportion of the proceeds will be donated to the Marie Curie Eden Hall Hospice in Hampstead, who looked after Burt Kwouk.



31

31

ANIMAL FARM: AN ANIMATION CEL OF NAPOLEON,

Halas and Batchelor, 1954, gouache on celluloid, depicting a bust length Napoleon in shirt and jacket, mounted over blue paper, 4 1/2in x 6 1/2in (11.5cm x 16.5cm)

£400 - 600

€450 - 680

US\$530 - 790

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



34



33



32

32

THE SNOWMAN: A STORYBOARD DRAWING DEPICTING THE SNOWMAN,

1982,
graphite and coloured pencil on paper, signed by Joanna Fryer,
inscribed with production annotations, in mount signed by Raymond
Briggs, with layover, each 5 1/2in x 6in (14cm x 15.5cm)

£800 - 1,200
€900 - 1,400
US\$1,100 - 1,600

Provenance

Acquired by the vendor Joanna Fryer when she was the animator/
background artist for the series.

33

THE SNOWMAN: FOUR STORYBOARD DRAWINGS DEPICTING THE SNOWMAN AND JAMES DRESSING UP IN WARDROBE,

1982
graphite and coloured pencil on paper, all signed by Joanna Fryer,
inscribed with production annotations, mounted, each 5 1/2in x 6in
(14cm x 15.5cm), (4)

£800 - 1,200
€900 - 1,400
US\$1,100 - 1,600

Provenance

Acquired by the vendor Joanna Fryer when she was the animator/
background artist for the series.

34

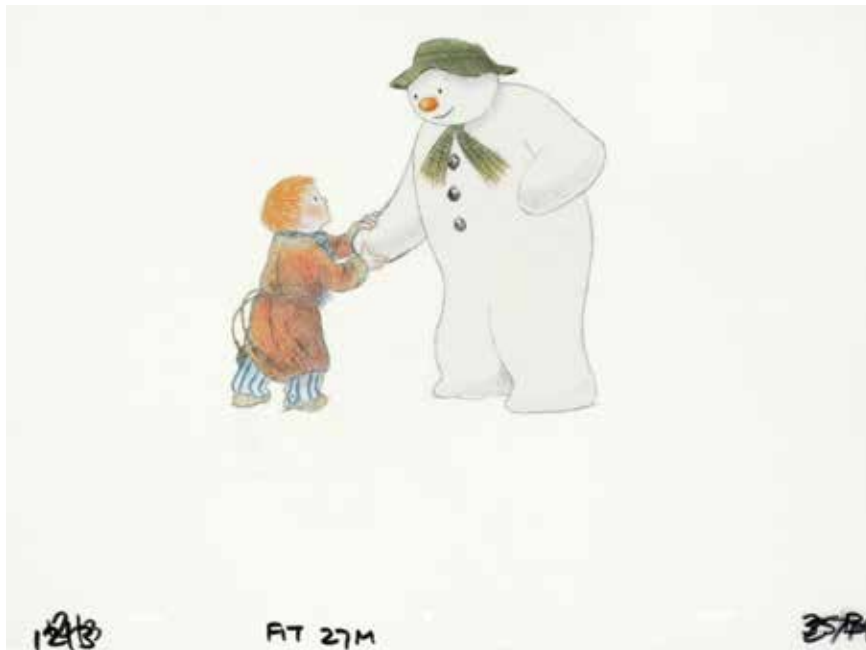
THE SNOWMAN: THREE CONSECUTIVE STORYBOARD DRAWINGS DEPICTING THE SNOWMAN IN HAT,

1982,
graphite and coloured pencil on paper, two signed by Joanna Fryer,
inscribed with production annotations, mounted, each 5 1/2in x 6in
(14cm x 15.5cm), (3)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Provenance

Acquired by the vendor Joanna Fryer when she was the animator/
background artist for the series.



35



36

35

THE SNOWMAN: AN ANIMATION CEL OF THE SNOWMAN SHAKING HANDS WITH JAMES,

1982,
gouache on celluloid, two cel set-up depicting The Snowman shaking hands with James, inscribed with production numbers, 10.5in x 13in (26.5cm x 33cm)

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

Acquired by the vendor Joanna Fryer when she was the animator/background artist for the series.

36

THE SNOWMAN: AN ANIMATION CEL OF THE SNOWMAN FLYING WITH JAMES,

1982,
gouache on celluloid, depicting The Snowman flying with James and four other Snowmen, inscribed with production numbers, 10.5in x 13in (26.5cm x 33cm)

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

Acquired by the vendor Joanna Fryer when she was the animator/background artist for the series.



37 (illustration)



39 (illustration)



37

39

38

37

DOCTOR WHO: A SCREEN-USED PROSTHETIC FULL HEAD MASK WORN BY 'THE WATCHER' FOR USE IN THE BBCTV DOCTOR WHO EPISODE LONGOPOLIS,

1981, a full prosthetic head mask identical to the one which was worn by Adrian Gibbs who played the character 'The Watcher', the nude coloured mask of synthetic material made up in layers creating a textured and unworldly overall appearance, with narrow slit eyes and mouth, and slits at the sides for the actors ears, accompanied by a letter of provenance,

£1,500 - 2,500
€1,700 - 2,800
US\$2,000 - 3,300

Provenance

Gifted to the vendor by her aunt Dorka Nieradzick MBE - Make-up, Hair and Visual Effects Designer. Dorka was awarded the MBE in the 2004 Queen's Birthday Honours List for her services to drama. Dorka recalls; 'At the end of the episode 'Longopolis', the character of 'The Watcher' enters Tom Baker and causes him to regenerate into Peter Davidson. For this reason I designed the mask to have an embryonic form.'

A proportion of the proceeds will help fund a short puppetry film due for production by the vendor in 2018. The short film, which will be the vendor's second short puppetry film, will be called 'AppleHead and Cherry'. For further info please see: www.facebook.com/AppleHeadandCherry.

38

DOCTOR WHO: A PROSTHETIC FACE MASK WORN BY 'THE WATCHER' FOR USE IN THE BBCTV DOCTOR WHO EPISODE LONGOPOLIS,

1981, a prosthetic face mask which was worn by Adrian Gibbs as 'The Watcher', the nude-coloured mask made up of layers of synthetic materials in a textured manner, with unfinished edges, bulging eyes with narrow slits, a flattened nose, and wide mouth, accompanied by a letter of provenance

£800 - 1,200
€900 - 1,400
US\$1,100 - 1,600

Provenance

Gifted to the vendor by her aunt Dorka Nieradzick MBE - Make-up, Hair and Visual Effects Designer. Dorka was awarded the MBE in the 2004 Queen's Birthday Honours List for her services to drama. Dorka recalls; 'This face mask was designed by myself to be laid onto Tom Baker's face during the regeneration montage, as a choice for the director to use to create the effect of his face shifting from an embryonic form into his new face as Peter Davidson.'

A proportion of the proceeds will help fund a short puppetry film due for production by the vendor in 2018. The short film, which will be the vendor's second short puppetry film, will be called 'AppleHead and Cherry'. For further info please see: www.facebook.com/AppleHeadandCherry.

39

DOCTOR WHO: A SCREEN-USED FULL HEAD MASK WORN FOR THE CHARACTER 'KALID' FOR USE IN THE BBCTV EPISODE TIME FLIGHT,

1982, a prosthetic full head mask identical to the one worn by the actor Anthony Ainley for his role as the character of 'Kalid', a mysterious figure who at the end of this episode turns out to be 'The Master' in disguise, the grey/green synthetic mask made up of layers of synthetic materials, with glue and gauze, and simulated hair for the moustache, beard and eyebrows, with slits for the eyes, nose and mouth, together with a screen-used glove of the same material, accompanied by a letter of provenance, (stand not included)

£1,500 - 2,500
€1,700 - 2,800
US\$2,000 - 3,300

Provenance

Gifted to the vendor by her aunt, Dorka Nieradzick MBE - Make-up, Hair and Visual Effects Designer.

A proportion of the proceeds will help fund a short puppetry film due for production by the vendor in 2018. The short film, which will be the vendor's second short puppetry film, will be called 'AppleHead and Cherry'. For further info please see: www.facebook.com/AppleHeadandCherry.



41

40
DOCTOR WHO: A SNAKE HEAD OF THE MARA, FROM SNAKEDANCE, (FIFTH DOCTOR),
 1983,
 in moulded and painted foam latex on armature and with partial mechanism for mouth and eyes, *approx. 16in x 12in (40cm x 30cm)*

£600 - 800
 €680 - 900
 US\$790 - 1,100

This is the original element from the miniature/puppet used to create the manifestation of the Mara creature at the climax of the episode (Episode 4, TX 26th January 1983).



40



42

41
DOCTOR WHO: A VAROSIAN GUARD UNIFORM, FROM VENGEANCE ON VAROS, (SIXTH DOCTOR),
 1985,
 comprising tunic and trousers in grey, jacket with red epaulettes and red/black cuffs, leather belt with metal-effect 'V' logo buckle, trousers with red stripe and elasticated bottom straps, labelled *Made In BBC Television Workroom* and inscribed in blue ballpoint G. Cull, together with a matching cap and moulded and painted resin gorget

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

Graham Cull played the character 'Bax' in the production.

42
DOCTOR WHO: A TETRAPS 'STUN NET' WEAPON, FROM TIME AND THE RANI, (SEVENTH DOCTOR),
 1987,
 in moulded fibreglass and wood painted silver and black, 20 3/4in (52.5cm) long

£300 - 500
 €340 - 560
 US\$390 - 660

This is one of the prop weapons carried by the 'background' artist Tetraps.

43
DOCTOR WHO: A NEMESIS BOW, FROM SILVER NEMESIS, (SEVENTH DOCTOR),
 1988,
 in moulded composite/resin material painted silver with matching cord grip and nylon bowstring, 31 1/2in (80cm) long

£300 - 500
 €340 - 560
 US\$390 - 660

This is the original 'bow' from the Nemesis statue, formed in a curving 'Classical' style. This prop was resprayed with chrome paint in 2013 when it was used to form part of the junkyard backdrop in the 3D cinematic trailer for 'The Day Of The Doctor'.

DOCTOR WHO: A FULL-SIZE SILVER COLOURED DALEK ('MK 3', 1965-1969) CONSTRUCTED FOR USE IN VARIOUS BBCTV EPISODES,

screen-used 1960's version constructed circa 1990, principally constructed in fibreglass (with metal, plastic and wooden elements) in five sections, comprising (1) wheelbase (2) skirt section (3) 'shoulder' section (4) neck 'bin' with embrasure frame and (5) dome, painted matt silver overall with black, blue and polished silver elements, including: *approx 10cm* trolley wheels countersunk into the black wooden base which underpins the fibreglass skirt, blue fibreglass hemispheres bolted onto that matt silver skirt (which includes an internal wooden bench seat for the operator), polished aluminium mesh and slats on the blue 'shoulder' section, a three-tier silver plastic manipulator arm with rubber 'sucker' cap, a polished metal gun-stick and rods, wooden neck bin covered in matt black metal mesh with silver embrasure in wood and fibreglass, the silver fibreglass dome featuring a metal and plastic eyestalk with blue plastic rings and illuminating black eyeball, and opaque dome light-covers, *height approximately 60 inches (153cm)*

£10,000 - 15,000

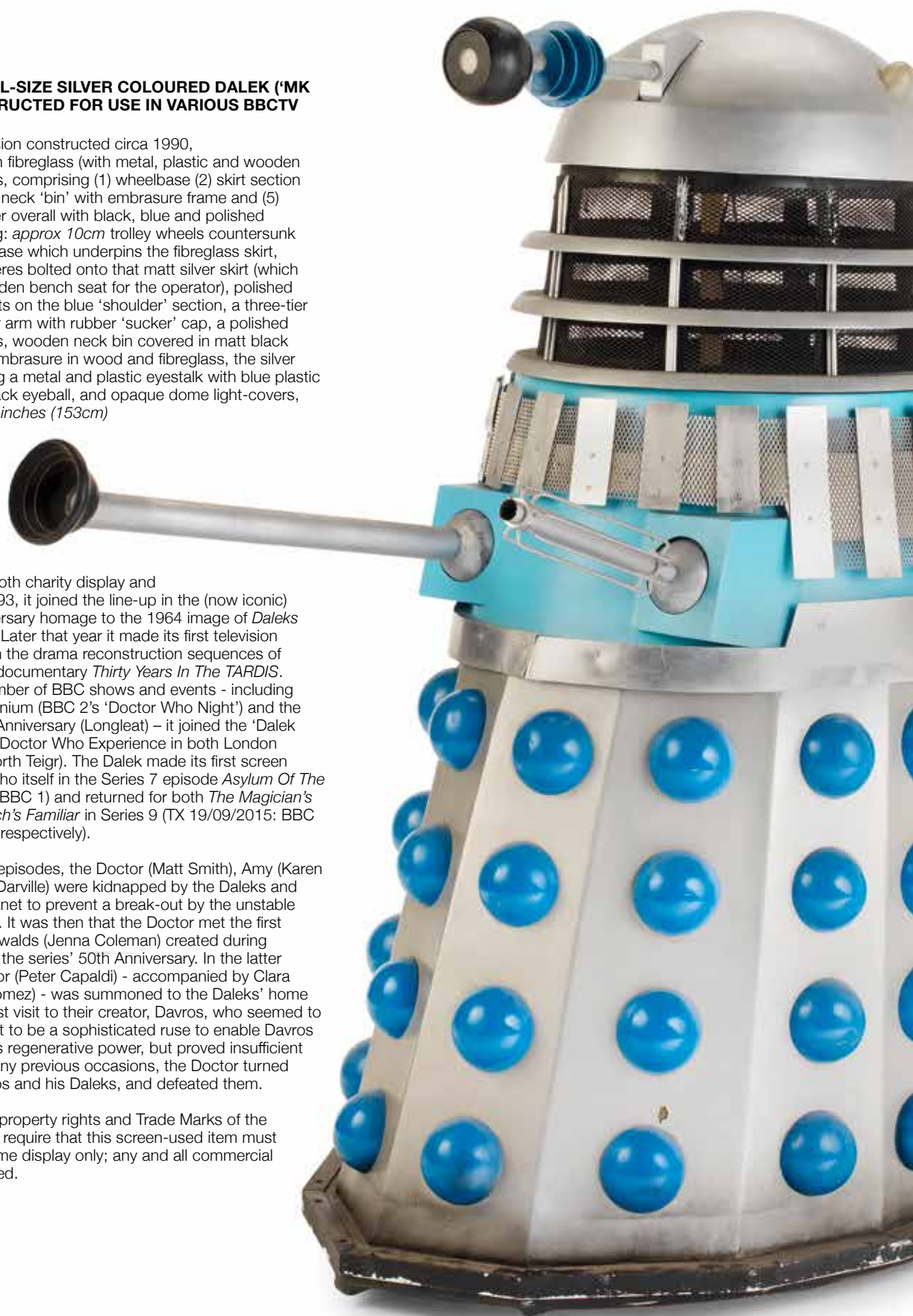
€11,000 - 17,000

US\$13,000 - 20,000

This 'vintage-style' Dalek was built in 1990 to the original BBC specifications for both charity display and BBC use. Notably, in 1993, it joined the line-up in the (now iconic) Doctor Who 30th Anniversary homage to the 1964 image of *Daleks On Westminster Bridge*. Later that year it made its first television appearance on BBC 2 in the drama reconstruction sequences of the BBCTV anniversary documentary *Thirty Years In The TARDIS*. After further use in a number of BBC shows and events - including those marking the millennium (BBC 2's 'Doctor Who Night') and the 2003 Doctor Who 40th Anniversary (Longleat) - it joined the 'Dalek Evolution' display at the Doctor Who Experience in both London (Olympia) and Cardiff (Porth Teigr). The Dalek made its first screen appearance in Doctor Who itself in the Series 7 episode *Asylum Of The Daleks* (TX 01/09/2012: BBC 1) and returned for both *The Magician's Apprentice* and *The Witch's Familiar* in Series 9 (TX 19/09/2015: BBC 1 & 26/09/2015: BBC 1 respectively).

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

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





45

45
BEETLEJUICE : A SCREEN USED MASK FOR THE CHARACTER 'BARBARA MAITLAND',

Warner Bros, 1988,
made up of latex, resin, and a simulated wig, the custom-made hand-painted mask portrays a distorted face with hollow eyes and a large mouth with a full set of teeth housing two protruding eyeballs, identical to the one worn by Geena Davis for her role as 'Barbara Maitland' in Tim Burton's classic feature film, accompanied by a letter concerning the provenance

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

Beetlejuice is a 1988 American comedy-fantasy film directed by Tim Burton, produced by The Geffen Film Company. The plot revolves around a recently deceased young couple (Alec Baldwin and Geena Davis) who become ghosts haunting their former home, and an obnoxious, devious ghost named Betelgeuse (pronounced "Beetlejuice", portrayed by Michael Keaton) from the Netherworld who tries to scare away the new inhabitants. The film won the Academy Award for 'Best Make-up' and three Saturn Awards for 'Best Horror Film', 'Best Make-up' and 'Best Supporting Actress' for Sylvia Sidney.

Provenance

Won by the vendor in a competition in 1989 when the film "Beetlejuice" was released on video. On this occasion, the German TV station SAT 1 raffled the mask. The programme in which the mask was raffled was called "Video News".

Please refer to department for further images.



46 (detail)

46
CORPSE BRIDE / CHRISTOPHER LEE: A PAINT REFERENCE MASTER MAQUETTE OF CHRISTOPHER LEE AS 'PASTOR GALSWELLS' FROM TIM BURTON'S STOP-MOTION FILM CORPSE BRIDE,

Warner Bros., 2005
made from fibre glass resin master cast with acrylic paints, on display stand, depicting Sir Christopher Lee as 'Pastor Galswells', a haughty and bad-tempered priest who is hired to conduct Victor and Victoria's marriage in this dark and gothic tale, 6 3/4in (17cm) high

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

Corpse Bride was directed by Tim Burton in 2005 and was his first stop-motion feature film released by Warner Bros. It was nominated for an Academy Award for 'Best Animated Feature' in 2006.

This paint reference master was produced to ensure consistency from one model to the next for the finished puppet and was taken from the production mould or the master silicone mould of the actual puppet used in the film.



47

47 AR

STAR WARS: A SWAROVSKI CRYSTAL ENCRUSTED STORMTROOPER HELMET ENTITLED 'STORMOFFSKI',

Ben Moore, 2010, an acrylic Capped ABS Stormtrooper helmet encrusted in approximately 6000 Swarovski Xilion Crystals, signed *Ben Moore 2010* on the inside, approx 12in x 11in (30cm x 28cm)

£4,000 - 6,000
€4,500 - 6,800
US\$5,300 - 7,900

Ben Moore is a British art curator, entrepreneur and artist. He is the founder and curator of *Art Below*, a contemporary art organisation that places art in public spaces and has had shows in England, Germany, Japan and the United States. He is also the founder and curator of *Art Wars*, an exhibition of designs based on the Imperial Stormtrooper helmets from Star Wars.

Art Wars was created in an alliance with Andrew Ainsworth, the creator of the Stormtrooper and unveiled at the Saatchi Gallery during Frieze week in October 2013. It featured 20 artists including Damien Hirst, Jake and Dinos Chapman, David Bailey, Alison Jackson, Joana Vasconcelos, D*Face, Antony Micallef and Mr.Brainwash. The sell-out exhibition was a massive success, attracting media attention worldwide.

Since 2013 *Art Wars* has welcomed over 50 new artists to the collection, featured at major International Art Fairs in Los Angeles, Las Vegas, Dubai and Gothenburg.



48

48

STAR WARS,

Twentieth Century Fox, 1978, British Quad, style C, artwork by Tom Chantrell, linen backed, 30in x 40in (76cm x 101.5cm)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000



49

49

JAMES BOND: AN ELEGANT SCREED-USED FLORAL KIMONO WORN BY VALERIE LEON IN NEVER SAY NEVER AGAIN,

Warner Bros., 1983, the cream silk blend kimono of typical Japanese style with long, wide draping sleeves, the whole piece embroidered with a large red floral pattern, no labels, or sizing, accompanied by a letter concerning the provenance and photograph of Valerie Leon wearing it in the film alongside Sean Connery

£3,000 - 5,000
€3,400 - 5,600
US\$3,900 - 6,600

Sean Connery played the role of James Bond for the seventh and final time in *Never Say Never Again* (1983), marking his return to the character 12 years after *Diamonds Are Forever*. The film's title is a reference to Connery's reported declaration in 1971 that he would "never again" play that role. As Connery was 52 at the time of filming, the storyline features an aging Bond, who is brought back into action to investigate the theft of two nuclear weapons by *SPECTRE*. Filming locations included France, Spain, the Bahamas and Elstree Studios in England. The film was a commercial success grossing \$160 million at the box office.

Provenance

Valerie Leon, who played the Bond girl 'Lady in the Bahamas' in the feature film. Leon can be seen wearing this identical kimono whilst at a hotel in the Bahamas with Connery after returning from a fishing excursion.



49 (illustration)



49 (illustration)



50

50

JOHN STODDART: 'THE LAST ROLL. GOLDENEYE',

1995, a contact sheet Giclee print showing Pierce Brosnan with Izabella Scorupco and Famke Janssen improvising, taken whilst filming the James Bond film *Goldeneye*, signed by the photographer in black ink to the bottom right corner, numbered 2/25 and titled on accompanying signed and fingerprinted certificate of authenticity from the photographer, framed and glazed, overall 35in x 28in (89cm x 71cm)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

John Stoddart was born in Liverpool; self-taught, he has been a sought-after photographer for more than twenty-five years. Since the early 1980s John photographed many of the most famous faces, such as Arnold Schwarzenegger, Anthony Hopkins, Pierce Brosnan and Catherine Zeta-Jones. He has published four photography books, two of which explore the elusive world of fame. His work has been exhibited in several galleries and museums world-wide, including The Vault Gallery in Hollywood and La Galleria Pall Mall, London. He has had numerous solo exhibitions, and has worked for nearly every magazine in the UK and internationally, including Vanity Fair, Harper's Bazaar, The New York Times and Vogue.

In 1995, Stoddart was commissioned by Eon to shoot a poster for the movie *Goldeneye*, which was Brosnan's first outing as James Bond. Stoddart recalls; 'As the session was underway, the ladies whispered in my ear, "John, let us know when you're on your last roll, we want a bit of fun with our man Bond!" So I did... and they did!'



51 (part)

51 *

JAMES BOND: DANIEL CRAIG'S TWO-PIECE DINNER SUIT WORN FOR HIS ROLE AS JAMES BOND IN *SPECTRE*,

designed by Tom Ford, circa 2015, comprising; a single-breasted cream dinner jacket labelled *Made in Switzerland* and *Tom Ford* to the inside, the interior pocket also embroidered *Tom Ford, Daniel Craig, Bond 24*. The care label with further details including *Daniel Craig-James Bond, size 48R*, and the date *10.10.2014*. The jacket also affixed with a faux red carnation. Together with a pair of black wool trousers with a satin stripe, again embroidered with the designer's name and a detailed care label to the inside of the trousers, accompanied by a Tom Ford white cotton dress shirt with pleated front and double cuffs, a black pleated silk cummerbund, black bow tie, and white braces. Accompanied by a reproduction one-sheet poster for the film

£30,000 - 35,000

€34,000 - 39,000

US\$39,000 - 46,000

Spectre (2015) is the twenty-fourth spy film in the James Bond film series produced by Eon Productions. It was Daniel Craig's fourth performance as James Bond, and grossed over \$880 million worldwide. A sequel is set for a 2019 release with Daniel Craig as James Bond.

Provenance

Christie's, lot 8, 18th February 2016

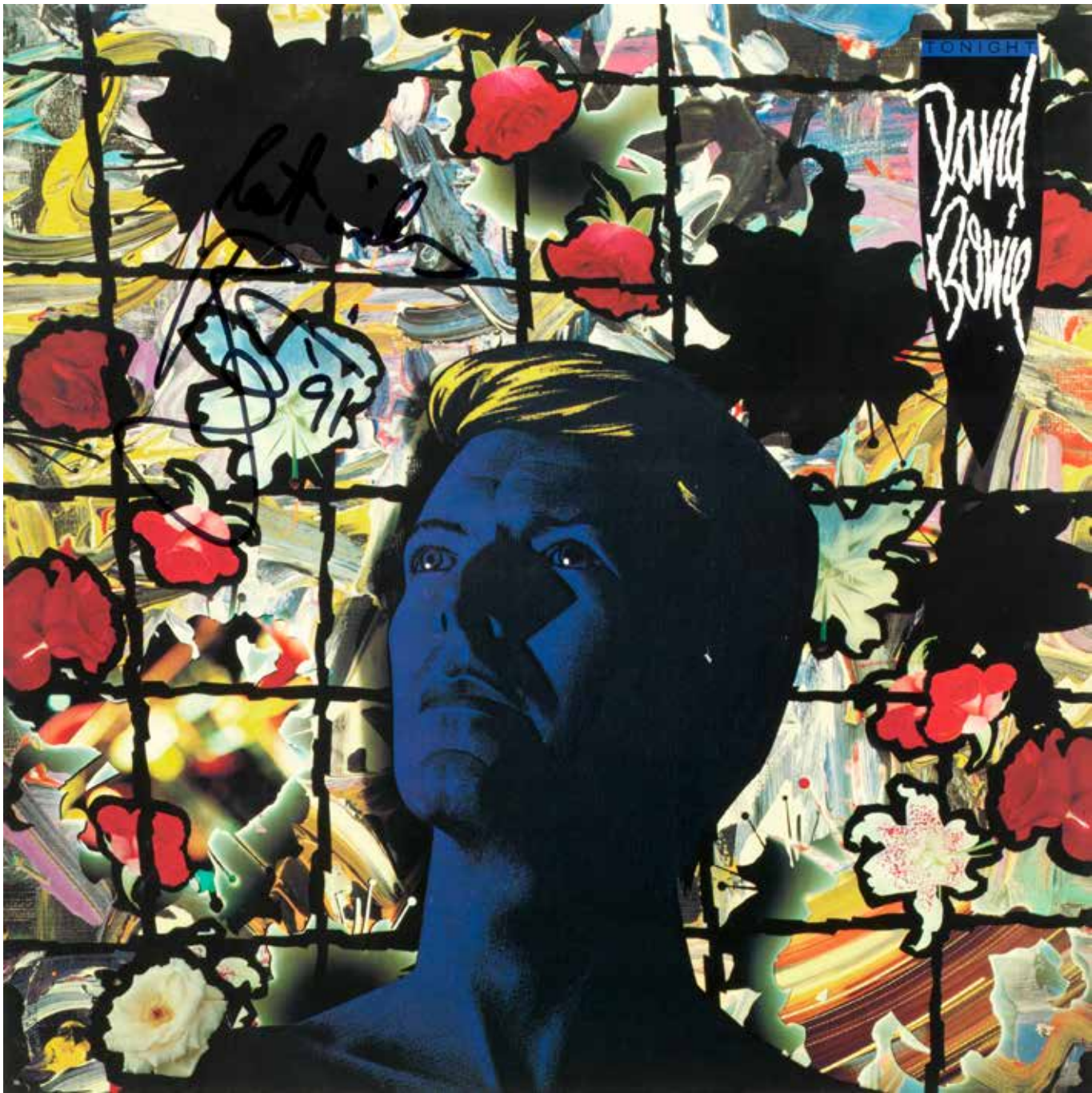


51



51 (detail)

ROCK & POP



Lot 110



52

BOB MARLEY: AN ICONIC KNITTED RASTA HAT OWNED AND WORN BY BOB MARLEY IN HIS VIDEO FOR 'IS THIS LOVE',

1977-78, the tri-coloured knitted beanie-style hat of typical form, with red, yellow and green stripes, fitted with a thin elastic band around the inside edge, identical to the one Marley wears in the video for his timeless single 'Is This Love', and is also featured in the posthumous video for 'One Love' created in 1984, accompanied by a letter of provenance

£10,000 - 12,000

€11,000 - 14,000

US\$13,000 - 16,000

Is This Love is a song by Bob Marley and The Wailers, released on their 1978 album *Kaya*. The song became one of the best-known Marley songs and was part of the *Legend* compilation. It peaked at number 9 in the UK charts upon its release in 1978. The music video was shot at the Keskids Arts Centre in London whilst Marley was living in the city.

To view this video, please see: <https://www.youtube.com/watch?v=jGJFINIELik>

One Love/People Get Ready is a reggae/rhythm and blues song by Bob Marley & The Wailers from their 1977 album *Exodus*. A posthumous music video was directed by Don Letts in 1984 to accompany the Bob Marley & The Wailers compilation album, *Legend*. It includes archival footage of Marley (from the *Is This Love* music video).

To view the video, please see: <https://www.youtube.com/watch?v=FTY8H7zjdtc>

Provenance

Given to the vendor by Bob Marley.

After an assassination attempt on Marley in 1976, he moved to London and did not return to Jamaica until February 1978. Gang leaders of opposing political parties encouraged him to return, one of whom was a family relative of the vendor. After spending time together at a family home in Wolverhampton, the vendor and others went to the airport on the 25th February to say goodbye to Marley. It was at this farewell that Marley gave the hat to the vendor - as can be seen in the photo. It has been treasured ever since.

Please refer to department for further images.





53



53 (part)

53 *

JIMI HENDRIX: A SCHREIBER SONATA WOODEN RECORDER,

comprising two pieces (missing bell, but as purchased and used by Hendrix), customised with lacquered green, yellow, purple, and black string bands, engraved *West Germany* to head joint, housed in a decorative yellow and red silk cloth within a brown velvet cloth tied with three embroidered floral ribbons. Accompanied by a copy of the DVD, *Rainbow Bridge*, and a letter of provenance from Melinda Merryweather, recorder: 1 3/4in x 15in (4.5cm x 38cm)

£22,000 - 25,000

€25,000 - 28,000

US\$29,000 - 33,000

Provenance

This instrument was used by Jimi Hendrix on his song "If 6 Was 9" on the *Axis: Bold As Love* album (1967), which was then featured in the counterculture hit film *Easy Rider* (1969).

As mentioned on The Jimi Hendrix Experience box set put out by 'Experience Hendrix', "*If 6 Was 9* represented yet another bold creative leap forward for Jimi. With an extraordinary band performance in hand, Jimi, Chas Chandler, and guests Graham Nash and Gary Walker joined forces, stomping on a drum platform to create the distinctive percussion effect the guitarist desired. Jimi then added another offbeat touch, playing a battered recorder he had purchased from a London street vendor for two shillings. Hendrix had no formal training on the instrument. Nonetheless, he utilized the instrument to achieve a sound he apparently felt he could not realize on the guitar." Jimi admitted "I adore 'If 6 Was 9'...That was a complete jam session, then we put the words on afterwards. That's me on the flute...'If 6 Was 9' is what you call a great feeling of blues."

After Hendrix's death, the recorder was given by Hendrix's manager, Michael Jeffery, to Hendrix's friend and collaborator, Melinda Merryweather. Merryweather helped pitch the concept that became the Hendrix film *Rainbow Bridge* (1972), directed by her friend, Chuck Wein; she later acted in and was art director on the film. Merryweather and Hendrix became friends while working closely together on the film for several weeks in Hawaii. Merryweather stated "When I hear Jimi playing that recorder I hear his American Indian heritage, and I am just waiting for the Coyotes to show up, it is a sound he longed for but could not get on his guitar that small part meant so much to him."



55 (part)



56 (part)



56 (part)

54

THE JIMI HENDRIX EXPERIENCE: AN AUTOGRAPHED RESTAURANT GUESTBOOK,

1969,
hardback with decorative front cover, one page signed and variously inscribed in blue felt-tip pen by Jimi Hendrix, Mitch Mitchell and Noel Redding:
- *JIMI HENDRIX EXPERIENCE! the food is out of sight! the best food in the world a true art in eating stay groovy Jimi Hendrix*
- *Best wishes, and lovely food! Good luck, see you again cheers Noel Redding*
- *My very Best Witches! Bon Appertit Mitch Mitchell X,*
the page also with three magazine clippings of the band attached, the book containing a variety of other handwritten entries, 1965-1972, together with a German newspaper report, *the book 12in x 15 1/4in (30.5cm x 39cm)*

£3,500 - 4,500
€3,900 - 5,100
US\$4,600 - 5,900

Provenance

This was signed by the Experience in January 1969, whilst on tour in Germany. The band stopped in the spa town of Baden-Baden, intending to visit the Casino in the Kurhaus complex but were apparently denied entry due to their dress. They therefore went for a meal at the Stahlbad restaurant instead, which was run by the vendor's grandparents, her grandfather being a 2 Michelin Star chef. It is believed this is one of the largest examples of Jimi Hendrix Experience autographs to appear at auction.

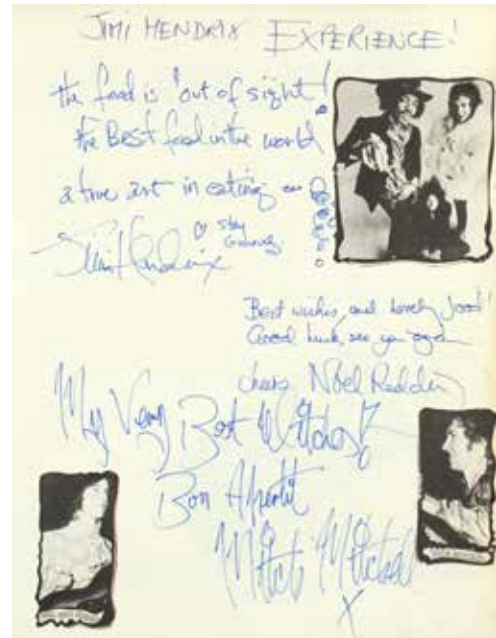
55

JASON LAURÉ (AMERICAN, B. 1949): A GROUP OF VINTAGE BLACK AND WHITE PHOTOGRAPHS OF VARIOUS MUSICIANS,

1969-70,
signed, dated and inscribed in black ink to reverse, with photographer's labels and stamps verso, comprising; eight Jim Morrison of The Doors at the Felt Forum, New York; two Jimi Hendrix at Fillmore East, New York; one of Frank Zappa and The Mothers of Invention at Fillmore East, New York; one of Pete Townsend of The Who at Woodstock Festival, 1969; and one of Joan Baez; audience at Woodstock Festival 1969; together with three contact sheets of Jim Morrison at the Felt Forum, New York, *photographs 8in x 10in (20cm x 25cm)*, (17)

£700 - 900
€790 - 1,000
US\$920 - 1,200

Photojournalist Jason Lauré covered the 1969 Woodstock Festival in both colour and black and white, capturing both the intimacy of the festival crowds as well as the performers. For the 40th Anniversary of the festival many of these photos were published in *Woodstock*,



54 (page)

Three Days That Rocked the World. In light of the 50th Anniversary of Woodstock 1969, his forthcoming book *Woodstock 1969: The Lasting Impact of the Counter Culture* will be published next year. Lauré has since been nominated for or awarded, the Pulitzer Prize for Photography, a Neiman Fellowship, and the National Book Award.

56

JASON LAURÉ (AMERICAN, B. 1949): A GROUP OF PHOTOGRAPHS OF VARIOUS MUSICIANS / BANDS AT WOODSTOCK FESTIVAL AND FILLMORE EAST,

1969-70,
signed in silver or black inks to reverse, comprising; five Fuji Crystal archival colour prints numbered 3/25 showing Woodstock Festival 1969 and four black and white photographs showing Jimi Hendrix at Fillmore East, New York, 1969; one of Richie Havens at Fillmore East, New York, 1970; one of The Who at Woodstock, 1969; and one of Grace Slick of Jefferson Airplane at Woodstock, 1969. Together with seven contact sheets of Woodstock Festival, 1969, *photographs: largest 18in x 12in (46cm x 30.5cm), contact sheets 8 1/2in x 11in (22cm x 28cm)*, (16)

£700 - 900
€790 - 1,000
US\$920 - 1,200



59

57

BOB DYLAN: A BASEMENT TAPES ACETATE RECORDING,
circa 1967,
a double-sided 12inch *Emidisc* with typewritten recording details,
plain, die-cut card sleeve, accompanied by a letter concerning the
provenance

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

The tracks on this acetate are all from the 1967 sessions known as 'The Basement Tapes'. All but two of the tracks listed finally appeared on the 1975 official release. However, quite soon after the recording, 'unofficial' issues of variations of more than 100 tracks from the sessions began circulating amongst the music industry and fans. This may be one of those.

Provenance

Given to the vendor by Brian Jones in 1967/8 when she was working as the Fan Club Secretary for the band, 1964-1972.



58 (part)



57 (detail)

58

**BOB DYLAN: AN ISLE OF WIGHT FESTIVAL OF MUSIC
HANDBILL AND PROGRAMME,**

1969,

the black and white handbill with full Festival line-up and reverse with
general information on the event, together with a programme, with
'King Kong' front cover, handbill 5in x 10in (13cm x 25.5cm)

£400 - 600
€450 - 680
US\$530 - 790

59

BOB DYLAN: A VINTAGE MAROON CUSTOM MADE SHIRT,

circa 1990's,
designed by 'Nudie's Rodeo Tailors' of North Hollywood California,
the maroon wool blend shirt typical of Dylan's style, with Western
blue piping and eyelet details on the front and cuffs, with two pockets
on either side of square popper fastenings down the centre, bearing
two labels affixed to the inside, one for Nudie's, and the other
reading; *NUDIE'S No. Hollywood Calif, Name: Bob Dylan, Date: 2-90*,
accompanied by a copy of the letter concerning the provenance

£3,000 - 5,000
€3,400 - 5,600
US\$3,900 - 6,600

Provenance

Acquired by the vendor from collector Scott Stutesman, who acquired it from former record executive and producer Snuff Garrett in the 1990's. Garrett had helped Dylan early in his career to get various singing opportunities in the Los Angeles area, and also introduced Dylan to Nudie Cohen of 'Nudie's Tailors'.



60

60

BOB DYLAN: A BLACK FELT STETSON HAT AND HAT BOX,

circa 1990's, the black felt hat of typical form made in the USA by the John B. Stetson Company for 'Nudie's Rodeo Tailors' of North Hollywood California, bearing a black ribbon around the centre, and a leather band around the inside rim stamped in gold lettering with the Nudie's motif, the Stetson Company motif, *MADE IN USA*, and *MADE BY Stetson ESPECIALLY FOR BOB DYLAN*. Together with a paper flower corsage, and a black leather Stetson hat box, stamped with the Nudie's motif and *BOB DYLAN* to the exterior, also bearing a sticker for the Bob Dylan New York State Fair and another for 'Dylan & The Dead' (1987), accompanied by a copy of the letter concerning the provenance (2)

£3,000 - 5,000
€3,400 - 5,600
US\$3,900 - 6,600

Provenance

Acquired by the vendor from collector Scott Stutesman, who acquired it from former record executive and producer Snuff Garrett in the 1990's. Garrett had helped Dylan early in his career to get various singing opportunities in the Los Angeles area, and also introduced Dylan to Nudie Cohen of 'Nudie's Tailors'.

61

BOB DYLAN: 'EARLY DYLAN' BY BARRY FEINSTEIN, DANIEL KRAMER AND JIM MARSHALL,

Genesis Publications, 1990, no. 10 from a limited edition of 250 copies, signed by publisher Brian Roylance, hardback black leather bound with images of Bob Dylan blocked in white foil to front and back, titled in white foil to spine, encased in black buckram box sleeve, silk-screened in white, 11 7/8in x 10 1/8in (30cm x 25.5cm)

£600 - 800
€680 - 900
US\$790 - 1,100



62



63 (page)



61

62

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

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

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

Please refer to department for further images.

63

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

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

£300 - 500
€340 - 560
US\$390 - 660



64

64 Y

ERIC CLAPTON: AN AUTOGRAPHED 'ERIC CLAPTON ZEBRAWOOD ONE' GUITAR,

1976/77, made by Boogie Body Music Products, Stratocaster-style, with one-piece zebra wood body and neck, three pickups, five-way selector, one volume and two tone controls, brushed metal scratchplate, rosewood fingerboard with dot markers, head with Schaller tuners, body and head with *Limited Edition* and *Boogie Bodies* decals respectively, the body also signed by Eric Clapton and dated 92 in black marker, in hard, rectangular, plush-lined case with strap, guitar 39 1/2in (100.5cm) long

£10,000 - 15,000
€11,000 - 17,000
US\$13,000 - 20,000

A copy of a statement accompanying this lot confirms that the guitar was one of just eleven various custom guitars made in 1976/77 by John Fadden and Lynn Ellsworth. It was bought by the vendor in March 1980, after being donated by Eric Clapton to Capital Radio's 'Help A London Child' charity.

Provenance

In 1992, the vendor was involved with organising the lighting for Eric Clapton's New Year's Eve charity concert in Woking and took this opportunity to get the guitar autographed.

Please refer to department for further images.



65

65

ERIC CLAPTON: A 'PLATINUM' SALES AWARD FOR THE ALBUM, CASSETTE AND CD, SLOWHAND,

circa 1990, RIAA certified, with 'R' hologram, presented to Eric Clapton for sales in the US of more than 1,000,000 copies, 17in x 21in (43cm x 53.5cm)

£1,200 - 1,500
€1,400 - 1,700
US\$1,600 - 2,000

Provenance

Ex-lot 244, 'Rock 'n' Roll and Film Memorabilia and Animation Art', Sotheby's London, 14th-15th September 1994.



67



66



69

66

BRUCE SPRINGSTEEN & THE E STREET BAND: AN EMBROIDERED TOUR JACKET WORN AND OWNED BY DANNY FEDERICI,

circa 1975, a black satin long-sleeved baseball-style jacket with zipper to the front and a pocket on each side, with elasticated cuffs and waistband, bearing a label with *M BASSEL* size 5 to the inside collar, and embroidered 'Bruce Springsteen & The E Street Band' on the back

£3,000 - 5,000
€3,400 - 5,600
US\$3,900 - 6,600

Daniel "Danny" Federici (b.1950–d.2008) was an American musician, best known as the organ, glockenspiel, and accordion player and a founding member for Bruce Springsteen's *E Street Band*.

Provenance

Given to the vendor by his friend, Danny Federici. The vendor used to look after Federici's house in Highlands, New Jersey, when the band was on tour. The vendor recalls this jacket was made for the band's first European tour 'Born To Run' (1975), soon after the *Greetings From Asbury Park* album.

67

BRUCE SPRINGSTEEN: A 'GOLD' SALES AWARD FOR THE ALBUM *THE RIVER*,

early 1980's, RIAA certified, strip-plate style, presented to Bruce Springsteen for sales in the US of more than 500,000 copies, with *Creative Classics* label to reverse

£1,500 - 1,800
€1,700 - 2,000
US\$2,000 - 2,400

Provenance

Ex-lot 484, 'Rock 'n' Roll and Film Memorabilia and Animation Art', Sotheby's London 14th-15th September 1994.



68

68

THE JACKSONS: AN AUTOGRAPHED COPY OF THE VINYL ALBUM *DESTINY*,

1978, the inner gatefold signed in red and blue ballpoints by Randy, Tito, Jackie, Marlon and Michael Jackson, with various dedications *To Cindy*

£500 - 700
€560 - 790
US\$660 - 920

69

ELVIS PRESLEY: A 'GOLD' AWARD FOR THE ALBUM, CASSETTE AND CD *ELVIS PRESLEY*,

1990's, RIAA certified, 'R' hologram logo, presented to Elvis Presley for sales in the US of more than 500,000 copies, 17in x 21in (43cm x 53.5cm)

£700 - 800
€790 - 900
US\$920 - 1,100

Provenance

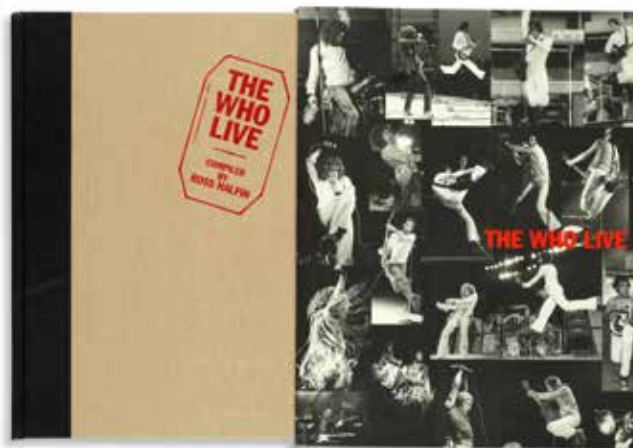
Ex-lot 98, 'Rock 'n' Roll And Film Memorabilia', Sotheby's London, 18th September 1996.



70



71



72



73

70 †

THE WHO: A CONCERT HANDBILL, TORQUAY TOWN HALL,

1965,
for the band's appearance on Saturday 17th July, 5 4/16in x 8 1/4in (13cm x 21cm)

£300 - 500
€340 - 560
US\$390 - 660

71

THE WHO: A SET OF AUTOGRAPHS,

circa 1969,
comprising: a piece of plain paper signed by Pete Townshend, Roger Daltrey, Keith Moon and John Entwistle in blue ballpoint, 4in x 5in (10cm x 12.5cm)

£600 - 800
€680 - 900
US\$790 - 1,100

Provenance

According to the vendor, these were obtained during recording for the album *Tommy*.

72

THE WHO: 'THE WHO LIVE' COMPILED BY ROSS HALFIN,

Genesis Publications, 2000,
no. 731 from a limited edition of 1250 copies, signed by Ross Halfin, quarter bound in black leather, spine with gold lettering *The Greatest Live Rock 'N' Roll Band In The World*, with Gold CD of 'The Who Live At Leeds', encased in box collage of black and white printed images, 13 1/4in x 10 1/4in (33.5cm x 26cm)

£400 - 600
€450 - 680
US\$530 - 790

73

LED ZEPPELIN: A 'GOLD' SALES AWARD FOR THE ALBUM LED ZEPPELIN II,

1970,
presented to Peter Grant, the plaque reads 'Metronome Records, Stockholm, congratulates you on the sales of 25,000 albums in Sweden, February 1970', framed and glazed

£600 - 800
€680 - 900
US\$790 - 1,100

Provenance

Originally from the Peter Grant Estate.

74 †

LED ZEPPELIN: A HANDBILL FOR THE 'BATH FESTIVAL OF BLUES & PROGRESSIVE MUSIC '70',

27th-28th June 1970,
held at the Bath & West Showground, Shepton Mallett, the card listing those appearing over the two days, including Led Zeppelin, Pink Floyd, Frank Zappa, Santana and Canned Heat, the reverse with general information about the event, 8 1/4in x 10 1/4in (21cm x 26cm)

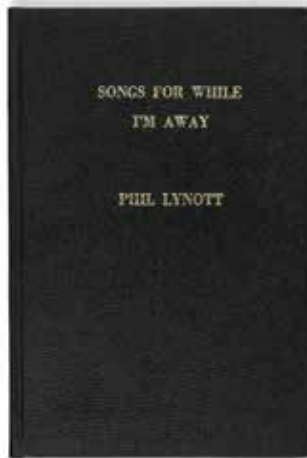
£400 - 600
€450 - 680
US\$530 - 790



74



75 (page)



75 (front)

75

PHIL LYNOTT: AN AUTOGRAPHED COPY OF HIS BOOK 'SONGS FOR WHILE I'M AWAY',

Pippen Publishers, 1974, limited edition, hardback copy, signed *To Shirley, xx, Philip* with a hand-drawn heart in blue ink to the inside, accompanied by a letter concerning the provenance

£300 - 500
€340 - 560
US\$390 - 660

Provenance

One of just 200 printed, this copy was given by Phil Lynott to the vendor, Shirley Arnold, who had worked as the Rolling Stones' Fan Club Secretary, 1964-72.

76

U2: A RARE DEMO TAPE AND COLLECTION OF TOUR PASSES,

1970's-1980's, comprising a BASF 60 cassette tape in case, with typewritten card insert and hand-coloured in red and yellow paint, listing six tracks, *Another Time Another Place, Alone In The Light, False Prophet, No Mans Land, Twilight and Out Of Control* and with recording details, *Recorded At Eamonn Andrews Studios Dublin, March/79 Engineer Dave Produced by U2*, the spine rubber-stamped *The U2 demo*, also inscribed in blue ballpoint *U2 10 Cedarwood Rd Dublin 11*, also listing band members and Paul McGuinness as Manager, the reverse of the insert with typewritten details about the band, *The band was formed in late 76 around a drum kit. we played the usual school band circuit youth clubs etc...we left school in the summer of 77 with school behind us it gave us the chance to get down to wrighting a couple of hours of totally original material. with this we were able to support the stranglers xtc and advertising in Dublin we have ex perianced difficulty in compeating with ageing and established rock acts There seems to be a lot of predjudges towards our age though in the last year weve learned enough to be able to match any band even to the extent of Bono hasselling JJ burnell backstage. this demo will hopefully stand up to the most un enlightened scrutiny as well as totally illustrating what we are about. It is in fact pre punk rock; together with approximately 60 various passes, most crack-back but some laminate, many for 1981, several tickets and an information sheet for Croke Park, 1985/87*

£800 - 900
€900 - 1,000
US\$1,100 - 1,200

Provenance

This cassette was given to the vendor's brother by Bono, when Bono was still living at his parental home in Cedarwood Road, north Dublin.



76



77



78

77 AR

ANTON CORBIJN (DUTCH, B. 1955): U2, THE JOSHUA TREE,

1986, a black and white lithographic print, taken at Zabriskie Point, Death Valley, for the cover of the band's album, *The Joshua Tree*, signed by the photographer in pencil to bottom right-hand corner, and numbered 53/200 to the bottom-left hand corner, framed and glazed, overall 34 1/4in x 21 3/4in (87cm x 55cm)

£600 - 800
€680 - 900
US\$790 - 1,100

This year is the 30th anniversary of *The Joshua Tree* album

78

U2: A SIGNED ALBUM COVER, THE JOSHUA TREE,

circa 1989, the inner gatefold signed in silver pen by Bono (and dated 89), the Edge, Adam Clayton and Larry Mullen Jr., mounted and framed with two 'AAA' and 'VIP' tour laminates, 21in x 29in (53.5cm x 73.5cm) overall

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

Provenance

Part ex-lot 601, 'Rock 'n' Roll and Film Memorabilia and Animation Art', Sotheby's London, 14th-15th September 1994.



80



81



82



79

79

THE STONE ROSES: FIVE BPI CERTIFIED SALES AWARDS,

1989-1995, all presented to Andy Richmond, comprising; a 'Gold' award to recognise sales of more than 100,000 copies and a 'Platinum' award to recognise sales of more than 300,000 copies of the Silverstone Records album *The Stone Roses* in the UK both, 1989; another 'Silver' award for sales of more than 200,000 copies for their single *Fools Gold* in the UK, 1989; a CD award for sales of more than 60,000 copies for their album *Turns Into Stone* in the UK, 1992; and a CD award for sales more than 60,000 copies of their album *The Complete Stone Roses* in the UK, 1995, all framed and glazed (5)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

80

COLDPLAY: AN AUTOGRAPHED 'GOLD' SALES AWARD FOR THE CD AND CASSETTE, *PARACHUTES*,

presented to bass guitarist Guy Berryman for sales in Switzerland of more than 15,000 copies, the front autographed in silver marker by Chris Martin, Will Champion, Johnny Buckland and Guy Berryman, 23 3/8in x 11 1/2in (59.5cm x 29cm)

£800 - 1,200
€900 - 1,400
US\$1,100 - 1,600

81

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 1/2in x 16in (52cm x 41cm)

£200 - 300
€230 - 340
US\$260 - 390

82

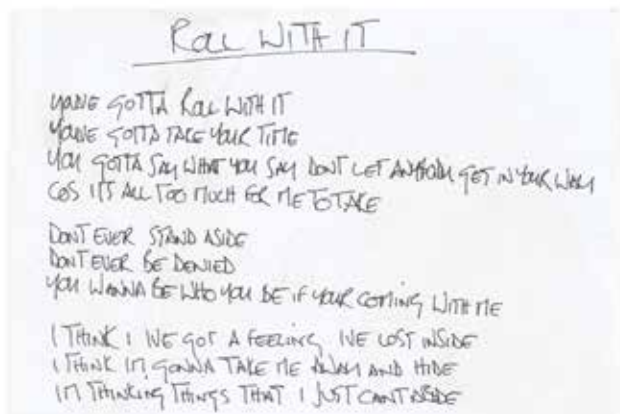
JILL FURMANOVSKY (ZIMBABWE, B.1953): OASIS AT MAINE ROAD MANCHESTER,

April 1996, limited edition photographic print, with photographer's stamp, signed, dated 1998 and numbered 5/100 by the photographer in black ink, framed and glazed, print 21 1/2in x 15in (54.5cm x 38cm)

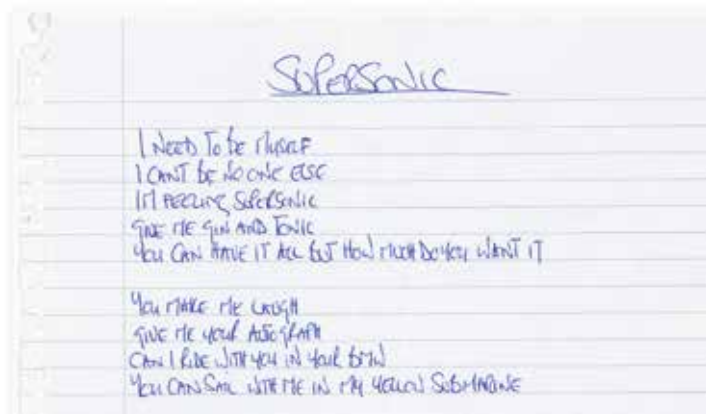
£600 - 800
€680 - 900
US\$790 - 1,100

Provenance

Acquired by the vendor direct from Jill Furmanovsky in the late 1990's.



83 (detail)



84 (detail)

83

OASIS: NOEL GALLAGHER'S HANDWRITTEN LYRICS FOR ROLL WITH IT,

circa 2007,
 in black ink on a sheet of plain paper, with letter of provenance, 8 1/4in x 11 1/2in (21cm x 29cm)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 2,000

The letter of provenance states this lyric sheet was used as an aide-memoire during tour rehearsals.

84

OASIS: NOEL GALLAGHER'S HANDWRITTEN LYRICS FOR SUPERSONIC

circa 2007,
 in blue ballpoint on a sheet of lined paper, together with letter of provenance, 8 1/4in x 11 1/2in (21cm x 29cm)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 2,000

The letter of provenance states this was used and an aide-memoire during tour rehearsals.

85 AR

BAMBI (BRITISH, B.1982): 'MONADONNA',

2013,
 a lithograph printed in colour with diamond dust, featuring the face of Madonna, signed and numbered 40/90 in pencil, published by Hyde Image Ltd., with their blindstamp, full sheet 44in x 30in (112cm x 76cm)

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,900 - 6,600



85



86 (part)



87

86
CAROLINE COON (BRITISH, B.1945): EARLY PUNK EXHIBITION PRINTS,

1976-78, thirteen black and white photographic prints, all artist proofs, featuring the following; The Clash 'Hate and War'; Joe Strummer of The Clash at Rehearsals; Siouxsie and the Bromley Contingent outside 100 Club at the First Punk Rock Festival; Michaëlle and Bruno, first punk fans outside the 100 Club; Arri Up of The Slits on The Clash's 'White Riot' tour; Arri Up of The Slits; Jenny Runacre and Toyah Willcox between filming Derek Jarman's 'Jubilee'; Dave Vanium of The Damned at the First European Punk Rock Festival France; Johnny Rotten of The Sex Pistols outside Les Deux in Paris; Johnny Rotten of The Sex Pistols on his roof; Mark P editor of 'Sniffin' Glue'; Black And White Unite! showing multi-cultural children outside The Roxy club; and the 'Rock Against Racism' march, all signed in pencil by the photographer and dated 2014 to the verso of each print, 11 1/2in x 17in (29.5cm x 42cm) each (13)

£700 - 1,000
€790 - 1,100
US\$920 - 1,300

Provenance
From the Caroline Coon Archive.

87
PUNK: FIVE ORIGINAL VIVIENNE WESTWOOD/MALCOLM MCLAREN T-SHIRTS,

1976-77, comprising: You're Gonna Wake Up One Morning/Scum, sleeveless, with both Sex and *Seditionaries* labels; Anarchy In The UK/Sex Pistols, with black *Seditionaries* label to left shoulder; God Save The Queen/Sex Pistols, sleeveless, unlabelled; Two Cowboys, with black *Seditionaries* label to left shoulder; and Cambridge Rapist/Anarchy, unlabelled

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Provenance

These were all purchased by the vendor in early 1977, during lunchtime trips to *Seditionaries* from the office where he worked at the time. The pink 'Scum' T-shirt was originally available at Sex but was still part of the stock following the shop's re-naming, hence the two labels.

88
THREE RUSSIAN POSTERS,

circa 1976, comprising: one black and white poster depicting the bust portrait of Lenin, and two large stylistic posters formed of two parts, (3)

£300 - 500
€340 - 560
US\$390 - 660

Provenance

From the The Caroline Coon Archive. Caroline recalls buying these posters with Paul Simonon of The Clash: 'We bought the posters in Moscow in January 1978 - before Perestroika - when Leonid Brezhnev was General Secretary of the Communist Party of the Soviet Union. Against the monochrome Moscow backdrop, looming large over many streets, were brightly coloured socio-political propaganda posters. At that time there were no shops as such in the Soviet Union. We briefly escaped from our guide and came across a shop that blazed with colour! It only sold posters, hundreds of the incredible Soviet posters that we had actually seen in Moscow, but also many in the style we knew so well, and admired, from art history books. It was the first time we had actually seen how these huge posters were put together in sections (it was possible to buy huge posters in 20 sections!). Not only were the posters spectacular popular art but they gave Paul Simonon of The Clash ideas for the artwork and promotional material for the album the band were working on at the time (their second), "Give 'Em Enough Rope" (1978).



88 (part)



89



90 (part)

89

THE BUZZCOCKS: A PROMOTIONAL POSTER FOR THE SINGLE *ORGASM ADDICT*,

1977,
United Artists Records UP 36316, with
artwork by Linder Sterling, 29in x 38.5in
(73.5cm x 98cm)

£500 - 700
€560 - 790
US\$660 - 920

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

Provenance

From The Caroline Coon Archive.

90

A GROUP OF SIX PUNK POSTERS,

1978-79,
comprising: The Slits promotional poster for their *CUT* album; The Subway Sect promotional posters for their single *Nobody's Scared*, and a W.E.A. poster for the same single; The Police promotional poster for their single *Roxanne*; a Steel Pulse tour poster; and a Patti Smith Rolling Stone Magazine promotional poster, (6)

£400 - 600
€450 - 680
US\$530 - 790

Provenance

From the The Caroline Coon Archive.

91

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', together with a French promotional poster for the European 'Sort It Out' Tour, Paris concert, October 1978, 'Clash on Parole': 30in x 40in (76cm x 102cm), 'Sort it out': 15in x 22.5in (38cm x 57cm), (2)

£600 - 800
€680 - 900
US\$790 - 1,100

Provenance

From The Caroline Coon Archive.

92

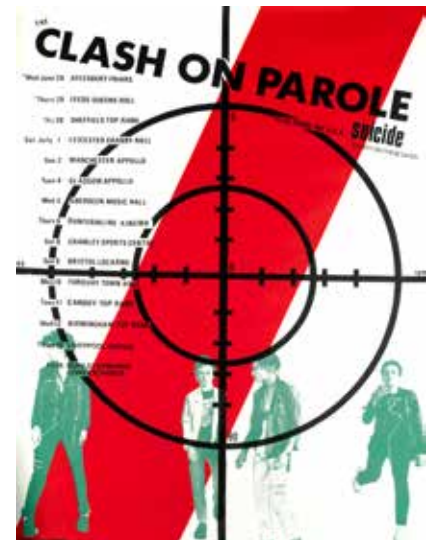
THE CLASH: A PROMOTIONAL POSTER FOR THEIR 'GIVE 'EM ENOUGH ROPE' (AKA 'PEARL HARBOUR') DEBUT AMERICAN TOUR,

1979,
with blank venue snipe, Epic/ CBS Records, 34 1/4in x 20in (86.5cm x 51cm)

£700 - 900
€790 - 1,000
US\$920 - 1,200

Provenance

From the The Caroline Coon Archive.



91 (part)



92



93

MOTÖRHEAD/PHIL ('PHILTHY ANIMAL') TAYLOR: AN ORIGINAL CAMCO DRUM KIT WITH SHARK MOTIF BASS DRUMSKINS, 1970's,

mirror finish, comprising; two 24 x 14inch bass drums each fitted with original front skins bearing shark teeth motifs and with an original Motörhead sticker, two original black wooden front head hoops, an 18inch floor Tom, a 16inch hanging Tom, a 15inch hanging Tom, and a 14inch hanging Tom. 'Cloud' badge. Each drum head on the Toms fitted with a clear Remo CS Black Dot. Accompanied by three vintage drum cases including a Le Blond bass drum case, one double braced double tom stand, various spare Remo CS Black Dot clear heads and various spare Camco lugs, dampers, and accessories

£5,000 - 7,000

€5,600 - 7,900

US\$6,600 - 9,200

Motörhead was formed by bassist, singer, and songwriter Lemmy in 1975, and soon became one of the defining British metal bands of the 1980's.

Phil "Philthy Animal" Taylor, (English, b.1954 - d.2015)

Originally, Taylor took up drum lessons at Leeds College of Music on advice from his father. He joined Motörhead during the recording of the band's first album, *'On Parole'*, in 1975, when the band's first drummer Lucas Fox left. By the late 1970's, Taylor provided the key element in the band's head-banging, supercharged, distorted rhythmic sound, with his frenetic double bass drum barrage helping to define a new genre, "thrash" metal, which was most apparent in *'Overkill'*, the title track of the band's second album recorded at the Roundhouse Studios in London. Taylor's relentless drumming went on to resonate throughout thrash metal era and was taken up by the so-called 'Big Four', the four American bands that formed the cornerstones of the fast-moving, irresistible genre that dominated the 80's, namely Anthrax, Metallica, Megadeth and Slayer.



© REX/Shutterstock

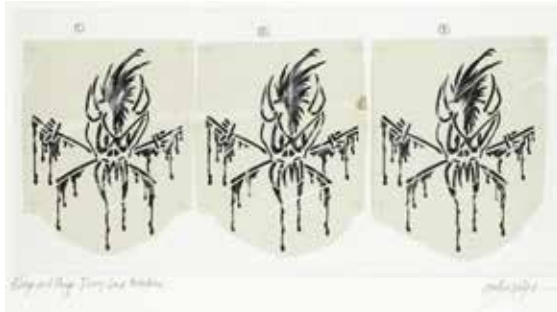
Motorhead at Pop festival, Nottingham, 1980's

These iconic original bass drum skins appeared on Taylor's drum kits at numerous live shows and music recordings throughout the 80's, some of which include *Top Of The Pops* in 1980, the official music video for *Ace Of Spades* released in 1980, and their live show in Nottingham.

Provenance

Given to the vendor by his friend, another fellow drummer, who had acquired it from a private sale in the early 1990's.

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



94



95



96



97

94

METALLICA: 'SCARY GUY', THREE ORIGINAL MASTER ARTWORKS,

1993,
by Andie Airfix of Satori Graphic, signed and inscribed in pencil on the mount by the artist, *Binge and Purge- 3 Scary Guys. Metallica*, mounted, framed, image 17 1/4in x 8 1/4in (43.5cm x 21cm), frame 23in x 15in (58.5cm x 38cm)

£800 - 1,200
€900 - 1,400
US\$1,100 - 1,600

These three logos are the original 'scratched' Masters, which were created using knife blades, used on the box set 'Binge and Purge'.

95

METALLICA: 'NINJA STAR LOGO', ORIGINAL MASTER ARTWORK FOR LOGO 2,

1995,
by Andie Airfix of Satori Graphic, signed and inscribed in pencil on the mount by the artist, *Metallica/ Ninja 2*, mounted, framed, image 10 1/4in x 8in (26cm x 20.5cm), frame 17in x 17in (43cm x 43cm)

£800 - 1,200
€900 - 1,400
US\$1,100 - 1,600

This logo was created by hand combing the iconic Ninja Star and a Metallica logo used on both 'Load' and 'ReLoad' projects. Individual letters are cut out and pasted onto the star symbol to use as the Master version for promotion and tour programmes.

96

METALLICA: 'NINJA STAR LOGO', ORIGINAL MASTER ARTWORK FOR LOGO 1,

1995,
by Andie Airfix of Satori Graphic, signed and inscribed in pencil on the mount by the artist, *Metallica/ Ninja 1*, mounted, framed, image 10 1/4in x 8in (26cm x 20.5cm), frame 17in x 17in (43cm x 43cm)

£800 - 1,200
€900 - 1,400
US\$1,100 - 1,600

This logo was created by hand combing the iconic Ninja Star and a Metallica logo used on both 'Load' and 'ReLoad' projects. Individual letters are cut out and pasted onto the star symbol to use as the Master version for promotion and tour programmes.

97

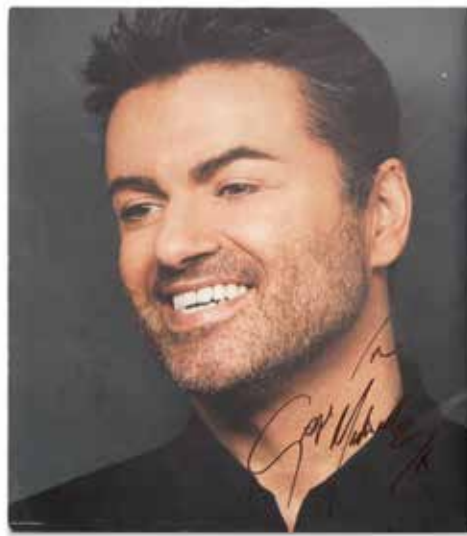
METALLICA: 'MANDATORY METALLICA', ORIGINAL COVER ARTWORK FOR 2- DISC PROMOTIONAL CD,

1997,
by Andie Airfix of Satori Graphic, signed and inscribed in pencil on the mount by the artist, *Mandatory Metallica*, together with a position guide for printer, frame 16in x 17 1/2in (41cm x 44cm)

£400 - 600
€450 - 680
US\$530 - 790



98



100



99

98

WHAM!: AN AUTOGRAPHED DEMO PRESSING OF THE ALBUM *FANTASTIC!*,

1983,

front cover signed by George Michael and Andrew Ridgely in black marker, the back stamped *Property Of CBS Demonstration Only Not For Sale*, Innervision Records IVL 25328

£800 - 1,000

€900 - 1,100

US\$1,100 - 1,300

99

GEORGE MICHAEL: A NAVY BLUE 'ISTANTE BY VERSACE' JACKET,

1980s/90s,

silk, with matching manmade lining, single-breasted with four buttons, three slant hip and one breast pocket, inside pocket with *Istante* label and original 'Out Of The Closet' sales tag inscribed in black ink *George Michael Versace Jacket* £200

£1,200 - 1,500

€1,400 - 1,700

US\$1,600 - 2,000

Provenance

Originally donated by George to one of the Elton John Aids Foundation's 'Out Of The Closet' charity sales. Gianni Versace launched the 'Istante' label for women in the Autumn/Winter 1985-86 collections, with the men's range appearing the following year.

100

GEORGE MICHAEL: AN AUTOGRAPHED '25 LIVE' TOUR BROCHURE,

2007,

large format, the back cover signed by George Michael in black marker, 11 3/4in x 13 3/4in (29.8cm x 35cm)

£500 - 700

€560 - 790

US\$660 - 920



101



102



© Splash News / Alamy Stock Photo

101 (illustration)



102 (part)

101

GEORGE MICHAEL: A 'POLICE' SHIRT WORN DURING THE '25 LIVE' TOUR,

2006-2008,
the dark navy blue, short-sleeved shirt with *Special Police* badge to left breast and *Police Department Of Defense* patches to sleeves, labelled *Made in U.S.A. by Blauer*, two breast pockets, epaulettes, button-front, accompanied by a statement of authenticity

£2,500 - 3,000
€2,800 - 3,400
US\$3,300 - 3,900

The letter states this was obtained following 'The Final Two' concerts at London's Earls Court in August 2008. Apparently, George had originally planned to wear an LAPD shirt for the tour identical to the one he had worn in the video for 'Outside', but was advised against this, following the controversy the video had sparked. In order not to provoke further problems, George's designers sourced a plain shirt and then found a generic shield-shaped badge and obsolete patches for the Department of Defense to adorn the shirt.

102

GEORGE MICHAEL: AN ARMANI SUIT WORN ON THE '25' LIVE' TOUR, 2006-2008,

in metallic-effect fabric, grey lining, the jacket with sewn-in black shirt collar and cuffs, labelled *Giorgio Armani for George Michael Made In Italy*, front with three buttons, trousers similarly labelled and with zip fly, sold with a letter of authenticity and two tour posters showing George wearing this suit, one for the 'Final One', Copenhagen, 30th August 2008

£6,000 - 8,000
€6,800 - 9,000
US\$7,900 - 11,000

The letter of authenticity is from *Connie Filippello Publicity* and confirms this was worn by George during the highly successful '25 Live' world tour, which totalled 106 concerts in 41 countries.

Provenance

Ex-lot 318, Bonhams, Knightsbridge, 10th December 2014.



104



105



106



103

103

DAVID BOWIE AND THE BUZZ: A RARE SET OF AUTOGRAPHS,

1966,

a piece of lined notepaper signed in blue ballpoint by David Bowie, John 'Ego' Eager, Derek 'Dek' Fearnley, Derrick 'Chow' Boyes and John 'Hutch' Hutchinson, additionally by Radio London DJ Earl Richmond, a friend/champion of the group who had suggested the band's name, 4in x 6 1/4in (10cm x 16cm)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

104 †

DAVID BOWIE: AN AUTOGRAPHED 'DAVID BOWIE APPRECIATION SOCIETY' PROMO SHEET,

1971/72,

detailing *Current Single: "Starman"* *Current Album: "Hunky Dory"* *Forthcoming Album: "The Rise And Fall Of Ziggy Stardust And The Spiders From Mars"*, the portraits of the band signed by David Bowie in blue ballpoint, *To Donna Thanx David Bowie*, together with a copy of the 1972 'Ziggy Stardust' album, RCA SF 8287, matrices BGBS 0864-1E and BGBS 0865-1E, promo sheet 12in x 12in (30.5cm x 30.5cm)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

105

DAVID BOWIE: AN AUTOGRAPHED COPY OF THE ALBUM *THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS*,

1972,

the back cover signed and inscribed by David Bowie in black ink for *Brian with best wishes Bowie '96*, RCA SF 8287, with matrices BGBS 0864 1E and BGBS 0865 1E, back cover with 'Gem Production' and 'Victor' under RCA logo, inner lyric sleeve, glossy orange labels with 'Titanic Music/Chrysalis Music' credit

£1,200 - 1,500

€1,400 - 1,700

US\$1,600 - 2,000

Provenance

According to information received from the vendor, this was purchased in June 1972 by the original owner who, in 1996, was an employee of the BBC when David appeared on 'Top Of The Pops' in February that year, performing *Hello Spaceboy*. The album cover was given to the Studio Floor Manager and signed by David in his dressing room.

106

DAVID BOWIE: AN AUTOGRAPHED ALBUM INSERT POSTER, *SPACE ODDITY*,

1972,

as photographed by Mick Rock and issued with the US re-release of the album, signed in gold pen *Bowie '97*, framed, 25in x 34in (63.5cm x 86.5cm)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600



107

107
DAVID BOWIE: AN AUTOGRAPHED ALBUM INSERT POSTER, *THE MAN WHO SOLD THE WORLD*,
 1972,
 as photographed by Brian Ward and issued with the album's UK re-release, signed in silver pen *Best wishes Bowie '89*, framed,
 19in x 24in (48.5cm x 61cm)

£1,500 - 1,800
 €1,700 - 2,000
 US\$2,000 - 2,400

108
DAVID BOWIE: A GROUP OF UK TOUR MEMORABILIA,
 all from the May/June 1973 tour, comprising; a large portrait poster of David as photographed by Duffy, framed; a programme; two *Bowie Albums And Tour* leaflets; and a ticket, Guildhall, Preston, Saturday 9th June, (5), the poster 29 1/2in x 39 1/2in (75cm x 100.5cm) within frame

£600 - 900
 €680 - 1,000
 US\$790 - 1,200



108



109
DAVID BOWIE: THE ORANGE BOILER SUIT WORN IN THE VIDEO *JAZZIN' FOR BLUE JEAN*,
 1984,
 in polyester/cotton, two studs and zip fastener to front and two zip pockets to chest and one to rear, additional pocket to rear and pen pocket to right leg, two slant hip pockets, elasticated waist, labelled *Alexandra 92cm(36 1/2")Euro Size 46 W102R*, with green, blue and yellow paint splashes overall, together with statement of provenance

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,600 - 3,900

Provenance
 The statement of provenance from Roger Burton of The Contemporary Wardrobe Collection confirms this was worn by David in this extended promo video. Roger worked as David's personal stylist for several years in the 1980s. David can be seen wearing this boiler suit in the opening scenes of the film when, as the character 'Vic', he is pasting up a poster for a concert given by 'Screaming Lord Byron', the rock star he also plays.

Please refer to department for further images.

110
DAVID BOWIE: AN AUTOGRAPHED COPY OF THE ALBUM *TONIGHT*,
 1984,
 vinyl, the front cover signed in black marker *Bowie '91*, framed

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 2,000



109



110



112



111

111

DAVID BOWIE: AN AUTOGRAPHED COPY OF THE SINGLE *ABSOLUTE BEGINNERS*, 1986,
12inch vinyl, the front cover signed in black marker *Bowie '97*, unframed

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

112

DAVID BOWIE: THE UNITARD WORN BY VANESSA WALKER AS 'ZEBRA GIRL' IN THE VIDEO FOR *ABSOLUTE BEGINNERS*, 1986,
in beige/brown/black zebra stripe with pale orange/red panel to top left, unlabelled, left arm cut off at shoulder, accompanied by a statement of provenance

£600 - 800
€680 - 900
US\$790 - 1,100

Provenance

The statement from Roger Burton of The Contemporary Wardrobe Collection confirms this was worn in the video and also on picture sleeve of the vinyl single, *Absolute Beginners*.

113

DAVID BOWIE: A SUIT AND TIE WORN IN THE VIDEO FOR *ABSOLUTE BEGINNERS*, 1986,
the two-piece suit with blue/green/orange striped weave, brown lining, single-breasted jacket with two buttons, breast and two hip pockets, labelled *Tailored By John Collier Of Oxford Street, London*, trousers with button-fly, pleated front, slant hip pockets and one buttoned, rear pocket, turn-ups, with a crimson silk tie with label *T.M.Lewin & Sons Ltd. 106 Jermyn Street London*, and a copy of the vinyl single with picture sleeve of David in the suit and tie, accompanied by a statement of provenance

£4,000 - 5,000
€4,500 - 5,600
US\$5,300 - 6,600

Provenance

The statement of provenance from Roger Burton of The Contemporary Wardrobe Collection confirms this suit and tie were worn in the video directed by Julien Temple. Burton states: *'It was Julien Temple's idea to film a video for the Absolute Beginners track like a 1950s Strand cigarette commercial, so I styled David Bowie in this authentic 1950s suit and hat, where he mimicked the Strand Man...'*



113



113 (detail)

114

DAVID BOWIE: AN AUTOGRAPHED COMPLIMENTS CARD,

1993,
the Isolar card signed Bowie '93 in black ink,
3 1/4in x 5 1/4in (8.3cm x 13.3cm)

£400 - 500
€450 - 560
US\$530 - 660

115

DAVID BOWIE: AN ANNOTATED AND AUTOGRAPHED VIRGIN ATLANTIC NOTECARD FROM DAVID BOWIE TO WOODY WOODMANSEY,

1993,
the printed Virgin Atlantic promotional beauty notecard with various annotations and alterations in Bowie's hand so it reads *Hello, 'Woody', I'm 'David' one of Jane's team qualified in-flight 'music' therapists. You'll find a short time spent with me helping you to relax will add considerably to the enjoyment of your 'drumming'. To make an appointment for your rejuvenating shoulder and scalp massage or manicure contact me in the Upper Class Lounge area. Have a great 'fight'!* Signed in black ink, P.S. Phone you soon. David., 5in x 5in (12cm x 12cm)

£3,000 - 4,000
€3,400 - 4,500
US\$3,900 - 5,300

Provenance

In 1993 the vendor was travelling on a flight to L.A. sitting across the aisle from David Bowie. The vendor initiated contact with Bowie as they shared a mutual friend, Woody Woodmansey, who was Bowie's drummer in the Ziggy Stardust period. The vendor wrote to Bowie on behalf of Woody on the back of a Virgin Atlantic beauty therapy promotional card. Bowie returned it with the various alternations showing his typical quirky humour. Woody eventually got the message, and told the vendor to keep the card.

116 AR

DAVID BOWIE: 'D HEAD V',

1997,
lithograph printed on Fabriano Paper,
numbered and signed in pencil 43/175
Bowie 97, unframed, image 9 1/4in x 6 1/4in
(23.5cm x 16cm), overall 12in x 15in (30.5cm
x 38cm)

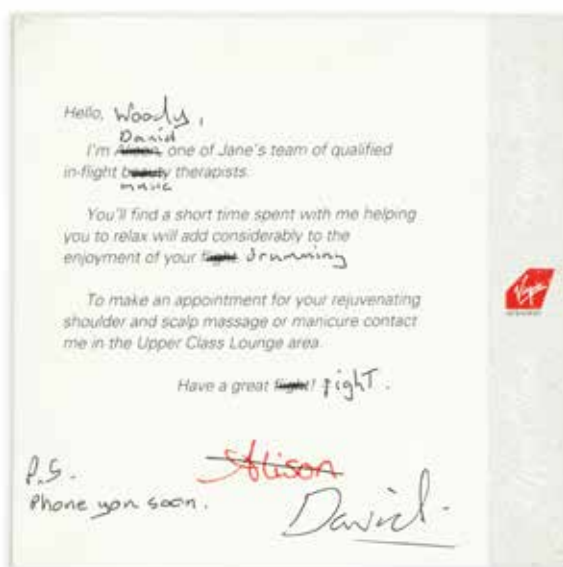
£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

117

DAVID BOWIE: AN AUTOGRAPHED 'LITTLE WONDERLAND' UK TOUR POSTER,

1997,
listing seven sold out concerts in August,
signed in black marker Bowie 97, unframed,
19 1/2in x 29 1/2in (49.5cm x 75cm)

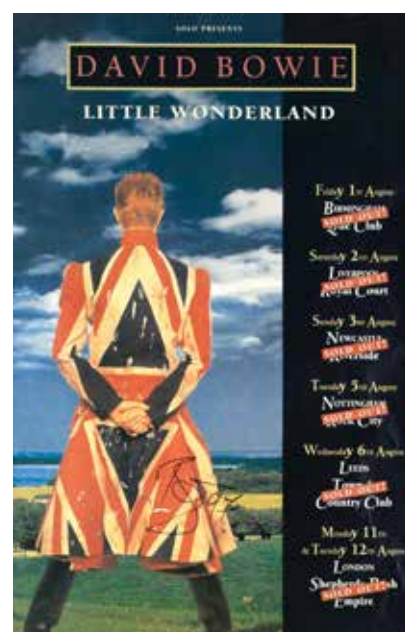
£800 - 1,000
€900 - 1,100
US\$1,100 - 1,300



115



116



117



114



119



118



120



120 (page)

118 AR

DAVID BOWIE: 'STAR',

1998,

lithograph on Fabriano Paper numbered and signed in pencil, 9/175 Bowie 98, unframed, image 10 3/4in x 16 3/4in (27.5cm x 42.5cm), overall 15 1/2in x 22 1/2in (39.5cm x 57cm)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,600

119 AR

DAVID BOWIE / MARTIN RICHARDSON: A SIGNED LENTICULAR PRINT FOR THE CD ALBUM COVER, HOURS,

1999,

limited edition of 200, holographic image for the promotional display of David Bowie's album cover, holograph designed by Martin Richardson, original photograph taken by Tim Bret Day, cover designed by Rex Ray, and signed by Bowie and dated 99 in black ink across the image, framed and glazed, print 19 3/4in x 19 3/4in (50cm x 50cm)

£2,000 - 2,500

€2,300 - 2,800

US\$2,600 - 3,300

Bowie said of Martin Richardson's work: "I don't think I've ever quite experienced holograms like these, they really are magnificent. They almost become part of one's family, and a very disturbing and 'otherly' family at that."

Provenance

Purchased by the vendor and signed by Bowie at HMV, Oxford Street, in 1999.

120

DAVID BOWIE: 'FROM STATION TO STATION TRAVELS WITH BOWIE 1973-1976', BY DAVID BOWIE AND GEOFF MACCORMACK,

Genesis Publications, 2007,

no. 449 from a limited edition of 2000 numbered copies, signed by David Bowie and Geoff MacCormack, quarter-bound in red leather with padded printed-imitin boards, embossed silk badge, gold tooling and page edging, encased in a presentation case, unfolding flat with magnetic fastening

£800 - 1,200

€900 - 1,400

US\$1,100 - 1,600

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



121



121 (page)

121

DAVID BOWIE: 'SPEED OF LIFE' BY DAVID BOWIE AND MASAYOSHI SUKITA,

Genesis Publications, 2012,
no. 449 from a limited edition of 2000 numbered copies, signed by David Bowie and Masayoshi Sukita, quarter bound in pink leather onto a turquoise cloth cover, silver page edging, with 7-inch vinyl single, parts 1 and 2 of Bowie's 1980 recording, 'It's No Game', attached to inside back cover, encased in box sleeve with embossed lettering and dust bag

£600 - 800
€680 - 900
US\$790 - 1,100

122

PINK FLOYD: THREE ORIGINAL ANIMATION ART CELS AND DRAWINGS FROM THE WALL,

1982,
Mutant Flowers, three production drawings in coloured pencil on paper, set in cut-out gouache celluloids, with corresponding animation drawings, in single mount and frame, each cel approx 27in x 10in (68.5cm x 25.5cm)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

123

PINK FLOYD: THREE ORIGINAL ANIMATION ART CELS FROM THE WALL,

1982,
The Eagle of War, three production drawings in coloured pencil on paper, with cels of gouache on celluloid and Courvoisier backgrounds, in single mount and frame, largest approx 26in x 10in (66cm x 25.5cm)

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



122



123



124



125



126 (detail)



127



127 (detail)

THE ROLLING STONES

124

THE ROLLING STONES AND OTHERS: A COLLECTION OF AUTOGRAPHS,

1960's and later, comprising four various autograph books signed by, amongst others, the Rolling Stones (Mick/Bill, Brian/Charlie back to back), Walker Brothers, Sonny & Cher, Donovan, Hollies, Lulu, Millie, Eric Burdon & The Animals, Cathy McGowan, Marianne Faithfull, Pretty Things, Dusty Springfield, Manfred Mann, Keith Relf and Jeff Beck, Peter & Gordon, Diana Ross and Mary Wilson, Everly Brothers, Long John Baldry, Harry Enfield and Paul Whitehouse, Rowan Atkinson, Sebastian Coe, Wayne Sleep and Helen Mirren, larger books 4 1/4in x 6 1/4in (10.7cm x 15.8cm)

£800 - 900

€900 - 1,000

US\$1,100 - 1,200

125

KEITH RICHARDS: A HANDWRITTEN LETTER FROM KEITH TO SHIRLEY ARNOLD,

1964, in blue ink, the letter reads in part: *I remember you...Bill says thanks for the lolly. 'Beat Monthly' knows more about where we're playing than I do., signed Bye for now, Love Keith xxx.* Together with two newspaper clippings from 1963 in which the Editor of 'Beat Monthly' magazine had written a scathing review of The Rolling Stones' second single 'I Wanna Be Your Man', followed by a clipping of Shirley's review of the editor, which was then printed the following week, signed by Mick Jagger and Bill Wyman in blue inks, accompanied by a letter concerning the provenance, (3)

£800 - 1,200

€900 - 1,400

US\$1,100 - 1,600

Provenance

Shirley Arnold, who was the fan club secretary for The Rolling Stones, 1964-1972.

126

THE ROLLING STONES: AN ACETATE RECORDING OF MONEY,

1964, a single-sided, 7inch 45rpm disc with *Decca Group Advance Test Recording* label with recording details written in black ballpoint, in plain, die-cut sleeve, together with a letter concerning the provenance

£600 - 800

€680 - 900

US\$790 - 1,100

Released on the Stones' debut EP, 'The Rolling Stones'.

Provenance

Given to the vendor by Keith Richards when she was working for the band as the Fan Club Secretary, 1964-1972.

127 †

THE ROLLING STONES: A RARE 'BEAT GROUP CONTEST' HANDBILL AND BOB WOOLER SIGNED TICKET,

1964, the handbill with information on the Finals of the 'Beat Group Contest', sponsored by Rael-Brook shirt manufacturers, to be held at the Tower Ballroom, New Brighton, 10th August, with a light blue card ticket, No. 3909, for the event, starring the Rolling Stones, the reverse signed and inscribed in red ballpoint by the event's producer, Bob Wooley, *Complimentary Bob Wooley, ticket 3 1/2in x 4 1/2in (9cm x 11.5cm), sheet 8in x 13in (20.5cm x 33cm)*

£300 - 500

€340 - 560

US\$390 - 660



128 (part)



129 (detail)



130

128

THE ROLLING STONES: A GROUP OF PHOTOGRAPHS, FROM THE RICHMOND JAZZ & BLUES FESTIVAL AND WEMBLEY TELEVISION STUDIOS,

1964/5, believed to be unpublished, images comprising; four colour 35mm transparencies taken at the Richmond Festival, of The Rolling Stones, The Animals and others; three 2 1/4 inch transparencies, six negative strips, with contact sheet, taken at 'Ready, Steady, Go!' filming at Wembley, with five sample black and white prints from the latter, some lightly retouched, twenty one shots of the Stones in all, all images to be sold with copyright

£800 - 1,200
€900 - 1,400
US\$1,100 - 1,600

Provenance

These photographs were taken by the vendor, who was commissioned by a Swedish pop music magazine to cover the music scene in London at the time.

129

THE ROLLING STONES: AN ACETATE RECORDING OF SITTIN' ON A FENCE,

circa 1965, a single-sided, 7inch 45rpm *Emidisc* with recording details written in blue ballpoint, in plain, die-cut sleeve, audibly as per the released version, together with a letter of provenance

£600 - 800
€680 - 900
US\$790 - 1,100

Originally recorded in 1965, this track was first released in the US in 1967 and in the UK in 1969, on the album 'Through The Past, Darkly (Big Hits Vol.2)'.

Provenance

Given to the vendor by Keith Richards when she was working for the band as the Fan Club Secretary, 1964-1972.

130

THE ROLLING STONES: A 'GOLD' SALES AWARD FOR THE SINGLE (I CAN'T GET NO) SATISFACTION,

1965, white matte, plaque reading *Presented To Brian Jones of the Rolling Stones To Commemorate The Sale Of More Than One Million Copies Of The London Records Pop Single Record "(I Can't Get No) Satisfaction"*, RIAA certified, 13 1/4in x 17 1/4in (33.5cm x 44cm)

£3,000 - 4,000
€3,400 - 4,500
US\$3,900 - 5,300

The track was certified 'Gold' by the RIAA on 19th July, 1965.

Provenance

Ex-lot 73, Christie's New York, 21st November 2005.

131

THE ROLLING STONES: AN ACETATE RECORDING OF THE BEGGARS BANQUET ALBUM,

1968, a double-sided, 12inch *Emidisc*, stereo, labels with recording details in black ballpoint, probably in Keith Richards' hand, the plain white, front-laminated sleeve similarly inscribed, together with letter concerning the provenance

£2,000 - 3,000
€2,300 - 3,400
US\$2,600 - 3,900

Audibly the same as the released version, with same track listing/running order.

Provenance

Given to the vendor by the band on the day of the launch party for the album, when she was working as the Fan Club Secretary, 1964-1972.



131 (detail)



132

132

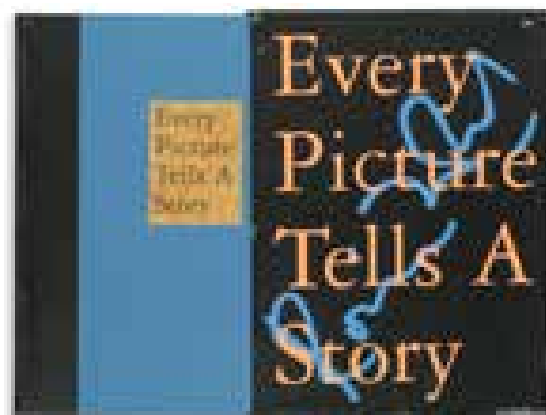
MICHAEL JOSEPH (SOUTH AFRICAN, B. 1941): THE ROLLING STONES, AN OUTTAKE FROM THE BEGGAR'S BANQUET ALBUM COVER SESSION,

a colour print showing the group in a bright Victorian-inspired styling at a session which took place at Sarum Chase, the former home of Victorian society painter Frank Owen Salisbury, mounted and framed, 19 1/2in x 23 1/2in (50cm x 60cm)

£500 - 700
€560 - 790
US\$660 - 920



134



135



136

133

No Lot

134

THE ROLLING STONES: PROMOTIONAL ALBUM,

1969,
Decca RSM.1, UK disc in US sleeve (RSD-1), limited edition radio
promo of just 200 altogether, with a letter concerning the provenance,

£1,000 - 1,200
€1,100 - 1,400
US\$1,300 - 1,600

Provenance

Given to the vendor whilst working as the Fan Club Secretary for the
band, 1964-72.

135

**RONNIE WOOD: 'WOOD ON CANVAS, EVERY PICTURE TELLS A
STORY' BY RONNIE WOOD,**

Genesis Publications, 1998,
no. 821 from a limited edition of 2400 copies, signed by Ronnie Wood,
quarter-bound in black leather with blue covers, titled to spine with
silver lettering, silver page edging, with 4-track CD, encased in black
slipcase, silkscreened in orange and blue, *13 1/4in x 9 1/2in (33.5cm
x 24.5cm)*

£300 - 500
€340 - 560
US\$390 - 660

136

JOHN STODDART: 'THE ROLLING STONES',

1989,
a Giclee print, signed by the photographer in black ink to the bottom right corner, numbered 6/25 and titled on accompanying signed and fingerprinted certificate from the photographer, framed and glazed, overall, 35in x 16 1/2in (89cm x 42cm)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

John Stoddart was born in Liverpool; self-taught, he has been a sought-after photographer for more than twenty-five years. Since the early 1980s John photographed many of the most famous faces such as Arnold Schwarzenegger, Anthony Hopkins, Pierce Brosnan and Catherine Zeta-Jones. He has published four photography books, two of which explore the elusive world of fame. His work has been exhibited in several galleries and museums world-wide, including The Vault Gallery in Hollywood and La Galleria Pall Mall, London. He has had numerous solo exhibitions, and has worked for nearly every magazine in the UK and internationally, including Vanity Fair, Harper's Bazaar, The New York Times and Vogue.

137

THE ROLLING STONES: CHARLIE WATTS' BLACK VELVET SUIT,

circa 1970,
the single-breasted jacket with three front button holes, slanted hip pockets, single vent, lapels and pockets with black satin-look edging, inside pocket labelled *Granny Takes A Trip The World's End London New York*, trousers with zip front, single button fastening, no pockets, slightly flared bottoms and side-edged in black satin-look fabric; together with a pair of pale tan leather lace-up boots with fabric panelling to sides, labelled *Walkers Made In England*, size 9

£1,500 - 1,800
€1,700 - 2,000
US\$2,000 - 2,400

Granny Takes A Trip opened in the hub of 'Swinging London' in the King's Road, Chelsea in 1966 and soon became the clothier of choice for many rock stars. In 1969, it was sold to fashion entrepreneur Freddie Hornik, who opened a branch in New York in 1970.

Provenance:

Obtained by the vendor from a former employee of Charlie's in the late 1970's-early 80's.

138 AR TP

JOHN SOMERVILLE (BRITISH, B.1951): A BUST OF KEITH RICHARDS,

1984,
limited edition sculpture in resin with bronzed patina, signed, dated and numbered, 3/9, on painted wooden plinth, approx. 28in (71cm) high

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000

139

ROLLING STONES: 'I-CONTACT' BY GERED MANKOWITZ,

Genesis Publications, 1998,
no. 14 from a limited edition of 100 numbered deluxe copies, signed by Gered Mankowitz, spiral bound in screen printed boards on full leather, with red acetate title page, magnifying glass and signed Gered Mankowitz print of Brian Jones, in solander box, 12 3/4in x 18in (32.5cm x 46cm)

£400 - 600
€450 - 680
US\$530 - 790



137 (part)



138



139



140



141 (detail)

142

THE BEATLES

140 †

THE CAVERN: MEMORABILIA FROM THE BOB WOOLLER COLLECTION,

1960's,

comprising: a handbill for 12th December 1963, information sheets for May 1964 and November 1964, a Newsletter regarding the club's reopening in July 1966, a handbill for 10th June 1967, a Compliments slip and sheet of headed stationery, *largest sheet 8in x 13in (20.5cm x 33cm)*, (7)

£200 - 300

€230 - 340

US\$260 - 390

141

THE BEATLES: PLEASE PLEASE ME, THIRD MONO PRESSING OF THE ALBUM,

1963,

Parlophone PMC1202, black and yellow labels with 33 1/3 printed next to matrix number on labels, Northern Songs publishing credit, large 'mono' to front cover, together with a scarce Parlophone/EMI catalogue list insert

£300 - 400

€340 - 450

US\$390 - 530

142

THE BEATLES: AN AUTOGRAPHED COPY OF THE ALBUM PLEASE PLEASE ME,

1963,

Parlophone PMC 1202, the back cover signed in blue and black ballpoint pens by John Lennon, Paul McCartney, George Harrison and Ringo Starr, with the original and a photocopy of a newspaper cutting concerning the vendor's acquisition of the album

£8,000 - 10,000

€9,000 - 11,000

US\$11,000 - 13,000

Provenance

The newspaper article, from the 'Slough Observer', 19th December 1963, reports how the vendor, a 13-year-old schoolgirl at the time, won the album in a charity raffle. According to the report, the prospect of being the lucky recipient of this record prompted the sale of 750 tickets, raising a total of £18 15s! The original raffle ticket is with the album and cutting.



143 (page)



145



144



146 (page)

143

THE BEATLES: AN AUTOGRAPH BOOK,

circa 1963,

one page signed in blue ballpoints by Ringo Starr, George Harrison and Paul McCartney, Ringo adding *The Beatles* and also John Lennon's 'autograph', the book also signed by, amongst others, Eden Kane, Little Eva, Cliff Richard, Jet Harris and Tony Meehan, 3 1/2in x 5in (9cm x 12.5cm)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

144

THE BEATLES: A SET OF AUTOGRAPHS FROM 'THE BEATLES' CHRISTMAS SHOW',

1963/64,

in black ballpoint on a piece of paper glued to an album page, signed by John Lennon, George Harrison, Ringo Starr and Paul McCartney, who adds (*Beatles*), and others on the bill, Cilla Black, Billy J. Kramer and The Dakotas and two members of the Fourmost (to reverse), 5 1/4in x 7in (13.5cm x 18cm)

£2,500 - 3,000

€2,800 - 3,400

US\$3,300 - 3,900

Provenance

Ex-lot 487, 'Entertainment Memorabilia', Bonhams Knightsbridge, 25th November 2008.

145

THE BEATLES: THREE INDIVIDUAL NOTE CARDS SIGNED BY JOHN LENNON, GEORGE HARRISON AND PAUL MCCARTNEY,

1963-64,

each note card from the 'Tiberio' restaurant, 22 Queen St., Mayfair, London, each signed with their names in blue and black inks (3)

£1,200 - 1,500

€1,400 - 1,700

US\$1,600 - 2,000

Provenance

All autographs obtained by a former employee of the restaurant.

146

THE BEATLES: A JOHN LENNON AUTOGRAPH,

circa 1964,

in red ballpoint on a page in an autograph book with green covers

£600 - 800

€680 - 900

US\$790 - 1,100



147 AR

JOHN LENNON: AN ORIGINAL DRAWING, UNTITLED, OF TWO DUELLING SWORDSMEN,

1964,

pen and black ink on a plain sheet of paper with *Basildon Bond* watermark, unsigned, inscribed in blue ink with page number *P41* in unknown hand, 5½in x 7in (14cm x 17.7cm)

£8,000 - 12,000

€9,000 - 14,000

US\$11,000 - 16,000

This drawing is featured on p.41 of John's first book of verse, drawings and stories, 'In His Own Write', published by Jonathan Cape in March 1964. It appears between the pieces entitled 'Act three Scene one' and 'Treasure Ivan' but appears to relate to neither.

Provenance

The Tom Maschler Collection.

As Literary Editor at Jonathan Cape, Maschler was heavily involved in the production of both of John's books in 1964 and 1965. As a gesture of thanks, John presented him with the original drawings and manuscripts.

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148 AR

JOHN LENNON: AN ORIGINAL DRAWING ENTITLED 'TREASURE IVAN',

1964,
pen and black ink on a sheet of plain paper, unsigned but titled,
inscribed in unknown hand *Reverse L to R* and 43 in blue ink, 8in x 10in (20.5cm x 25.5cm)

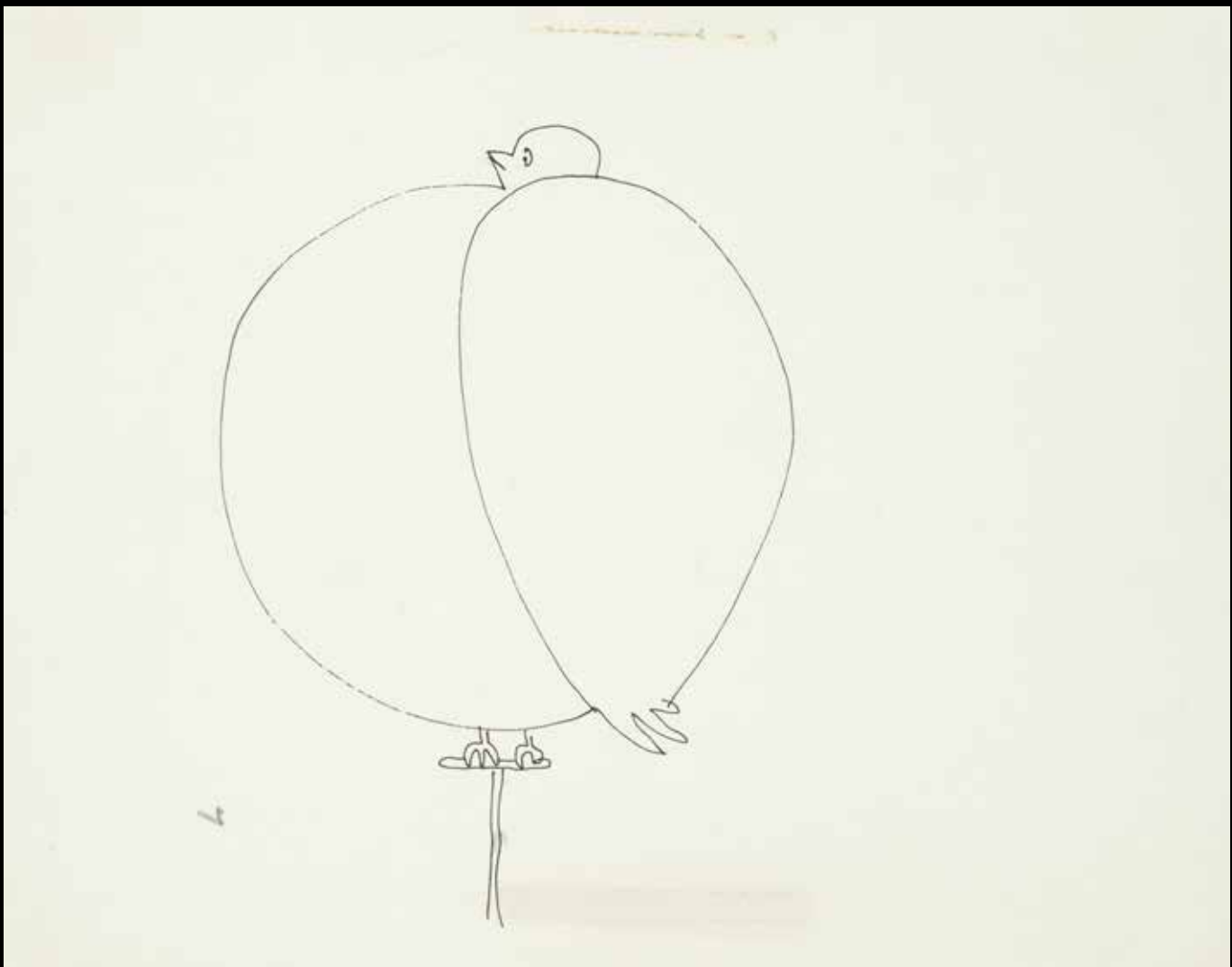
£8,000 - 12,000
€9,000 - 14,000
US\$11,000 - 16,000

This drawing of 'Large John Saliver' with the 'Parable on his shouldy' is an affectionate parody of Robert Louis Stevenson's 'Treasure Island', one of John's favourite childhood books. It appears on p.43 of John's first collection of verse, stories and drawings, 'In His Own Write', published by Jonathan Cape in the UK in March 1964.

Provenance

The Tom Maschler Collection.
As Literary Editor at Jonathan Cape, Maschler was heavily involved in the production of both of John's books in 1964 and 1965. As a gesture of thanks, John presented him with the original drawings and manuscripts.

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149 AR

JOHN LENNON: AN ORIGINAL DRAWING, 'THE FAT BUDGIE',

1965,
pen and black ink on a sheet of plain paper with *Secretary* watermark,
a small V inscribed in unknown hand in grey ink on the reverse,
unsigned, 8in x 10in (20.5cm x 25.5cm)

£20,000 - 30,000

€23,000 - 34,000

US\$26,000 - 39,000

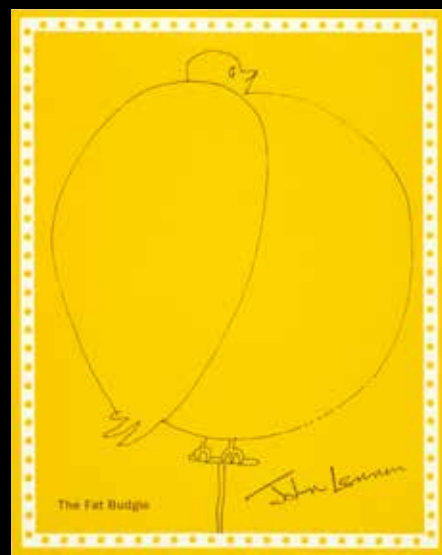
This drawing was featured, in reverse, on p.17 of John's second book of verse, stories and drawings, 'A Spaniard In The Works', published in the UK in June 1965 by Jonathan Cape. It may perhaps be considered one of John's best-known and loved drawings: it was also used by Oxfam for a Christmas card that same year, when it appeared in reverse again, printed on yellow. An original card is included with this lot.

Provenance

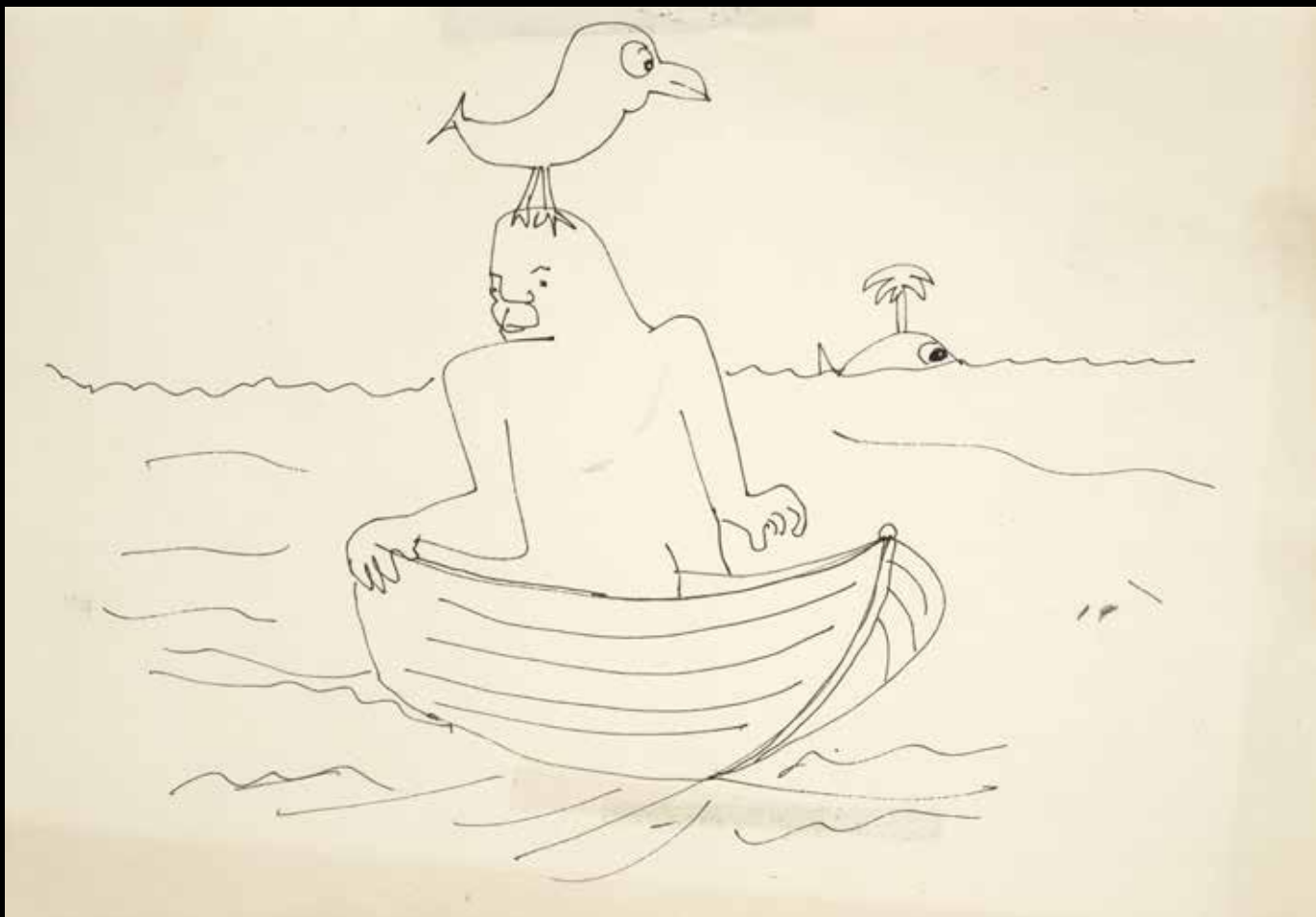
The Tom Maschler Collection.

As Literary Editor at Jonathan Cape, Maschler was heavily involved in the production of both of John's books in 1964 and 1965. As a gesture of thanks, John presented him with the original drawings and manuscripts.

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149 (part)



150 ^{AR}

JOHN LENNON: AN ORIGINAL DRAWING, UNTITLED, OF A BOY IN A BOAT WITH THE WUMBERLOG BIRD ON HIS HEAD,

1965, pen and black ink on a sheet of plain paper watermarked *Basildon Bond*, inscribed 19 in unknown hand in grey ink, unsigned, 7in x 10in (17.7cm x 25.5cm)

£8,000 - 12,000

€9,000 - 14,000

US\$11,000 - 16,000

This appears on p.49 of John's second book of verse, drawings and stories, 'A Spaniard In The Works', published by Jonathan Cape in the UK in June 1965. It illustrates the story, 'The Wumberlog (or The Magic Dog)'.

Provenance

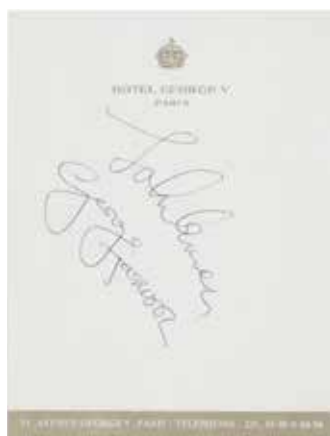
The Tom Maschler Collection.

As Literary Editor at Jonathan Cape, Maschler was heavily involved in the production of both of John's books in 1964 and 1965. As a gesture of thanks, John presented him with the original drawings and manuscripts.

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152 (part)



151



153



154 (detail)

151
THE BEATLES: JOHN LENNON AND GEORGE HARRISON AUTOGRAPHS,
 1965,
 in black ballpoint on a sheet of *Hotel George V* notepaper, 4in x 5 1/2in
 (10cm x 14cm)

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

Provenance

Autographs obtained by the vendor's mother when The Beatles were staying at the hotel in June 1965.

152[†]
THE BEATLES: A SET OF AUTOGRAPHS OBTAINED AT BUCKINGHAM PALACE ON THE OCCASION OF RECEIVING THEIR MBE'S,

26th October 1965,
 comprising: an envelope from the Central Chancery Of The Orders Of Knighthood addressed to the original recipient of the autographs, the reverse signed in blue ink by John Lennon, Paul McCartney, George Harrison and Ringo Starr, and additionally by broadcaster Robert Dougall; with a Central Chancery letter dated *1st October, 1965* concerning arrangements for the Investiture, a Compliments slip and a letter of provenance, envelope 3 3/4in x 8 3/4in (9.5cm x 22.2cm)

£7,500 - 8,500
 €8,500 - 9,600
 US\$9,800 - 11,000

153[†]
THE BEATLES: A PAIR OF UNUSED TICKETS FOR THE HISTORIC, FINAL OFFICIAL CONCERT AT CANDLESTICK PARK, SAN FRANCISCO,
 29th August 1966,
 consecutively numbered for Seats 11 and 12, Section 11, Row 14, Upper Stand, 2 1/2in x 5 3/4in (6.5cm x 14.5cm)

£1,000 - 1,200
 €1,100 - 1,400
 US\$1,300 - 1,600

154
THE BEATLES: ORIGINAL MONO AND STEREO PRESSINGS OF THE ALBUM *SERGEANT PEPPER'S LONELY HEARTS CLUB BAND*,

1967,
 Parlophone PMC 7027 and PCS 7027, each with G & L laminated gatefold sleeve, visible flaps to inner gatefold, card insert, die-cut red and white wavy inner sleeve, both in unusually excellent condition overall

£250 - 350
 €280 - 400
 US\$330 - 460



155



156



157



158

155

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

1968,
gouache on celluloid, two cel set-up, depicting a couple dancing, from the 'Lucy In The Sky With Diamonds' sequence, mounted, *sight 8in x 11in (20.5cm x 28cm)*

£400 - 600
€450 - 680
US\$530 - 790

156

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

1968,
graphite on paper, depicting full-length John with hands raised, mounted, *8 1/2in x 12in (21.5cm x 30.5cm)*

£800 - 1,200
€900 - 1,400
US\$1,100 - 1,600

157

THE BEATLES: AN ANIMATION CEL OF JEREMY HILLARY BOOB, THE NOWHERE MAN, FROM YELLOW SUBMARINE,

1968,
gouache on celluloid, two cel set-up depicting a smiling Boob, with clock hands, *12 1/2in x 16in (32cm x 40.5cm)*

£700 - 900
€790 - 1,000
US\$920 - 1,200

158

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

1968,
gouache on celluloid and graphite on paper, depicting John half-length, Ringo in car, George full-length from behind and Paul full-length on paper, mounted, *9 1/2in x 14in (24cm x 35.5cm)*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 2,000



160



159

159

TOM MURRAY (AMERICAN, B. 1953): THE BEATLES, 'FLOWER POWER II',

8th July 1968,
limited edition Giclée print, showing the group at St. Pancras Old Church and Gardens during their 'Mad Day Out', signed and numbered AP 13/19 in pencil on the mount by the photographer, with certificate, print 16in x 23 1/2in (41cm x 60cm)

£600 - 800

€680 - 900

US\$790 - 1,100

160 *

JOHN LENNON: A COMPLETED 'VALENTINE AWARDS 1969' POLLING FORM FOR 'DISC AND MUSIC ECHO',

1969,
filled in by John in black ink, giving his address as 3 Savile Row, W.1. London and age as 28, putting himself, Yoko or The Beatles as nominees for many of the categories, including *Top Boy Singer (World)* John Lennon; *Best 1968 LP (World)* The Beatles; *Top TV Show (World)* Magical Mystery Tour; *Best 1968 Single (World)* Hey Jude; and *Miss Valentine 1969* Yoko Ono, mounted and framed, approx. 11in x 11 3/4in (28cm x 30cm), overall 18in x 17 1/2in (46cm x 44.5cm)

£20,000 - 25,000

€23,000 - 28,000

US\$26,000 - 33,000

The tongue-in-cheek 'nominees' in this polling form are typical of John's humour. He clearly enjoyed completing questionnaires in a similar vein and several of those that exist have appeared at various auctions over the years.

Provenance

Ex-lot 665, 'Rock 'n' Roll & Film Memorabilia', Sotheby's London, 14th September 1995.



162

161

TOM MURRAY (AMERICAN, B. 1953): THREE PRINTS OF THE BEATLES, 'COMING APART', 'NOWHERE MAN', 'GEORGE', 1968, three limited edition Giclée, showing the group at Old Street Underground Station, Swain's Lane Highgate, and George Harrison, during their 'Mad Day Out', signed and numbered 29/195, 112/195, 77/195 in pencil on the mount by the photographer, each with certificate, *prints 18in x 24 3/4in (46cm x 63cm), (3)*

£700 - 1,000
€790 - 1,100
US\$920 - 1,300



161 (part)



162 (part)

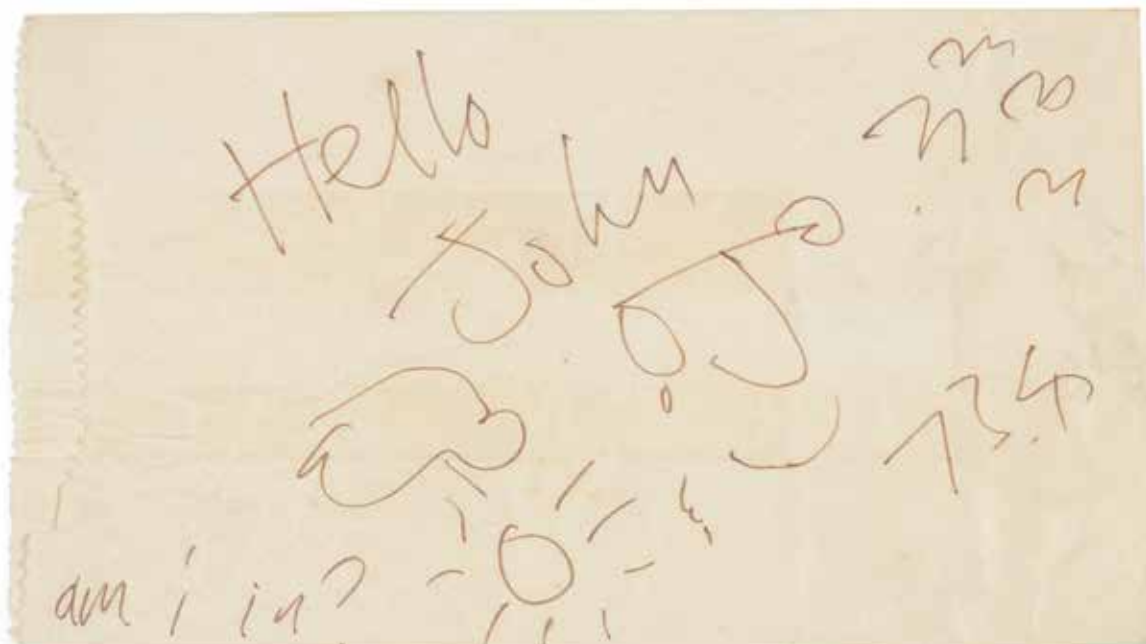
162

GEORGE HARRISON: THE COAT WORN IN THE 1988 VIDEO FOR HANDLE WITH CARE BY THE TRAVELING WILBURYS, in natural linen with matching lining, single button to front, two to the back, two hip pocket flaps, inside pocket with *Western Costume Co. Hollywood* label with typewritten details for actor Jeff Chandler, accompanied by a statement of provenance

£25,000 - 35,000
€28,000 - 39,000
US\$33,000 - 46,000

The statement of provenance from Roger Burton of The Contemporary Wardrobe Company confirms this was worn by George. George loved the coat and asked Roger to buy it from the Western Costume Co., from whom it had originally been hired, which he did. It was in fairly poor condition before the video filming and was further damaged during that process, so Roger agreed to make a copy of the garment for George, which he kept. George can also be seen wearing this on the cover of the single *End Of The Line* by The Traveling Wilburys, a copy of which is included in the lot.

Please refer to department for further images.



163



165

163 AR

JOHN LENNON: A SKETCH ON A PAPER BAG,

1970s,
in (faded) black felt-tip pen on a white paper bag, depicting his characteristic cartoon self-portrait with sun, clouds and birds, inscribed *Hello John* and *am I in?* and dated 73, 5in x 8 1/2in (12.5cm x 21.5cm)

£4,000 - 6,000
€4,500 - 6,800
US\$5,300 - 7,900

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164

164

THE BEATLES: 'LIVERPOOL DAYS',

Genesis Publications, 1994,
Deluxe limited edition no. 74/2500, signed by photographers Max Scheler and Astrid Kirchherr, p.15 also signed and inscribed *To Zwi... lots of love Astrid Kirchherr 25.8.94*, in slip case

£300 - 400
€340 - 450
US\$390 - 530

165

KLAUS VOORMANN (GERMAN, B. 1938): THE BEATLES,

circa 2003,
the *Revolver* album cover-style drawing in pen and ink with correcting fluid on card, signed, 8in x 8in (20cm x 20cm)

£800 - 1,200
€900 - 1,400
US\$1,100 - 1,600

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PRINTS & MULTIPLES

Monday 18 December 2pm
New Bond Street, London

CYRIL EDWARD POWER (BRITISH, 1872-1951)

The Sunshine Roof (Coppel CEP 39
linocut printed in yellow, warm brown, viridian
and Prussian blue, circa 1934, on buff oriental
laid tissue, an excellent richly inked impression,
signed, titled and inscribed 'T.P. 2', a trial proof
before the published edition of 60

Block 260 x 330 mm., Sheet 300 x 385 mm.

£25,000-35,000 *

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TRAVEL & EXPLORATION

Wednesday 7 February 2018
Knightsbridge, London

Closing date for entries

Wednesday 13 December 2017

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Wednesday 21 March 2018
Knightsbridge, London

Closing date for entries

Thursday 1 February 2018

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

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

The Seller’s responsibility to you

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

Bonhams’ responsibility to you

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

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

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

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

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

to any person even if that person has completed a *Bidding Form*.

Bidding in person

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

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

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

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

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

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

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

25% up to £175,000 of the *Hammer Price*
20% from £175,001 to £3,000,000 of the *Hammer Price*
12.5% from £3,000,001 of the *Hammer Price*

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

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

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

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

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

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

8. VAT

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

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

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

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

9. PAYMENT

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

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

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

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

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

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

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

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

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

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

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licensing
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 of any

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

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to

exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

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

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

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

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

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

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			11	GOVERNING LAW
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS		
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS		
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.
7.1.2	to retain possession of the <i>Lot</i> ;		
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;		
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
		9	FORGERIES
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
		9.2	Paragraph 9 applies only if:
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
		9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
		9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
		9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
		9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
		9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
		10	OUR LIABILITY
		10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
		10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		10.2.2	changes in atmospheric pressure; nor will we be liable for:
		10.2.3	damage to tension stringed musical instruments; or
		10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8	In this agreement "including" means "including, without limitation".
	You may wish to protect yourself against loss by obtaining insurance.	the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
10.4	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.11	Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
			12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
		12 MISCELLANEOUS	13	GOVERNING LAW
		12.1 You may not assign either the benefit or burden of this agreement.		All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		12.2 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.		DATA PROTECTION – USE OF YOUR INFORMATION
		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.		Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our <i>Website</i> www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.
		12.4 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.		APPENDIX 3
		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.		DEFINITIONS AND GLOSSARY
		12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.
				LIST OF DEFINITIONS
				"Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams'</i> Expenses 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> .

"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."

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20th Century British Art

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African, Oceanic & Pre-Columbian Art

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American Paintings

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Antiquities

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Art Nouveau & Decorative Art & Design

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Australian Colonial Furniture and Australiana

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Furniture

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Golf Sporting Memorabilia

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Indian, Himalayan & Southeast Asian Art

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Sale title: Entertainment Memorabilia		Sale date: 13 December 2017													
Sale no. 24241		Sale venue: Knightsbridge													
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£10 - 200by 10s	£10,000 - 20,000by 1,000s														
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