

ENTERTAINMENT MEMORABILIA

Wednesday 18 July 2018



FAY WRAY....
ROBERT ARMSTRONG
BRUCE CABOT
PDC - FILM

Bonhams

MONTPELIER STREET • KNIGHTSBRIDGE

ALBERT R. BROCCOLI and HARRY SALTZMAN Present
SEAN CONNERY
AS **JAMES BOND 007**



in IAN
FLEMING'S **"DIAMONDS
ARE FOREVER"**

Co-starring JILL ST. JOHN as Tiffany Case
LANNA WOOD as Plenty O'Toole Directed by GUY HAMILTON

ENTERTAINMENT MEMORABILIA

Wednesday 18 July 2018 at 12pm
Knightsbridge, London

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24668

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Front cover: Lot 75
Back cover: Lot 214
Inside front cover: Lot 29
Inside back cover: Lot 265

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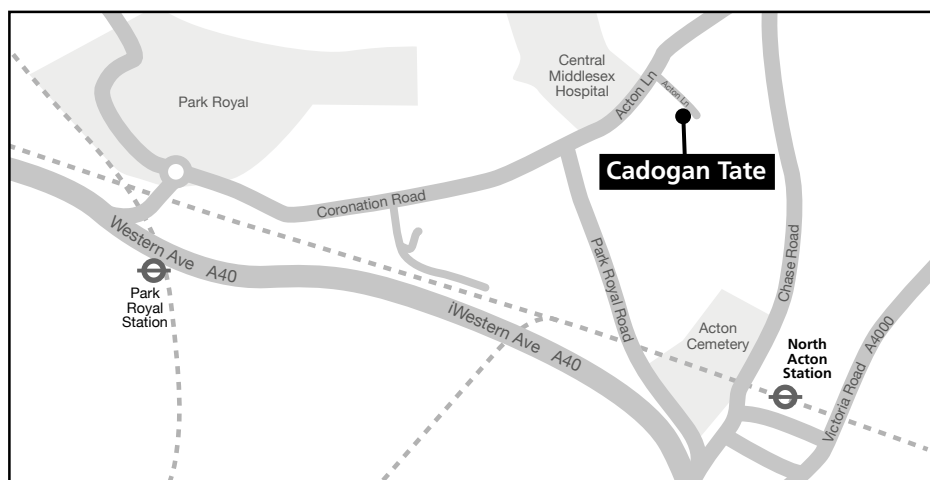
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All electrical equipment in this
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has been operationally disabled.
If the intention is to reconnect this
equipment we recommend that
this is carried out by a suitably
qualified electrician.

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All sold lots marked TP will be
removed to Cadogan Tate,
241 Acton Lane, London, NW10 7NP
from 9.00am Thursday 19 July 2018
& will be available for collection from
12pm Friday 20 July 2018 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
31 July 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
1 August 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 1 August 2018.
the following charges will apply
per Lot:
Pictures and small objects:
£21.00+ VAT
Furniture, large pictures:
£42.00+ VAT

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* VAT on imported items at a
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price and the prevailing rate on
buyer's premium

Y These lots are subject to CITES
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All charges due to Cadogan Tate
may be paid to them in advance or
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:
Amex is not accepted).

Information on charges due is
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Payment in Advance

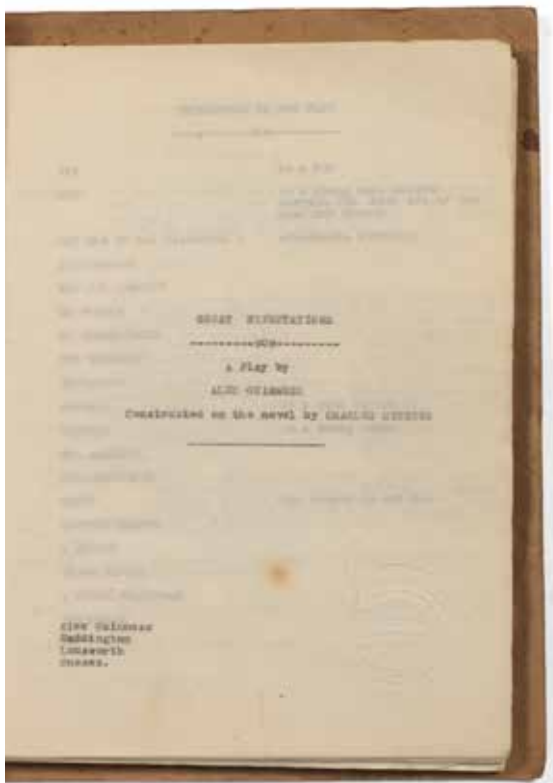
(Telephone to ascertain amount due)
by: cash, cheque with banker's
card, credit or debit card.

Payment at time of collection by:

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

FILM & TELEVISION





1

1
ALEC GUINNESS: AN EARLY SCRIPT FOR HIS PLAY *GREAT EXPECTATIONS*,

circa 1939, approx. 34 pages, of mimeographed typescript, brown cover, the title page reading *Great Expectations, A Play By Alec Guinness, Constructed on the novel by CHARLES DICKENS*, also bearing his address at *Waddington, Lodsworth, Sussex*, and stamped by Mrs. Marshall's Typewriting Office on The Strand

£800 - 1,200
€910 - 1,400
US\$1,100 - 1,600

In 1939 Guinness adapted Charles Dickens' novel *Great Expectations* for the stage, playing 'Herbert Pocket'. The play was a success. One of its viewers was a young British film editor, David Lean, who would later have Guinness reprise his role in Lean's 1946 film adaptation of the play. Guinness won particular acclaim for his work with director David Lean, which today is his most critically acclaimed work. The 1946 film is now regarded as one of Lean's best; and in 1999, *Great Expectations* was named the 5th greatest British film of all time.

Provenance

Acquired by the vendor's relative Richard McNaughton, who was a documentary film maker.



2 AR

ROBERT ST. JOHN ROPER (BRITISH, B.1913 - D.1977): A COLLECTION OF THEATRE COSTUME DESIGNS FOR *MOTHER GOOSE*,

1950s, pencil and gouache on board, by Robert St. John Roper, five signed, comprising; three designs for *Principal Boy, Mother Goose, London Palladium* one with fabric swatch to top left, stamped *R. St. John Roper Ltd.*, a design for *George Mitchell as Sailors*, together with five smaller designs for various characters such as *Farmer, Shepherd, Beadle* etc., stamped *Production Department Moss' Empires Limited*, a sheet of designs for various animal costumes, and two costume designs for unknown characters, all heavily annotated in pencil, largest 21 3/8in x 14 3/4in (54.5cm x 37.5cm), (12)

£800 - 1,200
€910 - 1,400
US\$1,100 - 1,600

Robert St. John Roper was a prolific theatre costume designer throughout the 40s and 50s, and worked on numerous productions at the Windmill Theatre, the Prince of Wales Theatre, and the London Palladium, among other regional venues. *Mother Goose* was a pantomime at the London Palladium from 1954-1955 and starred Peter Sellers, Max Bygraves and Shirley Eaton.

2 (part)



3

3

MARGOT FONTEYN: AN AUTOGRAPHED PAIR OF PINK SATIN BALLET SHOES WORN BY DAME MARGOT FONTEYN IN SWAN LAKE,

made by Frederick Freed, London, both soles stamped with manufacturer's detail and size 4, with pink satin ribbons hand stitched to inside, both signed in blue ink to the top of the points, one dated 1968, the other inscribed *Swan Lake*, both additionally inscribed to soles, *Fonteyn*, in original Freed's of London box, inscribed *Swan Lake* in blue pencil to lid

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

Fonteyn danced the lead role of Odette and Odile in *Swan Lake* alongside Rudolf Nureyev as Prince Siegfried in February 1968 at the Royal Opera House, Covent Garden.

Provenance

Gifted to the vendor by Margot Fonteyn in 1968 as a 'thank you' for secretarial work, whilst the vendor was working at the Royal Opera House.

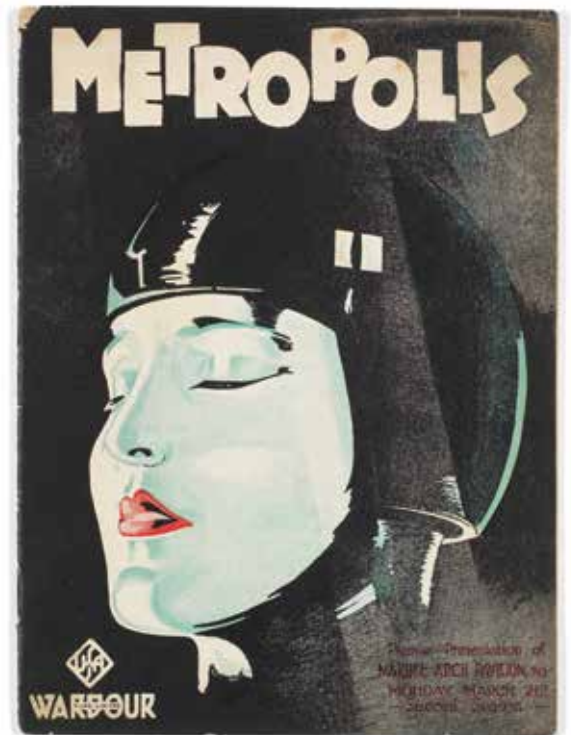
4

METROPOLIS: A RARE ORIGINAL BRITISH SOUVENIR PROGRAMME FOR THE PREMIER PRESENTATION OF THE FILM AT MARBLE ARCH PAVILLION, LONDON, 21ST MARCH 1927,

UFA / Wardour Films Ltd., produced for Fritz Lang's masterpiece *Metropolis*, it contains statements from producer, cast and principal crew, as well as illustrations of the making of the film, and describes how the film was adapted from fiction to cinema. Cover art taken from the German poster, depicting Mary in a robotic headpiece, 7in x 9 3/4in (18cm x 25cm)

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

Metropolis is a German expressionist science-fiction drama film directed by Fritz Lang and written by Thea von Harbou, with collaboration from Lang himself. The silent film is regarded as a pioneering work of the science-fiction genre in movies, being among the first feature-length movies of this genre.



4



5

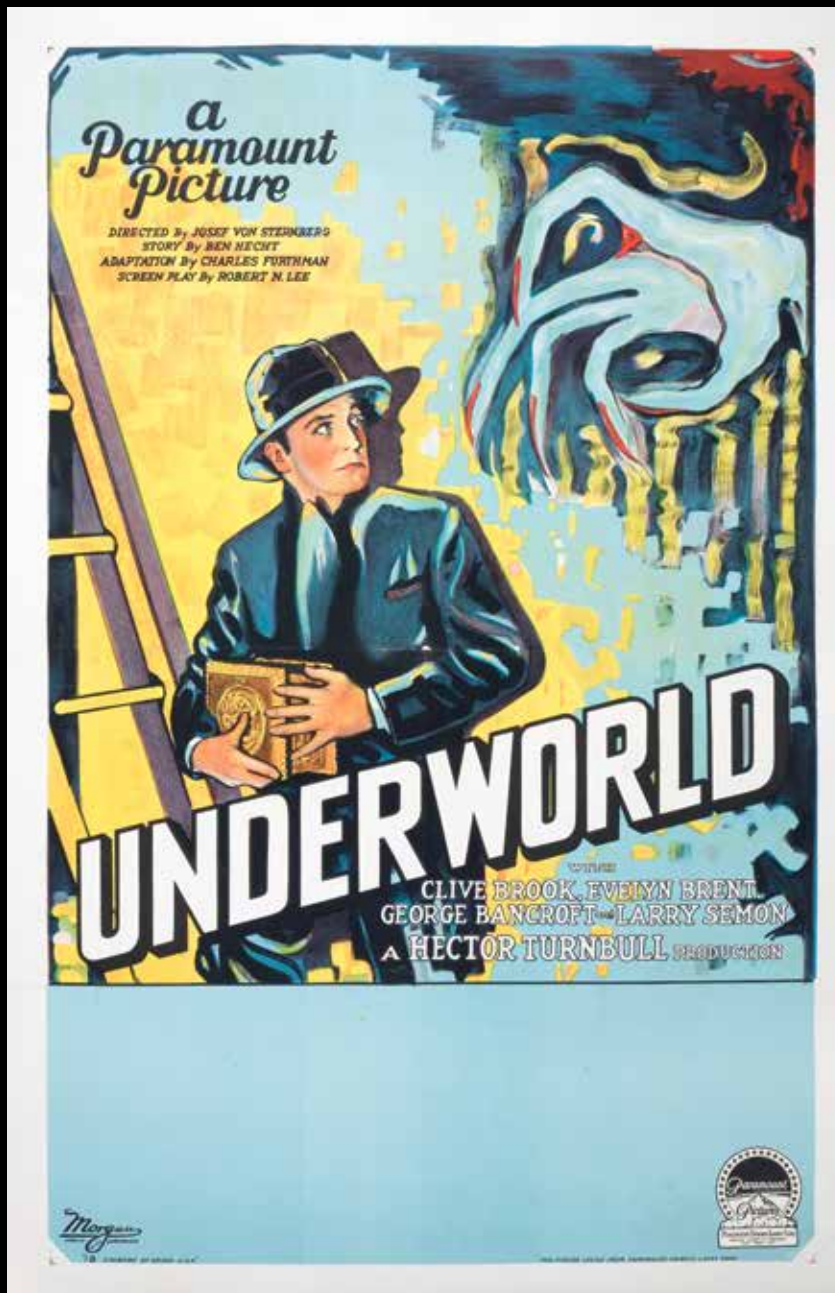
5

THE MAN WHO KNEW TOO MUCH: AN ORIGINAL WORKING TITLE SCRIPT,

Gaumont-British Picture Corp., Ltd. 1934, the mimeographed typescript listing 490 of the scenes/scenarios for the production, bound with a blue hardback cover, labelled *The Man Who Knew Too Much No.39*,

£500 - 700
€570 - 790
US\$670 - 940

The Man Who Knew Too Much is a British thriller film directed by Alfred Hitchcock. It was one of the most successful and critically acclaimed films of Hitchcock's British period.



6

6

UNDERWORLD,

Paramount, 1927,
U.S. one-sheet poster (Style B), paper-backed, 41in x 27in (104cm x 69cm)

£5,000 - 7,000

€5,700 - 7,900

US\$6,700 - 9,400

Underworld is an American silent crime film directed by Josef von Sternberg and written by Ben Hecht, who won the Academy Award for Best Story at the 1st Academy Awards ceremony in 1929. Starring George Bancroft, Evelyn Brent and Clive Brook, the film is regarded as one of the earliest gangster films as it established the fundamental elements of a gangster movie: a hoodlum hero; ominous, night-

shrouded city streets; seductive women; and a heated finale to catch the protagonist. Apparently based on Ben Hecht's own experiences as a crime reporter in Chicago, he commented "Crooks and hop-heads toting machine guns became the national idols."

Underworld is an extraordinary piece of cinema. This is the first time this rare 'Style B' has come on the auction market, and truly captures the mood and atmosphere of the film.

Literature

Nourmand, Tony, *100 Movie Posters: The Essential Collection*, (Reel Art Press), 2013

Provenance

From a private collection



7

7

THE LAVENDER HILL MOB,

GFD, 1951,
British quad poster, paper-backed, design by S. John Woods, artwork
by Ronald Searle, 30in x 40in (76cm x 102cm)

£2,000 - 3,000
€2,300 - 3,400
US\$2,700 - 4,000

Ronald Searle (British, b.1920 – d.2011) was an artist and satirical cartoonist perhaps best remembered as the creator of 'St Trinian's School'. The British Film Institute ranked *The Lavender Hill Mob* the 17th greatest British film of all time.

Literature

Nourmand, Tony. *Film Posters of The 50s*, (Aurum Press), 2000.

Provenance

From a private collection

8

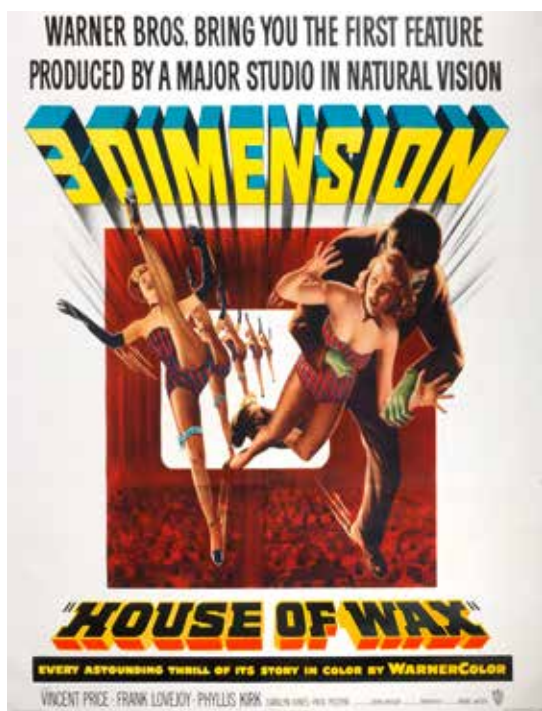
THE LAVENDER HILL MOB,

Rank, 1951,
British three-sheet, linen backed, artwork signed near the top by the
famous British cartoonist, Ronald Searle (British, b.1920 - d.2011). The
distributor's name is printed on a paper snipe which reads *J. Arthur Rank*, with nothing beneath the snipe indicating that a printing mistake
was made in not mentioning the original distributors, 38in x 76in
(96.5cm x 193cm)

£2,000 - 3,000
€2,300 - 3,400
US\$2,700 - 4,000



8



9



10



11

9

HOUSE OF WAX,

Warner Bros., 1953,
U.S. six-sheet poster, linen-backed, 81in x 81in (206cm x 206cm)

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

House of Wax is one of the first major studio productions to be shot in 3-D and is a horror film about a disfigured sculptor who repopulates his destroyed wax museum by murdering people and using their wax-coated corpses as displays. Directed by Andre DeToth and starring Vincent Price, it is a remake of Warner Bros., *Mystery of the Wax Museum* (1933).

Provenance

From a private collection

10

DIAL M FOR MURDER,

Warner Bros., 1954,
U.S. three-sheet, 81in x 41in (206cm x 104cm)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Provenance

From a private collection

11

REAR WINDOW,

Paramount, 1954,
half-sheet poster (Style A), linen backed, framed and glazed, 22in x 28in (56cm x 71cm)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Provenance

From the estate of the late Sir Gerald Kaufman collection. Sir Gerald Kaufman (b.1930 - d.2017) one of the longest serving Labour MPs known as 'Father of the House of Commons', first elected MP for the Labour party in 1970. He also chaired the select committee on culture, media and sport from 1992–2005. Kaufman had a lifelong love of film and musicals, publishing in *Meet Me in St. Louis* the 1994 British Film Institute Film 'Classics Guide' to the 1944 production, as well as his memoir, *My Life in the Silver Screen* in 1985.

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.

12

THE SEVEN SAMURAI,

Toho, 1954,
Japanese one-panel poster, 28 1/4in x 20in
(72cm x 51cm)

£3,000 - 5,000
€3,400 - 5,700
US\$4,000 - 6,700

The Seven Samurai is a Japanese epic drama film co-written, edited, and directed by Akira Kurosawa. The story takes place in 1586 during the Sengoku Period of Japanese history, and follows the story of a village of farmers. Since its release, *The Seven Samurai* has consistently ranked highly in critics' lists of the greatest films. It became the inspiration for *The Magnificent Seven*, 1960.

Literature

Nourmand, Tony. *Film Posters of The 50s*,
(Aurum Press), 2000.

Provenance

From a private collection

13

THE MAN WITH THE GOLDEN ARM,

United Artists, 1955,
U.S. six-sheet poster, linen-backed, art by
Saul Bass, 81in x 81in (206cm x 206cm)

£4,000 - 6,000
€4,500 - 6,800
US\$5,400 - 8,100

This is the only full-size poster for this title to feature purely Saul Bass artwork without the addition of actors' photos or other material. *The Man with the Golden Arm* is an American drama / film noir, which tells the story of a drug addict. Starring Frank Sinatra, Eleanor Parker, Kim Novak, Arnold Stang and Darren McGavin, it was nominated for three Academy Awards including, Best Actor, Best Art Direction-Set Decoration, and Best Music. Sinatra was also nominated for best actor awards by the BAFTAs and The New York Film Critics.

Saul Bass (American, b.1920 – d.1996) was a graphic designer and Academy Award-winning filmmaker, best known for his design of motion-picture title sequences, film posters, and corporate logos. During his 40-year career Bass worked for some of Hollywood's most prominent filmmakers, including Alfred Hitchcock, Otto Preminger, Billy Wilder, Stanley Kubrick and Martin Scorsese. Among his most famous title sequences is this animated paper cut-out of a heroin addict's arm.

Provenance

From a private collection



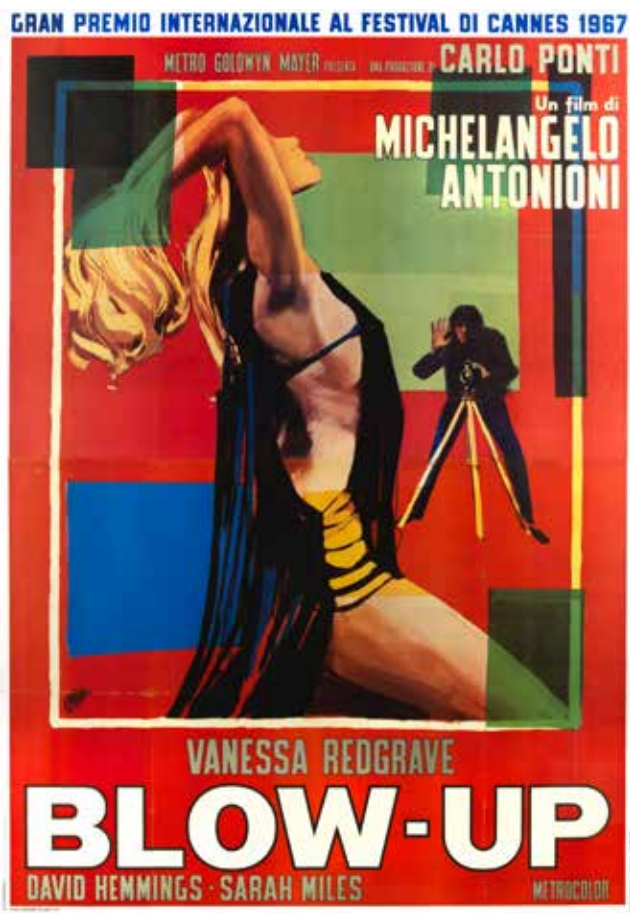
12



13



14



16



15 (part)

14

VERTIGO,

Paramount, 1958,
International one-sheet poster, artwork by
Saul Bass, 41in x 27in (104cm x 68.5cm)

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

Saul Bass (American, b.1920 – d.1996) was a graphic designer and Academy Award-winning filmmaker, best known for his design of motion-picture title sequences, film posters, and corporate logos. In this poster, Hitchcock has incorporated the branding of his persona into Bass's design, as had been done before.

Literature

Wolff, Mark & Nourmand, Tony, *Hitchcock Poster Art*, (Overlook Books), 1999

Provenance

From a private collection

15

AUDREY HEPBURN: TWO FILM POSTERS,

comprising; *Charade*, Universal Studios, 1963, U.S. one-sheet, linen backed, 27in x 40in (68.5cm x 102cm); and *Funny Face*, Paramount, 1957, Belgian poster, 14in x 22in (35.5 x 56cm), both framed and glazed, (2)

£200 - 300
€230 - 340
US\$270 - 400

Provenance

From the estate of the late Sir Gerald Kaufman collection.

16

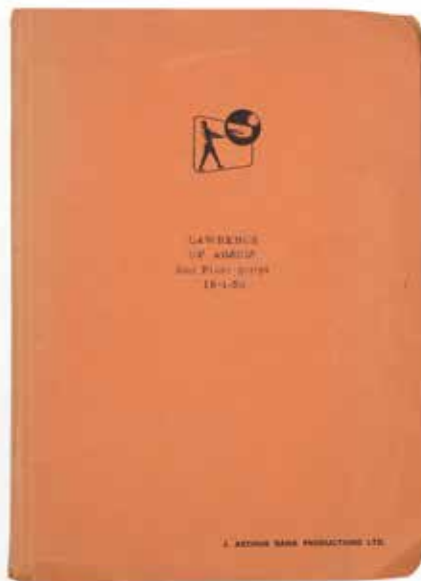
BLOW UP,

MGM, 1967,
Italian, 4-Foglio poster, linen backed, framed and glazed, artwork by Ercole Brini, epitomising the 'Swinging Sixties' style of the film, 55in x 78in (140cm x 198cm)

£700 - 900
€790 - 1,000
US\$940 - 1,200



17



18



19

17
CLEOPATRA: AN ORIGINAL SHOOTING SCRIPT,

20th Century Fox, 1963, the 147pp. mimeographed typescript, with red cover, titled *Cleopatra*, 15th July 1960,

£400 - 600
€450 - 680
US\$540 - 810

Cleopatra was directed by Joseph L. Mankiewicz, and starred Elizabeth Taylor, Richard Burton, Rex Harrison, Roddy McDowall, and Martin Landau.

18
LAWRENCE OF ARABIA: AN ORIGINAL 2ND FINAL SCRIPT,

Columbia Pictures, 1962, the 120pp. mimeographed typescript, with orange cover, titled *Lawrence Of Arabia*, 2nd Final Script, 15-1-58 and stamped J.Arthur Rank Productions Ltd,

£800 - 1,000
€910 - 1,100
US\$1,100 - 1,300

Lawrence of Arabia is an epic historical drama film based on the life of T. E. Lawrence, directed by David Lean, and starring Peter O'Toole in the title role. It is widely considered one of the greatest and most influential films in the history of cinema. The film was nominated for ten Oscars at the 35th Academy Awards in 1963; it won seven in total. It also won the Golden Globe Award for 'Best Motion Picture - Drama' and the BAFTA Awards for 'Best Film and Outstanding British Film'.

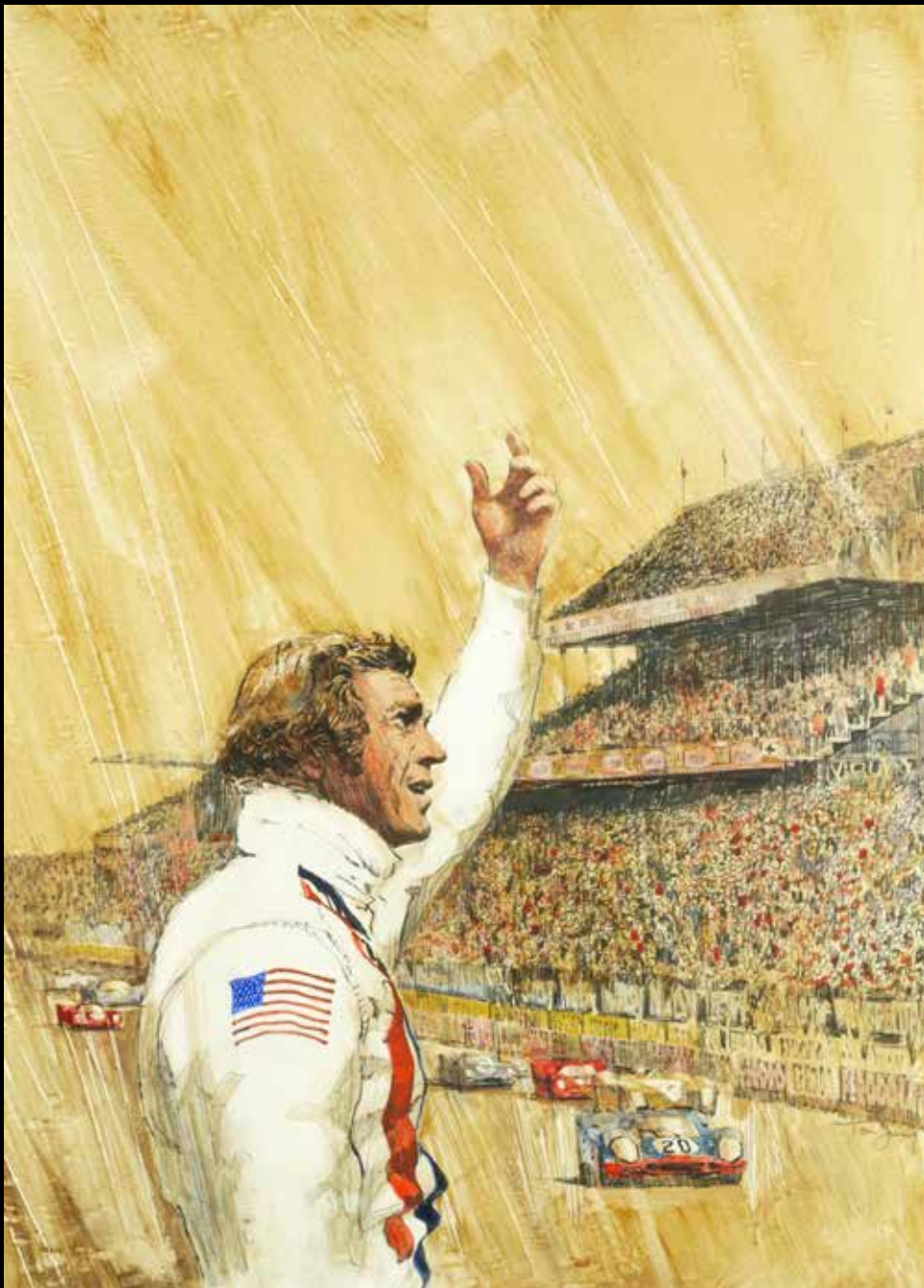
19
MEMPHIS BELLE: A FLYING JACKET MADE FOR THE PRODUCTION,

Warner Bros., 1990, of brown leather sheepskin with zip fastening and two buckle fastenings to the collar, the reverse decorated with yellow painted lettering Memphis Belle and an image of the girl on the aircraft. The label inside reads *Memphis Belle Ltd, Original Designs, 1990 The Bountiful Company, TM Warner Bros Inc, 100% real sheepskin, Made in England, XL*, accompanied by a letter concerning the provenance.

£800 - 1,200
€910 - 1,400
US\$1,100 - 1,600

Provenance

Acquired by the vendor's father who's close friend worked as a crew member on the production, and was given the jacket.



20

20

LE MANS: ORIGINAL POSTER ARTWORK BY TOM JUNG,
Cinema Center Films / Solar Productions, 1971,
gouache and pencil on board, starring Steve McQueen as 'Michael
Delaney' taking centre-stage to acknowledge the applause from
the crowd in his patriotic red, white and blue racing suit, signed by
Thomas Jung in pencil, 30in x 20in (76cm x 51cm)

£8,000 - 12,000
€9,100 - 14,000
US\$11,000 - 16,000

Thomas Jung (American, b.1942) is an advertising art director, graphic designer and illustrator who is best known for his movie poster artwork and his work as a motion picture storyboard artist. Jung has worked on movie poster artwork for films such as *Doctor Zhivago*, *Grand Prix*, *Star Wars*, *The Dogs of War*, and *Once Upon a Time in America*. The film *Le Mans*, directed by Lee H. Katzin, depicts a fictional 24 Hours of Le Mans auto race starring Steve McQueen. It features actual footage captured during the 1970 race held the previous June. This important and rare artwork was used for the U.S and British poster campaigns. Sold without Copyright.

Provenance

From a private collection



21

21

GOLDFINGER,

Eon Productions / United Artists, 1963,
French poster (red-strip), linen-backed,
framed and glazed, artwork by Jean Mascii,
31in x 24in (79cm x 61cm)

£400 - 600
€450 - 680
US\$540 - 810

Jean Mascii (Italian, b.1926 - d.2003),
designed nearly 2,000 cinema posters and
is one of the most prolific creators of movie
posters in France in the second half of the
twentieth century.

Literature

Nourmand, Tony. *The Official 007 Collection of James Bond Movie Posters*, (Boxtree), 2001.

Provenance

From a private collection

22

GOLDFINGER,

Eon Productions / United Artists, 1963,
French grande poster (red strip), linen-
backed, framed and glazed, artwork by
Jean Mascii, 64 1/2in x 46 3/4in (163.5cm x
118.5cm)

£800 - 1,200
€910 - 1,400
US\$1,100 - 1,600

Jean Mascii (Italian, b.1926 - d.2003),
designed nearly 2,000 cinema posters and
is one of the most prolific creators of movie
posters in France in the second half of the
twentieth century.



22

Literature

Nourmand, Tony. *The Official 007 Collection of James Bond Movie Posters*, (Boxtree), 2001.

Provenance

From a private collection

23

FROM RUSSIA WITH LOVE,

Eon Productions / United Artists, 1964,
Japanese one-panel poster, (Style B), 29in x
20in (73.5cm x 51cm)

£300 - 500
€340 - 570
US\$400 - 670

Provenance

From a private collection



23



24

24

THUNDERBALL,

Eon Productions / United Artists, 1965,
British quad advance, linen-backed, art by Robert McGinnis and Frank
McCarthy, 30in x 40in (76cm x 102cm)

£4,000 - 6,000

€4,500 - 6,800

US\$5,400 - 8,100

Frank McCarthy (American, b.1924 - d.2002) was an artist and realist painter known for advertisements, magazine artwork, paperback covers, film posters, and paintings of the American West, as well as his collaboration with fellow artist Robert McGinnis.

Provenance

From a private collection



26

25

THUNDERBALL,

Eon Productions / United Artists, 1965,
U.S. Esquire advance poster, linen-backed, artwork by Robert McGinnis
and Frank McCarthy, 60in x 40in (152.5cm x 101.5cm)

£2,000 - 3,000
€2,300 - 3,400
US\$2,700 - 4,000

This is one of two posters produced as a tie-in with Esquire magazine which ran an article about Thunderball to coincide with its release. The other version features a yellow background.

Provenance

From a private collection

26

YOU ONLY LIVE TWICE,

Eon Productions / United Artists, 1967,
U.S. subway poster (Style C), linen-backed, framed and glazed, art by
Frank McCarthy and Robert McGinnis, 45in x 59in (114cm x 150cm)

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

In this poster McCarthy focused on the lavish and elaborate set designs of Ken Adam, and McGinnis chose to study the exotic women in the film. This design was used extensively throughout the world, and is still rated as one of the very best Bond artworks.

Provenance

From a private collection



25



27

27

YOU ONLY LIVE TWICE,

Eon Productions / United Artists, 1967,
US subway final advance poster, linen-
backed, framed and glazed, art by Frank
McCarthy, 45in x 59in (114cm x 150cm)

£2,000 - 3,000
€2,300 - 3,400
US\$2,700 - 4,000

Provenance

From a private collection

28

**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 draping sleeves,
embroidered with a large red floral pattern, no
labels, accompanied by a letter concerning
the provenance and photograph of Valerie
Leon wearing it in the film alongside Sean
Connery

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

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, can be
seen wearing this identical kimono whilst at
a hotel in the Bahamas with Connery after
returning from a fishing excursion.



28 (illustration)

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.

**JAMES BOND: RARE AND ORIGINAL
CONCEPT ARTWORK FOR THE STYLISH
AND ICONIC POSTER FOR *DIAMONDS
ARE FOREVER*,**

Eon Productions / United Artists, 1971, painted by Robert McGinnis, the gouache and mixed media artwork on board featuring Sean Connery as 'James Bond' standing in his famous pose holding his gun across his chest, flanked by Jill St. John as 'Tiffany Case' and Lana Wood as 'Penny O'Toole', both with diamonds falling from their hands, all in front of an underwater/ space scene, with intricately painted divers, submarine pods and space-based laser weapons. The top titled panel built up in layers of card with additional paint, and a hand-cut paper title affixed at the bottom. Signed by McGinnis in black on the right hand side, mounted, framed and glazed, 37 3/4in x 24 1/2in (96cm x 62cm)

£20,000 - 30,000

€23,000 - 34,000

US\$27,000 - 40,000

Diamonds Are Forever was the seventh in the James Bond series. Featuring the return of the ever-popular Sean Connery, it focused on the charismatic Bond that audiences yearned for. The story has Bond impersonating a diamond smuggler to enter a smuggling ring, and soon uncovers a plot by his old nemesis Blofeld to use the diamonds to build a space-based laser weapon. Bond has to battle his nemesis for one last time, to stop the smuggling and stall Blofeld's plan of destroying Washington, D.C., and extorting the world with nuclear supremacy.

Robert McGinnis (American, b.1926) is an artist and illustrator known for his illustrations of more than 1,200 paperback book covers, and over 40 movie posters, including *Breakfast at Tiffany's*.

Sold without Copyright.

Provenance

From a private collection.





30

30

THE CAMERAMAN (BUSTER DER FILMREPORTER),

MGM, 1928,
German poster (Style A), linen-backed, framed and glazed, 66in x 46in
(167.5cm x 117cm)

£6,000 - 8,000

€6,800 - 9,100

US\$8,100 - 11,000

The Cameraman is an American silent comedy film starring Buster Keaton, directed by Edward Sedgwick and also Keaton as an uncredited co-director. It was Keaton's first film with Metro-Goldwyn-Mayer.

Provenance

From a private collection

31

PETER STRAUSFELD: A COLLECTION OF FIVE ACADEMY CINEMA POSTERS,

all British quad posters, titles include: *The Chess Players*, *Tristana*, *Leon Morin*, and *Priest*, each 30in x 40in (76cm x 102cm), (5)

£500 - 700

€570 - 790

US\$670 - 940



32

32

FLAME OF NEW ORLEANS (L'AMMALIATRICE),

Universal, 1941,
Italian poster, linen-backed, artwork by Alberto Vargas, framed and
glazed, 26in x 38in (66cm x 96.5cm)

£1,800 - 2,000

€2,000 - 2,300

US\$2,400 - 2,700

Provenance

From the estate of the late Sir Gerald Kaufman collection.

33

SULLIVAN'S TRAVELS,

Paramount, 1941,
three lobby cards, starring Joel McCrea and Veronica Lake, each
framed and glazed, 11in x 14in (28cm x 36cm), (3)

£500 - 700

€570 - 790

US\$670 - 940

Provenance

From the estate of the late Sir Gerald Kaufman collection.

34

THE MAN IN THE WHITE SUIT,

Ealing Studios / GFD, 1951,
British six-sheet poster, linen-backed, artwork by S.R. Woods and A.R.
Thompson, 81in x 81in (206cm x 206cm)

£3,000 - 5,000

€3,400 - 5,700

US\$4,000 - 6,700

The Man In The White Suit is a science-fiction satirical comedy film
starring Alec Guinness, Joan Greenwood and Cecil Parker, and was
directed by Alexander Mackendrick. The film was nominated for an
Academy Award for Best Writing (Screenplay).

Provenance

From a private collection



33 (part)



34



35



37

35

SOME LIKE IT HOT,

United Artists, 1959,
U.S. one-sheet, linen backed, framed and glazed, 27in x 41 1/2in
(68.5cm x 105.5cm)

£700 - 900

€790 - 1,000

US\$940 - 1,200

Provenance

From the estate of the late Sir Gerald Kaufman collection.

36

SOME LIKE IT HOT: JACK LEMMON'S AUTOGRAPHED SCREENPLAY SCRIPT,

Ashton Productions, 12th November 1958,
163pp, the front page reading *SOME LIKE IT HOT*, Screenplay by
BILLY WILDER and I.A.L. Diamond, also listing the address for Ashton
Productions at *1041 N. Formosa Hollywood, California*, inscribed
by Jack Lemmon *To David - With my very best wishes always, Jack
Lemmon* in black pen across the front page

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

Some Like It Hot is a 1959 American romantic comedy film set in
1929, directed and produced by Billy Wilder, starring Marilyn Monroe,
Tony Curtis, and Jack Lemmon. Today it is considered to be one of
the greatest films of all time, and was voted as the top comedy film by
the American Film Institute on their list on 'AFI's 100 Years...' in 2000.
Additionally, in 2017, the film was voted the best comedy of all time in
a poll of 253 film critics from 52 countries conducted by the BBC.

Provenance

Presented to the vendor by Jack Lemmon at his house on Christmas
Day 1989. The gift was arranged by a small select group of close
friends which included Edie Adams, Ernie Kovacs, Walter Matthau and
his wife Carol Marcus.

37

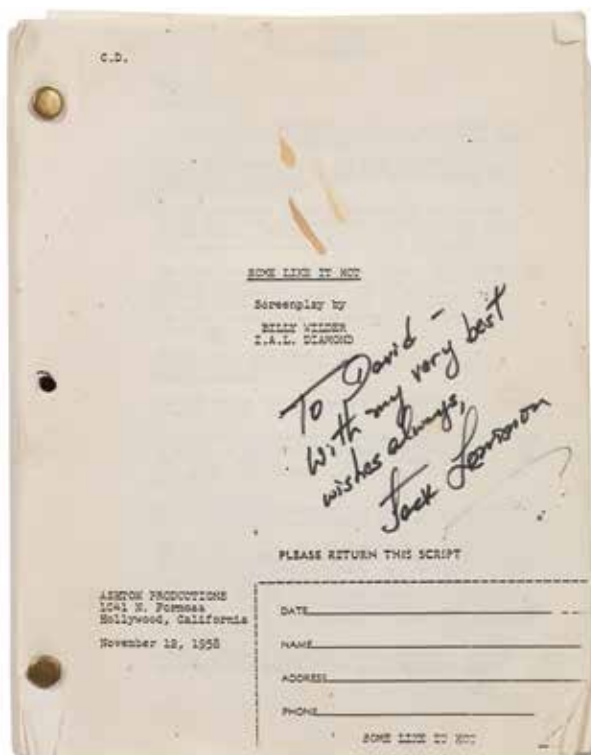
MARILYN MONROE: A COLLECTION OF TWENTY VINTAGE MAGAZINES,

1953-1961,
all featuring Marilyn Monroe on the cover including French, British,
American, Spanish and Chilean editions, such as *Photography Pinups*,
66, *The New Fiesta*, *Sissi*, *Screen Stories*, *Garbo*, *Ecran*, *Modern
Screen*, *Movieland*, *Paris Match*, *Ciné Revue* and *Life*, (20)

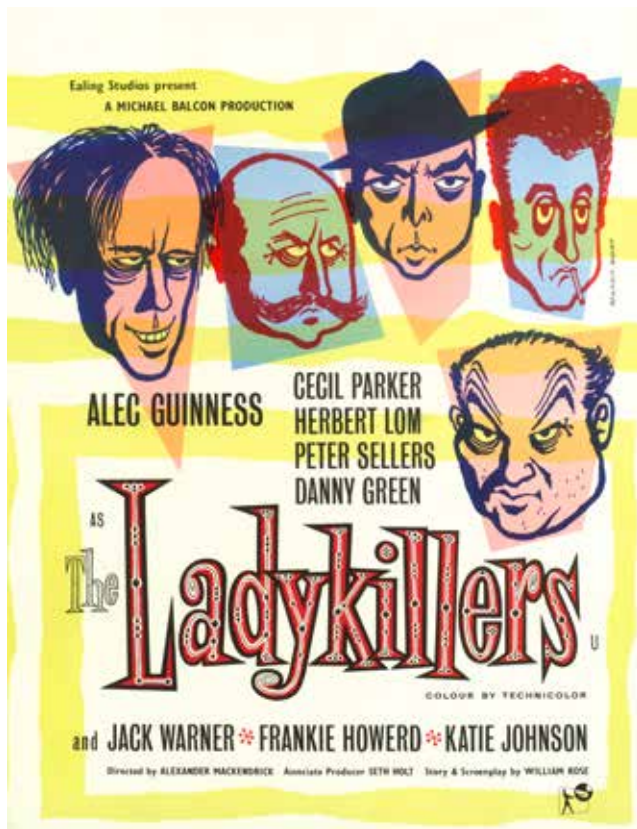
£600 - 800

€680 - 910

US\$810 - 1,100



36



38

38

THE LADYKILLERS,

Ealing Studios, 1955,
British crown poster, linen backed, artwork by Reginald Mount, framed
and glazed, 17in x 22in (43cm x 56cm)

£600 - 800
€680 - 910
US\$810 - 1,100

39

PINK PANTHER: A SCREEN-USED BLACK LEATHER TWO-PIECE COSTUME WORN BY VALERIE LEON FOR HER ROLE AS 'TANYA' IN REVENGE OF THE PINK PANTHER,

United Artists, 1978,
comprising; a black leather lace-up bodice, a pair of black leather
trousers with lace-up sides, some metal spurs (boots missing),
together with an exhibitor's campaign book for the film, and two black
and white photographs of Valerie Leon wearing the costume

£800 - 1,200
€910 - 1,400
US\$1,100 - 1,600

Revenge of the Pink Panther is the sixth film in 'The Pink Panther'
comedy film series. Released in 1978, it is the final on-set performance
released during the lifetime of Peter Sellers, who died in 1980.

Provenance

Offered directly by Valerie Leon.



39 (part)



39 (illustration)



40

40

PLAYBOY: A PLAYBOY BUNNY COSTUME

circa 1973,
comprising; a green satin boned bodice, with zip fastening and laced
detailing to sides, inscribed to the inside corset cups *Tara* (crossed
out), and *Beverly*, together with matching green satin bunny ears on
headband, a white faux fur bunny's tail, and a pair of white cuffs with
cufflinks

£500 - 700
€570 - 790
US\$670 - 940

Provenance

The vendor worked as a cocktail waitress and then later croupier in
the Playboy Club in Canal Street, Manchester from 1973-1974. As a
cocktail costume, no collar and tie are included.



41

41 AR

BARRY LATEGAN (BRITISH, B.1935): TWIGGY PRINT,
1966,
an archival silver portrait print of Twiggy, artist's proof, signed and
numbered *A.P. 38* in pen by the photographer to the lower margin,
mounted, framed and glazed, *print 15 3/4in x 20in (40cm x 51cm)*

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



42

42 AR

MIKE FIGGIS (ENGLISH, B. 1948): KATE MOSS, BACKWARD
GLANCE PHOTOGRAPHIC PRINT,
2007,
a black and white giclee print showing Kate Moss, for part of four short
films created in 2007 *The Four Dreams of Miss X*, for the lingerie brand
Agent Provocateur entitled *Miss X*, signed and numbered *8/50* in
pencil by the photographer to lower margin, framed and glazed, *overall*
28 1/4in x 21in (71.5cm x 53.5cm)

£800 - 1,200
€910 - 1,400
US\$1,100 - 1,600



43

43

CABIN IN THE SKY,

MGM, 1943,
U.S. one-sheet (Style C), linen-backed, artwork by Al Hirschfeld,
signed by Al Hirschfeld in black ink, 41in x 27in (104cm x 69cm)

£8,000 - 12,000

€9,100 - 14,000

US\$11,000 - 16,000

Albert Hirschfeld (American, b.1903 – d.2003) was a caricaturist best known for his black and white portraits of celebrities and Broadway stars.

Literature

Kisch, John Duke. *Separate Cinema: The First 100 Years of Black Poster Art*, (Reel Art Press), 2014. Nourmand, Tony. *Film Posters Of The 40s*, (Aurum Press), 2002.

Nourmand, Tony. *100 Movie Posters The Essential Collection* (Reel Art Press), 2013.

Provenance

From a private collection



44



46 (part)



45 (part)



47 (part)

44

MEET ME IN ST LOUIS,

MGM, 1944,
U.S. one-sheet poster, framed and glazed,
27in x 41in (68.5cm x 104cm)

£500 - 700

€570 - 790

US\$670 - 940

Provenance

From the estate of the late Sir Gerald Kaufman collection.

45

WIZARD OF OZ,

MGM, 1949 re-release,
title lobby card, mounted, together with a
1967 reproduction half-sheet poster for the
film (serial MO904), both framed and glazed,
the lobby card 11in x 14in (28cm x 38.5cm),
(2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Provenance

From the estate of the late Sir Gerald Kaufman collection.

46

SINGIN' IN THE RAIN (CHANTONS SOUS LA PLUIE),

MGM, 1952,
Belgian poster, linen backed, together with
An American in Paris, MGM, 1951, Belgian
poster, both framed and glazed, both 22in x
14in (56cm x 36cm), (2)

£500 - 700

€570 - 790

US\$670 - 940

Provenance

From the estate of the late Sir Gerald Kaufman collection.

47

SINGIN' IN THE RAIN,

MGM, 1952,
British quad poster, linen backed, 30in x
40in (76cm x 104cm), together with a pair
of Singin' in the Rain, Deluxe lobby cards,
11in x 14in (28cm x 35.5cm), all framed and
glazed, (3)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

Provenance

From the estate of the late Sir Gerald Kaufman collection.

Tony Lloyd MP is known to have recalled Kaufman 'bursting into song', and describing 'Singin' in the Rain' as 'the greatest work of art ever created'.

48

MUSICALS: A GROUP OF SIX FILM POSTERS AND LOBBY CARDS,

1940s-50s, comprising; an *Invitation To Dance*, MGM, 1956, US one-sheet, linen backed; a *The Band Wagon*, MGM, 1953, US one-sheet, linen backed; a *What Lola Wants*, Warner Bros, 1958, British quad; a *Designing Woman*, MGM, 1957, US one-sheet; a *Ziegfeld Follies*, MGM, 1945, title lobby card; and a *Summer Stock*, MGM, 1950, lobby card, all framed and glazed, (6)

£600 - 800
€680 - 910
US\$810 - 1,100

Provenance

From the estate of the late Sir Gerald Kaufman collection.

49

INTERNATIONAL FILMS: A GROUP OF SIX FILM POSTERS,

1940s-70s, comprising; *Julius Caesar*, MGM, 1953, French Grande poster, 63in x 47in (160cm x 120cm); *On The Town*, MGM, 1949, Argentinian poster, 27in x 40in (68.5cm x 102cm); *Kabaret*, ABC Pictures Corporation, 1972, Polish poster, 26in x 37in (66cm x 94cm); *Lust for Life* MGM, 1956, Belgian poster, 22in x 13in (56cm x 33cm); *Gigi*, MGM, 1951, Belgian poster, 22in x 13in (56cm x 33cm); and *A Star Is Born*, Warner Bros, 1954, Belgian, 22in x 13in (56cm x 33cm), all framed and glazed, (6)

£400 - 600
€450 - 680
US\$540 - 810

Provenance

From the estate of the late Sir Gerald Kaufman collection.

50

FUNNY GIRL: ORIGINAL POSTER ARTWORK BY BOB PEAK,

Rastar / Columbia Pictures, 1968, the acrylic, ink and pen on board, with mount and acetate overlay featuring Barbra Streisand as 'Brice' and Omar Sharif as 'Arnstein' in an embracing kiss against a red background, mounted, 19in x 24in (48cm x 61cm)

£3,000 - 5,000
€3,400 - 5,700
US\$4,000 - 6,700

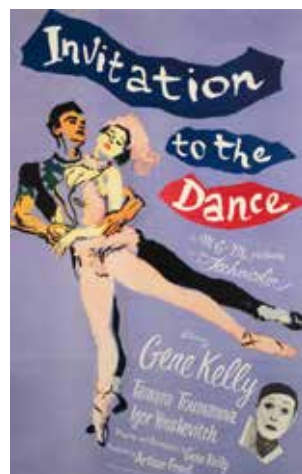
Funny Girl is an American biographical romantic-comedy musical film directed by William Wyler. Streisand won the Academy Award for 'Best Actress' for her performance.

Bob Peak (American, b.1927 – d.1992) was a commercial illustrator best known for innovative design in the development of the modern movie poster. His artwork has been on the cover of Time magazine, TV Guide, and Sports Illustrated. In 1961, Peak was named Artist of the Year by the Artists Guild of New York. He won eight Awards of Excellence and four gold medals from the Society of Illustrators, which in 1977 inducted him into its Hall of Fame.

Sold without Copyright.

Provenance

From a private collection



48 (part)



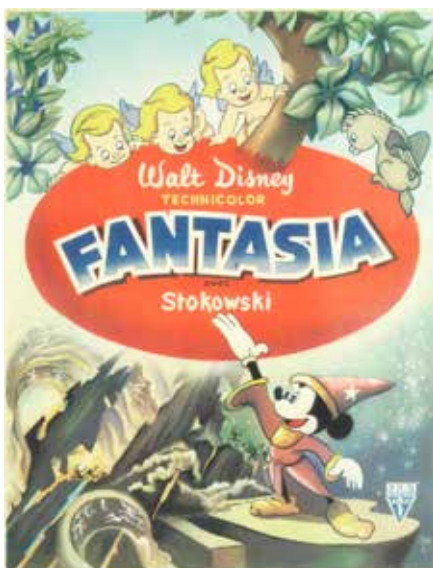
49 (part)



50



52



51

51

FANTASIA,

RKO, 1941,
Belgian title lobby card, 1st release, mounted,
framed and glazed, 11in x 14in (28cm x
38.5cm)

£700 - 900
€790 - 1,000
US\$940 - 1,200

Provenance

From the estate of the late Sir Gerald
Kaufman collection.

52

DUMBO (DUMBO, L'ÉLÉPHANT VOLANT),

RKO Radio Pictures, 1947,
French grande poster, artwork by Alexis,
framed and glazed, 63in x 47in (160cm x
120cm)

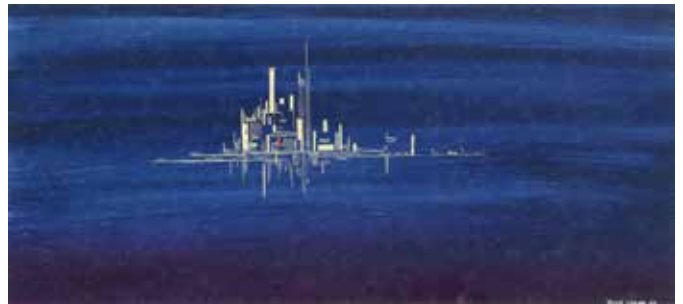
£2,000 - 3,000
€2,300 - 3,400
US\$2,700 - 4,000

Provenance

From the estate of the late Sir Gerald
Kaufman collection.



55 (part)



55 (part)

53

WALT DISNEY: THREE EARLY POSTERS FOR MICKEY MOUSE AND DONALD DUCK,

circa 1930s-40s, comprising; *A Mickey Mouse's Matinee* (circa 1934) poster for a 'Complete Mickey Mouse and Silly Symphony Programme' at the Leicester Square Theatre, 29.5in x 20in (75cm x 51cm); a *Donald's Garden* (1942) Australian day-bill poster, 30in x 13in (76cm x 33cm); and a *Mickey Mouse Weekly* (1940s) poster, Elm Press, London, stamped verso 'National Film Archive', 29 3/4in x 19 7/8in (75.5cm x 50.5cm), (3)

£500 - 700
€570 - 790
US\$670 - 940

54

ANDY WARHOL (AMERICAN, B.1928-D.1987): NEUSCHWANSTEIN PRINT,

1987, from the edition of 1200, limited edition colour offset print on paper, with the artist's stamped signature in the lower left corner, co-published by Editions Schellmann and Sabine Knust, Munich and New York, 24 1/2in x 35 3/4in (62cm x 91cm)

£800 - 1,200
€910 - 1,400
US\$1,100 - 1,600

Created by Warhol to commemorate the 100th anniversary of the Bavarian Reinsurance Company in Munich. This Neo-Romanesque palace has been included in many films and is said to have been the inspiration for Disneyland's Magic Castle due to its enchanting and majestic, larger-than-life qualities.

55

STANLEY KUBRICK: A SIGNED COPY OF '2001: A SPACE ODYSSEY' BY ARTHUR C. CLARKE,

1968, inscribed with dedication from Kubrick to inside cover page, *To my good friend David de Wilde who helped make it possible, Stanley Kubrick*, together with a framed, preliminary sketch, in the style for *2001: A Space Odyssey*, acrylic on board, signed and dated *Bruce Logan 66*, and accompanied by a black and white photograph of Stanley Kubrick in the cutting room at MGM studios, taken by De Wilde in 1967, 12 5/8in x 22 3/8in (32cm x 56.5cm), (3)

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

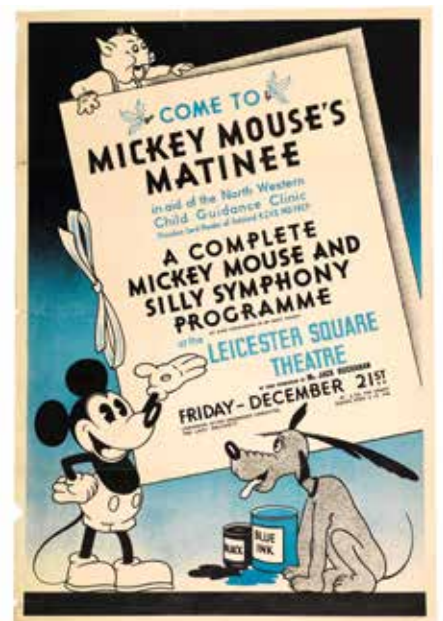
Provenance

Acquired by the vendor David de Wilde who was part of the Editorial Department for *2001: A Space Odyssey*. The preliminary sketch was gifted to him by Bruce Logan who worked as an animation and visual effects artist on the production, developing the space stations, moon bases, and scenes for Commander Bowman's journey through the Star Gate. Logan also went on to work on the special effects for *Star Wars: Episode IV - A New Hope*.

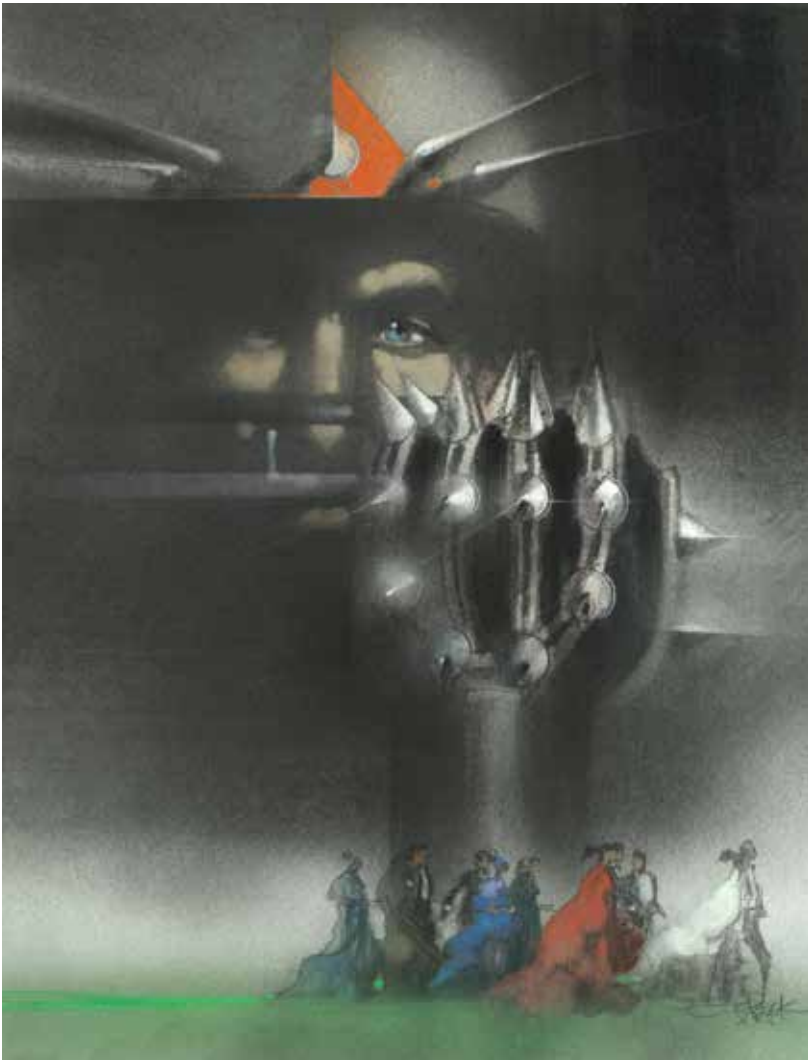
2001: A Space Odyssey was released on 10th May 1968, making it the 50th Anniversary this year.



54



53 (part)



56

56

ROLLERBALL: ORIGINAL POSTER ARTWORK BY BOB PEAK,
United Artists, 1975,
gouache, pastel and mixed media on paper, only a slight variation to
the final U.S. one-sheet poster, signed by Bob Peak in black to the
right hand corner of the poster, mounted, framed and glazed, 29 1/2in
x 24 1/2in (75cm x 75cm)

£5,000 - 7,000
€5,700 - 7,900
US\$6,700 - 9,400

Rollerball is a science fiction sports film directed and produced by
Norman Jewison, starring James Caan, John Houseman, Maud
Adams, John Beck, Moses Gunn and Ralph Richardson.

Bob Peak (American, b.1927 – d.1992) was a commercial illustrator
best known for innovative design in the development of the modern
movie poster. His artwork has been on the cover of Time magazine, TV
Guide, and Sports Illustrated. In 1961, Peak was named Artist of

the Year by the Artists Guild of New York. He won eight Awards of
Excellence and four gold medals from the Society of Illustrators, which
in 1977 inducted him into its Hall of Fame. This design and artwork
was used for the official international poster campaigns.

Sold without Copyright.

Provenance
From a private collection

57

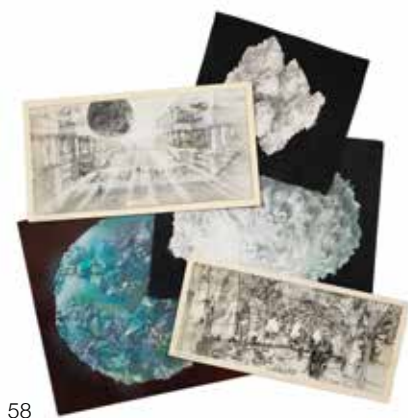
STAR WARS,
20th Century Fox, 1977,
U.S. Mylar advance one-sheet, 41in x 27in (104cm x 68.5cm)

£600 - 800
€680 - 910
US\$810 - 1,100

Provenance
From a private collection



57



58



60



59 (part)



61

58

FLASH GORDON: FIVE CONCEPT DRAWINGS BY TOM ADAMS,

Universal Pictures, 1980,
pencil/watercolour/airbrush on paper/board, each signed, comprising
'Sketch for Flash Gordon matte Ming's Palace Interior', 'Sketch for
Flash Gordon set Ming's Banqueting Hall' and three drawings of
Phrygia, the largest 14 1/4in x 15 1/4in (36.2cm x 38.7cm)

£800 - 1,000
€910 - 1,100
US\$1,100 - 1,300

Tom Adams (b.1926) is an artist perhaps best known for his book
cover art for paperback editions of Agatha Christie novels. He also
designed posters for the Jimi Hendrix Experience and Soft Machine
and the cover of Lou Reed's first solo album. His work in film is mostly
related to science-fiction and includes '2001: A Space Odyssey'.

59

FLASH GORDON: A GROUP OF PRODUCTION MATERIAL,

Universal Pictures, 1980,
including: Set Breakdown, *July 6th '78* and Continuation, First Draft
Schedule and Correction, May/July 1978, Model Unit Schedule No.3
8th August 1979, Arboria Polaroids, invitation to the Special Preview
screening, 31st August 1980, a quantity of photographs taken on set,
some annotated by Tom Adams, seven original Flash Gordon strips,
1940s, six from The Star Weekly, Toronto, all mounted on card, two
business cards, a blueprint for Africa Model/Arboria Shuttlecraft, and
Official Poster Magazine, (Qty)

£300 - 400
€340 - 450
US\$400 - 540

60

**FLASH GORDON: A 'HAWKMAN' CONCEPT DRAWING BY
JAMES ACHESON,**

Universal Pictures, 1980,
pencil on paper, two studies, signed lower left, mounted and framed,
image 14in x 21 3/4in (35.5cm x 55.7cm)

£700 - 900
€790 - 1,000
US\$940 - 1,200

James Acheson's first film work was on Terry Gilliam's *Time Bandits* in
1978. He went on to win the Academy Award, Best Costume Design
for *The Last Emperor*, 1987 and *Dangerous Liaisons* the following year.

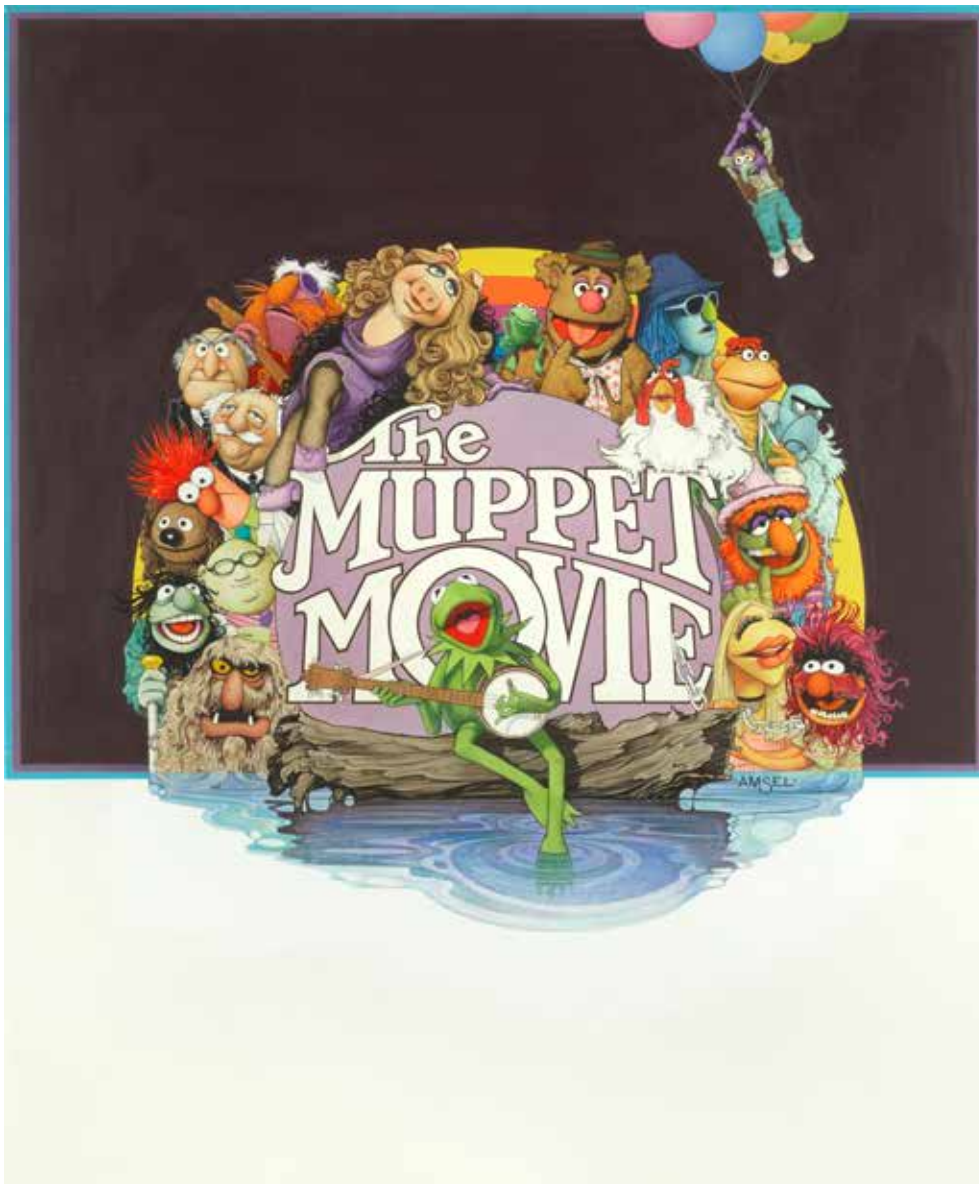
61

**FLASH GORDON: SIX CONCEPT DRAWINGS BY DAVID BERGEN
AND FERDINANDO SCARFIOTTI,**

Universal Pictures, 1980,
comprising: five 'Planet'/'Landscape' drawings, four ink/pencil, each
mounted and one watercolour/airbrush on board, this signed on
reverse *David Bergen 7'78*; and a pencil/tracing paper drawing of
Ming's Palace by Production Designer Ferdinando Scarfiotti, inscribed
lower left *To Tom - thank you! Nando*, the larger 13 1/4in x 20 3/4in
(33.5cm x 52.7cm)

£800 - 1,000
€910 - 1,100
US\$1,100 - 1,300

Ferdinando Scarfiotti's film credits include *Death In Venice*, *Last Tango
In Paris* and *Scarface*. He won the Academy Award, Best Art Direction,
for *The Last Emperor*, 1987.



62

62
**THE MUPPETS: ORIGINAL UNUSED
 POSTER ARTWORK FOR THE FILM THE
 MUPPET MOVIE, BY RICHARD AMSEL**

Henson Associates / Associated Film
 Distribution, 1979,
 artwork by Richard Amsel, gouache and
 mixed media, signed *Amsel* in black,
 mounted, framed and glazed, 34in x 28in
 (86.5cm x 71.5cm)

£8,000 - 12,000
 €9,100 - 14,000
 US\$11,000 - 16,000

The Muppet Movie is a musical comedy film
 and the first theatrical film featuring 'The
 Muppets', directed by James Frawley and
 produced by Jim Henson. An American and
 British venture, the film depicts 'Kermit the
 Frog' as he embarks on a cross-country
 trip to Hollywood, California. It received
 two Academy Award nominations for Paul
 Williams and Kenneth Ascher's musical score.

Richard Amsel (American, b.1947 – d.1985)
 was an illustrator and graphic designer. His
 career was brief but prolific, including movie
 posters, album covers, and magazine covers.

Sold without Copyright.

Provenance
 From a private collection



63 (part)

63
**THE MUPPETS: TWO ORIGINAL
 COSTUME DESIGNS BY JULIE HARRIS
 FROM THE FILM THE GREAT MUPPET
 CAPER,**

Jim Henson, for the 1981 production,
 both depicting Diana Rigg as 'Lady Holiday'
 in evening wear, in pencil and watercolour
 on board, titled and inscribed *For Derek*, and
 signed by the artist at the bottom right, *the
 larger 20in x 27in (51cm x 69.5cm), (2)*

£300 - 500
 €340 - 570
 US\$400 - 670

Julie Harris (British, b.1921 – d.2015) won the
 Academy Award for Best Costume Design in
 1965, and worked on a number of Beatles and
 James Bond films. *The Great Muppet Caper*
 was her last production that she worked on.



64



64 (illustration)

64

CRITTERS 2: A SCREEN USED CRITTER (KRITE) HAND PUPPET,

New Line Cinema, 1988, made by The Chiodo Brothers, the hand puppet is made of resin, latex, and simulated hair, complete with a hole at the base for the puppeteer's hand, and eyes painted from behind so as to make them reflective when the light in filming hits them, on wooden supporting stand, and accompanied by documents concerning the provenance, approx. 13in (33cm) high

£5,000 - 6,000
€5,700 - 6,800
US\$6,700 - 8,100

The Chiodo Brothers (Stephen, Charles & Edward), are an American group of sibling special effects artists, specialising in clay modelling, creature creation, stop motion and animatronics.

Critters 2: The Main Course is a 1988 American science fiction comedy horror film starring Terrence Mann, Don Keith Oppen and Scott Grimes. It was directed by Mick Garris in his directorial debut. It is the second film in the 'Critters' series and the sequel to the film *Critters* (1986).



65

65

ROBOCOP: AN EM-208 CYBORG,

Sony Pictures, 2014 comprising: the head and body cast in plastic, finished in gloss black and metallic grey paints, detachable head with red-painted eye slit, the torso with details including cast-in pistons, joints and a faux-pneumatic spinal column, with joints at the hips and shoulders allowing for the fitting of legs and arms, two steel cables attached at the shoulders to facilitate movement during special effects sequences, on a custom display base, accompanied by Prop Store certificate of authenticity, 43in (110cm) high

£2,000 - 3,000
€2,300 - 3,400
US\$2,700 - 4,000

RoboCop is an American cyberpunk superhero action film directed by José Padilha and written by Joshua Zetumer, Nick Schenk, Edward Neumeier and Michael Miner. It is a remake of the 1987 film of the same name also written by Neumeier and Miner.



66 (part)

66

DOCTOR WHO: FOUR REHEARSAL SCRIPTS FOR SERIAL 'B' 'THE DALEKS,'

BBC television service, 1963-1964, two 42pp. mimeographed typescripts for Serial 'B' 'Episode 6: *The Ordeal*' project no.23/63/0471 by Terry Nation, listing the rehearsal times between 30th December 1963 - 25th January 1964 at Drill Hall and Studio 'D' Lime Grove; together with another 32pp. mimeographed typescript for 'Episode 7: *The Rescue*' project no. 23/63/0497, listing rehearsal times from Monday 6th January - Saturday 1st February 1964, two signed *Peter Murphy* in black ink to the front pages. Accompanied by a 48pp. mimeographed rehearsal typescript for Serial 'R' 'The Chase', 'Episode 5: *The Death of Dr.Who*' project no.2314/3510 by Terry Nation, from 24th May 1965 - 19th June 1965 (also with some loose pages (some unused) for episodes 6); and a rehearsal typescript for Serial 'LL' 'Doctor Who and the Evil of the Daleks', 'Episode 6' by David Whitaker, from 13th June - 24th June 1967, (5)

£800 - 1,000

€910 - 1,100

US\$1,100 - 1,300

Provenance

From the estate of Murphy Grumbar (b.1928-d.1991) who was primarily a Dalek Operator in the 1960s and 1970s, also sometimes credited as Peter Murphy or Murray Grumbar.



67 (part)

67

DOCTOR WHO: A CAMERA SCRIPT FROM SERIAL 'KKK' DAY OF THE DALEKS AND TWO REHEARSAL SCRIPTS FROM SERIAL 'MMM' THE CURSE OF PELADON,

BBC television service, 1971-72, comprising; a 41pp. mimeographed camera typescript for 'Day of the Daleks', 'Episode 3' by Louis Marks project no.02340/7061 from 18th October 1971 - 15th January 1972; a 33pp. mimeographed typescript for 'The Curse of Peladon', 'Episode 3' project no.02340/7071 by Brian Hayles from 31st January 1972 - 12th February 1972; a 39pp. mimeographed typescript for 'Episode 4'. Together with three pages of rehearsal schedule for Room 301 Acton Hilton, Victoria Road, bearing numerous handwritten notes on the back by Peter Murphy; three pages from a running order for 'Part One', and three pages from a running order for 'Episode 3', (6)

£600 - 800

€680 - 910

US\$810 - 1,100

Provenance

From the estate of Murphy Grumbar.



68 (part)

68

DOCTOR WHO: VARIOUS SCRIPTS FROM SERIAL 'SSS' PLANET OF THE DALEKS,

BBC television service, 1973, comprising; four mimeographed typescripts from 'Episode 1 and 2: *Destination Daleks*' project no.02342/7000 by Terry Nation; accompanied by a loose 59pp. mimeographed typescript for 'Episode 6', some of the pages with annotations and small diagrams, (5)

£400 - 600

€450 - 680

US\$540 - 810

Provenance

From the estate of Murphy Grumbar.

69

DOCTOR WHO: TWO REHEARSAL SCRIPTS FOR SERIAL 'XXX' DEATH TO THE DALEKS,

BBC television service, 1973-1974, the first, a 47pp. mimeographed typescript for 'Episode 2: Death of the Daleks' project no. 02343/7020 at Acton Rehearsal Rooms from 21st November - 2nd March 1974; the second, a sound recording mimeographed typescript for 'Death to the Daleks' project no.02343/7021/2, both by Terry Nation, also with some loose pages (some unused) for episodes 1, 2, 3, and 4, (2)

£300 - 500
€340 - 570
US\$400 - 670

Provenance

From the estate of Murphy Grumbar.

70

DOCTOR WHO: THE FIVE DOCTORS, FLAVIA'S TIME LORD COSTUME,

November 1983, a full-length pleated gown, high collar and full-length sleeves, of brick-red brocade, heavily embroidered with motif in silver-coloured thread, hook-and-eye back fastening, with Prop Store certificate

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

Provenance

Ex-lot 122, Bonhams Knightsbridge, *Costumes and Props From The BBC Archive*, 24th February 2010.

During the episode, Flavia, played by Dianh Sheridan, becomes Acting Lord President of Gallifrey.

71

DOCTOR WHO: A GALLIFFREY SERIES III SCRIPT AND THE WAR DOCTOR SIGNATURES,

the script recorded in 2006, some pages annotated/marked, with cast-list signed by 21 members including Lalla Ward, Louise Jameson, John Leeson, Sean Carlsen, Miles Richardson, Hugo Myatt and Michael Cuckson, with photographs and CD excerpt of the recording, and signed sketches by Lalla Ward of 'A Kitten Shark', 'Pigrat' and her dog 'Pamba'; together with a cast-list of *The War Doctor: Only The Monstrous. Part 1 The Innocent*, signed by John Hurt and seven others, framed, frame 15 1/4in x 21 1/4in (38.7cm x 54cm)

£300 - 400
€340 - 450
US\$400 - 540

Donated by Louise Jameson to be sold on behalf of DAVSS (Domestic Abuse Volunteer Support Services) of which she is Patron. For more information on the charity, please visit: davss.org.uk



69 (part)



70



71 (part)



74

72

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

ITC Entertainment / AP Films, 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

£600 - 800

€680 - 910

US\$810 - 1,100

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.

73

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

1960s, 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* black and white production stills (1967/8); a rare pair of Lady Penelope *Scanshoes*, in original, unopened packet with brooch card; and a plastic 'IR' badge, (Qty)

£600 - 800

€680 - 910

US\$810 - 1,100



72 (part)



73

74

RAY HARRYHAUSEN (AMERICAN, B.1920-D.2013): A PRELIMINARY SKETCH FOR JASON AND THE ARGONAUTS,

circa 1961, graphite on paper, showing Jason with sword drawn, surrounded by corpses rising from the ground, framed and glazed, image 12 1/4in x 18 1/2in (31cm x 47cm)

£800 - 1,200

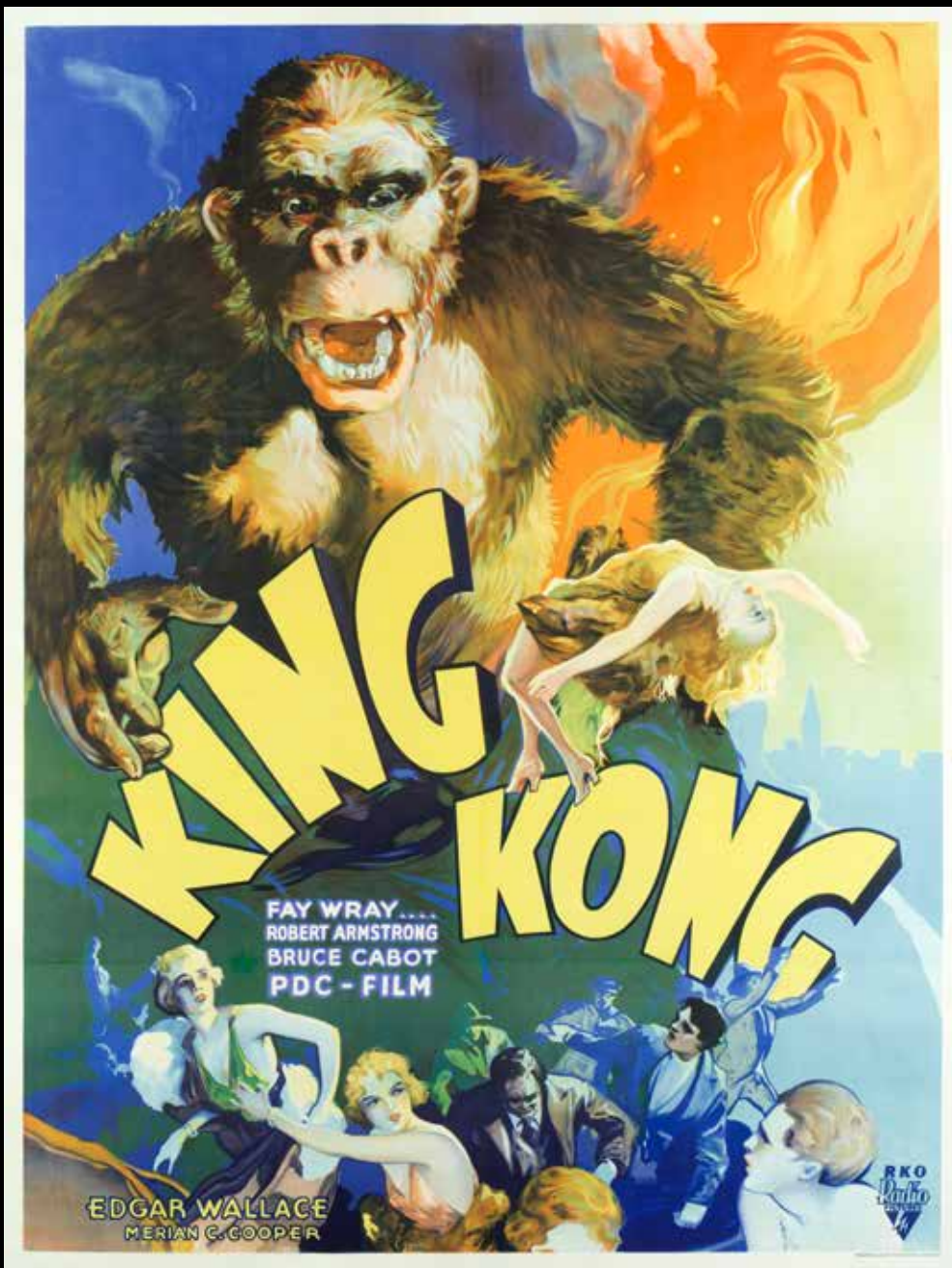
€910 - 1,400

US\$1,100 - 1,600

This early preliminary sketch shows Harryhausen's initial design for the fight scene between Jason and the skeletons. Following Jason's defeat of the hydra, Aeetes scatters the teeth of the hydra, calling for dark forces for avengement. From the ground skeletons rise, as the children of the hydra's teeth. Harryhausen's original design was to use rotting corpses rising from the grave, although these were later replaced with skeletons.

Literature

Harryhausen, Ray and Dalton, Tony, *Ray Harryhausen: An Animated Life*, (Aurum Press Ltd.), 2003, p.168-169.



75

75

KING KONG,

RKO Pictures, 1933,
Czech one-sheet poster, the artwork identical to that used for the U.S.
one-sheet (Style B). Artwork by S. Barret McCormick and Bob Sisk,
linen-backed, framed and glazed, 50in x 37in (127cm x 94cm)

£50,000 - 70,000
€57,000 - 79,000
US\$67,000 - 94,000

This rare and iconic poster for the timeless American monster-horror
film *King Kong* is one of only two copies of the Czech poster known
to exist. Starring Fay Wray, Bruce Cabot and Robert Armstrong, the
film tells the story of a huge, ape-like creature named 'Kong' who
perishes in an attempt to possess a beautiful young woman (Wray).

King Kong is widely regarded as one of the most important movies
ever created. Based on the production sketches of Mario Larrinaga
and Byron Crabbe, poster artists S. Barret McCormick and Bob Sisk
have created a design that captures the instantly recognisable scene in
the film when 'Kong' is in the New York city streets with the object of
his affection (Wray).

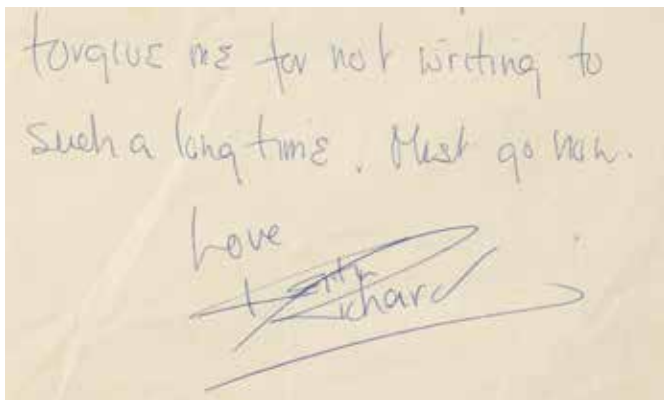
King Kong is well known for its ground-breaking use of special effects,
such as stop-motion animation, matte painting, rear projection and
miniatures, all of which were conceived decades before the digital age.
It is also especially noted for its ground-breaking musical score by Max
Steiner.

Provenance

From a private collection

ROCK & POP





76 (detail)

76 †

THE ROLLING STONES: A KEITH RICHARDS HANDWRITTEN LETTER,

circa 1964, in blue ballpoint on a single sheet of paper, sent to a fan 'Mary', thanking her for her letter and with his apologies, 5in x 7 1/4in (12.7cm x 18.4cm)

£400 - 600

€450 - 680

US\$540 - 810

77 *

THE ROLLING STONES AND MARIANNE FAITHFULL: A CONTACT SHEET OF 25 BLACK AND WHITE IMAGES AND 5 VINTAGE PRINTS,

1964, images of the band relaxing in a hotel room, with portrait shots of Mick Jagger, Keith Richards and Brian Jones, together with a vintage print of the band and portrait photographs of Marianne Faithfull on a separate shoot, all taken by photographer Geoff Crellin, some unpublished, all images to be offered with copyright, accompanied by a letter concerning the provenance and copyright disclaimer, largest 8in x 10in (20cm x 26cm)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Provenance

The photographer was working voluntarily as Pictures Editor/ Photographer for London University newspaper 'Sennet' when he met the band and was able to photograph them.

78

THE ROLLING STONES: A SET OF AUTOGRAPHS,

1967, an exceptional example both in quality and date, in blue ballpoint on white card, inscribed *the Rolling Stones*, probably by Charlie, mounted and framed with a black and white photograph, card within mount 6 1/2in x 8 3/4in (16.5cm x 22.2cm), 20 1/2in x 24 1/4in (52cm x 61.5cm)

£1,200 - 1,500

€1,400 - 1,700

US\$1,600 - 2,000



77 (part)



77 (part)



78



79 (part)



79 (part)

79

THE ROLLING STONES: A COLLECTION OF 72 TRANSPARENCIES FROM THE PRIVATE VIDEO RECORDINGS OF JUMPIN' JACK FLASH AND CHILD OF THE MOON,

1968, almost all unpublished, the majority of them showing Mick Jagger in various costumes, poses and on horseback; others showing single members, or the band in various groupings. All taken by photographer Peter Shillingford, to be sold with copyright, accompanied by a letter of provenance and copyright disclaimer, (approx only 8 published),

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

Provenance

In 1986 Peter Shillingford, (now a retired line producer and cinematographer for *Genocide*, an Academy Award winning documentary), was invited to a private all-night video session of the Rolling Stones recording their hit *Jumpin' Jack Flash* at a studio in Barnes, West London. For this session the band decided that they wanted make-up and costumes to be of an American Indian theme - the concept was of the Sioux nation. After a fast-paced and energetic evening Shillingford sat down alongside cast and crew for a full English breakfast at 4am. As dawn approached it was off to London's Hampstead Heath to shoot parts for the band's hit, *Child Of The Moon*. By this point, despite Shillingford feeling rather worse for wear compared to his rock and roll acquaintances, he still managed to photograph unique images of the Stones at work.

These unique stills catch the band in both relaxed and working poses, and are a fantastic insight into the making of their videos.



80

80

THE ROLLING STONES: A RED PATTERNED JACKET OWNED BY CHARLIE WATTS,

1970s,
in embroidered kelim-like pattern, single-breasted, one breast and two hip pockets, inner pocket labelled *Iranian Handicrafts Centre Made In Iran 42*

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

Provenance

Obtained by the vendor from a former employee of Charlie's, who worked for him in the late 1970s-early 80s.



81



81 (detail)

81

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

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

Provenance

Obtained by the vendor from a former employee of Charlie's, who worked for him in the late 1970s-early 80s.



82



84



85



85 (page)

82 AR

GERED MANKOWITZ (BRITISH, B. 1946): TWO LIMITED EDITION PRINTS OF THE ROLLING STONES,

1994 and 1999, comprising; *The Rolling Stones Mason's Yard*, 1994, numbered 106/1000, together with *Red Cage*, 1999, both silkscreens on somerset paper, both numbered 40/200, both signed in pencil by Gered Mankowitz with embossed Mankowitz Archive stamp, to lower margins, framed and glazed, images 30in x 40in (76cm x 101.5cm) and 24in x 33 1/2in (61cm x 85cm), (2)

£600 - 800
€680 - 910
US\$810 - 1,100



83



83

THE ROLLING STONES: A DELUXE COPY OF 'PLEASED TO MEET YOU' BY MICHAEL PUTLAND, AND A COPY OF 'WYMAN SHOOTS CHAGALL' BY BILL WYMAN,

Genesis Publications, 1999 and 1998, the first, no. 24 from a limited edition 100 deluxe copies, signed by Michael Putland, hardback leather bound copy, in hard outer case, the second, no. 103 from a limited edition of 2500 copies, signed by Bill Wyman, hardback copy, accompanied by a CD of solo recordings made by Bill in the early Eighties at the time he knew Chagall, in hard slipcase, (2)

£600 - 800
€680 - 910
US\$810 - 1,100

84

THE ROLLING STONES: 'EXILE: THE MAKING OF EXILE ON MAIN ST.' BY DOMINIQUE TARLÉ,

Genesis Publications, 2001, no. 723 from a limited edition of 2000, signed by Dominique Tarlé, quarter-bound in leather with gilt page edges, inlaid label on cover, encased in box sleeve with photo montage

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

85

A DELUXE COPY OF 'HEROES & VILLAINS' BY DAVID STEEN,

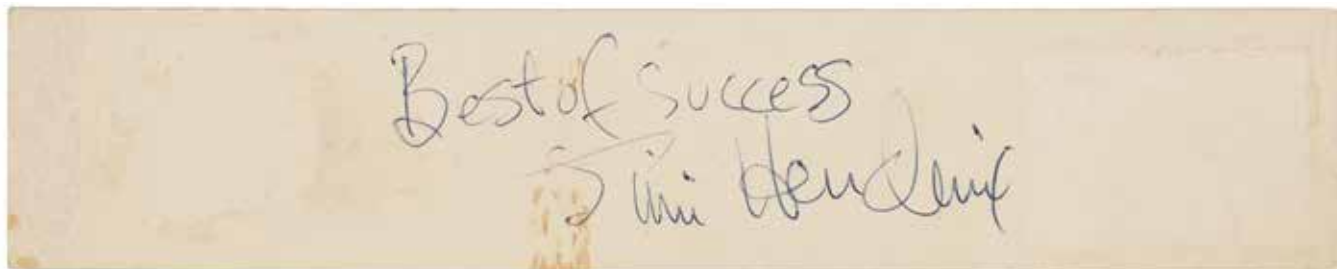
Genesis Publications, 2005, no. 21 from a limited edition of 350 Deluxe copies, signed by Steen, hardback copy, accompanied by a print of Rod Stewart, signed by Steen and numbered 21/350, in hard outer box and cloth bag

£600 - 800
€680 - 910
US\$810 - 1,100

Over a period of 50 years David Steen photographed cultural icons from just about every walk of life - from the rockers (The Rolling Stones, The Beatles, Pete Townshend) to the rollers (Cliff Richard, Tom Jones, Rod Stewart) to other artists in all fields (Robert Redford, Stephen Spielberg, Somerset Maugham, Nureyev) politicians, sportsmen and entrepreneurs (Harold Macmillan, Graham Hill, Brian Epstein).



86 (part)



87



88

86

JIMI HENDRIX EXPERIENCE: A PAIR OF MITCH MITCHELL'S DRUMSTICKS,

late 1960s, each stamped *Regal Tip 5B by Calato*, nylon-tipped, used, together with a copy of 'The Hendrix Experience', Mitch Mitchell & John Platt, Pyramid Books, 1990, and an exhibition invitation, 2012, each signed and inscribed by Dee Mitchell, and a message, *sticks 16in (45.6cm) long*

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

Provenance

Gifted to the vendor from Dee Mitchell.

87

JIMI HENDRIX: AN AUTOGRAPHED CARD,

1967, comprising a strip of card printed in Welsh, brown on yellow, the reverse signed in blue ballpoint and inscribed *Best of success* by Jimi Hendrix, accompanied by a statement of provenance, *card 1 1/2in x 7 1/2in (4cm x 19.5cm)*

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

Provenance

The vendor worked in the Dan Evans department store in Barry and on a half-day closing decided to go to Roath Park in Cardiff for a rowing session on the lake there. It was Wednesday 26th April, 1967. As he was at the landing quay before returning to his car, three men approached to book a boat and he recognised one of them as Jimi. The vendor chatted to Jimi and asked for an autograph; the only thing the vendor had on him was this piece of card. The Experience appeared that evening at Cardiff's Capitol Theatre, as part of the tour with the Walker Brothers. Legend has it that Jimi and others returned to the park that night, crossed to one of the islands in the lake and spent the night there. A blue plaque commemorating this has been erected by the lakeside.

88 †

MONTEREY INTERNATIONAL POP FESTIVAL: A CRACK-BACK STICKER,

June 1967, printed in black and red on yellow, a small version of the front-of-stage décor, *4in x 15in (10cm x 38cm)*

£400 - 500
€450 - 570
US\$540 - 670



89



90 (part)



91



92

89

JIMI HENDRIX EXPERIENCE: A SAVILE THEATRE CONCERT POSTER,

1967,
designed by Hapshash And the Coloured Coat, 27th August, with listing also for Dantalian's Chariot, Georgie Fame and Eric Burdon, 19 1/4in x 29 3/4in (48.9cm x 75.5cm)

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

90

HAPSHASH & THE COLOURED COAT: FOUR PSYCHEDELIC POSTERS,

TSR / Osiris Visions, 1967,
comprising: *The Move and Pink Floyd at UFO* (OA 101); *UFO Coming*, (OA 104) featuring The Crazy World Of Arthur Brown, Soft Machine and Liverpool Love Festival; *The Soft Machine Turns On* (OA 112), and *Jimi Hendrix Experience, Fillmore Auditorium* (OA 103), all 29 1/2in x 19 1/4in (75cm x 49cm), (4)

£700 - 900

€790 - 1,000

US\$940 - 1,200

91 AR

LARRY SMART (BRITISH, B.1945 - D.2005): A JIMI HENDRIX FIRE POSTER,

1967,
a screen-print head and shoulders portrait on heavy paper stock, 38in x 50in (96.5cm x 127cm)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

92 AR

DAVID REDFERN (BRITISH, B.1936-D.2014): JIMI HENDRIX PRINT,

24th February 1969,
a colour lithographic print of Jimi Hendrix on stage at the Royal Albert Hall, London, signed and numbered 12/25 in gold coloured pen by the photographer to the bottom right-hand corner, framed and glazed, approx 31in x 39in (78.5cm x 99cm)

£500 - 700

€570 - 790

US\$670 - 940



93



94



95



96

93 †

JIMI HENDRIX EXPERIENCE: A FEHMARN FESTIVAL STICKER,
4th-6th September 1970,
the crack-back sticker printed in red on yellow, for Jimi's last official live
appearance, 2in x 11 3/4in (5cm x 29.8cm)

£300 - 400
€340 - 450
US\$400 - 540

94

**NOEL REDDING: A 'GOLD' SALES AWARD FOR THE ULTIMATE
EXPERIENCE,**
circa 1992,
RIAA certified, with RIAA hologram mounted with plaque reading
*Presented to Noel Redding To Commemorate The Sale of More Than
500,000 Copies Of The MCA Records Album, Cassette And C.D. 'The
Ultimate Experience', with a gold cassette, picture CD's and miniature
album sleeves for this and the three Experience albums, 20 1/4in x 16
1/4in (51.5cm x 41cm)*

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

95 AR

**GERED MANKOWITZ (BRITISH, B. 1946): PURPLE HAZE
PORTRAIT PRINT OF JIMI HENDRIX,**

1997,
silkscreen on somerset paper, signed in pencil by Gered Mankowitz
and numbered 254/500, with embossed Mankowitz Archive stamp, to
lower margin, framed and glazed, image 40in x 30in (101.5cm x 76cm)

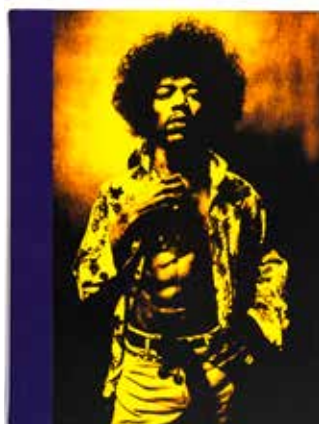
£600 - 800
€680 - 910
US\$810 - 1,100

96 AR

**GERED MANKOWITZ (BRITISH, B. 1946): PURPLE & GOLD
PORTRAIT PRINT OF JIMI HENDRIX,**

1997,
silkscreen on somerset paper, signed in pencil by Gered Mankowitz
and numbered 254/500, with embossed Mankowitz Archive stamp, to
lower margin, framed and glazed, image 40in x 30in (101.5cm x 76cm)

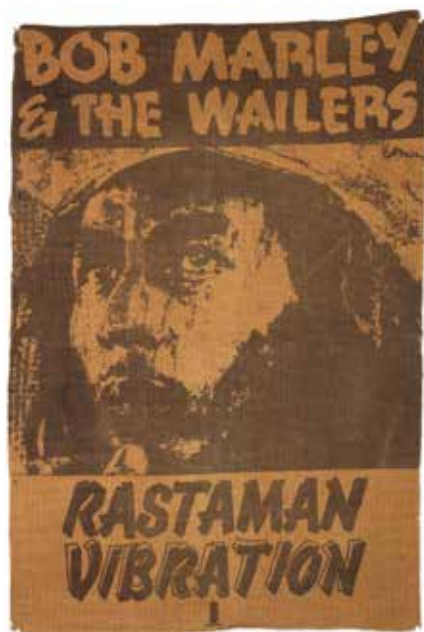
£600 - 800
€680 - 910
US\$810 - 1,100



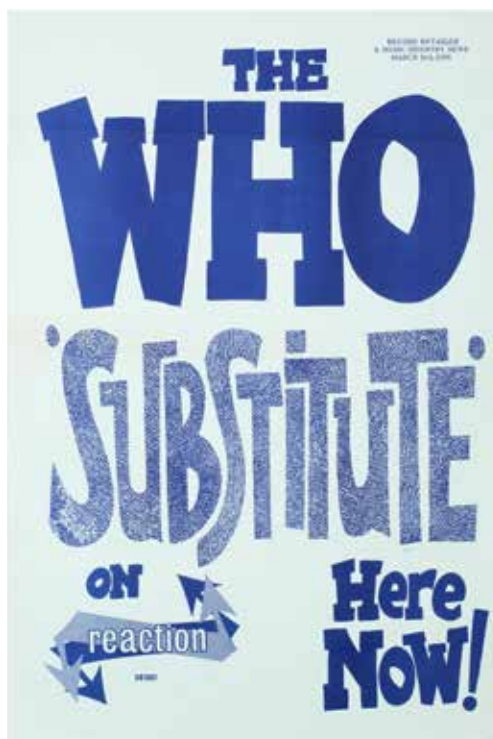
97



97 (page)



98



99

97

JIMI HENDRIX: 'CLASSIC HENDRIX' BY ROSS HALFIN, BRAD TOLINSKI AND JOE PERRY,

Genesis Publications, 2004,
no. 24 from a limited edition of 350 numbered deluxe copies, signed by Ross Halfin, Brad Tolinski and Joe Perry, quarter-bound in purple leather with silk-screened aluminium boards, encased in leather box silk-screened with six fluorescent guitar strings

£400 - 600
€450 - 680
US\$540 - 810

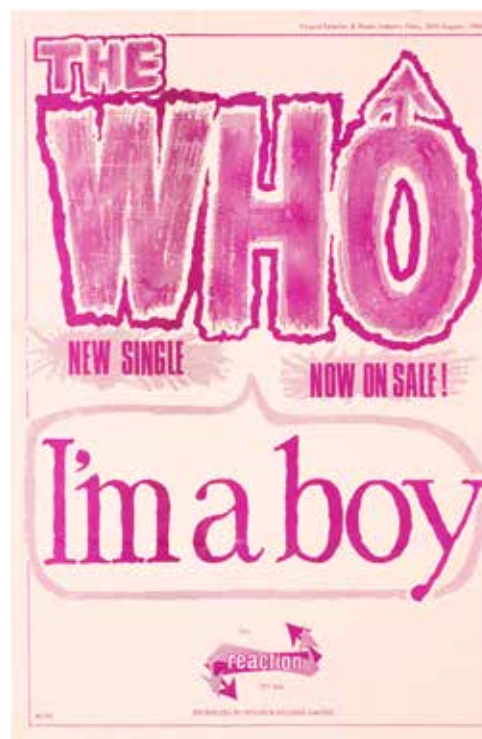
98

BOB MARLEY & THE WAILERS: A SCARCE UK PROMOTIONAL BURLAP SACK FOR THE ALBUM RASTAMAN VIBRATION,

Island Records, 1976,
the single sided sack material printed with a close-up of Bob Marley's face, an image taken from their album cover, 22 1/2in x 33in (57cm x 84cm)

£800 - 1,200
€910 - 1,400
US\$1,100 - 1,600

Made by Island Records in extremely limited quantities, these sacks were sent out to UK record stores made to look like a burlap coffee bean bag.



100

99

THE WHO: A 'SUBSTITUTE' PROMO,

1966,
a Record Retailer & Music Industry News poster, 3rd March 1966, 11 1/2in x 17 1/4in (29.2cm x 43.8cm)

£800 - 1,000
€910 - 1,100
US\$1,100 - 1,300

100

THE WHO: AN 'I'M A BOY' PROMO,

1966,
a Record Retailer & Music Industry News poster, 26th August 1966, 11in x 17in (28cm x 43.2cm)

£800 - 1,000
€910 - 1,100
US\$1,100 - 1,300



101



103



102



104



104 (page)

101

THE WHO: A 'PICTURES OF LILY' PROMO,

1967,
a Record Retailer and Music Industry News poster, 25th May 1967,
11in x 16 1/2in (28cm x 42cm)

£800 - 1,000
€910 - 1,100
US\$1,100 - 1,300

102

THE WHO: TWO SIGNED PROGRAMMES FOR TOMMY,

for productions at the Rainbow, London, 1972 - the first page signed in black and brown felt-tip pens by Pete Townshend, Roger Daltrey, Keith Moon and John Entwistle, Steve Winwood, Rod Stewart, Ron Wood, Ian McLagan, and Richie Havens; 1973 - the first page signed in blue/black ballpoint and green felt-tip pen by Roger Daltrey, Roger Chapman, Elkie Brookes, Viv Stanshall, Linda Lewis and one other, the larger 11 1/2in x 11 1/2in (29.2cm x 29.2cm), (2)

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

103

THE WHO / ROGER DALTRY: A 'PLATINUM' SALES AWARD FOR THE ALBUM QUADROPHENIA,

circa 1973,
plaque reading Presented To Roger Daltrey And The Who For Outstanding Record Sales In Canada Quadrophenia MCA2 - 10004 December 1973 MCA Records (Canada), mounted with disc, 21 1/4in x 17 1/8in (54cm x 43.5cm)

£600 - 800
€680 - 910
US\$810 - 1,100

104

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

Genesis Publications, 2000,
no. 24 from a limited edition of 1500 copies, signed by Halfin in black ink, hardback leather copy, accompanied by a Gold CD of The Who Live at Leeds, pressed specially for this edition, foreword by Pete Townshend, in hard outer slipcase

£600 - 800
€680 - 910
US\$810 - 1,100



106



107



105



105

THE WHO / PINK FLOYD: TWO PSYCHEDELIC POSTERS BY HAPSHASH & THE COLOURED COAT,

TSR / Osiris Visions, 1967, comprising; The Who, 'I Can See For Miles' (OA 123) and Pink Floyd, 'CIA-UFO' (OA 114), 28th July 1967 Pink Floyd at the UFO Club, London, both framed, 29 1/2in x 19 1/4in (75cm x 49cm), (2)

£400 - 600
€450 - 680
US\$540 - 810

Provenance

Ex-lot 151, Christie's, London, 30th September 1999

106

PINK FLOYD: A RICKY TICK CLUB CONCERT POSTER,

1967, 24th March, 20in x 30in (50.8cm x 76.2cm)

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

107 ^{AR}

MICK ROCK (BRITISH, B.1948): SYD BARRETT, WETHERBY MANSIONS, LONDON PRINT,

September 1969, archival colour digital fine art print on 308gm matt Hahnemühle paper embossed with the *Rock Archive* logo, numbered 6/100 and signed in pencil by the photographer, professionally mounted and framed, image 29in x 19in (73.5cm x 48.2cm), overall 81.3cm x 106.8cm)

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

This shows Syd with his girlfriend, 'Iggy The Inuit' and is an outtake from the photoshoot for the cover of Syd's first solo album, *The Madcap Laughs*. The photograph was bought by the vendor in 2001 from the Rock Archive Gallery, Upper Islington Street, London.



108

108

PINK FLOYD: A FESTIVAL POSTER, 'THE FIRST HOLINESS KITSCHGARDEN FOR THE LIBERATION OF LOVE AND PEACE IN COLOURS!!!'

21st-22nd June 1968,
at the Houtrushallen, the Hague, the line-up also including Cream,
Traffic, Small Faces, Family and Move, 17in x 24in (43.2cm x 61cm)

£800 - 1,200
€910 - 1,400
US\$1,100 - 1,600

109 †

PINK FLOYD: A NEMS PRESENTATION POSTER,

1970,
double-sided, with list of concerts by Pink Floyd, Fairport Convention,
Incredible String Band and Sandy Denny at various locations in
February/April, other side with article/photographs of Floyd, 18in x 23in
(45.7cm x 58.5cm)

£400 - 600
€450 - 680
US\$540 - 810

110

PINK FLOYD: THREE ORIGINAL ANIMATION ART CELS OF 'THE EAGLE OF WAR' FROM THE WALL,

MGM/UA Entertainment Company, 1982,
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)

£800 - 1,200
€910 - 1,400
US\$1,100 - 1,600



109



110



111

111

PINK FLOYD / NICK MASON: A SIGNED COPY OF 'INSIDE OUT' BY NICK MASON,

Genesis Publications / Weidenfeld & Nicholson, 2004,
no. 24 from a limited edition of 500 copies, signed by Nick Mason in
blue ink, hardback leather bound cover, accompanied by a T-shirt,
'Hi' hat and a Paiste cymbal badge in a pull-out tray, two colour prints
each signed by Storm Thorgerson, a monochrome print, a pair of drum
sticks, a drum key, a Polaroid of Mason and back stage pass in an
envelope, 16pp booklet titled 'Afterthoughts' by Mason and 12 post
cards housed in a blue buckram folder

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



112



113



114



115



116 (page)

112

**HAPSHASH & THE COLOURED COAT:
'UFO COMING' POSTER,**

1967,
featuring The Crazy World Of Arthur Brown,
Soft Machine and Liverpool Love Festival,
16th and 23rd June, printed by Osiris Visions
Ltd., OA 104, 19 1/2in x 29 1/2in (49.5cm x
75cm)

£500 - 800

€570 - 910

US\$670 - 1,100

113

**DONOVAN: A 'SUNSHINE SUPERMAN'
POSTER,**

1967,
by Martin Sharp, black and blue ink on
silver foil, card stock, 20in x 30in (50.8cm x
76.2cm)

£500 - 800

€570 - 910

US\$670 - 1,100

114

**WOODSTOCK MUSIC AND ART FAIR: A
POSTER BY DAVID BYRD,**

1969,
the design featuring the original location of
Wallkill, New York, 15th-17th August, framed,
poster 13 1/2in x 22 1/4in (34.3cm x 56.5cm)

£500 - 800

€570 - 910

US\$670 - 1,100

115

**BOB DYLAN: 'THIN WILD MERCURY:
TOUCHING DYLAN'S EDGE' BY JERRY
SCHATZBERG,**

Genesis Publications, 2006,
no. 24 from an edition of 1500 numbered
copies, signed by Jerry Schatzberg, bound
in brown leather with black and white photo
inset to cover, in box slipcase and cloth bag

£500 - 700

€570 - 790

US\$670 - 940

116

**VARIOUS MUSIC SIGNATURES: A
BLACK AUTOGRAPH BOOK SIGNED BY
NUMEROUS MUSICIANS,**

late 1960s/early 1970s,
artists include: Fleetwood Mac (Mick
Fleetwood, Peter Green, John McVie, Danny
Kirwan and Jeremy Spencer), Badfinger,
Jethro Tull (Martin Barre, Ian Anderson, Clive
Bunker and Glenn Cornick), Mungo Jerry, The
Searchers, Swinging Blue Jeans, Chicken
Shack, John Peel, Johnny Cash and Scott
Walker

£400 - 600

€450 - 680

US\$540 - 810



117

117
FLEETWOOD MAC: AN AUTOGRAPHED CONCERT TICKET,
 1969,
 for the band appearing at the Union Ball, King's Hall, University College Wales, Aberystwyth, Friday 14th November, the reverse signed in red ballpoint by Peter Green, Mick Fleetwood, John McVie, Jeremy Spencer, Danny Kirwan and one other, 4 1/2in x 6in (11.5cm x 15cm)

£500 - 700
 €570 - 790
 US\$670 - 940

118†
FREE: A CONCERT POSTER,
 1972,
 Assembly Hall, University of East Anglia, 18th February, 30in x 40in (76.2cm x 101cm)

£400 - 600
 €450 - 680
 US\$540 - 810

119
LED ZEPPELIN: A CONCERT POSTER FOR THE FAIRGROUNDS ARENA, SANTA BARBARA,
 1969,
 1st August, support Jethro Tull and Fraternity Of Man, artist Frank Bettencourt, Pacific Printing and registration marks to three sides, 17 1/2in x 22 1/2in (44.5cm x 57.2cm)

£500 - 800
 €570 - 910
 US\$670 - 1,100



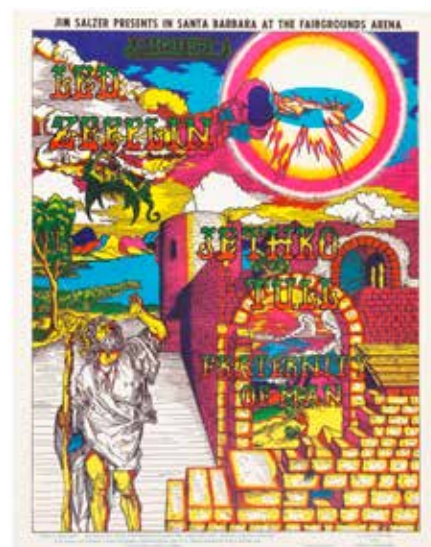
118

120
LED ZEPPELIN: A PLATINUM SALES AWARD FOR THE ALBUM PHYSICAL GRAFFITI,
 1979,
 plaque reading *Presented to Peter Grant To recognise the sale in the United Kingdom of more than £1,000,000 worth of The SWAN SONG Long Playing album 'PHYSICAL GRAFFITI'*, BPI certified, framed

£700 - 900
 €790 - 1,000
 US\$940 - 1,200

121
BLACK SABBATH: A CONCERT POSTER,
 1972,
 The Dome, Brighton, 10th February, 19 3/4in x 29 3/4in (50.2cm x 75.5cm)

£500 - 800
 €570 - 910
 US\$670 - 1,100



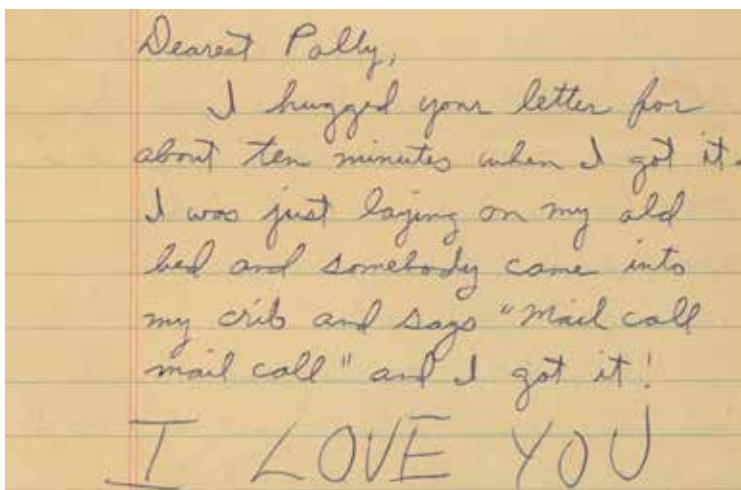
119



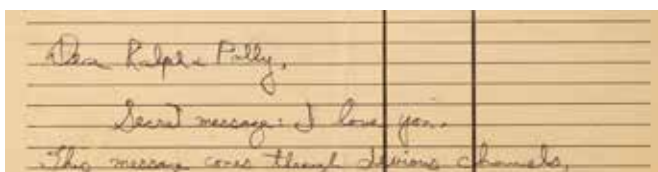
120



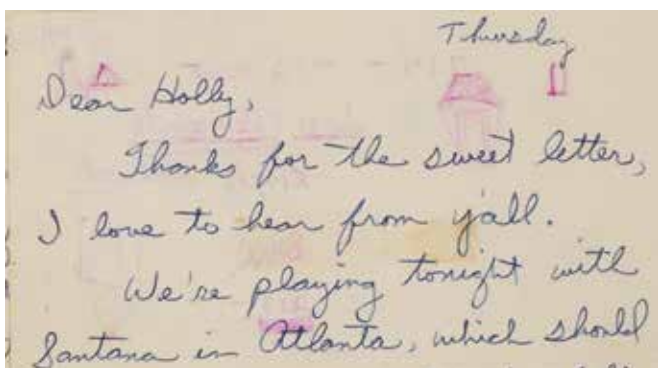
121



122 (detail)



123 (detail)



124 (detail)

122
DUANE ALLMAN: A THREE-PAGE LETTER AND ENVELOPE,
1969,
comprising three numbered pages on two sheets of pale yellow, lined notepaper, written in blue ballpoint and addressed Dearest Polly, sent from Macon, Georgia where he now lived and stating, *I got a Les Paul of my very own...Gregg's here gigging with me and I got about the greatest band I ever did hear together and a Marshall amp and two drummers and I quit taking speed and I have been going swimming nekkid in the creek...The name of the band is the Allman Bros...*, also mentioning taking Zelma Redding (Otis' widow) on his motorcycle, together with envelope postmarked *Macon Ga. May 16 1969*, addressed to Mrs. Holly Barr, letter 5in x 7 1/4in (12.7cm x 18.4cm)

£800 - 1,200
€910 - 1,400
US\$1,100 - 1,600

A detailed article on Duane's guitars on www.groundguitar.com states that this letter is referred to in Galadrielle Allman's book, 'Please Be With Me: A Song For My Father, Duane Allman', (p.182), in connection with the Les Paul Duane refers to. It is almost certainly the 1957 Gibson Les Paul Goldtop that was his main instrument in the first year of the Allman Brothers.

123

DUANE ALLMAN: A LETTER WRITTEN ON THE COVER OF A TELEPHONE DIRECTORY,

1970,

comprising the front cover and Index torn from the *Greater New Orleans* directory dated December 1969, the letter written by Duane in black ballpoint and addressed to *Ralph + Polly*, stating, *I'm (BIG I) gonna play on ERIC (that's ERIC) CLAPTON'S new album. Listen for me.*, finishing, *My daughter's 1 year old! I'm wrecked*, and with drawing of a guitar headstock, 9in x 11in (22.8cm x 28cm)

£600 - 800
€680 - 910
US\$810 - 1,100

The album Duane refers to is, of course the now-legendary, 'Layla And Other Assorted Love Songs' by Derek And The Dominos. Recorded at Criteria Studios, Miami, August-October 1970, it was released in early November.

124

DUANE ALLMAN: A TWO-PAGE LETTER,

March 1970,

in blue ballpoint, dated *Thursday*, addressed to 'Holly', stating *We're playing tonight with Santana in Atlanta...The Atlanta folks are really nuts...*, mentioning a forthcoming trip to Montreux and his baby's 'Half-birthday', reverse of one page annotated in red ballpoint and pencil; together with a card tag, one side inscribed in black marker 567 *Allman 179*, the other inscribed in blue ballpoint by Duane, *Duane's second run-in (little pun-ishment for you, there!) with LAPD*, letter 5in x 8in (12.7cm x 20.3cm)

£500 - 700
€570 - 790
US\$670 - 940

The Allman Brothers opened for Santana at the Municipal Auditorium, Atlanta, on Thursday 26th March 1970. Holly's husband, Ralph Barr, was a member of the Nitty Gritty Dirt Band, and they befriended Duane and Gregg Allman when the brothers shared a house in LA with the Dirt Band, 1967/68.



125



126

125

ERIC CLAPTON: A SPECIAL CITATION OF ACHIEVEMENT CERTIFICATE PRESENTED BY THE BMI TO ERIC CLAPTON,

in recognition of the great national popularity as measured by over 4 million broadcast performances attained by *Tears In Heaven*, signed by Eric Clapton in black pen, framed 17in x 14in (43.2cm x 35.6cm)

£600 - 800

€680 - 910

US\$810 - 1,100

126

ERIC CLAPTON: A SPECIAL CITATION OF ACHIEVEMENT CERTIFICATE PRESENTED BY THE BMI TO ERIC CLAPTON,

in recognition of the great national popularity as measured by over 4 million broadcast performances attained by *Wonderful Tonight*, signed by Eric Clapton in black pen, framed 17in x 14in (43.2cm x 35.6cm)

£800 - 1,000

€910 - 1,100

US\$1,100 - 1,300

127^Y

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

1976/77, made by Boogie Body Music Products, Stratocaster-style, with one-piece zebrawood 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

£8,000 - 10,000

€9,100 - 11,000

US\$11,000 - 13,000

Provenance

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 purchased by the vendor in March 1980, after being donated by Eric Clapton as one of the items in Capital Radio's 'Help A London Child' charity event.

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

Please refer to department for further images.



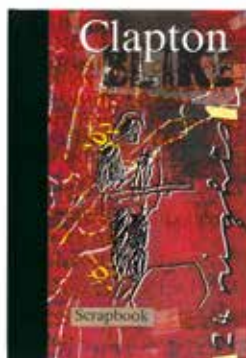
127



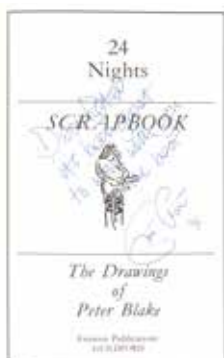
128



128 (page)



129



129 (page)



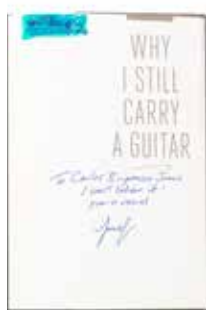
131 (part)

128

A DELUXE COPY OF 'BLINDS & SHUTTERS: THE STORY OF THE SIXTIES',

Genesis Publications, 1990, the only edition, no. 3734 of 5000, featuring 1960s photographs by Michael Cooper and text from 93 contributors, signed by Peter Blake, Eric Clapton, Adam Cooper, Terry Doran, Allen Jones, Stash Klossowski, Ann Marshall, Anita Pallenberg, Colin Self, Terry Southern, Derek Taylor and Bill Wyman, bound in leather and buckram, hand-made silk-screened Solander box with sliding blind housing a photograph unique to this copy

£800 - 1,000
€910 - 1,100
US\$1,100 - 1,300



130 (part)



130 (part)

129

ERIC CLAPTON: A SIGNED COPY OF '24 NIGHTS' BY ERIC CLAPTON WITH DRAWINGS BY PETER BLAKE,

Genesis Publications, 1991, no. 2660 from a limited edition of 3500, scrapbook signed by Peter Blake and Eric Clapton in blue and black inks, hardback copy, accompanied by a second volume of commentary by Derek Taylor, 2CD set of Live recordings including three exclusive tracks; 'No Alibis', 'I Shot the Sheriff', 'Layla' - orchestra introduction, four of Eric's guitar picks, back-stage laminate pass, button badge and guitar string, in hard outer case

£600 - 800
€680 - 910
US\$810 - 1,100

130

CAT STEVENS: PHOTOGRAPHS OF CAT AND A SIGNED BOOK,

comprising; six various framed photographs, 1970s, one signed and inscribed in green ink *To Zoe all my love Cat Stevens*; together with a copy of 'I Still Carry My Guitar', Motivate Publishing, UAE, 2014, signed and inscribed on the title page by Yusuf Islam

£300 - 500
€340 - 570
US\$400 - 670

Provenance

These items are offered for sale by Cat Stevens' personal road manager (1975-1982).

131

CAT STEVENS: A COLLECTION OF VINYL, CASSETTES AND SONGBOOKS,

late 1960s-1970s, comprising a collection of vinyl albums, some 500+ in all, including Astral Weeks/Van Morrison, Feats Don't Fail Me Now/Little Feat, All Directions/The Temptations, Frampton Comes Alive/Peter Frampton, Nilsson Schmilsson/Harry Nilsson, Catchbull At Four/Cat Stevens, Twelve Dreams Of Dr. Sardonicus/Spirit, Bridge Over Troubled Water/Simon & Garfunkel, Babylon/Dr. John, Seventh Sojourn/Moody Blues, Selling England By The Pound/Genesis, Dark Side Of The Moon/Pink Floyd, Talking Book/Stevie Wonder, Down The Road/Manassas, The Blues Of T Bone Walker/T Bone Walker, Soul Makossa/Afrique and Beware Of the Dog/Hound Dog Taylor & The HouseRockers; personal cassettes, used whilst writing and rehearsing, inscribed by him, 12; some 100 cassettes of his favourite music; and 12 songbooks, including Leadbelly and Free, the whole reflecting his musical influences and wide-ranging taste, (Qty)

£500 - 600
€570 - 680
US\$670 - 810

Provenance

Lots 131 to 135 were Cat Stevens' personal effects and are offered for sale by his personal road manager (1975-1982).



133 (part)

132

CAT STEVENS: A CRUCIFIX AND CHAIN,

1960s/70s,
plated metal crucifix, chain clasp stamped .750 for 18ct., on small display stand, with two photocopy photographs of Cat wearing the crucifix

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

Provenance

Lots 131 to 135 were Cat Stevens' personal effects and are offered for sale by his personal road manager (1975-1982).

This was worn by Cat as a Christian and was given to the vendor in Athens in 1976 following his conversion to Islam.



132

133

CAT STEVENS: A GROUP OF STUDIO INSTRUMENTS,

1970s,
comprising a pair of bongos with two-tone wood bodies, a Premier glockenspiel in shaped black case, two various tambourines, a pair of Koss stereo headphones, three drumsticks and a pair of Musser M-25 beaters, *glockenspiel case 26in x 17in x 2 1/2in (66cm x 43.2cm x 6.4cm)*

£400 - 600

€450 - 680

US\$540 - 810

Provenance

Lots 131 to 135 were Cat Stevens' personal effects and are offered for sale by his personal road manager (1975-1982).

The items in this lot were all in Cat's home studio.

134 TP

CAT STEVENS: A PAIR OF LOCKWOOD SPEAKERS AND QUAD 405 AMPLIFIER,

1970s,
comprising a pair of 300 watt BBC Tannoy Lockwood monitors, faux wood laminate case, mesh grille, maker's plate to rear, and a Quad 405 amp and pre-amp, with cables, *speakers 30in x 20 1/4in x 14in (76.2cm x 51.4cm x 35.5cm)*

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Provenance

Lots 131 to 135 were Cat Stevens' personal effects and are offered for sale by his personal road manager (1975-1982).

These speakers and amps were in Cat's home studio in the 1970s.



134 (part)



(detail)



(detail)

135 TP

CAT STEVENS: A BARRATT & ROBINSON UPRIGHT PIANO,

late 1960s, white case, stamped 558, seven octaves, black accidentals and white plastic naturals, metal frame, with Kastner-Wehlau floating action, 53 1/2in (136cm) wide, 43in (109cm) high

£3,000 - 4,000

€3,400 - 4,500

US\$4,000 - 5,400

Provenance

Lots 131 to 135 were Cat Stevens' personal effects and are offered for sale by his personal road manager (1975-1982).

This piano was located in Cat's home studio in Walham Grove, Fulham, London in the late 60s and early 70s and many of his iconic songs were first conceived on this keyboard.

136

EMERSON, LAKE & PALMER: A 'GOLD' AWARD FOR THE ALBUM *EMERSON, LAKE & PALMER*,

early 1970s,
presented to Carl Palmer for sales in the US of more than \$1,000,000,
RIAA certified, white matte, reverse with *New York Frame & Picture Co*
29 John St., N.Y. label, 17 1/2in x 21 1/2in (44.5cm x 54.6cm)

£4,000 - 5,000
€4,500 - 5,700
US\$5,400 - 6,700



136

137

EMERSON, LAKE & PALMER: A 'GOLD' AWARD FOR THE ALBUM *TARKUS*,

early 1970s,
presented to Carl Palmer for sales in the US of more than \$1,000,000,
RIAA certified, white matte, reverse with *New York Frame & Picture Co*
29 John St., N.Y. label, 17 1/2in x 21 1/2in (44.5cm x 54.6cm)

£4,000 - 5,000
€4,500 - 5,700
US\$5,400 - 6,700



137

138

EMERSON, LAKE & PALMER: A 'GOLD' AWARD FOR THE ALBUM *TRILOGY*,

early 1970s,
presented to Carl Palmer for US sales of more than \$1,000,000, RIAA
certified, white matte, reverse with *New York Frame & Picture Co*
John St., N.Y. label, 17 1/2in x 21 1/2in (44.5cm x 54.6cm)

£4,000 - 5,000
€4,500 - 5,700
US\$5,400 - 6,700



138



139



142



141



140

139

EMERSON, LAKE & PALMER: A 'GOLD' AWARD FOR THE ALBUM *PICTURES AT AN EXHIBITION*,

circa 1972,
presented to Carl Palmer for US sales of more than \$1,000,000, RIAA
certified, white matte, 17 1/2in x 21 1/2in (44.5cm x 54.6cm)

£2,000 - 3,000
€2,300 - 3,400
US\$2,700 - 4,000

141

EMERSON, LAKE & PALMER: A 'GOLD' AWARD FOR THE ALBUM *WORKS VOLUME 1*,

circa 1977,
presented to Carl Palmer for sales of more than 500,000 copies in the
US, RIAA certified, floater-style, 16 3/4in x 20 3/4in (42.5cm x 52.7cm)

£2,000 - 3,000
€2,300 - 3,400
US\$2,700 - 4,000

140

EMERSON, LAKE & PALMER: A 'GOLD' AWARD FOR THE ALBUM *WELCOME BACK, MY FRIENDS, TO THE SHOW THAT NEVER ENDS-LADIES AND GENTLEMEN* EMERSON, LAKE & PALMER,

circa 1974,
presented to Carl Palmer for sales in the US of more than \$1,000,000,
RIAA certified, white matte, reverse with *New York Frame & Picture Co.*
29 John St, N.Y. label, 17 1/2in x 21 1/2in (44.5cm x 54.6cm)

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

142

EMERSON, LAKE & PALMER: A 'GOLD' AWARD FOR THE ALBUM *WORKS VOLUME 1*,

1977,
presented to Carl Palmer for sales in the UK of more than £300,000,
BPI certified, *Century Displays* label to reverse, 16 1/4in x 20 1/4in
(41.2cm x 51.9cm)

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



143



145



145



146



146



144

143

EMERSON, LAKE & PALMER: A 'GOLD' AWARD FOR THE ALBUM WORKS VOLUME 2,

circa 1977,
presented to Carl Palmer for sales in the US of more than 500,000
copies, RIAA certified, floater-style, 17in x 21in (43.2cm x 53.3cm)

£2,000 - 3,000
€2,300 - 3,400
US\$2,700 - 4,000

144

EMERSON, LAKE & PALMER: A 'GOLD' AWARD FOR THE ALBUM LOVE BEACH

circa 1979,
presented to Carl Palmer for sales in the US of more than 500,000
copies, floater-style, RIAA certified, 17in x 21in (43.2cm x 53.3cm)

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

145

ASIA: A 'PLATINUM' AWARD FOR THE ALBUM ASIA, TOGETHER WITH A ROGER DEAN ASTRA PRINT,

1980s,
the award presented to Carl Palmer for sales in the US of more than
1,000,000 copies, strip-plate style, RIAA certified; the print signed by
Roger Dean, numbered 7/44 and dated Sept '85, framed, award 17in
x 21in (43.2cm x 53.3cm), print 18 1/4in x 25in (46.3cm x 63.5cm)
overall

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

146

ASIA: A CANADIAN 'GOLD' AWARD FOR THE ALBUM ALPHA TOGETHER WITH A ROGER DEAN ALPHA PRINT,

1983,
the award presented to Carl Palmer by WEA Music of Canada, Ltd., for
attaining Canadian Gold status; the print signed by Roger Dean and
numbered 9/23, framed, award 20 1/4in x 16 1/4in (51.5cm x 41.3cm),
print 18 1/4in x 25 1/4in (46.4cm x 64.1cm) overall

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

147

OVEREND WATTS/MOTT THE HOOPLE: A 1954 'HARDTAIL' FENDER STRATOCASTER, BELIEVED THE EARLIEST OF ITS TYPE TO BE SHIPPED,

serial no. 0052 stamped on neckplate, double-cutaway, contoured ash body with two-tone sunburst finish, single-ply white eight-screw scratchplate, three single coil pickups, non-tremolo bridge with six adjustable string saddles, the maple neck with dark walnut centre back strip, headstock with Kluson machineheads, one round string tree, Fender 'spaghetti-logo' decal without 'Synchronized Tremolo' lettering, nickel-plated metal hardware, with original centre pocket, hard rectangular red plush-lined tweed case with Fender yellow ticket and inspection booklet

£40,000 - 50,000

€45,000 - 57,000

US\$54,000 - 67,000



(detail)





Mott The Hoople 1975, © Sunshine International/REX/Shutterstock. See lot 148.

In 2017 Gruhn Guitars in Nashville compiled a report on this guitar after examining a series of detailed photographs. It was pointed out that although the serial number dates to 1954, the plates were stamped in advance in large quantities and then fixed to instruments in a random order, so the serial on its own does not confirm final assembly dates. However, the neck date *T.G. 9-54*, and original potentiometer production codes *304 43?* (the last digit is obscured by solder, but indicates a date no earlier than the last week of July) are consistent with this guitar being originally assembled sometime after mid-1954. There is also a piece of masking tape in the control cavity rout inscribed *Beck 10-4-54*. Gruhn's also stated that the appearance of the bout routs is atypical for later production units, but consistent with other early Stratocasters. In their opinion, this guitar is the earliest 'hardtail' example so far seen.

Overend Watts bought the guitar in 1971 when on tour in the US with Mott The Hoople. It was used for the recording of their 1974 album 'The Hoople'. It is also featured prominently on the 1980 single 'Is Vic There?' by Department S, produced by Overend and former Mott The Hoople drummer, Buffin. According to Overend, the guitar was played at various times by Brian May, David Gilmour, Gary Moore, Mick Ralphs, Ariel Bender, Mick Ronson, Jack Bruce and Ted Nugent.

Peter 'Pete' Overend Watts (b.1947 - d.2017) took up bass guitar in the mid-60s and was a founding member of Mott The Hoople, releasing their debut album in 1969. Although a popular live act, a further three albums failed to bring them commercial success and, on the point of breaking up, were given the now-famous lifeline of 'All The Young Dudes' by fan David Bowie. Despite further hit singles and albums, and following various line-up and name changes, the band finally called it a day. Pete later became a record producer.





148



150



148



150



149 (part)

149

MOTT THE HOOPLE: A GROUP OF OVEREND WATTS' STAGE CLOTHING,

1970s, comprising: a white and silver patent leather jerkin with front stud fasteners, pair of matching cuffs and choker; a pair of white leather calf-length platform boots with zip and black lacing to front and back; and a pair of white leather, knee-length gladiator sandals

£800 - 1,000

€910 - 1,100

US\$1,100 - 1,300

150

MOTT THE HOOPLE: A GROUP OF OVEREND WATTS' STAGE CLOTHING,

1970s, comprising: a black and gold patent leather jerkin with front stud fastening, a pair of matching cuffs and choker, a pair of orange and gold cuffs and choker, and a pair of thigh-length platform boots with zip fasteners

£800 - 1,000

€910 - 1,100

US\$1,100 - 1,300

148

MOTT THE HOOPLE: A GROUP OF OVEREND WATTS' STAGE CLOTHING,

1970s, comprising: a red and gold patent leather jerkin with string front, with matching choker and cuff; accompanied by two pairs of calf-length red platform boots, each with zip fastening and one with white lacing to front and back

£800 - 1,000

€910 - 1,100

US\$1,100 - 1,300



151 (part)



151 (part)

151

MOTT THE HOOPLE: A GROUP OF OVEREND WATTS' STAGE CLOTHING,

1970s, comprising: a black, long-sleeved T-shirt with pink and black vinyl butterfly motif; two 'sailor' tops, one blue and white, the other in black and red; four various polyester tops; a pair of blue brushed denim trousers; a pair of red trousers; a modern 'Mott The Hoople' black T-shirt; and a note from Overend Watts in red marker on cardboard about the clothing

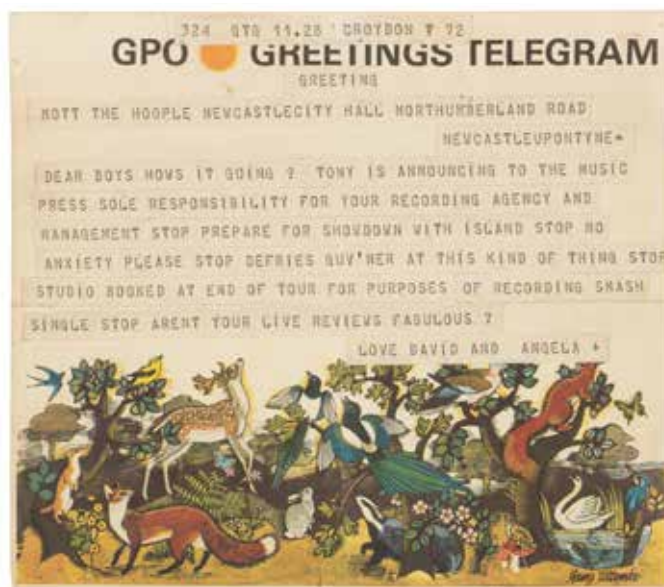
£800 - 1,000
€910 - 1,100
US\$1,100 - 1,300

152

MOTT THE HOOPLE: A TELEGRAM FROM DAVID BOWIE REGARDING THE RECORDING OF ALL THE YOUNG DUDES,

1972, addressed *Mott The Hoople Newcastle City Hall Northumberland Road Newcastle Upon Tyne* and reading, *Dear Boys How's It Going? Tony Is Announcing To The Music Press Sole Responsibility For Your Recording Agency And Management Stop Prepare For Showdown With Island Stop No Anxiety Please Stop Defries Guv'ner At This Kind Of Thing Stop Studio Booked At End Of Tour For Purposes Of Recording Smash Single Stop Arent Your Live Reviews Fabulous? Love David And Angela*, the reverse datestamped 13 APR. 72, 7 1/2in x 8 1/2in (19cm x 21.5cm)

£600 - 800
€680 - 910
US\$810 - 1,100



152

Bowie's remark was indeed prescient. His composition, 'All The Young Dudes', recorded by the band after they had turned down 'Suffragette City', was released in July 1972 and reached No.3 in the UK singles chart. It came about after Bowie had learned from Mott's bassist, Peter (Overend) Watts, that the band were thinking of splitting due to lack of commercial success.

The song has become something of a rock anthem. In 2010, 'Rolling Stone' magazine ranked it 256 in their *500 Greatest Songs Of All Time*, and the Rock & Roll Hall Of Fame listed it in 1995 in its *500 Songs That Shaped Rock*.



153



154

153 AR

MICK ROCK (BRITISH, B. 1948): DAVID BOWIE PRINT,
taken 1972,
a 1990s black and white dye transfer photographic print on heavy art resin board, signed by the photographer in black marker, numbered 5/75 and 3/95, professionally mounted and framed, image 19 1/4in x 23 1/2in (49cm x 59.8cm), overall 29 1/2in x 34 1/2in (75cm x 87.5cm)

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

This was taken in Beckenham, March 1972 and was one of Mick's earliest sessions with David Bowie.

Provenance

The Mark Jay Collection. Lots 172-232.

154 AR

MICK ROCK (BRITISH, B. 1948): DAVID BOWIE PRINT,
taken 1973,
a 1990s colour dye transfer photographic print on heavy art resin board, signed by the photographer in black marker, numbered 3/95 and 8/75, professionally mounted and framed, image 19 1/4in x 22 1/2in (49.5cm x 57cm), overall 27 1/2in x 31 3/4in (69.8cm x 80.7cm)

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

A scarcely-seen outtake from the cover session for the 1973 album, 'Pin Ups'.

Provenance

The Mark Jay Collection. Lots 172-232.



155

155
DAVID BOWIE: TWO AUTOGRAPHED ALBUMS AND RELATED ITEMS,

various dates, comprising vinyl albums, 'The Man Who Sold The World', RCA INTS 5237, the front cover signed by David Bowie in gold marker and dated '96, also signed by Trevor Bolder in blue marker; 'Aladdin Sane', RCA INTS5067, the front cover signed by David Bowie in silver marker and dated '91; a programme for *The David Bowie UK Tour II*, 1973, signed on the front cover by David Bowie in black marker and dated 99; together with two black and white 'Ziggy' period 8in x 10in publicity photographs, (5)

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

156
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, the poster 29 1/2in x 39 1/2in (75cm x 100.5cm) within frame, (5)

£400 - 600
 €450 - 680
 US\$540 - 810

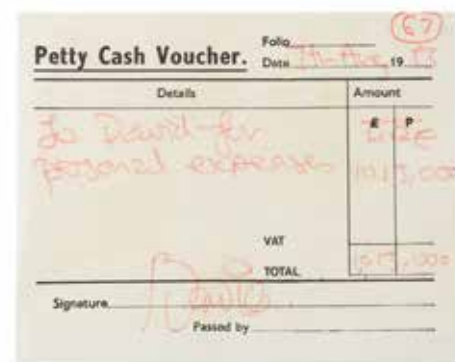
157 †
DAVID BOWIE: A SIGNED PETTY CASH VOUCHER,

dated 7th August 1973, in red felt-tip pen, made out *To David for personal expenses* for the sum of 1,013,000 Lire and signed Bowie, 4in x 5in (10.2cm x 12.8cm)

£400 - 600
 €450 - 680
 US\$540 - 810



156



157



158



158 AR
MICK ROCK (BRITISH, B. 1948): DAVID BOWIE, EARLS COURT PRINT,

1973, a colour photographic limited edition print of David Bowie as Ziggy Stardust, numbered 48/100, signed by the photographer and David Bowie in pencil to lower margin, framed and glazed, together with a Collectors Edition copy of *Blood and Glitter: Glam - An Eyewitness Account* by Mick Rock, Vision On Publishing, 2001, with foreword by David Bowie, signed by Mick Rock, hardback copy, housed in red slipcase, print 17 3/8in x 11 1/2in (44cm x 29cm), (2)

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



159



160

159

DAVID BOWIE: A RARE UNCENSORED ALBUM COVER FOR *DIAMOND DOGS*,

RCA, CPL1-0576, 1974, sleeve for David Bowie's 8th album, *Diamond Dogs*, featuring the uncensored version of the cover artwork by Guy Peellaert. Known as Bowie's "butcher cover", the album cover shows Bowie as a striking half-man, half-dog hybrid in full across the gatefold.

£3,000 - 5,000
€3,400 - 5,700
US\$4,000 - 6,700

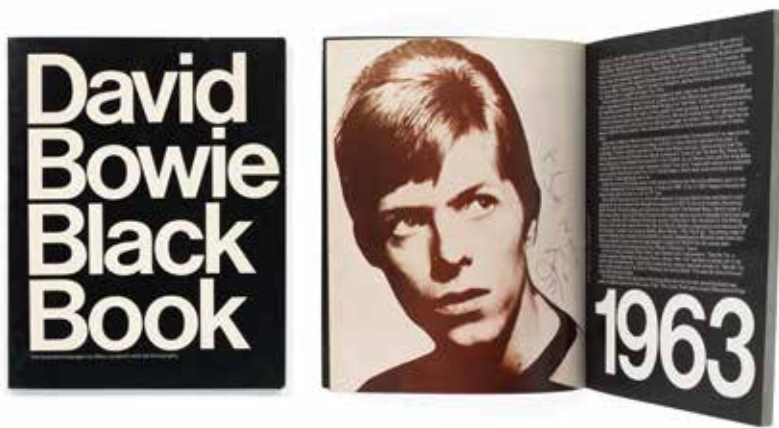
Diamond Dogs was inspired by George Orwell's 'Nineteen Eighty-Four', evident in the B side track titles *1984* and *Big Brother*. Deemed too shocking for the masses the album cover was replaced by an airbrushed version almost immediately, making this original version very rare, as very few copies of this original cover made their way into circulation at the time of the album's release.

160

DAVID BOWIE: A *DIAMOND DOGS* ALBUM PROMO POSTER,

UK, 1974, RCA APL1-0576, 20in x 30in (50.8cm x 76.2cm)

£500 - 800
€570 - 910
US\$670 - 1,100



161

161

DAVID BOWIE: AN AUTOGRAPHED COPY OF 'DAVID BOWIE BLACK BOOK, THE ILLUSTRATED BIOGRAPHY' BY BARRY MILES,

Omnibus Press, 1980,
signed and dated by David Bowie in black ink to page 8, *Sarah, Best wishes, Bowie 81*, paperback

£600 - 800
€680 - 910
US\$810 - 1,100

162

DAVID BOWIE: AN AUTOGRAPHED COPY OF THE ALBUM *TONIGHT*,

EMI records, 1984,
vinyl, the front cover signed in black marker *Bowie '91*, framed and glazed,

£300 - 500
€340 - 570
US\$400 - 670

163

DAVID BOWIE: AN AUTOGRAPHED COPY OF THE SINGLE *ABSOLUTE BEGINNERS*,

Virgin Records, 1986,
12inch vinyl, the front cover signed in black marker *Bowie '97*

£300 - 400
€340 - 450
US\$400 - 540

164

DAVID BOWIE: AN AUTOGRAPHED *SOUND & VISION* TOUR POSTER,

1990,
for the Dodger Stadium, Saturday 26th May, signed by David Bowie in black marker, inscribed *Many thanks.* and dated 90, card stock, 13 1/4in x 17 1/2in (33.5cm x 44.5cm)

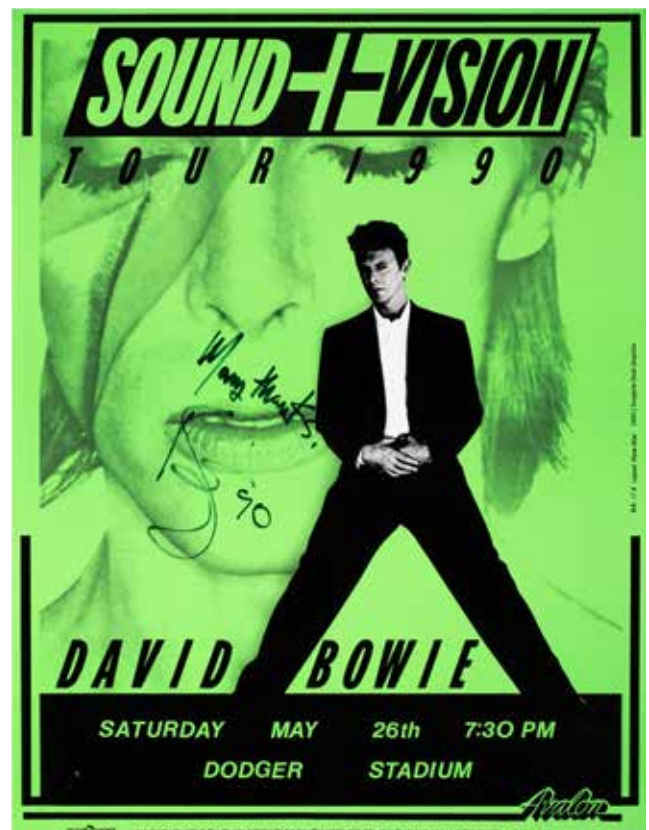
£800 - 1,200
€910 - 1,400
US\$1,100 - 1,600



162



163



164



165

165^{AR}

DAVID BOWIE: A STRIKING AND ORIGINAL HEAD OF DAVID BOWIE PASTEL PORTRAIT,

1995,
the large self-portrait of Bowie in a head and shoulders pose with downcast gaze, pastel and charcoal on paper, signed and dated *Bowie 95* lower right, framed and glazed, image 29 3/4in x 22in (75.5cm x 56cm), overall 39 3/8in x 31in (100cm x 78.5cm)

£6,000 - 8,000
€6,800 - 9,100
US\$8,100 - 11,000

Provenance

Purchased by the vendor from the April 1995 exhibition *David Bowie: New Afro/ Pagan and work 1975-1995*, Kate Chertavian Fine Art, The Gallery in Cork Street, 28 Cork Street, London.

All rights reserved to the estate of the late David Bowie.



166

166

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 reading *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)

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

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, Bowie's drummer in the Ziggy Stardust period. The vendor wrote to Bowie on behalf of Woody on the back of this Virgin Atlantic beauty therapy promotional card. Bowie returned it with the various alternations showing his typical quirky humour. Given to the vendor by Woody Woodmansey.

167

DAVID BOWIE: A SCREEN USED BLACK WOOLLEN COAT WORN BY DAVID BOWIE IN THE FILM EVERYBODY LOVES SUNSHINE (ALSO KNOWN AS B.U.S.T.E.D)

1999, the three-quarter length, single-breasted black woollen coat with three buttons, fully lined, two pockets, bearing two labels reading *Dispensary*, size *L*, worn by Bowie for his role as 'Bernie' in the production, accompanied by a letter of provenance

£2,000 - 2,500
€2,300 - 2,800
US\$2,700 - 3,400

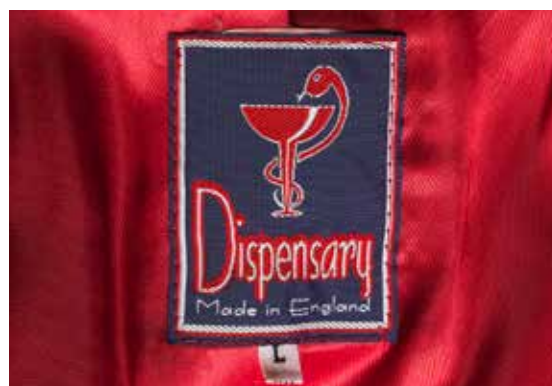
Everybody Loves Sunshine is a British independent film written and directed by Andrew Goth and starring Rachel Shelley, David Bowie and Goldie.

Provenance

Acquired by the vendor who was the costume designer for the production.



167



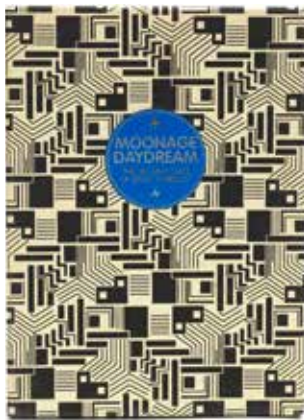
167 (detail)



168



169



170



171

168 AR

DAVID BOWIE: STAR PRINT,

1998,

lithograph on Fabriano paper, numbered 101/175 and signed Bowie 98 in pencil, *print 10 3/4in x 16 3/4in (27.5cm x 42.5cm)*

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700

169 * AR

DAVID BOWIE: SELF-PORTRAIT (MUSTIQUE) PRINT,

2002,

a limited edition lithograph, signed in pencil by David Bowie, dated '02 and numbered 18/175, on Fabriano paper, framed and glazed, *print 14 1/2in x 12 1/8in (37cm x 31cm), overall 19in x 16 1/4in (48cm x 41.5cm)*

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

170

DAVID BOWIE: A SIGNED COPY OF 'MOONAGE DAYDREAM: THE LIFE AND TIMES OF ZIGGY STARDUST' BY DAVID BOWIE AND MICK ROCK,

Genesis Publications, 2002,

no. 24 from a limited edition of 350 copies with deluxe binding, signed by Bowie and Rock in black inks, hardback copy, in hard outer case

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

171

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

Genesis Publications, 2007,

no. 24 from a limited edition of 2000 numbered copies, signed by David Bowie and Geoff MacCormack, quarter-bound in red leather with padded printed-laminate boards, embossed silk badge, gold tooling and page edging, encased in a presentation case, unfolding flat with magnetic fastening

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

THE MARK JAY COLLECTION OF PUNK MEMORABILIA

Lots 172-232



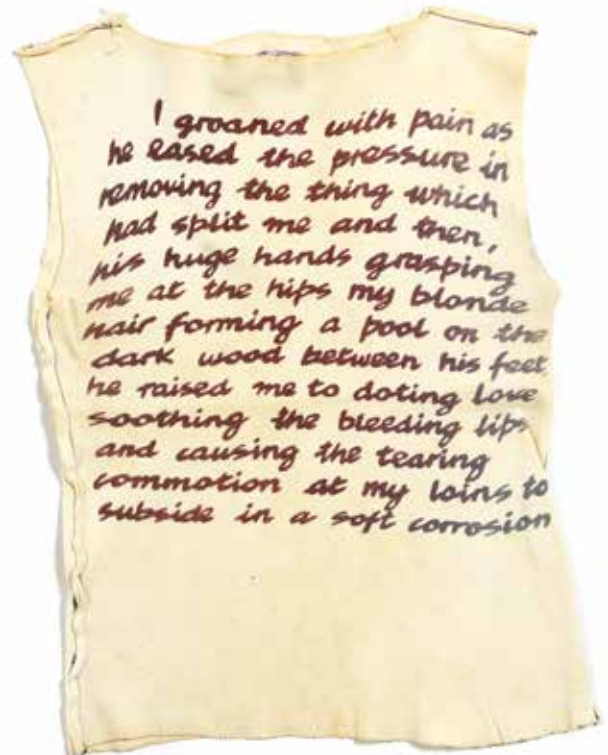
Johnny Rotten and Mark Jay during their Silver Jubilee boat trip, 7th June 1977. © Brian Cooke / Getty Images.

The collection represents a very personal record of an extraordinary and incendiary eighteen months from mid-1976 to early 1978 when Punk Rock exploded across the UK music scene. Mark's involvement in the movement came very early – before the notorious Bill Grundy interview with the Sex Pistols, before any of the groups had record contracts and before the movement even had a proper name. Growing up in Hammersmith, west London in the mid-1960s, Mark had watched immaculately-attired Mods parading along the streets, wishing he was old enough to be part of whatever they were getting up to. Eventually, it was David Bowie who provided Mark with a portal into a youth culture that he could finally call his own. Totally smitten since the incarnation of Ziggy Stardust, Mark had followed Bowie's every move, and at Wembley in May 1976, Mark witnessed the first flowerings of embryonic 'spike-tops' who were soon to become some of the major players on the Punk scene. Although this gig was perhaps one of the finest moments in Bowie's career, Mark was as equally mesmerised by a certain core of the audience, as by the Thin White Duke himself. Armed with the brashness of a fourteen year-old, Mark got talking to some of the exotically-dressed creatures sporting rubber, zips, ripped T-shirts with graphic imagery and safety pins. He became aware of a band called the Sex Pistols who were currently playing around London and felt he just had to go and see them. It was at a Pistols' gig a little later that year, where he picked up his first copy of the fanzine 'Sniffin Glue', which urged other would-be fanzine editors to go out and do likewise. Spurred on by this rallying call and the daily increasing buzz of the scene, Mark co-opted a couple of like-minded schoolmates and did just that. The result was 'Skum', amongst the very first wave of fanzines in the UK. It lasted for seven issues and included interviews with many seminal Punk figures, including a pre-Pistols Sid Vicious (his first ever interview), a pre-Pogues Shane McGowan, reviews of The Clash by a pre-Spandau Ballet Gary Kemp

and lots of content either directly related to, or commissioned by, the Sex Pistols' camp. Mark's cartoons and artwork for the fanzine were noticed by Malcolm McLaren and Vivienne Westwood and they commissioned him to design a poster, entitled 'The Story So Far', to promote and accompany the Pistols' debut LP. In June 1977 Mark was one of the few fans lucky enough to attend the Sex Pistols' legendary 'Boat Party' concert on Jubilee Day, an invitation that was part-payment for the production of the poster, along with the printed material, flyers and some of the T-shirts that are now offered in this auction. The bulk of the collection was therefore obtained through Mark's close association with the groups at the time, their offices and their entourage. It was totally normal for the likes of Joe Strummer, Mick Jones or Johnny Rotten to take the time to stop and talk to their fans and ask about their lives and feelings. This is what made the movement so special and made people feel so involved. Being a fanzine editor in 1977 meant that you could be part of the dialogue that Punk was creating and be involved in it on a day-by-day basis. There was a unique egalitarianism which allowed teenagers 'from nowhere' like Mark to express themselves through music, print, design and fashion and, most importantly, be seen and heard by a wide and ever-expanding audience. Mark admits that he spent an inordinate amount of time hanging around McLaren and Westwood's shop in London's Kings Road, where he also had a Saturday job in a Beaufort Market record stall, and was totally immersed in Punk. As with some other items in the collection, the fanzine collection offered here was amassed through a barter system, whereby people exchanged copies of their work along with information and ideas. Looking at the collection as a whole some forty years later, it seems incredible that so much work, bursting with so much passion, ideas and expression, was produced in such a relatively short space of time.



172



173

172

VIVIENNE WESTWOOD AND MALCOLM MCLAREN: A 'LET IT ROCK' T-SHIRT,

circa 1972,
black cotton, labelled *Let It Rock*, front with multi-colour print, two ball-and-chain zips, see-through blue plastic pocket, several stitched rips

£2,500 - 3,000
€2,800 - 3,400
US\$3,400 - 4,000

Let It Rock was the first of the shops opened at 430 Kings Road, Chelsea by Vivienne and Malcolm, in 1971, when their clientele largely consisted of Teddy Boys. Crafted from stock left over from the 1972 Wembley Rock 'n' Roll Show where let It Rock had a concession, this design is notable in being one of the earliest signals of a deconstructed proto-punk aesthetic, uniquely reworked with the overpainting, zips and rips that by 1977 would become a trademark of the movement.

Provenance

The Mark Jay Collection. Lots 172-232.

173

VIVIENNE WESTWOOD AND MALCOLM MCLAREN: AN 'I GROANED WITH PAIN...' T-SHIRT,

circa 1975,
labelled *Sex Original 430 Kings Road Chelsea*, sleeveless white jersey with exterior seaming, brown/grey printed text

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

This is named after the first four words of the paragraph of text Malcolm McLaren took from beat writer Alexander Trocchi's erotic novel *Helen And Desire*, published in 1954 by Olympia Press under the pseudonym Francis Lengel.

A Let It Rock/Sex crossover piece. The Sex version sometimes had the ball and chain zips, as on the 'Naked Footballer' T-shirt. This is a rare and little-seen design which was never revived during the more commercial 'Seditionaries' era.

Provenance

The Mark Jay Collection. Lots 172-232.



174

174

VIVIENNE WESTWOOD AND MALCOLM MCLAREN: A 'NAKED FOOTBALLER' T-SHIRT,

1975-76,
labelled *Sex Original 430 Kings Road Chelsea*, sleeveless pale red jersey with exterior seaming, two ball and chain zips, with black/mauve printed image

£2,000 - 3,000
€2,300 - 3,400
US\$2,700 - 4,000

Johnny Rotten wore a regular T-shirt version of this design at Andrew Logan's party on Valentine's Day 1976, where their performance was filmed by Derek Jarman. Sid (Vicious-to-be) was photographed on 24th April 1976 watching the front of stage mayhem erupt during the legendary 'Nashville Fight Night', wearing what looks to be a 'pillowcase' version of the T-shirt under a gold lame 'Elvis' jacket. His look that night was deeply admired by Joe Strummer, who was still in the 101ers at the time, but cited this as the moment when he decided to trade in his old 'Hippie squat band' and sign up with the new Punks.

The version of this T-shirt offered here is the first 'pillowcase' design with a pink/red painterly wash/dip-dye and printed onto stretch fabric with the ultra-rare ball and chain zips. It's believed to be a 'Let It Rock'/'Sex' crossover because of the zips, although with a 'Sex' label, and by the time the shop became 'Seditionaries' and Punk went more 'overground' this design was never repeated.

Provenance

The Mark Jay Collection. Lots 172-232.

175

VIVIENNE WESTWOOD AND MALCOLM MCLAREN: A 'TITS' T-SHIRT,

circa 1976,
labelled *Sex Original 430 Kings Road Chelsea*, white, sleeveless jersey with black print

£800 - 1,200
€910 - 1,400
US\$1,100 - 1,600

Provenance

The Mark Jay Collection. Lots 172-232.



175



176

176

VIVIENNE WESTWOOD AND MALCOLM MCLAREN: A PAIR OF BLACK TROUSERS,

circa 1976,
labelled *Sex Original 430 Kings Road Chelsea*, in lightweight, leather-look finished fabric, zip front, three front and two back pockets

£500 - 600
€570 - 680
US\$670 - 810

Provenance

The Mark Jay Collection. Lots 172-232.



177



178



179

177

VIVienne WESTWOOD AND MALCOLM MCLAREN: A 'YOU'RE GONNNA WAKE UP ONE MORNING' T-SHIRT,

1976-77, labelled *Sex Original 430 Kings Road Chelsea* and with black label *Malcolm McLaren Vivienne Westwood Seditionaries* to lower left front, pale pink, sleeveless jersey with exterior seaming, blue/pink printed text

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

The original design of this for Sex in 1976 was by Bernard Rhodes. The manifesto-like text outlines the genesis of Punk attitude, drawing up 'battle-lines' with its alternately mocking and reverential lists of 'hot' or 'not' celebrities, cultural figures and others. It also mentions 'Kutie Jones and his Sex Pistols', an early variant of the band's name. This shirt was given to Mark by Vivienne Westwood in 1977 for services rendered, his fanzine's name being painted onto it possibly by Vivienne herself.

Provenance

The Mark Jay Collection. Lots 172-232.

178

VIVienne WESTWOOD AND MALCOLM MCLAREN: A PAIR OF KHAKI TROUSERS,

1976-77, labelled *Sex Original 430 Kings Road Chelsea* and *Malcolm McLaren Vivienne Westwood Seditionaries Exclusive Collection*, ball and chain zips and two green see-through plastic pockets to back, zip front, two front pockets with small green plastic pocket to front right and studded clear plastic belt loops

£800 - 900

€910 - 1,000

US\$1,100 - 1,200

Provenance

The Mark Jay Collection. Lots 172-232.

179

VIVienne WESTWOOD AND MALCOLM MCLAREN: A 'CAMBRIDGE RAPIST' T-SHIRT,

1977, *Seditionaries*, white jersey, unlabelled

£800 - 1,000

€910 - 1,100

US\$1,100 - 1,300

First printed for Sex in 1975 with just the hooded face image, it was withdrawn but later revived with the extra Beatles/Epstein elements added.

Provenance

The Mark Jay Collection. Lots 172-232.



180



181



182

180

VIVIENNE WESTWOOD AND MALCOLM MCLAREN: A 'DESTROY' T-SHIRT,

circa 1977,
Seditionaries, white jersey with exterior seaming, unlabelled

£800 - 1,000
€910 - 1,100
US\$1,100 - 1,300

Provenance

The Mark Jay Collection. Lots 172-232.

181

VIVIENNE WESTWOOD AND MALCOLM MCLAREN: A 'GOD SAVE THE QUEEN' T-SHIRT,

1977,
with black label to left sleeve, *Malcolm McLaren Vivienne Westwood*
Seditionaries, white jersey with exterior seaming, green/pink print

£800 - 1,200
€910 - 1,400
US\$1,100 - 1,600

Provenance

The Mark Jay Collection. Lots 172-232.

182

VIVIENNE WESTWOOD AND MALCOLM MCLAREN: AN 'EXPOSE' T-SHIRT

1977,
in white jersey, red and black 'King Kong' print with *Seditionaries*
printed to lower front

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

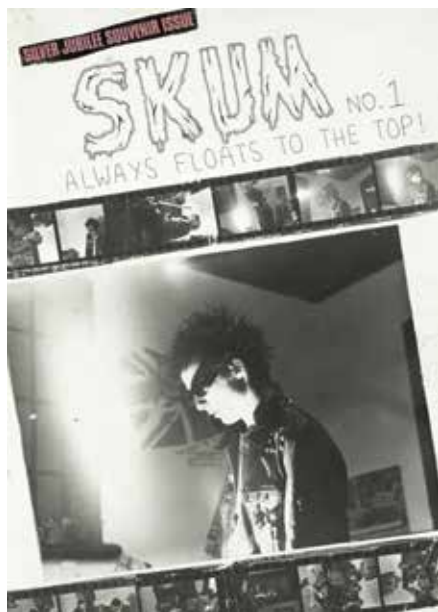
A rare design probably only produced in very limited numbers. Mark Jay collaborated with Vivienne on this as she used some of his cartoons in the design. Mark recalls that it was perhaps around January 1977 that Vivienne first approached him about using his drawings, pre-dating the 'Story So Far' poster by about seven months. She paid him 'in kind' with various clothes from the shop, some of which are offered in this auction

Photographs exist of Sid Vicious sporting this particular design. One was taken with Nancy, probably July-August 1977, whilst another shows him with 'Mad' Jane Crockford, later a member of the Modettes, and who was responsible for the notorious Shane McGowan ear-biting incident at the Clash's ICA gig, 23rd October 1976.

Sid appears to have customised the T-shirt, as Mark does not remember seeing it without sleeves and torn across the hem as seen in Sid's example, but that is characteristic of the way he and the other Pistols 'personalised' the clothing they were given. It's been modified in a similar way to the 'Cowboys' T-shirt Sid gave Mark and offered here.

Provenance

The Mark Jay Collection. Lots 172-232.



183 (part)



183 (part)

183

PUNK: 'SKUM' NO.1 FANZINE ORIGINAL ARTWORK,

1977,
by Mark Jay, complete mixed-media artwork,
featuring pre-Pistols Sid Vicious on the cover,
together with a reprint issue signed by Mark
Jay, 8 1/4in x 11 3/4in (21cm x 29.8cm)

£2,800 - 3,200
€3,200 - 3,600
US\$3,800 - 4,300

This issue of the influential fanzine features
Sid's first ever and pre-Pistols interview for the
Flowers Of Romance; the cover shot is the
only copy in existence whilst other shots from
this session are inside the fanzine.

The original Sex Pistols/Bill Grundy ('The
Grunt-In') cartoon strip art included is the one
which apparently brought Mark to Malcolm
and Vivienne's attention as a possible visual
contributor. The fanzine was subsequently sold
in their shop and was one of the only ones they
stocked.



184 (part)



184 (part)

Provenance

The Mark Jay Collection. Lots 172-232.

184

PUNK: 'SKUM' NO.2 FANZINE ORIGINAL ARTWORK,

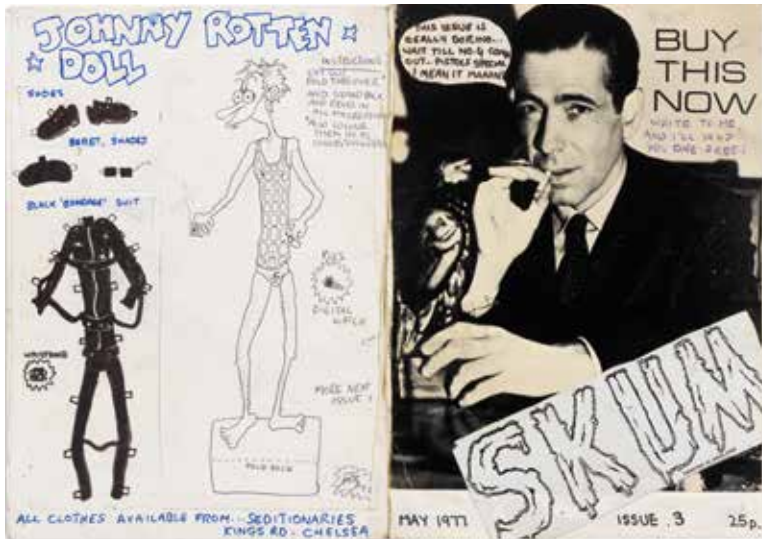
1977,
comprising complete mixed-media artwork by
Mark Jay, together with a 1977 reprint issue,
8 1/4in x 11 3/4in (21cm x 29.8cm)

£2,000 - 3,000
€2,300 - 3,400
US\$2,700 - 4,000

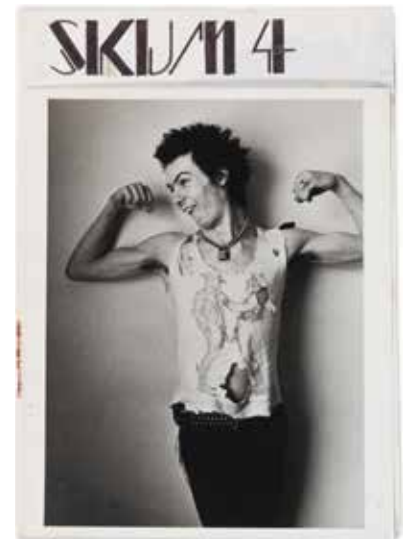
The back cover cartoon of Mick Jones was
done at the request of either Bernie Rhodes
or Joe Strummer, after complaints that issue
#1 had too much Sex Pistols content!

Provenance

The Mark Jay Collection. Lots 172-232.



185 (part)



186 (part)

185

PUNK: 'SKUM' NO.3 FANZINE ORIGINAL ARTWORK,

1977, comprising mixed-media artwork by Mark Jay with *Johnny Rotten Doll/Seditionaries* featured on back cover, ('Sex Pistols Story' cartoon a later reprint), together with an original 1977 issue, 6in x 8 1/4in (15cm x 21cm)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,700 - 4,000

The back cover advert for 'Seditionaries' was commissioned by Vivienne Westwood. Mark does not recall the shop ever doing any other press, fanzine or otherwise, so he took this commission as quite an honour. The Clash live review at The Rainbow is by early Punk fan Gary Kemp, later of Spandau Ballet.

Provenance

The Mark Jay Collection. Lots 172-232.

186

PUNK: 'SKUM' NO.4 FANZINE ORIGINAL ARTWORK,

1977, comprising complete mixed-media artwork by Mark Jay, including four photographs of the Pistols by Dennis Morris, three with photographer's stamp to reverse, together with an original 1977 issue, 8 1/4in x 11 3/4in (21cm x 29.8cm)

£2,500 - 3,000
 €2,800 - 3,400
 US\$3,400 - 4,000

Provenance

The Mark Jay Collection. Lots 172-232.



187 (part)

187

PUNK: 'SKUM' NO.5 ORIGINAL FANZINE ARTWORK,

1977, comprising complete mixed-media artwork by Mark Jay, including the 'Tired Of Being Skinny?/Sid Vicious' advert using an original print of the iconic Dennis Morris photograph, together with reprint issue signed by Mark, 8 1/4in x 11 3/4in (21cm x 29.8cm)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,700 - 4,000

Provenance

The Mark Jay Collection. Lots 172-232.



188 (part)

188

PUNK: 'SKUM' NO.6 FANZINE ORIGINAL ARTWORK,

1977, comprising mixed-media artwork by Mark Jay and including front cover for Shane McGowan's first and only pre-Pogues interview for his band The Nipple Erectors (quickly shortened to The Nips), together with a reprint issue signed by Mark, 8 1/4in x 11 3/4in (21cm x 29.8cm)

£2,000 - 3,000
 €2,300 - 3,400
 US\$2,700 - 4,000

The A4 artwork cartoon of the Sex Pistols for this issue was later used in a couple of music papers including 'Record Mirror', to which Mark was a regular contributor.

Provenance

The Mark Jay Collection. Lots 172-232.



189 (part)



191 (part)



192 (part)

189

PUNK: A COLLECTION OF FANZINES,

1970s/80s, including 'London's Outrage' by Jon Savage, limited to 50 copies; 'The Secret Public', Jon Savage and Linder Sterling, ultra-rare; 'White Stuff', nos. 1, 5, 6-7; 'Geek 4' with 'The Pristine Anomaly' and 'Temporary Solution' laid in; 'Cathouse Of Madness'; 'Terrapin'; 'Kid's Stuff' nos. 7-9, 'Jamming' nos. 9-10; 'Skins'; 'Toxic Graffiti' #4; and 'All The Poets', #1, 30 in total (a full list is available upon request)

£750 - 900

€850 - 1,000

US\$1,000 - 1,200

This, and the following three lots, represent perhaps one of the most comprehensive fanzine collections to come to the auction market. They were all either purchased at the time of publication by Mark Jay or given to him by the original creators. Many of them are rare and from limited editions, using a variety of print and production techniques, often with handmade elements.

Provenance

The Mark Jay Collection. Lots 172-232.

190

PUNK: A COLLECTION OF FANZINES,

1970s/80s, including: 'I-D', #2; 'Ripped And Torn', #1-3, 5-6, 8-12; 'The Red Crayola'; 'Flame Side Down'; 'Don't Flex'; 'Viz Comic'; 'Sunday Mirra' #3; 'Vague' nos. 8-9; 'Vox Populi' and 'Smart Verbal', 39 in total, (a full list is available upon request)

£750 - 900

€850 - 1,000

US\$1,000 - 1,200

Provenance

The Mark Jay Collection. Lots 172-232.



190 (part)

191

PUNK: A COLLECTION OF FANZINES,

1970s/80s, including: 'Bondage' #1, by Shane McGowan; '48 Thrills' #2; 'I Died Tomorrow!'; 'The Story So Far' with Modettes flexi; 'Tacky'; 'Ded Yampy' nos 1-2; 'Situation 3'; 'Kill Your Pet Puppy'; 'New Crimes' nos. 2, 5-6 and 'Psued For Libel' #2, 32 in total, (a full list is available upon request)

£750 - 900

€850 - 1,000

US\$1,000 - 1,200

Provenance

The Mark Jay Collection. Lots 172-232.

192

PUNK: A COLLECTION OF FANZINES,

1970s/80s, including: 'Sniffin' Glue' nos. 4, 5 (front cover missing), 6, 8, 12; 'Flicks', all four issues; 'Isolation Intellectuelle'; 'Chainsaw', 13, with flexi; 'Buy Or Die' Ralph Records catalogue; 'Search And Destroy', 'Nihilistic Vices' and 'Stick It In Your Ear', nos. 1 and 2, 36 in total (a full list is available upon request)

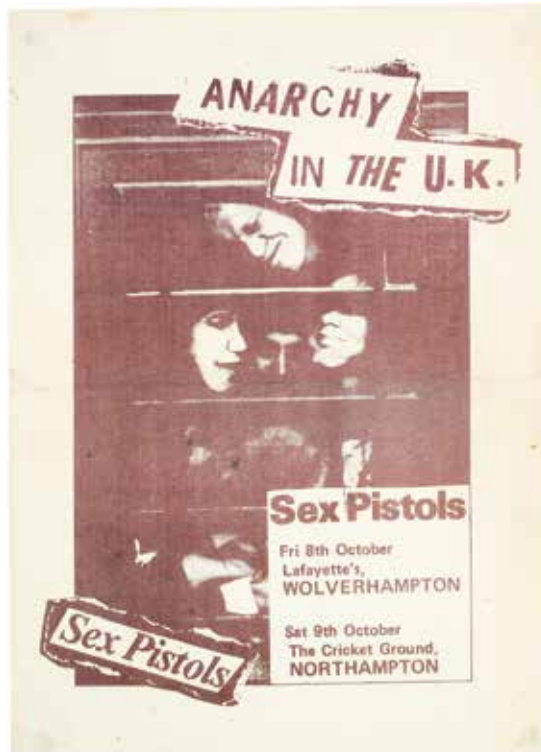
£750 - 900

€850 - 1,000

US\$1,000 - 1,200

Provenance

The Mark Jay Collection. Lots 172-232.



195



196

193

SEX PISTOLS: A FLYER FOR THE 100 CLUB,

25th May 1976,
8 1/4in x 11 3/4in (21cm x 29.8cm)

£400 - 500
€450 - 570
US\$540 - 670

Provenance

The Mark Jay Collection. Lots 172-232.

194

SEX PISTOLS: A 100 CLUB FLYER,

31st August 1976,
7in x 9 1/2in (17.8cm x 24.1cm)

£400 - 500
€450 - 570
US\$540 - 670

Provenance

The Mark Jay Collection. Lots 172-232.

195

SEX PISTOLS: A POSTER FOR TWO (UNPLAYED) 'ANARCHY IN THE UK' CONCERTS,

1976,
pale mauve on white, for Lafayette's, Wolverhampton, 8th October and The Cricket Ground, Northampton, 9th October, 11 3/4in x 16 1/2in (29.8cm x 42cm)

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

Provenance

The Mark Jay Collection. Lots 172-232.

196

SEX PISTOLS: A POSTER FOR TWO (UNPLAYED) 'ANARCHY IN THE UK' TOUR DATES,

1976,
pale mauve on yellow, for Porterhouse, Retford, 13th October and Winter Garden, Cleethorpes, 19th October, 12in x 16 3/4in (30.5cm x 42.5cm)

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

Provenance

The Mark Jay Collection. Lots 172-232.



193



194



197



199



198



200

197

SEX PISTOLS: A CONCERT POSTER,
1976,
for the Queensway Hall, Dunstable, 21st October, 11 3/4in x 16 3/4in
(30cm x 42.5cm)

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

Provenance

The Mark Jay Collection. Lots 172-232.

198

SEX PISTOLS: A FLYER FOR THE NOTRE DAME HALL,
15th November 1976,
8 1/4in x 11 1/2in (21cm x 29.2cm)

£400 - 500
€450 - 570
US\$540 - 670

Provenance

The Mark Jay Collection. Lots 172-232.

199

SEX PISTOLS: AN 'ANARCHY IN THE UK' POSTER,
late 1976,
an EMI promo for the band's first single, design by Jamie Reid, framed,
overall 29 1/2in x 39 1/2in (75cm x 100.5cm)

£800 - 1,200
€910 - 1,400
US\$1,100 - 1,600

Provenance

The Mark Jay Collection. Lots 172-232.

200

SEX PISTOLS: A BIRKENHEAD HAMILTON CLUB/NEVER MIND THE BANS POSTER,
20th December 1976,
double-sided, with list of confirmed concert dates and venues on
reverse at which the Pistols would play ...under their own name..., 11
5/8in x 16 3/8in (24.5cm x 41.5cm)

£800 - 1,000
€910 - 1,100
US\$1,100 - 1,300

Provenance

The Mark Jay Collection. Lots 172-232.

201

SEX PISTOLS: 'ANARCHY IN THE U.K.' FANZINE

1976,
the first and only issue, featuring photographs by Ray Stevenson and Situationist/ Suburban Press graphics, first sold at the Pistols' gig in Cleethorpes, 20th December, 12 1/2in x 17 1/2in (32cm x 44.5cm)

£500 - 700

€570 - 790

US\$670 - 940

Provenance

The Mark Jay Collection. Lots 172-232.



201

202

SEX PISTOLS: A PRESS PACK,

1976,
with pink paper covers, twelve pink/orange pages, inside back cover with Glitterbest Ltd./Dryden Chambers text, together with two black and white photographs of Johnny Rotten and Steve Jones, the first signed in red felt-tip pen by Johnny, pack 8 1/4in x 12in (21cm x 30.5cm), larger photo 8in x 10in (20.5cm x 25.5cm)

£600 - 800

€680 - 910

US\$810 - 1,100

Provenance

The Mark Jay Collection. Lots 172-232.



202

203

SEX PISTOLS: AN EMI PRESS PACK,

1976,
yellow paper covers, with sixteen blue/pink/orange pages, together with two 8 x 10 black and white EMI publicity photographs, one signed by Johnny Rotten in red felt-tip pen, pack 8 1/2in x 11 3/4in (21.5cm x 30cm)

£600 - 800

€680 - 910

US\$810 - 1,100

Provenance

The Mark Jay Collection. Lots 172-232.



203

204

SEX PISTOLS: A PRESS PACK,

1976,
paper covers, with twelve black and white pages, inside cover with red *Malcolm McLaren 23 Bell Street, London* stamp, together with two black and white 8 x 10's of the band onstage, pack 8 1/2in x 12in (21.5cm x 30.5cm)

£600 - 800

€680 - 910

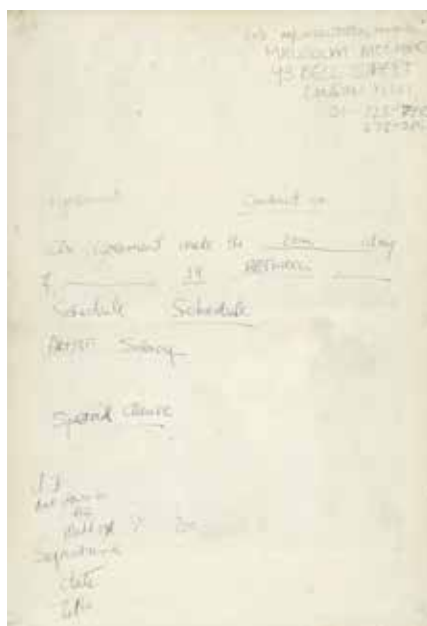
US\$810 - 1,100

Provenance

The Mark Jay Collection. Lots 172-232.



204



205



206



207

205

SEX PISTOLS: A PROMO POSTER ANNOTATED BY MALCOLM MCLAREN ON THE REVERSE,

1976,
one of the first posters designed by Jamie Reid for the band,
the reverse annotated in pencil and blue ballpoint, including *sole representation & management Malcolm McLaren 93 Bell Street London N.W.1* and with a rough layout of the text for a concert contract/agreement, 11 3/4in x 16 3/4in (30cm x 42.5cm)

£2,500 - 3,500
€2,800 - 4,000
US\$3,400 - 4,700

Provenance

The Mark Jay Collection. Lots 172-232.

206

SEX PISTOLS: A 'PRETTY VACANT' PROMO BANNER,

1977,
featuring the 'Nowhere' and 'Boredom' buses, 7 5/16in x 27 1/4in
(18.5cm x 69.2cm)

£400 - 600
€450 - 680
US\$540 - 810

Provenance

The Mark Jay Collection. Lots 172-232.

207

SEX PISTOLS: A PRESS PACK,

1977,
card covers, sixteen black and white pages, together with two black
and white photographs of Johnny Rotten onstage, pack 8 1/4in x 11
1/2in (21cm x 29.2cm), larger photo 8in x 10in (20.5cm x 25.5cm)

£600 - 800
€680 - 910
US\$810 - 1,100

Provenance

The Mark Jay Collection. Lots 172-232.



208

208

SEX PISTOLS: VARIOUS 'GOD SAVE THE QUEEN' STICKERS,
1977,
comprising three black and white stickers; one black and white, the Queen with and without safety pin (two stuck together), and a coloured crack-back mug sticker pasted-up as unused artwork, *larger stickers 4 1/4in x 5 1/2in (10.8cm x 14cm), (4)*

£700 - 800
€790 - 910
US\$940 - 1,100

Provenance

The Mark Jay Collection. Lots 172-232.

209

SEX PISTOLS: 'GOD SAVE THE QUEEN' STICKERS AND 'NO FUTURE' STRIP/SASH,

1977,
comprising two black and white stickers, the Queen with and without safety-pin, and a fabric strip of five 'No Future' panels, *stickers 4 1/4in x 5 1/2in (10.8cm x 14cm), strip 5in x 29in (12.5cm x 74cm), (3)*

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

Provenance

The Mark Jay Collection. Lots 172-232.

210

SEX PISTOLS: A 'TWO COWBOYS' T-SHIRT WORN AND CUSTOMISED BY SID VICIOUS AND AUTOGRAPHED BY JOHNNY ROTTEN,

1977,
sleeveless white jersey with exterior seaming, three rips to front and *Skum* faintly inscribed twice, the back signed and inscribed by Johnny Rotten in blue felt-tip (*A True Star*), unlabelled

£5,000 - 7,000
€5,700 - 7,900
US\$6,700 - 9,400

This was given to Mark by Sid in exchange for letting him 'steal' two rare US punk records from Mark's record stall in Beaufort Market, Kings Road. The following week Johnny Rotten signed the shirt in his inimitable way.

Provenance

The Mark Jay Collection. Lots 172-232.



209



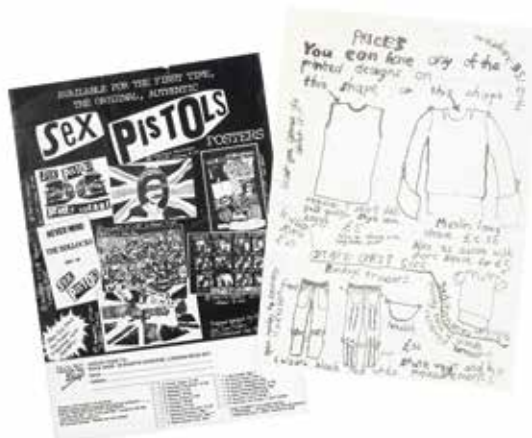
210 (front)



210 (back)



211



212



213

211

SEX PISTOLS: AN AUTOGRAPHED SINGLE, 'GOD SAVE THE QUEEN'/'DID YOU NO WRONG',

1977,

Virgin VS181, signed on the front of the p/s in black ink and inscribed *To Scum* (sic) by Johnny Rotten

£300 - 500

€340 - 570

US\$400 - 670

This was given to Mark by Malcolm at Glitterbest the day before the now-infamous Thames boat party when Johnny happened to be in the office. It was part payment for Mark's poster and other artwork, along with a ticket to the boat party, about which he was sworn to secrecy. Of course, he immediately told all of his friends (who included Kevin Mooney, later bassist with Adam & The Ants and Jeremy Healy, who formed Haysi Fantayzee) and who turned up en masse at the quay without tickets. Mark was allowed on board but you do hear his protestations to Johnny Rotten in Julian Temple's early footage up on deck that his friends were not permitted on the boat. After glowering and sneering at the gathering of journalists and cameras Johnny disappeared below.

Provenance

The Mark Jay Collection. Lots 172-232.

212

SEDITIONARIES/SEX PISTOLS: TWO MAIL ORDER FLYERS,

1977,

both double-sided, one designed by Vivienne Westwood and detailing images and styles of shirts/trousers available from the King's Road shop, the other with Pistols' posters and other merchandise retailed by 'Rock Shop', 8 1/4in x 11 1/2in (21cm x 29.2cm)

£200 - 300

€230 - 340

US\$270 - 400

Provenance

The Mark Jay Collection. Lots 172-232.

213

SEX PISTOLS: AN ARIOLA PRESS PACK/BANNER,

1977,

comprising: a banner for the album *Never Mind The Bollocks Here's The Sex Pistols*, and a press pack with eighteen multi-coloured pages featuring cartoons by Mark Jay and band information, yellow card covers, banner 8in x 23 1/2in (20.5cm x 59.7cm), pack 4 1/4in x 11 5/8in (10.5cm x 29.5cm)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000



214



215



216

214

**SEX PISTOLS: MARK JAY'S CARTOON
ARTWORK OF THE SEX PISTOLS,**

1977,

black felt-tip pen and paste-up, headed *Skum's Line Of Septic Super-Heroes #2 Kutie Jones And His Sex Pistols*, glued to a typewritten/annotated sheet, signed MJS 77, probably a 'Skum' outtake, 8 1/4in x 11 3/4in (21cm x 29.8cm)

£1,000 - 1,200

€1,100 - 1,400

US\$1,300 - 1,600

Provenance

The Mark Jay Collection. Lots 172-232.

215

**SEX PISTOLS: MARK JAY'S ORIGINAL
ART, 1ST DRAFT, FOR THE CARTOON,
'SO FAR',**

1977,

in black ballpoint and blue felt-tip pens, headed *Sex Pistols Story! Part 1* and signed MJS 77, 8 1/4in x 11 3/4in (21cm x 29.8cm)

£1,000 - 1,200

€1,100 - 1,400

US\$1,300 - 1,600

This first draft artwork was submitted to Malcolm for approval; over this process a few meetings took place with both Malcolm and Vivienne in which Mark was given their guidance and input and which resulted in the final, full colour 'So Far' poster.

Provenance

The Mark Jay Collection. Lots 172-232.

216

**SEX PISTOLS: MARK JAY'S ORIGINAL
ART, 2ND DRAFT, FOR THE CARTOON
'SO FAR',**

1977,

in blue felt-tip pens, headed *Sex Pistols Story! Part 1* and signed MJS 77, in two pieces, overall 8 1/4in x 11 1/2in (21cm x 29.2cm)

£1,000 - 1,200

€1,100 - 1,400

US\$1,300 - 1,600

This was used in 'Skum' issue 3, which Mark was commissioned to do by Malcolm, elements of which were then used by Vivienne Westwood for the design of the 'Expose' T-shirt.

Provenance

The Mark Jay Collection. Lots 172-232.



217

217

SEX PISTOLS: MARK JAY'S ARTWORK FOR THE CARTOON 'SO FAR',

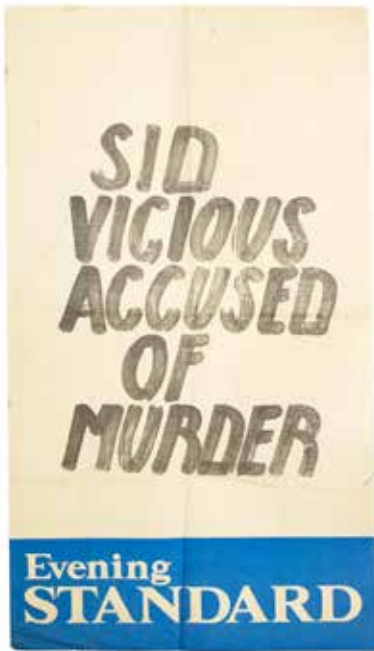
1978,
unused, black ink, felt-tip pen and crayon, headed *So The Sex Pistols Have Split Up Eh? Well Here's The Long-Awaited Final Episode Of The Story OK...*, signed and inscribed 1978...By MJS & Skum Magazine, two sheets of paper with centre tape join, 9 15/16in x 15 14/16in (25.4cm x 40.5cm)

£3,000 - 5,000
£3,400 - 5,700
US\$4,000 - 6,700

This was commissioned by Malcolm McLaren but was unused due to his increasingly fractious relationship with some of the band members after the split.

Provenance

The Mark Jay Collection. Lots 172-232.



219

218

SEX PISTOLS: 'SEX PISTOLS SPLIT (FOREVER)' FLYER,

1978,
in black felt-tip pen, with paste-up photocopied image of Johnny Rotten, reading *I think it is extremely funny, ha ha! Now all you fools can listen to power pop and drown in Thames-beat. Just goes to show what a bunch of tosspots you are. Who do you think has the answers? It aint Sham 69 or the Rich Kids. You'll just have to wait until they (John, Paul, Sid + Steve) decide what they are doing next B4 anything truly exciting happen again. Boris*, the reverse printed with interview extract, 8 1/4in x 11 3/4in (21cm x 29.8cm)

£800 - 1,200
€910 - 1,400
US\$1,100 - 1,600

This was created either by Malcolm or Vivienne but came from Seditionaries under the alias 'Boris'. It was intended for Skum issue 8, which was never produced so this was unused. Mark was given the sheet by Tracie O'Keefe, one of the assistants in the shop, with the instruction from Malcolm to print it in the fanzine. The script shows similarities to Vivienne's open letter to Derek Jarman but there are also resemblances to Malcolm's hand. However, it contains the same energy, bile and humour as the other pieces they both created around the same time.

Provenance

The Mark Jay Collection. Lots 172-232.

219

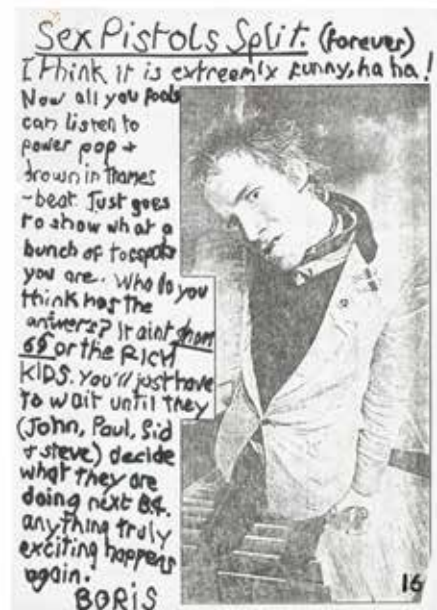
SEX PISTOLS: AN 'EVENING STANDARD' NEWSTAND POSTER,

1978,
reading *Sid Vicious Accused Of Murder*, folded, 16 3/4in x 29 1/4in (42cm x 74.3cm)

£400 - 500
€450 - 570
US\$540 - 670

Provenance

The Mark Jay Collection. Lots 172-232.



218



220

220 AR

MICK ROCK (BRITISH, B. 1948): JOHNNY ROTTEN PRINT,

a 1990s colour dye transfer photographic print on heavy art resin board, signed in black marker by the photographer, numbered 3/95 and 5/75, professionally mounted and framed, image 19 3/4in x 24in (50.2cm x 61cm), overall 29 1/2in x 34 3/4in (75cm x 88.5cm)

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

An unusual, specially modified image, made in the early Punk montage spirit with rips and safety pins. Originally shot in late 1976, the first professional session John had sat for, it appeared on the cover of German magazine 'Stern' and was later used on the cover of US magazine 'High Times'.

Provenance

The Mark Jay Collection. Lots 172-232.



223



221



222

221

THE CLASH: THE CLASH ALBUM PROOF AND MACAULEY/COON PHOTOGRAPHS,

1976/1977,
comprising: two black and white photographs of the 1976 Notting Hill riots by Rocco Macauley; a 'running police' artwork proof of the back cover photo by Macauley for the album *The Clash*; and a photograph of the band by Caroline Coon, used for the back cover of their debut single, 'White Riot', in 1977, proof 10 3/4in x 14 3/4in (27.5cm x 37.5cm), photos 5in x 7in (12.7cm x 17.8cm)

£800 - 900
€910 - 1,000
US\$1,100 - 1,200

Provenance

The Mark Jay Collection. Lots 172-232.

222

THE CLASH: A 'PROSTITUTES/COMPLETE CONTROL' T-SHIRT, 1977,
white jersey, with black/pink print

£600 - 800
€680 - 910
US\$810 - 1,100

This version, with the overprinted *Complete Control* lyrics, was printed from two original silk screens found upstairs in Rehearsal Rehearsal's (where Mark's 'Skum' fanzine printing business was located) and at the request of Bernie Rhodes and/or Mick Jones. It's a first album lyric, which would date it to early 1977. A run of about five was printed onto simple white cotton T's for the band. Mark retained one - the example offered here.

Mark was also commissioned to make several other custom shirts that Mick Jones wore, from other screens that were lying around the studio, including one of Rocco's first album 'Running Police' photographs. The original photograph and a screenprint of this are included in this collection.

Provenance

The Mark Jay Collection. Lots 172-232.

223

THE CLASH: A 'POLICEMEN/COMPLETE CONTROL' T-SHIRT, 1977,

in white jersey with black/red print image and lyrics

£600 - 800
€680 - 910
US\$810 - 1,100

Please refer to Footnote of previous lot for origin of this T-shirt.

Provenance

The Mark Jay Collection. Lots 172-232.



224 (front)



(back)

224

THE CLASH: JOE STRUMMER'S CUSTOM SHIRT,

1976,
hand-painted/sprayed in various shades of blue, black and red, with
stencilled slogans including *Sub Zero Pop Robot*, with studs, cropped
collar, labelled *St Michael*, in frame

£8,000 - 10,000**€9,100 - 11,000****US\$11,000 - 13,000**

This shirt was worn by Joe Strummer on the first UK TV broadcast
about Punk Rock, 28th November 1976, an interview with Janet
Street-Porter. A high-quality clip of the interview can be seen here:
https://www.youtube.com/watch?v=cWdKmA_Lp50

Mark was given the shirt by Joe Strummer in January 1977. As a
fanzine editor and Clash fan Mark had come to interview them at their
rehearsal studios in Camden but only Joe showed up so there was no
interview. Perhaps as a consolation prize, Joe suggested that Mark
choose one of their custom-made shirts that were hanging on a rail in
their studio and which they were no longer wearing as their look had
moved on. Mark chose this shirt as he had seen Joe wearing it on TV a
few months earlier.

This shirt is possibly one of the only surviving examples of The Clash's
first DIY look, which went on to inspire the early UK Punk aesthetic.
Only a handful of these items of clothing were made and worn by the
group, before they signed a record deal and were able to afford the
services of a professional seamstress/clothing designer. Their look
changed many times, but this was the first and original incarnation.

Provenance

The Mark Jay Collection. Lots 172-232.



225



226



225

THE CLASH: ROXY AND COLISEUM TWO-NIGHT CONCERT FLYERS,

1977,
for The Roxy, 1st January 1977, and the proposed but unfulfilled two-nighter at the Coliseum, 11th-12th March 1977, the larger 8 1/4in x 13 3/4in (21cm x 35cm)

£800 - 1,000
€910 - 1,100
US\$1,100 - 1,300

Provenance

The Mark Jay Collection. Lots 172-232.

226

THE CLASH: CONCERT FLYERS FOR THE COLISEUM,

1977,
comprising: 11th March and 11th-12th March variants, 8 1/4in x 12 3/4in (21cm x 32.5cm)

£800 - 1,000
€910 - 1,100
US\$1,100 - 1,300

Provenance

The Mark Jay Collection. Lots 172-232.

227

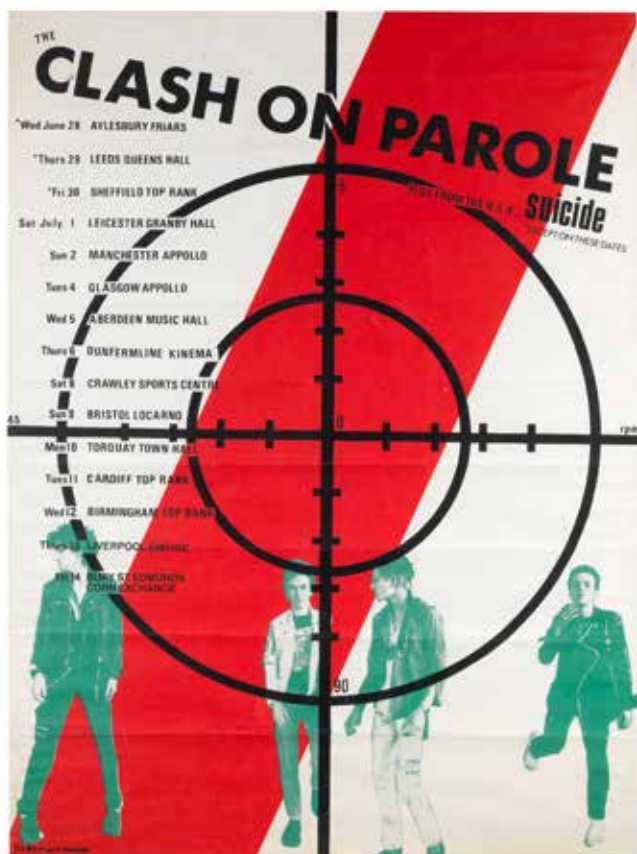
THE CLASH: AN 'ON PAROLE' UK TOUR, POSTER

1978,
with venue listing, June-July, framed, overall 30 1/2in x 41 3/4in (77.5cm x 106cm)

£500 - 600
€570 - 680
US\$670 - 810

Provenance

The Mark Jay Collection. Lots 172-232.



227



228

228

THE CLASH: TWO PAUL SIMENON CASSETTES, A CONTACT SHEET AND PHOTOGRAPHS AND MICK JONES POSTCARD,
1970s/80s,

comprising: two TDK SA90 cassettes, one with insert and tape inscribed in gold ink *More Scorchia* and with 'cowboys' image inlaid, the other with insert and tape inscribed *Clash - Two and Two* respectively; two candid photographs of the band; a photographer's contact sheet of portraits of Joe and Paul, taken at Bernie Rhodes' request after Mick's departure, to foreground the two remaining members and taken before the new members arrived; a publicity photograph of the band's new line-up; a postcard addressed to *Vinyl's Crew* from Mick Jones, postmarked *New York Apr.2 1983* and reading *The weathers grim here and theres not much going on. We've got our time out guide however and the museums have never done such good business. Movies most evenings - We'll be home next week - Tuesday love Mick XX + Daisy XX, (Qty)*

£800 - 1,000
€910 - 1,100
US\$1,100 - 1,300



228 (part)

Paul Simonon used to make audio cassettes for friends and associates of the band in the late 70s, compilation C60 or C90 cassettes hand-selected and sequenced by Paul, often with customised or hand-painted covers, containing favourite songs, along with snippets of demos and outtakes of the band in the studio or rehearsal. They offer an audio snapshot of the Clash in their prime, showing their influences and indicating the direction the band would go in with 'London Calling' and subsequent releases.

Mark was lucky enough to go on part of the White Riot tour in 1977, which he was covering for his fanzine and also drawing cartoons of for 'Record Mirror'. He was given one of these rare recordings ('More Scorchia') by Paul after a long conversation about some of the obscure Jamaican Studio 1 tunes on the tape, a genre of music Mark was also a fan of. The selection of tunes includes a few songs that the Clash would later cover such as 'Wrong 'Em Boyo' by the Rulers on an early Studio 1 imprint. The other, 'Clash Two', is from the early 80s 'London Calling' era and includes Hip Hop, R&B and Soul.

The postcard was sent in April 1983 but Mick would not have known at that stage that his dismissal from the band was probably already being plotted and just a few months after his return from the US, he

would be fired from his own group! The image is oddly portentous, depicting as it does an unemployed man in the 1930s holding a placard reading 'Work is what I want...Who will help me get a job?'

Provenance

The Mark Jay Collection. Lots 172-232.

229

THE CLASH: A 'CLASH IN LONDON/OUT OF CONTROL' CONCERT POSTER,

1984,
Brixton Academy, 8-10th, 16-17th March, framed, poster 19 7/8in x 29 3/8in (50.5cm x 74.7cm), overall 25in x 32 1/2in (63cm x 82.5cm)

£400 - 500
€450 - 570
US\$540 - 670

Provenance

The Mark Jay Collection. Lots 172-232.



230



231



232



230

NEW YORK DOLLS: A PRESS RELEASE,

early 1975,
the two-page release headed *For Immediate Release From The People Who Brought You "Too Much Too Soon"*, and with contact details *New York Dolls produced by Sex originals of London c/o Malcolm McLaren*, 8 1/4in x 11 1/2in (21cm x 29.2cm)

£250 - 300

€280 - 340

US\$340 - 400

This is a piece of apparently undocumented early Punk history, from the very genesis of the movement. Although Malcolm only managed the Dolls for a brief period, he persuaded them to dispense with their Biba-inspired look in favour of patent leather and rubber outfits, brought over from his shop. He then arranged a photo-shoot with them posing in a Lower East Side alleyway with graffiti and garbage cans, some years before the Ramones had a similar idea. By 1974, therefore, Malcolm had invented some of the key iconography of Punk. However, when these attempts to revitalise the Dolls bore little fruit, he returned to London and eventually translated his New York street punk ethos to the fledgling Pistols, who were at that time still without a vocalist and mainly a Who/Small Faces cover band.

Provenance

The Mark Jay Collection. Lots 172-232.

231

THE HEARTBREAKERS: A CARTOON AND FOUR PHOTOGRAPHS,

1977,
comprising: a cartoon by Mark Jay, black ink, crayon and felt-tip pen, signed *MJS 77*, headed *Skum's Line Of Septic Super-Heroes...#1*; with four promotional photographs of the band, three Track Records, cartoon 8 1/4in x 11 1/2in (21cm x 29.2cm)

£400 - 500

€450 - 570

US\$540 - 670

This original cartoon drawing of The Heartbreakers was commissioned by Track Records and the Heartbreakers' management for promotional material for their LP but was eventually unused.

Provenance

The Mark Jay Collection. Lots 172-232.

232

GENERATION X: A MARQUEE CLUB FLYER,

for four nights at the club, September 1977, together with a Chrysalis black and white 10 x 8 publicity photograph, *flyer 8in x 12in (20.5cm x 30.5cm)*

£200 - 300

€230 - 340

US\$270 - 400

Provenance

The Mark Jay Collection. Lots 172-232.



233 (part)



234 (part)



235 (part)

233

PUNK: GENERATION X AND CHELSEA MEMORABILIA,

1976/77, comprising: a Chelsea set-list, in blue and black ballpoints and dated Nov 1976; a Generation X handbill for the Marquee, 31st March 1977; two press releases, circa February/March 1977, one announcing the band's new singer, Billy Idol; a concert poster, Generation X at the Nag's Head, High Wycombe, 10th March 1977; a C60 cassette recording of Generation X at the Greenwich Theatre, London, 16th March 1977, supporting Squeeze; and three black and white Generation X photographs, believed unpublished, the poster 18 3/4in x 23 3/4in (47.5cm x 60.3cm), (Qty)

£500 - 700

€570 - 790

US\$670 - 940

The set list is from the very first Chelsea gig, at the ICA in The Mall where they supported Throbbing Gristle. Chelsea's line-up was the original version of the band that was to become Generation X in 1977, comprising vocalist John O'Hara (aka Gene October), William Broad (soon to become Billy Idol) on guitar, John Towe on drums and Tony James on bass.

As a result of some energetic flyposting of the Marquee handbill around London, some 700+ people turned up for Generation X's gig there, breaking the house record for this small venue.

Provenance

John Towe, drummer with Chelsea/Generation X.

234

PUNK: UK SUBS AND OTHER MEMORABILIA,

late 1970s/early 1980s, comprising: four various handbills for UK Subs gigs in the USA; a poster for UK Subs and others at the Peppermint Lounge, NYC, 9th February, 1982; a UK Subs concert poster, Warsaw; UK Subs European Tour Itinerary, 1982; three various UK Subs T-shirts, USA/Poland, 1982-83; and C90 cassette, one side inscribed *UK Subs USA Tour 1982*, recorded from the sound desk in Chicago; a Brian James Itinerary, Europe April 1980; and an Adverts concert poster, Rotterdam, 4th March, largest poster 26 1/4in x 37in (66.6cm x 94cm), (Qty)

£300 - 500

€340 - 570

US\$400 - 670

The T-shirt with the Polish Solidarity logo is from the 1983 tour. The band were not allowed to wear these shirts on stage as the Solidarity trade union was banned and the government 'minders' insisted they were left in the dressing room. However, on one occasion the drummer convinced them to let him wear the shirt arguing that, as he was at the back, behind the kit, the logo wouldn't be seen. However, after an impromptu drum solo to cover a PA breakdown he jumped up on the drum stool, enabling the large audience of around 30,000 to see the Solidarity logo, to their obvious delight, and to the wrath of the security troops at the front of the stage.

The Brian James itinerary is for a tour supporting The Police. Unfortunately, at the first gig of the tour, in Hannover, the Police fans showed their dislike of the support band and at the second in Keil, Brian James responded with some derogatory remarks and gestures, resulting in the band being booed off stage. Apparently Sting was furious at such behaviour. The support band responded by ordering a large number of bottles of champagne, which were charged to Sting's hotel room, and then by wrecking James' room. This resulted in James and the band being sent back to the UK.

Provenance

John Towe, drummer with UK Subs/Brian James/Adverts.

235

PUNK: GENERATION X AND OTHER VINYL,

1970s, comprising the singles: 'Your Generation'/'Listen', Generation X, GX101, white label official bootleg sold at gigs, 1977; 'Anarchy In The U.K.'/'I Wanna Be Me', Sex Pistols, EMI 2566, black sleeve, with Chris Thomas production credit both sides, 1976; 'God Save The Queen'/'Did You No Wrong', Sex Pistols, Virgin VS181, 1st issue, silver on blue sleeve and labels, 1977; and 'Love Lies Limp', Alternative TV, single-sided flexi issued with 'Sniffin' Glue', No. 12, 1977 and 'Life'/'Love Lies Limp', Deptford Fun City DFC05, p/s, 1978, (5)

£300 - 500

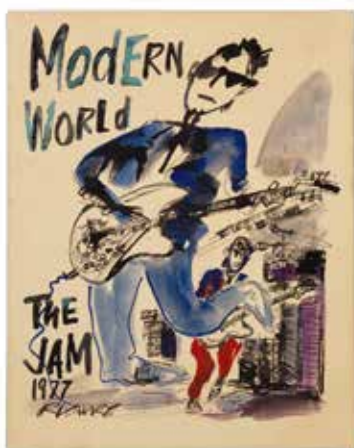
€340 - 570

US\$400 - 670

The tracks on the white label were recorded for a John Peel session on Radio One. Some 45s were then pressed to distribute to potential target record companies, without the BBC's knowledge. The tracks were re-recorded for eventual release on Chrysalis.

Provenance

John Towe, drummer with Generation X/Alternative T.V.



236



238



237



239

236

THE JAM: 'MODERN WORLD, THE JAM, 1977' BY IAN DICKSON,

The Rock Music Photographs of Ian Dickson, no. 5 from an unspecified edition, boxed set of seven black and white photographs from negatives taken on 13 June 1977 when The Jam appeared at Reading Top Rank, each signed in pencil to mount, together with a spiral bound copy of *Hired Gun: The Story of a Freelance Rock Photographer* by Ian Dickson, all housed in a clamshell box with cover art by Ray Lowry, prints including mount 14in x 10 7/8in (35.5cm x 27.5cm)

£800 - 1,200
€910 - 1,400
US\$1,100 - 1,600

237

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

circa 1985, signed by Freddie Mercury, Pete Townshend, Madonna, Bob Geldof, Phil Collins, Tina Turner, Mike Love and Mark Knopfler, in various pens across the print, 16in x 19 7/8in (40.5cm x 50.5cm)

£700 - 900
€790 - 1,000
US\$940 - 1,200

238

MICHAEL JACKSON: A CONCERT POSTER

Cardiff Arms Park, Tuesday 26th July, 1988, 'Bad' World Tour, 20in x 30in (50.8cm x 76.2cm)

£500 - 800
€570 - 910
US\$670 - 1,100

239 AR

MICK ROCK (BRITISH, B. 1948): DEBBIE HARRY PRINT,

a 1990s colour dye transfer photographic print on heavy art resin board, signed by the photographer in black marker by the photographer, numbered 3/95 and 9/75, professionally mounted and framed, image 19 1/2in x 23 1/4in (49.5cm x 59cm), overall 27 1/2in x 31 1/2in (69.8cm x 80cm)

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

This has been cited by the photographer as one of his all-time favourite images. It was originally commissioned for the cover of 'Viva' magazine in 1979 which actually folded before publication. The image was therefore first seen gracing the cover of 'Penthouse' in 1980. Debbie was apparently amused by the irony of appearing in a men's magazine dressed to the neck in black.

Provenance

The Mark Jay Collection. Lots 172-232.



241



240 (detail)

240

ELTON JOHN: A DENIM JACKET AND TROUSER SUIT BY 'BILL WHITTEN'S WORKROOM 27',

1973-74,
the suit made from numerous panels of denim, embellished with sequins, applique, ribbon, lace, various fabrics, and a tapestry embroidered scene on the back of the jacket, fully lined, the buttons made up of USA cent coins, both labelled *Bill Whitten's Workroom 27*, accompanied by a copy of the original invoice from the Elton John AIDS Foundation, (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Provenance

Ex-lot 240, *The Elton John Collection*, Sotheby's, London, 6th September 1988.

Acquired by the vendor directly from the Elton John AIDS Foundation, 'Out The Closet', 29th November 1994.

241

ELTON JOHN: AN EMBELLISHED KENNETH D. KING SILK WAISTCOAT,

the dyed silk fabric heavily decorated with plastic studs, sequins, fabric piping and metal floral motifs along the front lapels and pockets, with three metal buttons down the front, elasticated waist and metal buckle at the neck and metal fastening at the back, labelled *KDK Kenneth D. King Design, 196010*, accompanied by the original invoice from the Elton John AIDS Foundation

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600

Provenance

Acquired directly by the vendor from the Elton John AIDS Foundation, 30th November 1994.



240



240 (detail)



242



243

242

ELTON JOHN: A BLACK BASI BLAZER WITH GOLD EPAULETTES WORN BY ELTON JOHN,

1990s, the single breasted black blazer with two buttons (one missing), a pocket on either side, affixed with gold coloured metal epaulettes at the shoulders, labelled *ARMAND BASI THE SUMMER*, fully lined, this blazer is identical to the one worn by Elton John for his interview and performance of 'Sacrifice' on the 'Terry Wogan Show' in 1990, accompanied by a copy of the original invoice from the Elton John AIDS Foundation

£2,000 - 3,000
€2,300 - 3,400
US\$2,700 - 4,000

Elton John can be seen wearing this blazer during his interview and performance on the 'Terry Wogan Show', in 1990. <https://www.youtube.com/watch?v=GHqmw3us-fA>

Provenance

Acquired by the vendor directly from the Elton John AIDS Foundation, from 29th November 1994.



244

243

ELTON JOHN: A KIESELSTEIN BLACK LEATHER BELT WORN BY ELTON JOHN,

1990s, the black simulated snakeskin leather belt, with chunky metal buckle, stamped *B. KIESELSTEIN CORD 1981*, identical to the one Elton John wears on the 'Terry Wogan Show' in 1990, accompanied by a copy of the original invoice from the Elton John AIDS Foundation,

£600 - 800
€680 - 910
US\$810 - 1,100

Elton John can be seen wearing this belt as he walks onto the 'Terry Wogan show' in 1990: <https://www.youtube.com/watch?v=GHqmw3us-fA>

Provenance

Acquired by the vendor directly from the Elton John AIDS foundation, 'Out The Closet', 29th November 1994.

244

ELTON JOHN: A VINTAGE EMBELLISHED MAROON BLAZER,

the maroon watermark fabric jacket with black lapels and pockets decorated with blue fabric piping, black ribbon, sequins, and beads, one metal button at the front, two side pockets and one breast pocket, fully lined, accompanied by a copy of the original invoice from the Elton John AIDS Foundation, listed as no. *J101/J33*

£800 - 1,200
€910 - 1,400
US\$1,100 - 1,600

Provenance

Acquired by the vendor directly from the Elton John AIDS Foundation, 'Out The Closet', 29th November 1994.

245

ELTON JOHN: A VINTAGE BLACK AND WHITE HERRINGBONE BLAZER,

single breasted, with one button, black silk lapels, pockets at either side, fully lined, three buttons on each cuff, labelled inside *MACKENZIE Onward*, together with a paisley Versace cummerbund, labelled inside, accompanied by a copy of the original receipt stub for the blazer from 'Out The Closet' charity shop for the Elton John AIDS Foundation from 1997, (2)

£600 - 800

€680 - 910

US\$810 - 1,100

Provenance

Acquired by the vendor directly from 'Out The Closet 2', 34 Dover St, W1, 28th November 1997.



245

246

ELTON JOHN: A VINTAGE VERSACE BLACK VELVET JACKET,

single breasted, long-line jacket, with three Versace buttons down the front and one on each cuff, labelled inside *Gianni Versace, Made in Italy, EL 52*, fully lined, accompanied by the original receipt stub from 'Out The Closet' charity shop for the Elton John AIDS Foundation from 1997

£600 - 800

€680 - 910

US\$810 - 1,100

Provenance

Acquired directly by the vendor from 'Out The Closet 2', 34 Dover St, W1, 1st December, 1997.



246



246 (detail)

247

ELTON JOHN: A VERSACE BLUE BLAZER AND MATCHING WAISTCOAT WORN BY ELTON JOHN,

the single breasted high-collared waistcoat with size buttons down the front, fully lined, with buckle at the back, together with a single-breasted high-collared blazer, with five Versace metal buttons down the front, two pockets at the sides, half lined, both labelled *GIANNI VERSACE, MADE IN ITALY*, accompanied by the original receipt stub from 'Out The Closet' charity shop for the Elton John AIDS Foundation from 1997, (2)

£600 - 800

€680 - 910

US\$810 - 1,100

Elton John can be seen wearing the two pieces at the Elton John Party, at the LWT Studio, London, 1997.

Provenance

Acquired by the vendor directly from 'Out The Closet 2', 34 Dover St, W1, 28th November 1997.



247 © Richard Young/REX/Shutterstock



247 (part)



248

248

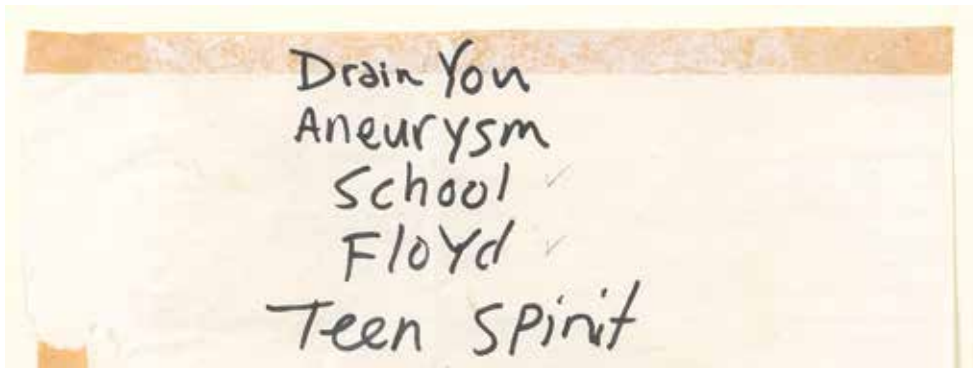
ELTON JOHN / DAVID STUDWELL / TERRY O'NEILL: A PRINT BY DAVID STUDWELL, SIGNED BY THE ARTIST, ELTON JOHN, AND TERRY O'NEILL, OF ELTON JOHN PERFORMING AT THE DODGER STADIUM, LOS ANGELES, OCTOBER 1975,

2018,
a five colour screen-print on paper, with applied Diamond Dust, numbered 1/50, from an limited edition of only numbers 1 to 10 co-signed by Elton John, Terry O'Neill and artist David Studwell, with Elton adding, *With Love*, to lower margin, framed in birch wood box frame, and glazed in 2mm glass with 70% UV block, paper 32 1/4in x 44in (82cm x 112cm), overall, 37in x 48 3/4in (94cm x 123.7cm)

£4,500 - 5,000
€5,100 - 5,700
US\$6,000 - 6,700

This limited edition is an exciting new collaborative project between Sir Elton John, world-renowned photographer Terry O'Neill, and innovative artist David Studwell. In the lead-up to Elton John's final tour later this year, Studwell has created a re-imagining of O'Neill's 1975 iconic image captured at the Dodger Stadium. The original image showcases the extent of the 100,000 people in the audience, a venue that no artist had played since The Beatles nearly ten years before. Studwell has used diamond dust to highlight Elton's costume, making him stand out from the crowd behind. His choice of bold retro colours aim to evoke the mid 70s era, whilst demonstrating his pop culture and Pop Art influences, which can also be seen in his other works of golden age icons.

Since launching the project in May 2018, all the co-signed prints, apart from this one, have been allocated.



249 (detail)

249

NIRVANA: A SETLIST WRITTEN BY KURT COBAIN,

circa 1992, in black marker pen on a sheet of lined paper, eighteen titles listed comprising; 'Drain You', 'Aneurysm', 'School', 'Floyd The Barber', 'Smells Like Teen Spirit', 'About A Girl', 'Polly', 'Lithium', 'Breed', 'Sliver, In Bloom', 'Been A Son', 'Negative Creep', 'On A Plain', 'Blew', 'Something In the Way', 'Talk To Me' and 'Territorial Pissings', mounted alongside a photo of Kurt Cobain, framed and glazed, accompanied by a letter relating to the provenance, *setlist 11in x 8 1/2in (28cm x 21.5cm), overall 21 7/8in x 30in (55.5cm x 76.2cm)*

£2,500 - 3,000
€2,800 - 3,400
US\$3,400 - 4,000

250

OASIS: AN AUTOGRAPHED DEFINITELY MAYBE CD AND POSTCARD,

1994, the CD booklet signed in silver marker by Noel and Liam Gallagher, Paul McGuigan and Bonehead and in green by Tony McCarroll, Noel adding *Best wishes* and a derogatory word about his brother; together with and Oasis information card signed in black ballpoint by Noel and inscribed *Woz Ere!*, and a 'Cigarettes And Alcohol' tour dates postcard signed and inscribed in blue ballpoint by Tony McCarroll

£300 - 400
€340 - 450
US\$400 - 540

251

OASIS: NOEL GALLAGHER'S HANDWRITTEN LYRICS FOR LIVE FOREVER,

2000's, in blue ballpoint on a sheet of plain paper, a complete draft, *8 1/4in x 11 1/2in (21cm x 29.5cm)*

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

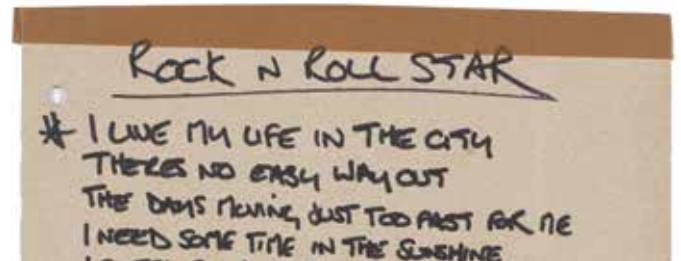
The third single taken from the band's 1994 debut album, *Definitely Maybe*, this was their first UK Top 10 single entry. The song was certified 'Platinum' by the BPI in January 2018.



250



251 (detail)



252 (detail)

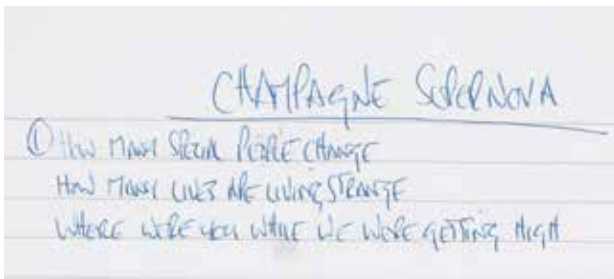
252 †

OASIS: NOEL GALLAGHER'S HANDWRITTEN LYRICS FOR ROCK 'N' ROLL STAR,

2000's, full lyrics in black marker on a piece of card, a draft written out for concert rehearsals, tape to top, *8 1/4in x 11 3/4in (21cm x 29.8cm)*

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

The opening track of their 1995 debut album, *Definitely Maybe*. Noel is quoted as saying: 'I've pretty much summed up everything I wanted to say in 'Rock 'n' Roll Star', 'Live Forever' and 'Cigarettes And Alcohol', after that I'm repeating myself, but in a different way.'



253 (detail)



254 (part)



255 (part)



256

253

OASIS: NOEL GALLAGHER'S HANDWRITTEN LYRICS FOR CHAMPAGNE SUPERNOVA,

2000s,

in blue ballpoint on a sheet of lined paper, a draft for concert rehearsals, with letter of provenance, 8in x 11 1/2in (20.3cm x 29.2cm)

£1,200 - 1,800

€1,400 - 2,000

US\$1,600 - 2,400

This was the closing track on the album (*What's The Story*) *Morning Glory?* it was released as a single in just five countries in 1996, including the USA where it got to No.20 on the 'Billboard Hot 100 Airplay'. It has become a fan-favourite and Noel Gallagher has said that it is the only song the band has played at every concert.

254

OASIS: AN AUTOGRAPHED DIG OUT YOUR SOUL POSTER AND CD,

2008,

the poster signed in gold marker by Noel and Liam Gallagher, Andy Bell, Gem and Zak Starkey, the CD booklet signed in black marker by Noel and Liam Gallagher, Andy Bell and Gem, poster 24in x 36in (61cm x 91.5cm)

£300 - 500

€340 - 570

US\$400 - 670

255 ^{AR}

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

Parlophone, March 2001,

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

£500 - 700

€570 - 790

US\$670 - 940

In June 2001, *19-2000* charted at No. 6 in the UK. In July 2017, Gorillaz started their 'Humanz' world tour. The tour is scheduled to last until August 2018.

256

AMY WINEHOUSE: AN AUTOGRAPHED PRINT OF AMY WINEHOUSE AT UNION CHAPEL BY JILL FURMANOVSKY,

November 2006,

limited edition photographic print, with photographer's stamp, signed, dated and inscribed *Union Chapel, Nov 2006* and numbered 3/100 in pencil to mount, also signed *Amy* by Winehouse in metallic pen across the image, framed and glazed, with certificate of authenticity from photographer's website rockarchive.com, print 23 1/8in x 16 1/8in (58.5cm x 41cm)

£1,800 - 2,000

€2,000 - 2,300

US\$2,400 - 2,700

Jill Furmanovsky (Zimbabwe, b.1953) took live pictures of Amy Winehouse for MOJO Magazine at the Union Chapel in 2006, after her performance. Acquired by the vendor at the exhibition at the George Tavern, London E1 in June 2012, where Amy Winehouse played a number of times in her early career.



257



258



257 © REX/Shutterstock



258 © Richard Young/REX/Shutterstock

257

WILL YOUNG: A BRIT AWARD PRESENTED TO WILL YOUNG FOR 'BRITISH BREAKTHROUGH ARTIST',

2003, the chrome-plated statuette mounted on base with plaque engraved *Brit Awards 2003, Will Young, British Breakthrough Artist*, accompanied by a letter concerning the provenance, 13in (33cm) high

£3,000 - 5,000
€3,400 - 5,700
US\$4,000 - 6,700

Provenance

Offered directly by Will Young.
A proportion of the proceeds will be donated to the Soi Dog Foundation, of which Will has been a patron since 2015. The foundation aims to stop Thailand's illegal dog meat trade. To learn more of the Soi Dog Foundation's work please visit www.soidog.org

258

WILL YOUNG: A BRIT AWARD PRESENTED TO WILL YOUNG FOR 'BRITISH SINGLE "YOUR GAME",

2005, the chrome-plated statuette mounted on base with plaque engraved *Brits 25 The 25th Show, Will Young, British Single "Your Game"*, accompanied by a letter concerning the provenance, 13in (33cm) high

£3,000 - 5,000
€3,400 - 5,700
US\$4,000 - 6,700

Provenance

Offered directly by Will Young.
A proportion of the proceeds will be donated to the Soi Dog Foundation, of which Will has been a patron since 2015. The foundation aims to stop Thailand's illegal dog meat trade. To learn more of the Soi Dog Foundation's work please visit www.soidog.org.



259



261

THE BEATLES

259

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

Parlophone, 1963, PMC 1202, first pressing black and gold label with Dick James publishing credits, the back cover signed by John Lennon, Paul McCartney, George Harrison and Ringo Starr in blue, black and orange ballpoints, with dedications *To Butter* by John and Paul

£5,000 - 7,000
€5,700 - 7,900
US\$6,700 - 9,400



260

260[†]

THE BEATLES: A 'SWINGING LUNCH TIME ROCK SESSIONS' HANDBILL,

1961, issued by the Liverpool Jazz Society and listing the Beatles appearing on Wednesday 15th March, 5 1/4in x 7 1/4in (13.3cm x 18.3cm)

£500 - 700
€570 - 790
US\$670 - 940

261

THE BEATLES: A SIGNED SMALL AUTOGRAPH PAGE,

23rd May 1963, signed by George Harrison, Ringo Starr, Paul McCartney, and John Lennon in blue and black inks, with Lennon adding *Beatles*, accompanied by a letter concerning the provenance, 3 1/4in x 2in (8cm x 5cm)

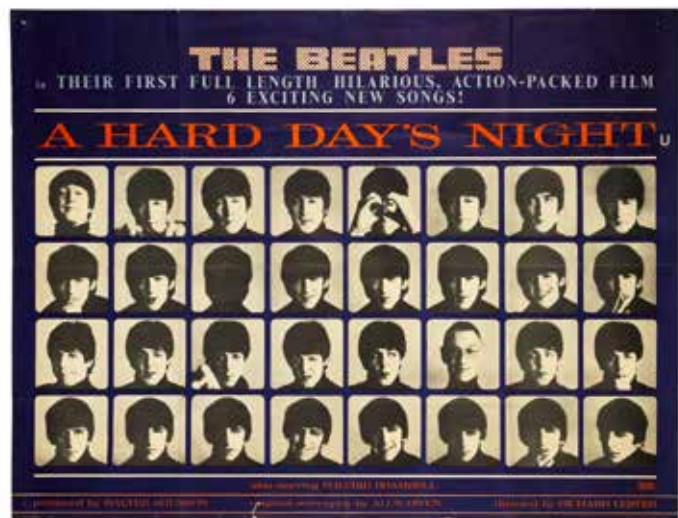
£1,800 - 2,200
€2,000 - 2,500
US\$2,400 - 3,000

Provenance

Obtained by the vendor in May 1963 in Ipswich, Suffolk, when the vendor met the Beatles outside the White Horse Hotel the morning after they performed at the Gaumont.



262 (page)



264

262

THE BEATLES: AN AUTOGRAPHED CONCERT PROGRAMME, 1963,

the 'Beatles Show' programme with silver-coloured covers signed on the front page by John Lennon, Paul McCartney, George Harrison and Ringo Starr in blue ballpoints, also signed by some members of the various supporting acts.

£4,000 - 5,000
€4,500 - 5,700
US\$5,400 - 6,700

Provenance

Autographs obtained when the Beatles appeared at the Adelphi Cinema, Slough, 5th November 1963, as part of their Autumn Tour. This was the day following their famous Royal Command Performance at the London Palladium in the presence of The Queen Mother and Princess Margaret, during which John made his 'jewellery-rattling' joke.

263

THE BEATLES / PETER JAY AND THE JAYWALKERS: A COLLECTION OF APPROXIMATELY 54 UNPUBLISHED TRANSPARENCIES AND 4 VINTAGE PRINTS TAKEN BY BASS GUITARIST GEOFF MOSS,

most taken on tour, November - December 1963, comprising; 32 transparencies of the Jaywalkers in various groupings and in various locations, one of the Beatles with the Jaywalkers, two of all four of the Beatles (one showing them leaving a plane), one of Ringo Starr, one of George Harrison, one of John Lennon, two of Paul McCartney, three of John, Paul, and George together (one damaged), two of the Rolling Stones on stage, one of Geoff Moss with Joe Brown, one of Peter Miller, one of Marianne Faithfull, one of Cilla Black, and three of various posters listing the Jaywalkers, together with a 'Melody Maker 1964' diary with the important dates for Peter Jay and the Jaywalkers, and four small vintage prints of the Jaywalkers

£800 - 1,000
€910 - 1,100
US\$1,100 - 1,300

Peter Jay and The Jaywalkers were a British band in the early 1960s. Their biggest hit, "Can Can 62", was produced by Joe Meek and reached the British Top 40 singles chart in 1962. The group were a popular live act and were chosen as a support act to the Beatles on their UK tour in November and December 1963. They also appeared on national TV shows including 'Ready Steady Go!' and 'Thank Your Lucky Stars'. The group also toured with the Rolling Stones and the Yardbirds, before disbanding in 1966.

Provenance

Gifted to the vendor by her father, Geoff Moss.



263 (part)

264

THE BEATLES: A FILM POSTER FOR A HARD DAY'S NIGHT,

United Artists, 1964,
British quad, design and photography by Robert Freeman, 30in x 40in
(76cm x 102cm)

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

Literature

Nourmand, Tony & Marsh, Graham, *Film Posters of the 60s*, (Op.cit), p.124 (illus.)



265

265

THE BEATLES: A WINDOW CARD FOR THE SUNDERLAND EMPIRE THEATRE,

1963,

30th November, the Beatles appearing in between the Bishopwearmouth Choral Society's production of Elgar's 'Dream Of Gerontius' and the 'Olde Tyme Music Hall' with, amongst others, 'Darlys Famous Dogs', 10in x 15in (25.5cm x 38cm)

£4,000 - 6,000

€4,500 - 6,800

US\$5,400 - 8,100

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.



266

266

THE BEATLES: A VERY RARE BELFAST CONCERT POSTER,
1964,
King's Hall, Monday 2nd November, unframed, 30in x 40in (76.2cm x 101.6cm)

£25,000 - 28,000
€28,000 - 32,000
US\$34,000 - 38,000

This date was originally scheduled as a rest day during this extensive autumn tour, the only one in the UK that year, and this venue was therefore something of a last-minute booking by promoter Arthur Howes.



268 (part)



269

268

THE BEATLES: A TEST PRESSING OF THE ALBUM *BEATLES FOR SALE*, Parlophone, 1964,

comprising two single-sided, 12inch vinyl discs, 33 1/3 rpm, mono, each with *Parlophone Long Playing Test Record Not For Sale* label date-stamped 29 OCT 1964, in plain paper inner and card outer sleeve each inscribed *PEBrown* (?), with respective matrix number, XEX 503-1N and XEX 504-1N and same date-stamp, the outer sleeve of one also with recording sheet attached with tape, typewritten details headed *BEATLES FOR SALE FOR URGENT PRE-RELEASE* and with track listing and catalogue numbers

£2,500 - 3,000
€2,800 - 3,400
US\$3,400 - 4,000



267 (part)

267

THE BEATLES: TICKETS AND OTHER BELFAST CONCERT-RELATED ITEMS, 1964,

comprising; a full ticket for the concert, 2nd November, King's Hall, Balmoral, *glued to card*; and unused Steward's ticket; a Xerox copy of the contract; an 'All-Star Wrestling' programme, October 1964, with Beatles concert advert on the back cover; together with an original contract for Roy Orbison at the Royal Ballroom, Belfast, 9th October 1963, with biographical details and publicity cards, *full ticket* 3 3/4in x 6 1/4in (9.5cm x 16cm)

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



270

269

THE BEATLES: A SIGNED PUBLICITY CARD AND CONCERT TICKET, 1964,

the Fan Club card signed in black ink and ballpoint by Paul McCartney, John Lennon and Ringo Starr, with George Harrison's 'autograph' added by Paul; and an unused Steward's ticket for the King's Hall, Belfast, 2nd November, *card* 4 1/4in x 5 1/2in (10.8cm x 14cm)

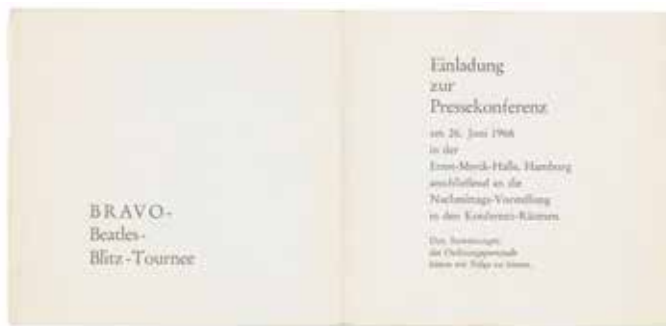
£1,500 - 1,800
€1,700 - 2,000
US\$2,000 - 2,400

270

THE BEATLES: *HELP!*

United Artists, 1965, Australian three-sheet, in three separate pieces, 40in x 80in (101.5cm x 205cm)

£300 - 500
€340 - 570
US\$400 - 670



271

271

THE BEATLES: AN AUTOGRAPHED PUBLICITY CARD AND INVITATION,

1966,

the black and white *Odeon* postcard signed in blue ballpoint by John Lennon, Paul McCartney, George Harrison and Ringo Starr; together with an invitation to the pre-concert press conference at the Ernst-Merck-Halle, Hamburg, 26th June, the reverse signed and inscribed in blue ballpoint *For Gaby 3 X Toi! Bill Ramsey(?)*, card 3 1/2in x 5 1/2in (9cm x 14cm), invite 4in x 8 1/4in (10cm x 21cm) unfolded

£4,000 - 6,000

€4,500 - 6,800

US\$5,400 - 8,100

Provenance

The autographs were obtained by the vendor's father, a sound engineer for German TV. He accompanied the Beatles on their short tour of Germany and was responsible for the sound for the concerts in Munich, Essen and Hamburg.

272

THE BEATLES: AN AUTOGRAPHED PUBLICITY CARD AND CONCERT PASS,

1966,

the black and white *Odeon* postcard signed in blue ballpoint by John Lennon, Paul McCartney, George Harrison and Ringo Starr; together with a pass for the the Ernst-Merck-Halle, Hamburg, Sunday 26th June, number 00328, postcard 3 1/2in x 5 1/2in (9cm x 14cm), pass 4in x 5 3/4in (10cm x 14.5cm)

£4,000 - 6,000

€4,500 - 6,800

US\$5,400 - 8,100



272

Provenance

The autographs were obtained by the vendor's father, a sound engineer for German TV. He accompanied the Beatles on their short tour of Germany and was responsible for the sound for the concerts in Munich, Essen and Hamburg.



273

YOKO ONO: AN INDICA GALLERY EXHIBITION POSTER, 'UNFINISHED PAINTINGS & OBJECTS',

1966,
the 'Add Colour' design for her show, 7th-18th November, together
with a letter of provenance from John Dunbar, *poster 18in x 24 1/4in*
(45.7cm x 61cm)

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

This exhibition marked the first ever meeting of John and Yoko. John came to the gallery one evening for a preview and an introduction was affected by John Dunbar. Neither John or Yoko knew who each other was.

In 'Lennon Remembers: The Rolling Stone Interviews By Jan Wenner', (Penguin, 1973) John recalled: 'John Dunbar insisted she say hello to the millionaire, you know what I mean. And she came up and handed me a card which said "Breathe" on it, one of her instructions, so I just went (pant!)...'.

Yoko remembers it thus: 'John asked if he could hammer one of the nails of the 'Hammer-A-Nail-In' piece...I decided that people should pay five shillings to hammer each nail. But when the gallery owner told John he had to pay, he stopped a moment and asked if he could hammer an imaginary nail! It was fantastic. It was my game. The two of us were playing the same game...'



274

274

**THE BEATLES: THE ORIGINAL HINDU GODDESS LAKSHMI
DOLL FROM THE ICONIC ALBUM COVER FOR SGT. PEPPER'S
LONELY HEARTS CLUB BAND,**

1967,
with four padded arms, two holding flowers (one remnant), painted
facial features, hair with gold card decoration and beaded hairpiece
to back, red, white and black beads to earrings, necklace, belt
and bracelets, gold-coloured card bangles and belt, sari printed in
black, on circular wooden base with fabric pink/red flower petals,
accompanied by a copy of the 50th anniversary edition of the LP, *doll*
14 1/4in (36.32cm) high, (2)

£4,000 - 6,000
€4,500 - 6,800
US\$5,400 - 8,100

Provenance

The vendor's son's best friend, Steve Ridder, a bass guitarist from
California, moved to England and joined a band called The Corn
Dollies in the late 1980s. Steve subsequently met Jann Howarth's
daughter and she gave him the doll. After returning to the US, Steve
gave the doll to the vendor's son as a wedding gift. During a visit to his
son some years later, the vendor noticed that the condition of the doll
had deteriorated somewhat and his son agreed to part with it.



(part)

The cover was created by Jann Haworth and her then-husband Peter
Blake, and their work won the Grammy Award for Best Album Cover,
Graphic Arts. The doll can be quite clearly seen in position on the
album cover, bottom centre, under the 'T' of 'Beatles'. It's possible it
was a suggestion by George Harrison, although Peter Blake is quoted
as saying that George only gave him a list of Indian gurus and four
were indeed included in the cut-outs gathered behind the Beatles.



275 AR

JOHN LENNON: A RARE AND ORIGINAL HAND-DRAWN BIRTHDAY CARD TO PATTIE BOYD FROM JOHN AND CYNTHIA LENNON,

1968,
the single sheet circular piece of paper featuring an ink drawing of John Lennon seated cross-legged in five various profile poses, wearing sunglasses and a beaded necklace, bearing the message *HAPPY BIRTHDAY PATTIE from John and Cyn* (with the 'J' and 'C' written backwards), accompanied by a letter of provenance, 5 1/2in (14cm) diameter,

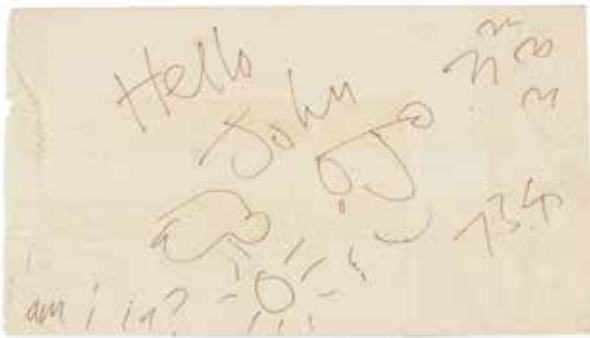
Provenance

Gifted to the vendor Pattie Boyd - who was married to George Harrison at the time - on her birthday in 1968, when they were all together at Maharishi Mahesh Yogi's ashram in Rishikesh, India.

For a similar lot, see Sotheby's first ever Entertainment Memorabilia sale, 22nd December 1981, lot 90 - a John Lennon ink self-portrait dedicated to Mike Love from The Beach Boys.

All reproduction rights reserved to the Estate of the Late John Lennon.

£8,000 - 12,000
€9,100 - 14,000
US\$11,000 - 16,000



276

276 ^{AR}

JOHN LENNON: A SKETCH ON A PAPER BAG,

1973,
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, am I in?* and dated 73, 5in x 8 1/2in (12.5cm x 21.5cm)

£2,000 - 4,000
€2,300 - 4,500
US\$2,700 - 5,400

All rights of reproduction reserved to the Estate of the late John Lennon.

277 *

JOHN LENNON: A 'WAR IS OVER' TOWEL FROM HIS NEW YORK APARTMENT IN THE DAKOTA,

1976-1980,
a white towel with block black capital letters of Lennon's famous phrase 'WAR IS OVER' printed on one side, together with documents concerning the provenance, 22in x 38in (56cm x 96.5cm)

£2,500 - 3,500
€2,800 - 4,000
US\$3,400 - 4,700

After leaving The Beatles, John Lennon became actively involved in the peace movement with, Yoko Ono. "Happy Xmas (War Is Over)" was the culmination of a two-year anti-war campaign that included billboards with the slogan "War Is Over—If You Want It" as well as many more pieces of merchandise.

Provenance

Gifted to Lennon's former house keeper Rosaura Lopez Lorenzo who worked for John and Yoko at their property between 1976-80.

278

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

1968,
gouache on celluloid, depicting Jeremy Boob in profile with clipboard and pen, 12 1/2in x 16 1/8in (32cm x 41cm)

£700 - 900
€790 - 1,000
US\$940 - 1,200

279

THE BEATLES: A SET OF POSTERS FOR YELLOW SUBMARINE,

United Artists / Apple Films, 1968,
First Italian Edition, 1969, Photobustas, set of ten, in original paper sleeve, 19in x 27in (48.3cm x 68.5cm); together with *Mojo* magazine featuring article on the cartoon and other background material

£500 - 700
€570 - 790
US\$670 - 940

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.



277



278



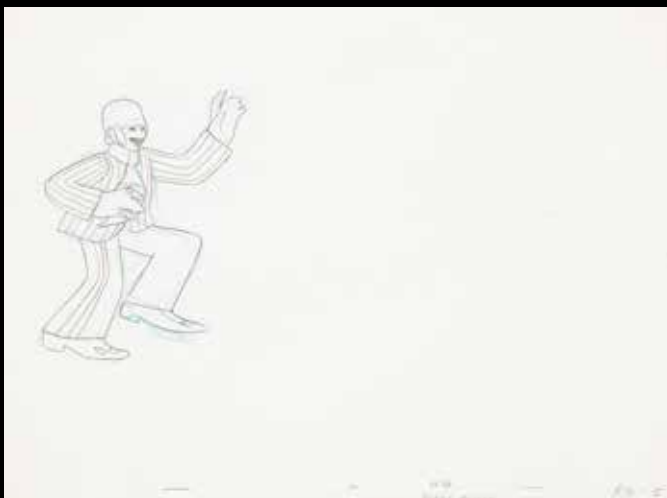
279 (part)



281 (part)



281 (part)



281 (part)

280

THE BEATLES: A RARE AND LARGE COLLECTION OF APPROXIMATELY 85 ORIGINAL ANIMATION DRAWINGS AND ANIMATION CELS OF THE BEATLES AND VARIOUS CHARACTERS FROM YELLOW SUBMARINE,

United Artists / Apple Films, 1968,
graphite on paper and gouache on celluloid, all on individual sheets bearing hand-drawn / hand-painted images of: all four members of The Beatles in various groupings and poses (25), as well as various characters from 'Pepperland', including; Blue Meanies, Old Fred, Apple Bonkers, Bulldog, Clowns, Jeremy Hillary Boob, among other minor creatures. Some pages with technical annotations in pencil and sequence titles for; 'All Together Now', 'Hey Bulldog', 'Boob's Rescue', 'Love' and 'INFIL', largest 15 1/2in x 12 1/2in (39.5cm x 32cm), (85)

£15,000 - 20,000

€17,000 - 23,000

US\$20,000 - 27,000

This collection is being offered as a whole. If the reserve price is not met during the sale, the collection will be then be offered in 8 individual lots. See lots 281 to 289.

Yellow Submarine is a British animated musical fantasy comedy film inspired by the music of the Beatles, and directed by animation producer George Dunning. Genius Art Director Heinz Edelmann (Czech, b.1934 - d.2009), sometimes known as "the father of Yellow Submarine art", created the film's notorious aesthetic, transforming the characters with his mod-psychedelic animations. This distinctive styles and innovative production received widespread critical acclaim. Released in the midst of the psychedelic pop culture of the 1960s, the film was a box-office hit, drawing in crowds both for its lush, wildly creative images, and its soundtrack of Beatles songs. It has also been credited with bringing more interest in animation as a serious art form. It of course, went on to become one of the most popular and influential films in the history of animation. When it premiered in 1968, audiences had never seen anything like it. Time magazine commented that it "turned into a smash hit, delighting adolescents and aesthetes alike". The film was distributed worldwide by United Artists in two versions. The version shown in Europe included an extra musical number, "Hey Bulldog".

The *Yellow Submarine* premiered on the 17th July 1968, at the London Pavilion - making this year the 50th anniversary of the film.

Provenance

From a private collection

281

THE BEATLES: A GROUP OF ORIGINAL ANIMATION DRAWINGS AND CELS OF JEREMY HILLARY BOOB, THE NOWHERE MAN AND RINGO STARR FROM YELLOW SUBMARINE,

United Artists / Apple Films, 1968,
graphite on paper and gouache on celluloid, comprising; a large cel of Jeremy Hillary Boob accompanied by some flower cels, two individual drawings of Jeremy Hillary Boob, together with three drawings of Ringo Starr in various poses from the 'Boob's Rescue' sequence, largest 15 1/2in x 12 1/2in (39.5cm x 32cm), (6)

£1,200 - 1,500

€1,400 - 1,700

US\$1,600 - 2,000

Please see footnote to lot 280 where these are offered as part of a collection.

Provenance

From a private collection



282 (part)

282

THE BEATLES: A GROUP OF ORIGINAL ANIMATION DRAWINGS OF THE BEATLES FROM *YELLOW SUBMARINE*,

United Artists / Apple Films, 1968, graphite on paper and gouache on celluloid, comprising; a large drawing of Paul McCartney, Ringo Starr and John Lennon in a head and shoulders pose, two drawings of George Harrison in a walking pose, a drawing of Paul McCartney in a head and shoulders pose, and a drawing of George Harrison standing in a full length pose with Paul McCartney, together with a small cel of a tiny Ringo, *largest 19in x 16in (48cm x 40cm)*, (6)

£2,000 - 3,000
€2,300 - 3,400
US\$2,700 - 4,000

Please see footnote to lot 280 where these are offered as part of a collection.

Provenance

From a private collection



283 (part)

283

THE BEATLES: A GROUP OF ORIGINAL ANIMATION DRAWINGS AND CELS OF VARIOUS 'PEPPERLANDER' CHARACTERS FROM *YELLOW SUBMARINE*,

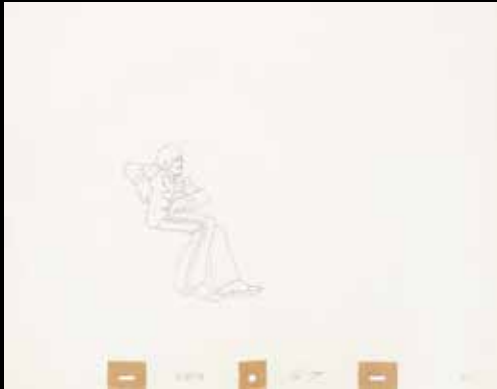
United Artists / Apple Films, 1968, all from the 'INFIL' sequence, comprising; a drawing of Ringo Starr in a half-length pose, a drawing of Ringo Starr in a close-up head and shoulders pose, a drawing of John Lennon and George Harrison in a standing pose, a drawing of several prostrate Blue Meanies, a cel of a Blue Meanie, two more individual drawings of Blue Meanies, and a drawing of a Clown, *largest 15 1/2in x 12 1/2in (39.5cm x 32cm)*, (8)

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

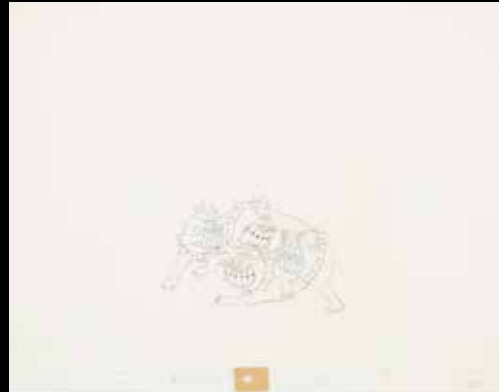
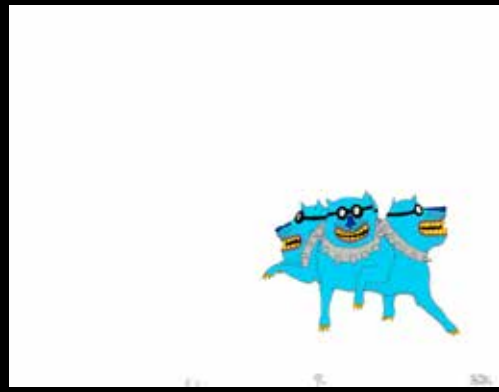
Please see footnote to lot 280 where these are offered as part of a collection.

Provenance

From a private collection



284 (part)



285 (part)

284

THE BEATLES: A GROUP OF ORIGINAL ANIMATION DRAWINGS OF THE BEATLES FROM *YELLOW SUBMARINE*,

United Artists / Apple Films, 1968, graphite on paper and gouache on celluloid, comprising; a drawing of John Lennon in a seated pose, a drawing of George Harrison in a walking pose, a drawing of Paul McCartney in a standing pose, two drawings of George Harrison in a standing pose from the sequence 'All Together Now', together with a small cel of a baby Ringo, *largest 19in x 16in (48cm x 40cm)*, (6)

£2,000 - 3,000
€2,300 - 3,400
US\$2,700 - 4,000

Please see footnote to lot 280 where these are offered as part of a collection.

Provenance

From a private collection

285

THE BEATLES: A GROUP OF ORIGINAL ANIMATION DRAWINGS AND CELS OF VARIOUS 'PEPPERLAND' CHARACTERS FROM *YELLOW SUBMARINE*,

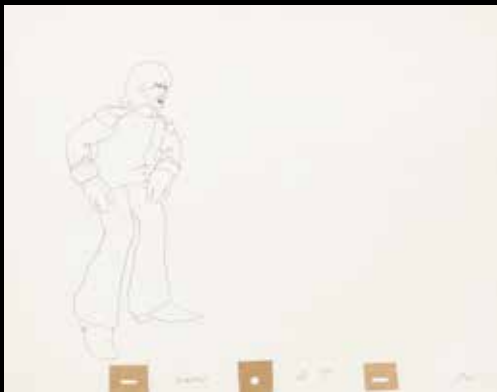
United Artists / Apple Films, 1968, graphite on paper and gouache on celluloid, all from the 'Hey Bulldog' sequence, comprising; a cel of a Blue Meanie lying down, two drawings of Blue Meanies lying down, a large drawing of the four-headed Bulldog, a cel of the Bulldog together with its matching drawing, ten individual drawings of the Bulldog, and one drawing of a Clown lying down, *largest 15 1/2in x 12 1/2in (39.5cm x 32cm)*, (16)

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

Please see footnote to lot 280 where these are offered as part of a collection.

Provenance

From a private collection



286 (part)

286

THE BEATLES: A GROUP OF ORIGINAL ANIMATION DRAWINGS OF THE BEATLES FROM *YELLOW SUBMARINE*,

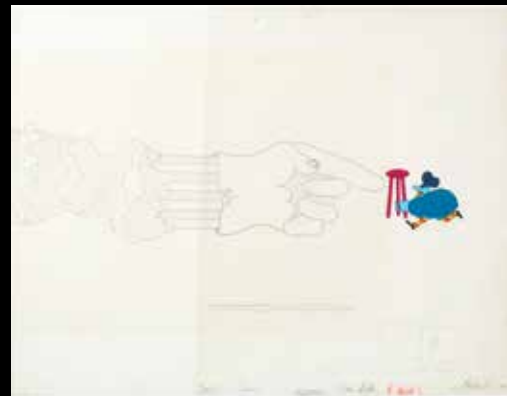
United Artists / Apple Films, 1968, graphite on paper, comprising; a drawing of Paul McCartney in a head and shoulders pose, a drawing of John Lennon's head, a drawing of George Harrison in a standing pose, a drawing of Ringo Starr in a front on running pose from the sequence 'All Together Now', as well as two drawings of George Harrison in a standing pose also from the same sequence, *largest 19in x 16in (48cm x 40cm)*, (6)

£2,000 - 3,000
€2,300 - 3,400
US\$2,700 - 4,000

Please see footnote to lot 286 where these are offered as part of a collection.

Provenance

From a private collection



287 (part)

287

THE BEATLES: A GROUP OF ORIGINAL ANIMATION DRAWINGS AND CELS OF VARIOUS 'PEPPERLANDER' CHARACTERS FROM *YELLOW SUBMARINE*,

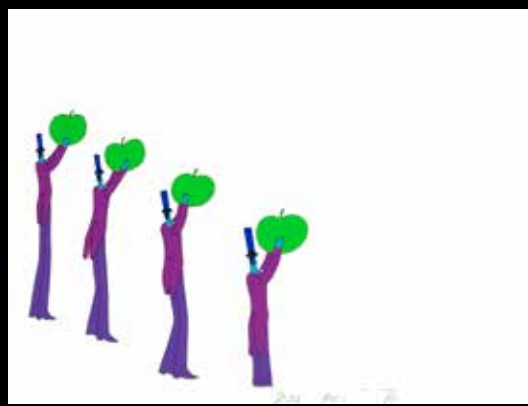
United Artists / Apple Films, 1968, all from the 'LOVE' sequence, comprising; a drawing of Ringo Starr in a standing pose holding a trumpet, a drawing of The Dreadful Flying Glove, two three-dimensional drawing of the lettering of LOVE, a small cel of a Blue Meanie with a chair, a drawing of the Glove with the 'O' from LOVE on the finger, a drawing of four Blue Meanies, and three individual drawings of Blue Meanies, *largest 15 1/2in x 12 1/2in (39.5cm x 32cm)*, (10)

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

Please see footnote to lot 280 where these are offered as part of a collection.

Provenance

From a private collection



288

THE BEATLES: A GROUP OF ORIGINAL ANIMATION DRAWINGS OF THE BEATLES FROM *YELLOW SUBMARINE*,

United Artists / Apple Films, 1968, graphite on paper, comprising; a large drawing of Paul McCartney in a head and shoulders pose, a drawing of George Harrison in a walking pose, a drawing of Paul McCartney in a walking pose, a drawing of John Lennon in a standing pose, and three drawings of George Harrison from a sequence for 'All Together Now', *largest 19in x 16in (48cm x 40cm), (7)*

£2,000 - 3,000

€2,300 - 3,400

US\$2,700 - 4,000

Please see footnote to lot 280 where these are offered as part of a collection.

Provenance

From a private collection

289

THE BEATLES: A GROUP OF ORIGINAL ANIMATION DRAWINGS AND CELS OF VARIOUS 'PEPPERLANDER' CHARACTERS FROM *YELLOW SUBMARINE*,

United Artists / Apple Films, 1968, comprising: three drawings of Old Fred in various head and shoulder poses, two drawings of Vacuum Monsters and one cel of a Blue Meanie, five cels of Apple Bonkers from the 'Splotch' sequence, one drawing of the school of whales from the Sea of Monsters sequence, together with seven small cels for various other objects and background characters from the film, *all approx 15 1/2in x 12 1/2in (39.5cm x 32cm) (19)*

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

Please see footnote to lot 280 where these are offered as part of a collection.

Provenance

From a private collection



290



(back)

290

THE BEATLES: 'GET BACK' UNISSUED ALBUM COVER PROOFS,

Apple, 1970, comprising full front cover proof made up and printed by TPS (Trade Platemaking Services) and Garrod & Lofthouse, and a bromide of the back cover with track listing and notes by Tony Barrow, the larger 13 1/4in x 13 1/2in (33.5cm x 34.2cm)

£8,000 - 10,000

€9,100 - 11,000

US\$11,000 - 13,000

Provenance

These proofs were originally obtained by a Laurence Goldman, who worked for Trade Platemaking Services in Camberwell, south-east London, a specialist company who took original artwork and other elements to create the metal plates used for the cover printing. In the 1960s they did a lot of work for EMI and Decca. Goldman recalls that around 50 copies of the front cover proof would have originally been created, with perhaps one or two being kept as souvenirs by TPS employees who were Beatle fans.

The overall cover design is a nod to the Beatles' debut album, with the front cover photograph again taken by Angus McBean at EMI in Manchester Square. Whilst the front cover is familiar, albeit with various track listings, the back cover has previously been completely unknown. The proof offered here proves that a final running order had indeed been compiled and was accompanied by Tony Barrow's sleeve notes, echoing the 1963 release. The bromide of the back cover is the only copy ever printed, produced by Goldman himself. Bromides were usually made as a large photograph for the text to be proofed before a plate was made and this is unique, as the original negative of it went back to EMI and was presumably destroyed when the album was scrapped.

Shortly after the bromide was produced, Phil Spector was brought in to add his finishing touches to the tracks, and this resulted in the 'Let It Be' album, allocated the catalogue number of PXS 1, as printed on this unused proof.

These proofs were the subject of an in-depth article in 'Record Collector' magazine, January 2018, No. 475, pps. 18-19.



291



294



294 (page)



293



293



292

291

GEORGE HARRISON: AN AUTOGRAPHED PUBLICITY PHOTOGRAPH,

circa 1976,
the black and white head-and-shoulders portrait signed by George Harrison in blue ink, 8in x 10in (20.5cm x 25.5cm)

£800 - 1,000

€910 - 1,100

US\$1,100 - 1,300

292

GEORGE HARRISON: A SIGNED 'AVIS FORMULA ONE TENNIS TROPHY' PROGRAMME PAGE,

1979,
comprising the front page and a clipped 'Autographs' inner, signed in blue ballpoints by, amongst others, George Harrison, Bjorn Borg, Vitas Gerulaitis, James Hunt, Jody Scheckter and Jacques Laffite; together with a signed Cozy Powell black and white 10in x 8in publicity photograph, page 8 1/4in x 11 1/2in (21cm x 29.2cm)

£600 - 800

€680 - 910

US\$810 - 1,100

293

GEORGE HARRISON: 'SONGS' BY GEORGE HARRISON AND KEITH WEST,

Genesis Publications, 1987,
no. CXXXX, from the 250 extra copies printed after the limited edition, hardcopy, in slip case with CD

£600 - 800

€680 - 910

US\$810 - 1,100

294

GEORGE HARRISON: AN AUTOGRAPHED COPY OF 'LIVE IN JAPAN' BY GEORGE HARRISON,

Genesis Publications, 1993,
no. 940 from a limited edition of 3500, signed by Harrison in black ink, hardback leather bound copy, accompanied by a double CD with original artwork and a total of 19 live tracks, a souvenir pack containing a laminated 'After Show' pass and Eric's and George's guitar picks, in hard slipcase

£800 - 1,200

€910 - 1,400

US\$1,100 - 1,600



295

295 TP

GEORGE HARRISON: A STUDER A80 VU II (MARK II), 2 INCH 24 TRACK ANALOGUE TAPE MACHINE,

1970s, serial no. 10754, tape play hours meter shows 2,419 hours of use, no transport or audio remote, with two speeds of 15 and 30 ips although switch labelled 7.5 and 15 ips, meter bridge has a built-in Dolby M series chassis fitted with 24 x Cat22 cards and 24 x Cat44 I/O modules, 81in (206cm) high, 27 1/2in (70cm) wide, 28 1/4in (72cm) deep

£5,000 - 7,000
€5,700 - 7,900
US\$6,700 - 9,400

Provenance

This was used at George Harrison's F.P.S.H.O.T. home studio at Friar Park. The frame on this machine was custom painted for George to match the colour scheme in the studio, which had green leather trim on the board and light green plates to the modules in the desk at the time. Whilst it is impossible to say exactly which recordings this machine was used for, albums recorded there include *Living In The Material World*, *Dark Horse*, *Thirty Three & A Third*, *George Harrison*, *Cloud Nine* and *Brainwashed*.



296

296 TP

GEORGE HARRISON: A STUDER A80 (MARK 1), 1 INCH 8 TRACK ANALOGUE TAPE MACHINE,

1970s, serial no. 327, tape play hours meter shows 598 hours of use, with reversed sex audio connectors, no transport or audio remote, with CTS Studios sticker and inventory number to rear, built-in Dolby M16 rack fitted with 8 x Cat22 cards and 8 x Cat44 I/O modules, headblock mounting metalwork and shields are for a 2inch machine but 1inch heads and rollers fitted, 58 1/4in (148cm) high, 27 1/2in (70cm) wide, 28 1/4in (72cm) deep

£5,000 - 7,000
€5,700 - 7,900
US\$6,700 - 9,400

Provenance

This was used at George Harrison's F.P.S.H.O.T. home studio at Friar Park. The frame on this machine was custom painted for George to match the colour scheme in the studio, which had green leather trim on the board and light green plates to the modules in the desk at the time. Whilst it is impossible to say exactly which recordings this machine was used for, albums recorded there include *Living In The Material World*, *Dark Horse*, *Thirty Three & A Third*, *George Harrison*, *Cloud Nine* and *Brainwashed*. The CTS Studios sticker (Cine-Tele Sound Studios) indicates that George probably bought this machine from this company, founded in 1956 and originally located in London's Bayswater and then, in the early 1970s, in Wembley, adjacent to the Stadium.



297



299



299 (page)

297 AR

ROBERT FREEMAN (BRITISH, B. 1936): BEATLES FOR SALE PHOTOGRAPHIC PRINT,

limited edition numbered 18/25 and signed by the photographer in silver pen, mounted and framed, image 12in x 17 1/4in (30.5cm x 43.8cm)

£800 - 1,000

€910 - 1,100

US\$1,100 - 1,300

298 AR

GEORGE HARRISON: 'HERE COMES THE SUN' LITHOGRAPH,

Genesis Publications, 1987, signed in pencil by George Harrison and illustrator Keith West, also titled and numbered 123/850, framed, together with original portfolio, print within mount 13in x 19in (33cm x 48.3cm)

£700 - 900

€790 - 1,000

US\$940 - 1,200



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299

THE BEATLES: A COPY OF 'HAMBURG DAYS' BY ASTRID KIRCHHERR AND KLAUS VOORMANN,

Genesis Publications, 1999, no. 242 from a limited edition of 250 deluxe copies, signed by Astrid Kirchherr and Klaus Voormann in black inks, foreward by George Harrison, bookplate signed by Harrison, hardback copy, accompanied by a limited edition lithographic print by Voormann and a photographic print by Kirchherr, in hard outer case

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 2,000

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NOTICE TO BIDDERS

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

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

1. OUR ROLE

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

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable 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.

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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by 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.

Payment may also be made by one of the following methods:

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 and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins 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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

10. COLLECTION AND STORAGE

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

11. SHIPPING

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 Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or

otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for

sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements

Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.

- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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 All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
		12.1 You may not assign either the benefit or burden of this agreement.		DATA PROTECTION – USE OF YOUR INFORMATION Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our <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.
		12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.		APPENDIX 3
		12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.		DEFINITIONS AND GLOSSARY Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.
		12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.		LIST OF DEFINITIONS "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
		12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.		
		12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		

“**Bidder**” a person who has completed a *Bidding Form*.
“**Bidding Form**” our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

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

“**Book**” a printed *Book* offered for *Sale* at a specialist *Book Sale*.

“**Business**” includes any trade, *Business* and profession.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

“Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties.”

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

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20th Century British Art

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Aboriginal Art

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African, Oceanic & Pre-Columbian Art

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American Paintings

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Suzy Pai
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Coins & Medals

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U.S.A
Jeremy Goldsmith
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Entertainment Memorabilia

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