

Bonhams



Entertainment Memorabilia

New Bond Street, London | 11 December 2018



Entertainment Memorabilia

New Bond Street, London | Tuesday 11 December 2018 at 12pm

BONHAMS

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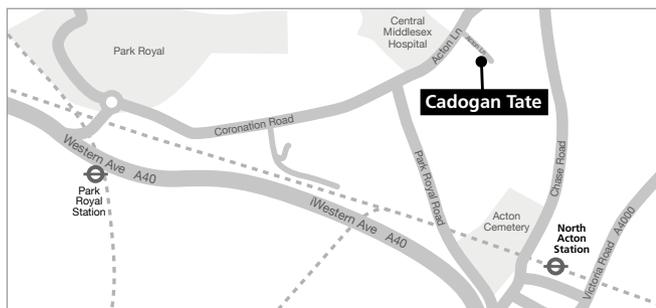
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Please note That Bonhams will be closed from 5.30pm Friday 21 December 2018 until 9am Wednesday 2 January 2019 for the Holiday Period.

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Please note that Cadogan Tate will be closed from 1pm Monday 24 December 2018 until 9am Wednesday 2 January 2019 for the Holiday Period

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Charges will apply from 9am Thursday 3 January 2019

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(Please note: Charges apply every day including weekends and Public Holidays)

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• Zero rated for VAT
No VAT will be added to the hammer price or the buyer's premium.

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Film & Television



TWENTIETH CENTURY-FOX Presents A LUCASFILM LTD. PRODUCTION **STAR WARS**
Starring **MARK HAMILL HARRISON FORD CARRIE FISHER**
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and
ALEC GUINNESS
Written and Directed by **GEORGE LUCAS** Produced by **GARY KURTZ** Music by **JOHN WILLIAMS**

STAR WARS

Making Films Sound Better
DOLBY SYSTEM
Noise Reduction • High Fidelity

PANAVISION® PRINTS BY DE LUXE® TECHNICOLOR®
Original Motion Picture Soundtrack on 20th Century Records and Tapes

ONE SHEET STYLE "C"



1

1
A DAY AT THE RACES

M.G.M, 1937,
U.S. window card, backed on card, framed and glazed. overall in
frame, 22in x 14in (56cm x 35.6cm)

£1,200 - 1,800
€1,300 - 2,000
US\$1,500 - 2,300

Provenance
Ex-Lot 28, Christie's, *Vintage Film Posters*, 7 June 2007.



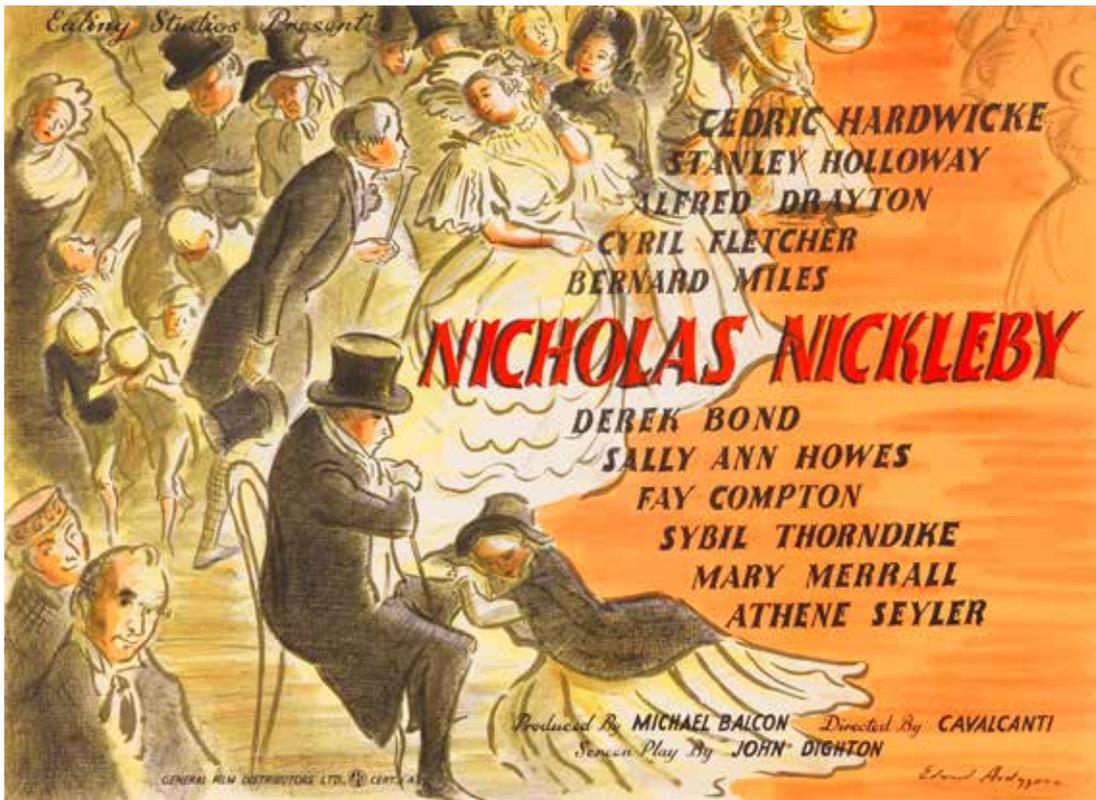
2

2
LIFEBOAT,

Twentieth Century Fox, 1944,
one sheet, 27in x 41in (68.5cm x 104cm)

£1,500 - 2,000
€1,700 - 2,200
US\$1,900 - 2,600

Lifeboat was directed by Alfred Hitchcock from a story by John Steinbeck, and was the first in Hitchcock's "limited-setting" films, the others being *Rope* (1948), *Dial M for Murder* (1954), and *Rear Window* (1954). The film received Academy Award® nominations for 'Best Director', 'Best Original Story' and 'Best Cinematography – Black and White'.



3

3
THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY,
 Ealing Film Studios, 1947,
 British quad, 30in x 40in (76cm x 102cm)

£2,000 - 2,500
 €2,200 - 2,800
 US\$2,600 - 3,200

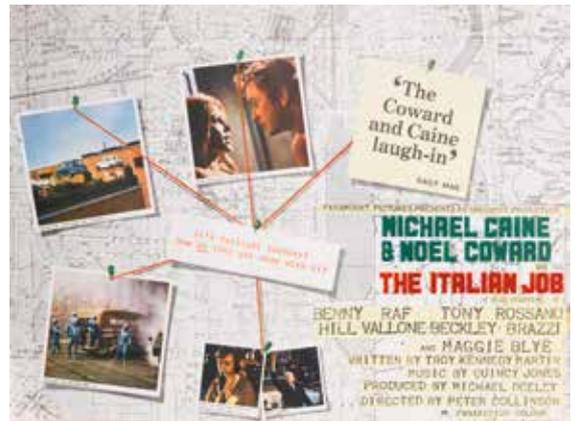
Ealing Studio's take on the lavish adaptation of the timeless Charles Dickens novel. After the Second World War, England found a renewed love for one of its most famous authors.

4
THE LAVENDER HILL MOB,
 Ealing Film Studios, 1951,
 British liftbill, artwork by Ronald Searle and S. John Woods,
 22 1/2in x 16in (57cm x 40.5cm)

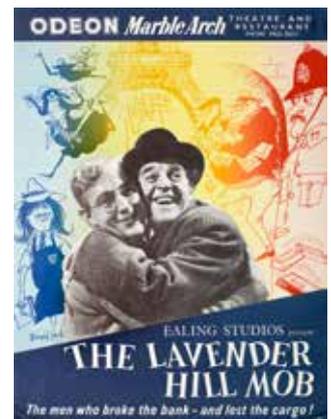
£700 - 900
 €790 - 1,000
 US\$890 - 1,100

5
THE ITALIAN JOB,
 Paramount, 1969,
 Full-bleed British quad, 30in x 40in (76cm x 102cm)

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



5



4



7



8



6

6
SOME LIKE IT HOT

United Artists, 1959,
 British quad, linen backed, 30in x 40in (76cm x 102cm)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

7

MARILYN MONROE: A SIGNED AND INSCRIBED MAGAZINE PAGE,

black and white partial page removed from a magazine depicting Marilyn Monroe in a glamorous studio portrait affixed on black paper, signed in ink on the left-side reading *To Linda/Love & Kisses/Marilyn Monroe*, 'Linda' being child actress Linda Bennett, 6in x 9in (15cm x 23cm)

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,800 - 6,400

Provenance

Ex-lot 12, Christie's *Entertainment Memorabilia*, New York, 24 June 2004.

8

KING AND I: AN ORIGINAL COSTUME DESIGN OF A SIAMESE DANCER,

Twentieth Century Fox, 1956,
 the hand-painted gouache and pencil drawing on paper depicting a Siamese Dancer from the film, signed by the costume designer Irene Sharaff to an area by the dancer, drawing affixed on board,
image 10 1/2in x 15 1/2in (26.5cm x 39.5cm)

£500 - 700
 €560 - 790
 US\$640 - 890

Irene Sharaff (American, b.1910 – d.1993) was a costume designer for stage and screen. Her work earned her five Academy Awards® one of which was for the *King and I*.



9

9
DOCTOR AT SEA: AN ORIGINAL COSTUME DESIGN BY JOAN ELLACOTT FOR BRIGITTE BARDOT AS 'HÉLÈNE COLBERT', Rank Film, 1955, the hand-painted gouache and pencil design on paper featuring Bardot in a yellow dress with white accessories, hand annotated in pencil and pen reading *for boarding the ship, lemon linen trimmed satin*, signed *Joan Ellacott 1955* in pen to the lower half, accompanied by a photograph of Bardot wearing the dress in the film, 16in x 11 1/4in (40.5cm x 28.5cm), (2)

£1,500 - 2,000
 €1,700 - 2,200
 US\$1,900 - 2,600

Doctor at Sea is a 1955 British comedy film, directed by Ralph Thomas, produced by Betty E. Box, and based on Richard Gordon's novel by the same name. This was the second of seven films in the 'Doctor series', following the hugely popular *Doctor in the House* from the previous year. This was Brigitte Bardot's first English-speaking film.



10

10
SUDDENLY, LAST SUMMER: AN ORIGINAL COSTUME DESIGN BY JEAN LOUIS FOR ELIZABETH TAYLOR AS 'CATHERINE HOLLY', Columbia, 1959, the hand-painted gouache and pencil costume design on card, featuring Elizabeth Taylor in a navy blue jacket and pleated skirt, with white blouse, affixed with navy blue fabric swatch, design by Jean Louis, unsigned at Taylor's request, 16in x 12in (40.5cm x 30cm)

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,600 - 3,800

Suddenly, Last Summer is a 1959 American Southern Gothic mystery film based on the play of the same name by Tennessee Williams. The film was directed by Joseph L. Mankiewicz and produced by Sam Spiegel from a screenplay by Gore Vidal and Williams with cinematography by Jack Hildyard and production design by Oliver Messel. The musical score was composed by Buxton Orr using themes by Malcolm Arnold. The film stars Elizabeth Taylor, Katharine Hepburn, and Montgomery Clift with Albert Dekker, Mercedes McCambridge, and Gary Raymond.



11

11

SUDDENLY, LAST SUMMER: AN ORIGINAL COSTUME DESIGN BY JOAN ELLACOTT FOR MERCEDES MCCAMBRIDGE AS 'MRS GRACE HOLLY',

Columbia, 1959, the hand-painted gouache and pencil costume design on paper featuring McCambridge in *Outfit No. 1*, hand-titled and annotated *Navy Blue and white printed silk dress tucked silk front, trimmed bows, straw hat* by the artist Joan Ellacott, affixed with blue fabric swatch, signed and dated 1959 by Ellacott, 16in x 12in (40.5cm x 30cm)

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

12

THE AMOROUS ADVENTURES OF MOLL FLANDERS: AN ORIGINAL COSTUME DESIGN BY JOAN BRIDGE AND ELIZABETH HAFFENDEN OF KIM NOVAK AS 'MOLL FLANDERS',

Paramount Pictures, 1965, the hand-painted gouache and pencil costume design on notepaper affixed to a large sheet of paper, featuring Novak as 'Moll' in a shooting costume with feathered tricorne, a pleated organza cravat, jacket with brass buttons, and pleated ruffles on her sleeves, affixed with fabric swatches, pencil annotations and detailed close-ups, signed *Elizabeth Haffenden 1964 - Joan Bridge* to the lower half, *notepaper 10in x 14in (25.5cm x 45.5cm)*

£600 - 800
 €670 - 900
 US\$770 - 1,000



12

Elizabeth Haffenden (British, b.1906 – d.1976) was a costume designer who won two Academy Awards®; the first was for the film *Ben-Hur* for 'Best Costume design-Color' during the 1959 Academy Awards®. Her second was for the film *A Man for All Seasons* during the 1966 Oscars, also for 'Best Costume design-Color' which she won with fellow costume designer Joan Bridge (British, b.1912 - d.2009). They both won BAFTA Awards as well.

13 AR

TONY WALTON (ENGLISH, B. 1934): AN ORIGINAL PRELIMINARY PAINTING FROM MARY POPPINS,

Walt Disney, circa 1964, gouache and ink on paper, depicting an evening sky-view of London for the filming of the re-knownned chimney sweeps scene. Inscribed *Mary Poppins 2 Rooftop Sequence*, the painting is signed by the artist, Wright Hepburn Gallery Stamp at the back, framed and glazed, *overall 37 3/8in x 29 3/4in (95cm x 75cm)*

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900



13

Tony Walton is a multi-award-winning art director, costume designer, graphic illustrator and director with a filmography that includes *Mary Poppins* (1964), *All That Jazz* (1979), *Murder on the Orient Express* (1974) and *The Wiz* (1978). His career began in 1957 in theatre, but his big break came when Walt Disney, looking for a British designer for *Mary Poppins*, hired him upon discovering that he was (then) Julie Andrews' husband, a film for which he received his first Oscar® nomination.

14

LAWRENCE OF ARABIA: AN ARABIAN-STYLE DAGGER ACQUIRED FOR PETER O'TOOLE FOR HIS ROLE AS 'T.E. LAWRENCE',

Columbia, 1962,

the Janbiya-style dagger of typical form, with curved metal blade, the handle and case with scrolling foliate decoration (brightly gold-coloured cover decorated with fake gems and scabbard tip extension noticeable in the production missing), but affixed with a metal belt loop on the reverse which was applied to the dagger to prevent loss by Peter O'Toole during action sequences, accompanied by a photocopied letter from Production Manager Lew Thornburn on Horizon Pictures (G.B.,) Ltd letter-headed paper dated 10th July 1961, to the Consul General at the Embassy of Lebanon requesting visas for Mr L. Hillman and Mr. N. Kerss so that they can enter the country for the film, and a black and white photograph of a plane inscribed *Tim Clutterbuck with "Curly" in the back seat, South Jordan, 'Lawrence of Arabia', (3)*



14

£4,000 - 5,000
€4,500 - 5,600
US\$5,100 - 6,400

Provenance

Ex Sotheby's London, 2000.

According to the provenance provided by the original vendor, this dagger was purchased on location by Norman "Curly" Kerss, a British Special Effects Technician who worked on the production. Tim Clutterbuck was a stuntman, and was a Turkish Pilot in the film (uncredited). Enhanced scabbard extension and brightly gold-coloured cover which is visible in the film, has always been missing.

Lawrence of Arabia was nominated for ten Oscars® at the 35th Academy Awards® in 1963; it won seven in total, including 'Best Picture' and 'Best Director'. It also won the Golden Globe Award for 'Best Motion Picture' – Drama and the BAFTA Awards for 'Best Film' and 'Outstanding British Film'. In the years since, it has been recognised one of the greatest and most influential films in the history of cinema.



© Moviestone Collection / Rex / Shutterstock

15

CHAPLIN: THE ICONIC TAILCOAT WORN BY ROBERT DOWNEY JR WHEN IN CHARACTER FOR 'THE TRAMP' IN HIS AWARD-WINNING ROLE AS CHARLIE CHAPLIN,

TriStar, 1992,

the screen-matched brown 1920's style single-breasted tailcoat jacket, fully lined, with label affixed to the inside reading *Bermans and Nathans, 40 Camden Street, London, NW1, ROBERT DOWNEY JR, CHAPLIN*, and can be seen being worn on numerous occasions by Downey Jr. when playing his famous role of 'The Tramp' in the film, accompanied by a letter of provenance,

£3,000 - 5,000
€3,400 - 5,600
US\$3,800 - 6,400

Chaplin is a British-American biographical comedy-drama film about the life of British comedian Charlie Chaplin. It was produced and directed by Richard Attenborough and stars Robert Downey Jr., Marisa Tomei, Dan Aykroyd, Penelope Ann Miller, and Kevin Kline. It also features Geraldine Chaplin in the role of her own paternal grandmother, Hannah Chaplin. Downey's performance as 'Chaplin' won universal acclaim and as such he won a BAFTA for 'Best Actor' and was also nominated for an Academy Award® for 'Best Actor'.



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15



16



17

16

THE SNOWMAN: AN ORIGINAL ANIMATION CEL OF THE SNOWMAN DANCING WITH JAMES, TOGETHER WITH BACKDROP,

1982,
gouache on celluloid, two cel set-up depicting The Snowman dancing with James, together with a second cel of a snowy house landscape backdrop, both inscribed with production notes and sequence numbers, 10 1/2in x 13in (26.5cm x 33cm) (2)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

17

THE SNOWMAN: AN ORIGINAL ANIMATION CEL OF THE SNOWMAN DANCING WITH JAMES,

1982,
gouache on celluloid, depicting The Snowman dancing with James, inscribed with production numbers, 10 1/2in x 13in (26.5cm x 33cm)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900



18 (details)



19 (details)

18
THE SNOWMAN: FOUR ORIGINAL ANIMATION PENCIL DRAWINGS OF THE SNOWMAN AND JAMES,

1982, pencil on paper, comprising; one of the Snowman and James dancing, one of a snowman dancing, another of James dancing, and one of them dancing together, each inscribed with production notes and sequence numbers, *10 1/2in x 13in (26.5cm x 33cm) each, (4)*

£600 - 800
 €670 - 900
 US\$770 - 1,000

19
THE SNOWMAN: THREE ORIGINAL ANIMATION PENCIL DRAWINGS OF JAMES AND THE PARTY SCENE,

1982, pencil on paper, comprising; one of a snowman and James touching their knees, a grouping of seven snow-people, and another showing the backs of three snow-people, inscribed with production notes and sequence numbers on each, *10 1/2in x 13in (26.5cm x 33cm) (3)*

£500 - 700
 €560 - 790
 US\$640 - 890



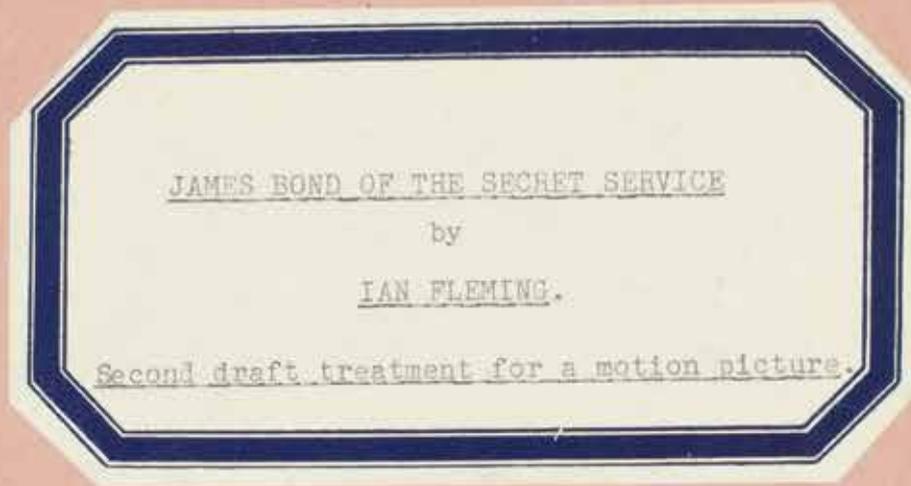
20

20
WHO FRAMED ROGER RABBIT?: AN ANIMATION CEL OF JESSICA RABBIT,

Walt Disney, 1988, gouache on celluloid, hand-painted cel depicting Jessica Rabbit, with a black and white photograph background from the film, portraying Bob Hoskins, in mount, *overall 19 1/8in x 13 7/8in (47cm x 35cm)*

£700 - 900
 €790 - 1,000
 US\$890 - 1,100

The Jack Whittingham Collection Part II



The following seven lots are offered by the daughter of acclaimed British playwright and screenwriter Jack Whittingham. This collection is the second part to be offered at auction; featuring documents, screenplays and treatments surrounding the production of a proposed first James Bond film. Ian Fleming in collaboration with producer and director Kevin McClory and screenwriter Jack Whittingham intended to produce a new Bond story that they would transfer onto the big screen. The venture for this original production began in 1958, and predates the first released James Bond film 'Dr. No' by four years. Fleming agreed with McClory that he would compose a new James Bond story, in the form of treatments that Jack Whittingham would work from to transform into a script for film. Whittingham worked very closely with Fleming taking his initial plot outline, which was originally titled 'James Bond and the Secret Service' into a fit for filming story 'Longitude 78 West'. This title was later changed again by Fleming and registered by McClory in 1960 as 'Thunderball'. Whittingham not only reworked and elaborated the plot, he

was also instrumental to the characterisation of James Bond, making him a more endearing character for the audience to resonate with. Due to disagreements between Fleming and McClory this production was later shelved. Nevertheless, in March 1961 Ian Fleming published his eighth James Bond novel 'Thunderball', bearing no credit acknowledgement to Whittingham or McClory in the published Jonathan Cape edition. This created a bitter plagiarism law battle at the High Court. The majority of the documents included in this collection are copy paperwork which was submitted during the court proceedings between Kevin McClory, Jack Whittingham and Ian Fleming. The out of court ruling stipulated that future publications of the book must be credited to 'Kevin McClory, Jack Whittingham and Ian Fleming' in that order and awarded the film writes for any future production to McClory. When 'Thunderball' was finally made, in 1965, under Executive Producers Albert R. Broccoli and Harry Saltzman, Kevin McClory was given the role as the film's Producer.



21 (pages)

21

KEVIN MCCLORY / JAMES BOND: A COLLECTION OF COPY CORRESPONDENCE TO KEVIN MCCLORY AND IAN FLEMING RELATING TO THE CASTING OF PRINCIPAL CHARACTER JAMES BOND,

1959 - 1960,

an insightful collection of approximately 85 typescript copy letters, the majority in response to the Daily Express article 'Inside Show Business', published 11 June 1959, that discussed the prospect of Ian Fleming and Kevin McClory searching for their James Bond; actor suggestions from the public include - Trevor Howard, Robert Beatty, Stanley Baker, Guy Rolfe, William Holden, Richard Burton, James Garner and Richard Todd, others included readers Sons or their husbands; with attached court reference document

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

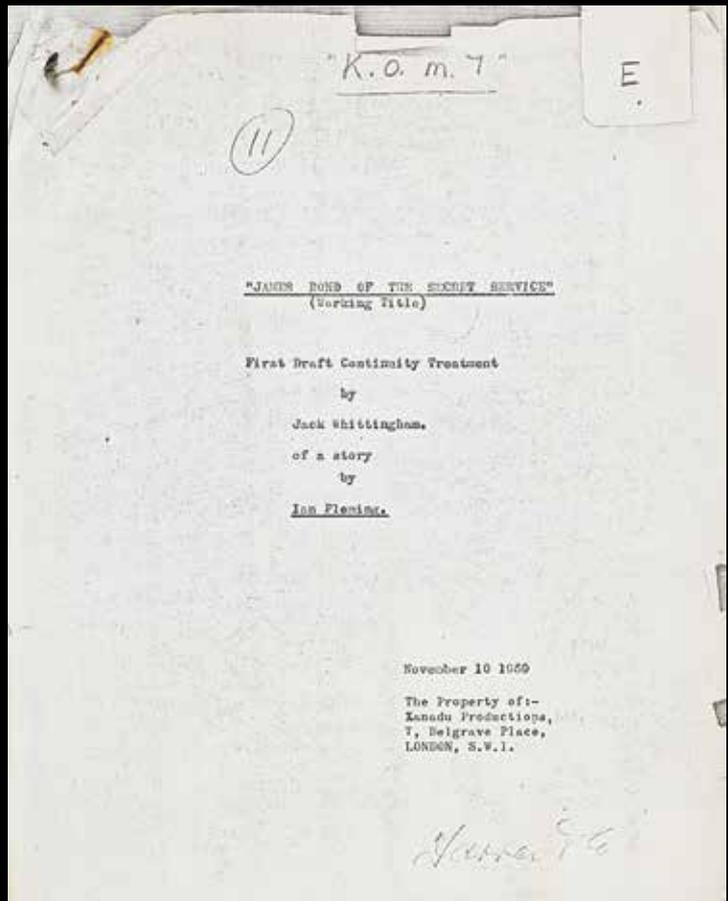


22

**IAN FLEMING / KEVIN MCCLORY / JACK WHITTINGHAM;
THREE FILES OF COPY CORRESPONDENCE RELATING TO
THE ORIGINAL JAMES BOND FILM,**

1957 - 1961,
a very large quantity of over 400 letters and documents during the collaboration of Xanadu Productions, between Ian Fleming, Kevin McClory, Ivar Bryce, Jack Whittingham and others; in-depth discussions and negotiations regarding the production to bring James Bond to the big screen, references to; story-line, characters, locations, casting, budgets, expenses, time-lines, finances, filming, other backers, prospects, and the beginnings of the legal fallout; with court reference document

**£3,500 - 4,500
€3,900 - 5,000
US\$4,500 - 5,700**



23 (page)

**JACK WHITTINGHAM / THUNDERBALL: A FIRST DRAFT
CONTINUITY TREATMENT BY JACK WHITTINGHAM FOR
'JAMES BOND OF THE SECRET SERVICE',**

1959,
a copy of 35 pages of mimeographed typescript, the title page 'James Bond Of The Secret Service', (working title) dated November 10, 1959, some pages showing copy annotations in Jack Whittingham's hand; with court reference folder

**£3,000 - 5,000
€3,400 - 5,600
US\$3,800 - 6,400**

Jack Whittingham's screenplay adaptation from Ian Fleming's second draft treatment for the first James Bond film, resulted in a number of suggested changes to the story and characters to enable it to be a success in a visual format. Sellers elaborates that he...*made suggestions that were to radically alter the story, throwing up some fascinating new characters and plot developments.* For example he altered Domino's character from a straight police investigator to a fiery, sexually aware young woman and later changed her name to Gaby. Whittingham also devised the scene where the bomb is removed from the plane and transported onto Largo's yacht, to be shot underwater.

Literature

Sellers, Robert *The Battle For Bond*, Sheffield. (Tomahawk Press), 2007, pp.41-42 and pp.57-60

IAN FLEMING / JAMES BOND: A COPY MEMORANDUM TO JACK WHITTINGHAM AND COPY FIRST DRAFT SCREEN TREATMENT TITLED 'JAMES BOND OF THE SECRET SERVICE',

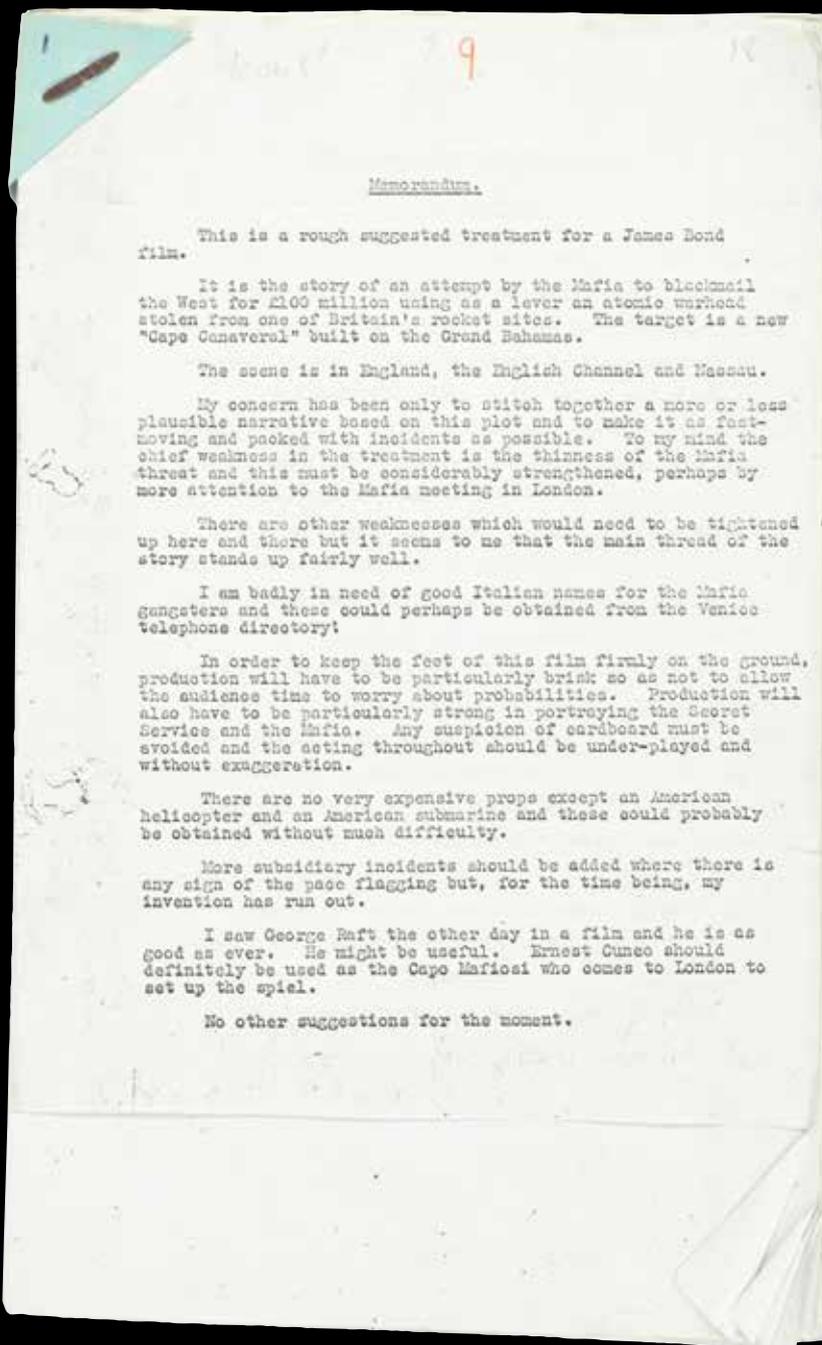
a copy of a one page memo accompanying Ian Fleming's first draft treatment, given to Jack Whittingham outlining his intentions for the first James Bond film, he states a brief outline of his plan for the plot content *It is the story of an attempt by the Mafia to blackmail the West for £100 million using as a lever an atomic warhead stolen from one of Britain's rocket sites* he continues *My concern has been only to stitch together a more or less plausible narrative based on this plot and to make it as fast-moving and packed with incidents as possible.* Fleming narrates his problem with the draft idea for the story *I am badly in need of good Italian names for the Mafia gangsters and these could perhaps be obtained from the Venice telephone directory!*; the first draft treatment of 57 copied mimeographed typescript, some with copy annotations and crossings out as well as 7 addition pages and rewrites; with court reference document attached to the verso

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,800 - 6,400

It was from this first treatment that Jack Whittingham formed a screenplay for the first James Bond film. Robert Sellers comments in his book, *With his trained eye Whittingham immediately saw the deficiencies in Fleming's treatment and after reading it formed the opinion that the author had very little idea of writing for the screen. "In my view Fleming's film treatment was terribly bad...and completely inappropriate for film development". Whittingham had very firm notions of the differences between a screenwriter and an author of books. He had the experience and understanding to tell a story using as little dialogue as possible and tapping into the viewer's visual senses to portray characters and storyline. As Sylvan Mason, Whittingham's daughter explains Fleming was a wonderful writer in his written descriptions, but that didn't work on Film.*

Literature

Sellers, Robert *The Battle For Bond*, Sheffield. (Tomahawk Press), 2007, pp.39-41



24 (page)

**IAN FLEMING / JAMES BOND: A SECOND DRAFT
TREATMENT CARBON COPY FOR 'JAMES BOND OF THE
SECRET SERVICE' FROM IAN FLEMING'S OFFICE,**

October 1959,

a complete 27 page carbon copy detailed treatment by Ian Fleming for his proposed first James Bond motion picture, with an introduction page and a five page detailed annex of editorial notes, in pink folder labelled *James Bond of The Secret Service by Ian Fleming, Second draft treatment for a motion picture.*, affixed with a letter from Fleming's secretary to Jack Whittingham's office dated 21st October 1959, *Mr. Fleming has asked me to send you the enclosed new draft treatment...Yours sincerely, Una Trueblood;* with court reference document

£30,000 - 40,000

€34,000 - 45,000

US\$38,000 - 51,000

This important draft treatment was composed by Fleming for the making of his first James Bond motion picture. His expertise as a novelist did not transfer into screenwriting, which was why Kevin McClory, tasked with producing the first film, enlisted the expertise of renowned screenwriter Jack Whittingham to re-work and write the screenplay. The team started discussing this project in 1958. This copy of the treatment sent to Whittingham in October 1959, was the document he used to start the screen writing process. Together with McClory he transformed not only elements of the story but also the character of James Bond to enable a screen audience to resonate to him. Resulting in him becoming one of popular cultures most idolised and aspired to figures. The title became 'Longitude 78 West' but was later renamed 'Thunderball'. In December 1959 Whittingham had completed his full outline screenplay.

The Note page at the start of the carbon copy draft treatment by Fleming details a story outline - *It is the story of an attempt by the Mafia to blackmail the West for £100 million, using as lever an atomic bomb high-jacked from a stolen Valiant bomber. The target is a new Cape Canaveral built on the Grand Bahamas. The plot fails because James Bond, together with Felix Leiter of the Central Intelligence Agency, get on the track of the Mafia yacht in Nassau which is to place the bomb, and the Mafia is defeated as a result of a great underwater battle off the Grand Bahamas.* Although much of this story did remain the same in the eventual Eon production of 1965 (following the tense plagiarism case following Fleming's published 'Thunderball' book) elements were later changed and new characters added to the script.

A significant part of this document is the annex at the back which provides Flemings detailed descriptions for his principle characters. Including James Bond, that he outlines as; *...a blunt instrument wielded by a Government Department. He is quiet, hard, ruthless, sardonic, fatalistic. Audiences will tend to dislike him...In his relationship with women he shows the same qualities as he does in his job.. He likes gambling, golf and fast motor cars. He has two suits, single breasted...His guns are a Barreta...He also uses a Smith & Wesson. His car is an open Bentley....* By contrast the charismatic and loud McClory and Jack Whittingham both had qualities of a play-boy nature. Elements of which they brought to the character of Bond to make him more interesting and endearing to his audience. Connery later, owned this role by oozing charm, charisma, humour and light relief to the role.

This treatment is referenced in Jon Gilberts book *Ian Fleming, The Bibliography*, where he states that the second draft was one of ten carbon copy manuscripts known to have been produced. This is the first time a carbon copy has appeared at auction.

Literature

Sellers, Robert *The Battle For Bond*, Sheffield, 2007: Tomahawk Press.

Gilbert, Jon Ian Fleming, *The Bibliography*, London, 2017: Queen Anne Press

25

JAMES BOND OF THE SECRET SERVICE
 by
IAN FLEMING
Second draft treatment for a motion picture.

JAMES BOND OF THE SECRET SERVICE
James Bond of the Secret Service.

NOTE:

This is the second draft of a rough suggested treatment for this film.

It is the story of an attempt by the Mafia to blackmail the West for \$100 million, using as lever an atomic bomb high-jacked from a stolen Valiant bomber. The target is a new Cope Casaveral built on the Grand Bahamas. The plot fails because James Bond, together with Felix Leiter of the Central Intelligence Agency, get on the track of the Mafia yacht in Nassau which is to place the bomb, and the Mafia is defeated as a result of a great underwater battle off the Grand Bahamas.

The scene is briefly in London but then entirely in Nassau and the Bahamas.

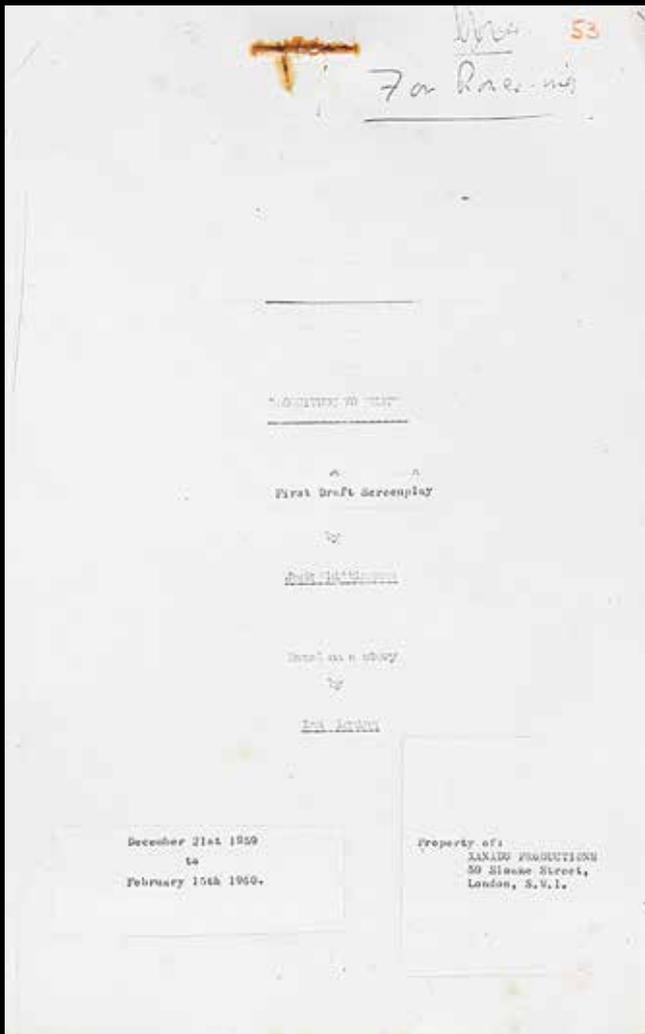
Burl Ives is mentioned as the chief operator for the Mafia as he has asked to have a part in the film. Ernest Cunes is mentioned as the Cope Mafical in Sicily. He is a New York lawyer, legal adviser to Xanadu Films, and has a more fabulous gangster face than has ever been seen on the films.

The story is the property of Xanadu Films, Ltd., a company based on Nassau on which Mr. Ivor Bryce is the Chairman. ME

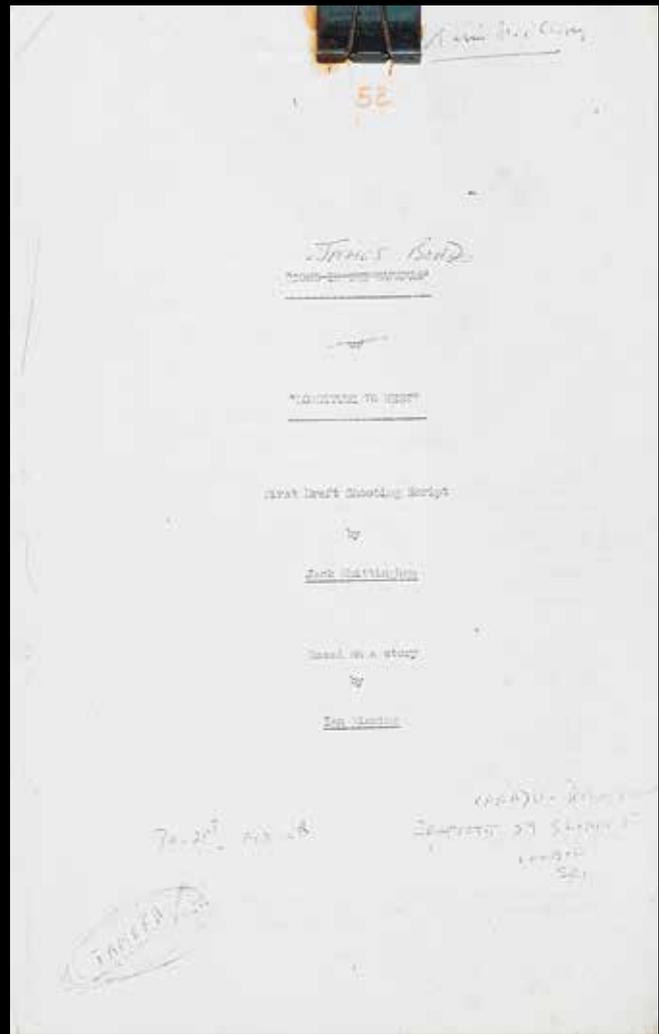
His present intention is to produce the film independently using either Todd AO or Technirama with a fairly heavy budget.

The suggested script writer, who is responsible for the draft continuity of the opening sequence, is Jack Whittingham.

(page)



26 (page)



27 (page)

26

JACK WHITTINGHAM / JAMES BOND: A COPY FIRST DRAFT SCREENPLAY FOR 'LONGITUDE 78 WEST' THE ORIGINAL TITLE FOR 'THUNDERBALL',

December 21st 1959 - February 15th 1960, the copy with title page 'Longitude 78 West', *First Draft Screenplay* by Jack Whittingham, *Based on a story by Ian Fleming*, 40 pages of copied mimeographed typescript, with minor handwritten annotations in Jack Whittingham's and Kevin McClory's hand; with a court reference folder

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,600 - 3,800

27

JACK WHITTINGHAM / JAMES BOND: A COPY FIRST DRAFT SHOOTING SCRIPT 'LONGITUDE 78 WEST' THE ORIGINAL FILM TITLE FOR 'THUNDERBALL',

circa December - February, 1960, the copy with title page having numerous annotations the title 'Bond In The Bahamas' in mimeographed typescript seen crossed out with hand annotation James Bond above, below the working title 'Longitude 78 West', *First Draft Shooting Script*, by Jack Whittingham, based on a Story by Ian Fleming, additional annotations Kevin McClory, Xanadu Productions, Dec 21st - Feb 15th, 142 pages of copied mimeographed typescript, featuring numerous annotations throughout in Jack Whittingham and Kevin McClory's hand: with court reference folder

£5,000 - 7,000
 €5,600 - 7,900
 US\$6,400 - 8,900

As part of the writing and planning process for the first James Bond draft film script, Jack Whittingham and Kevin McClory conducted an in-depth location visit to the Bahamas. There they scoured the island to find the perfect places to shoot the film. This important trip found locations for many of the drafted scenes, most importantly the underwater bomb scene and the epic underwater battle scene so associated with the released book and later film 'Thunderball'. Whittingham said of the visit *...through reconnaissance of the Bahamas from a writer point of view has been invaluable. One takes mental photographs and learns geography instead of having to try and imagine it all.* With detailed notes and a better understanding of the of the country and countryside this enabled him to write a complete first script for the film.

28 AR

DEREK MEDDINGS (BRITISH B.1931-D.1995): AN ORIGINAL CONCEPT DRAWING FOR A VEHICLE FROM CAPTAIN SCARLET,

1967, pencil and charcoal, signed in pencil by Derek Meddings (lower right) and later signed by Gerry Anderson in pen (top left), framed and glazed, drawing 8 1/2in x 11in (22 x 28cm)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

Derek Meddings was a British film and television special effects designer, initially noted for his work on the *Supermarionation* TV puppet series produced by Gerry Anderson, and later for the 1970s and 1980s *James Bond* and *Superman* film series. Meddings became special effects supervisor for *Thunderbirds* (1965–66), during which time he was responsible for the design of the 'Thunderbird machines' themselves.



29

29

DOCTOR WHO: AN ORIGINAL SCEN-USED SEA DEVIL COSTUME,

February 1972, comprising: a painted synthetic rubber reptile face/mask, a metallic painted plastic helmet, a metallic padded collar, a metallic padded coat, and synthetic plastic feet (5)

£2,000 - 3,000
€2,200 - 3,400
US\$2,600 - 3,800

The Sea Devils is the third serial of the ninth season of Doctor Who, which was first broadcast in six weekly parts on BBC1 from 26 February to 1 April 1972. The serial is notable as the first appearance of the Sea Devils and features extensive location filming in cooperation with the Royal Navy.



30

30

DOCTOR WHO: 'DIMENSIONS IN TIME', JON PERTWEE'S INVERNESS CAPE

1993, in charcoal herringbone, frock with matching striped lining, black velvet collar, five buttons and three pockets, capelet with blue braid edging and purple lining,

£5,000 - 7,000
€5,600 - 7,900
US\$6,400 - 8,900

Provenance

This was worn on-screen for the 30th anniversary episode, 'Dimensions In Time'. It can also be seen on the cover of the Dr. Who Annual, 1996, in Jon Pertwee's autobiography, the Dr. Who magazine and several BBC videos. It was originally purchased at the 'Doctor Who' Longleat auction in August 1996, which included a number of items from Jon Pertwee's widow. The cape was Lot 64 in that auction.

28



Ex-lot 111, Bonhams Knightsbridge, *Entertainment Memorabilia*, 29th June 2011.

31^{TP}

DOCTOR WHO: A SCREEN-USED SILVER 'MK 1', FULL-SIZE DALEK FROM "THE DEAD PLANET", BUILT TO BBC SPECIFICATIONS, ORIGINALLY IN 'MK 3' LIVERY (1965, "THE CHASE" ET SEQ.), FOR BOTH BBC USE AND CHARITY DISPLAY,

circa 1995,

Constructed principally in fibreglass (with metal, Perspex, plastic and wooden elements) in five sections, comprising (1) wheelbase, (2) 'skirt' section, (3) mid-section, (4) neck 'bin' with embrasure frame and (5) dome, painted matt silver overall with black, blue and polished silver elements, including: *approx 4in (10cm)* trolley wheels countersunk into the black base which underpins the fibreglass skirt, pale blue plastic & wood hemispheres fitted through that matt silver skirt (which includes also internally a wooden bench seat for the operator), aluminium collars on the blue mid-section, an extendable, tiered silver plastic manipulator arm with black rubber 'sucker' cap, a silver metal gun-stick and rods with clear Perspex 'spacers', wooden neck bin covered in matt black metal mesh with silver embrasure in wood and fibreglass, the silver fibreglass dome featuring a metal and plastic eyestalk fitted with blue plastic rings and clear Perspex spacers, ending with an illuminating black eyeball, and spherical ('golf ball') side lights, *approximately 60in (153cm)* high

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

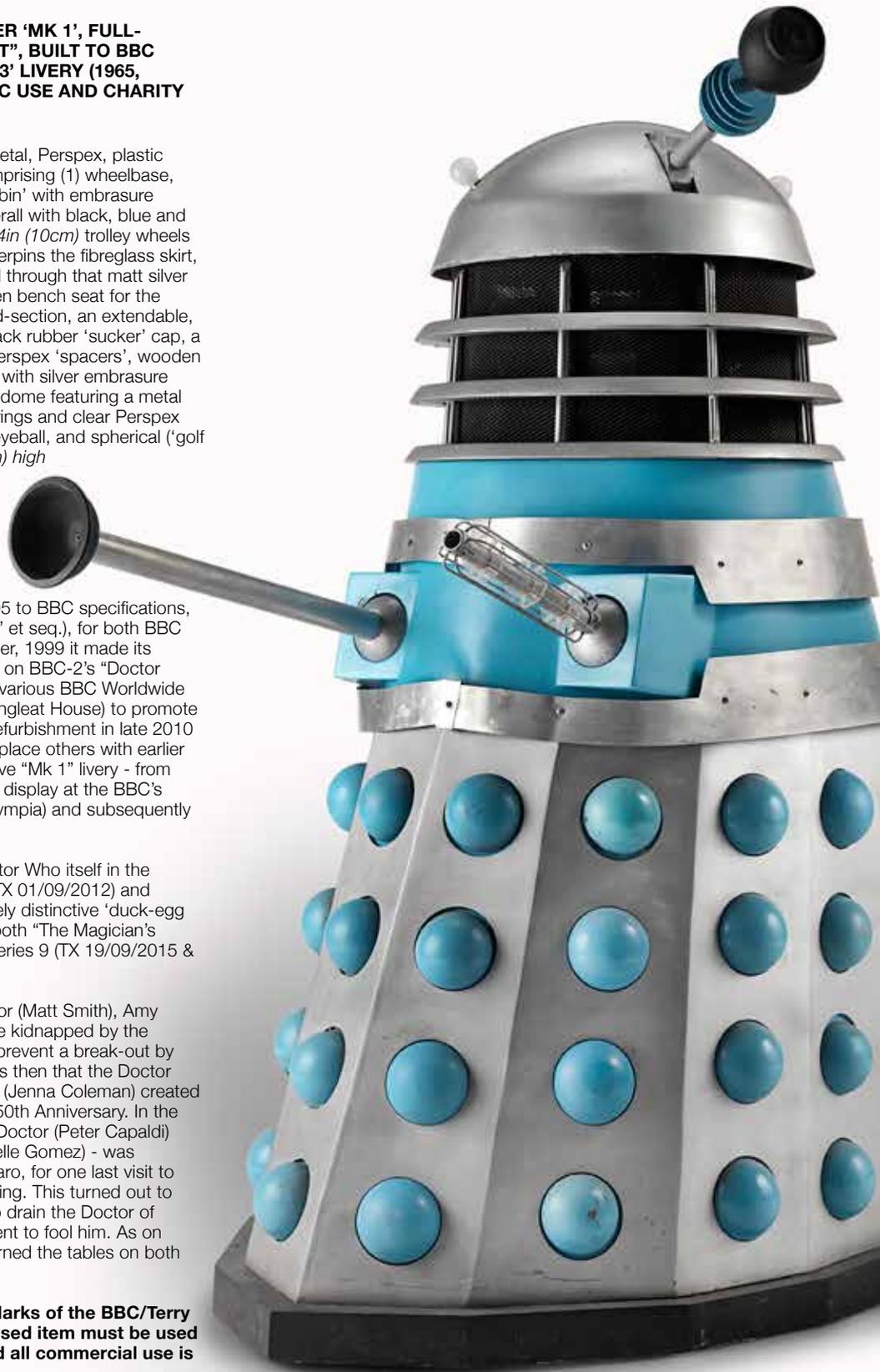
Provenance

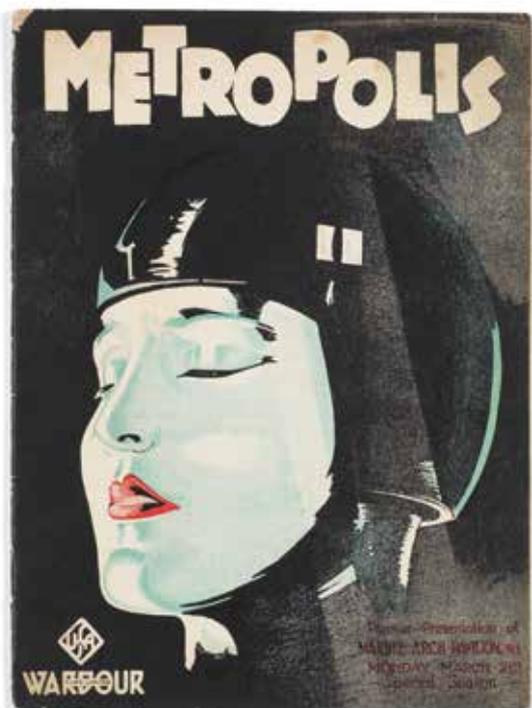
This '1960s-style' Dalek was built circa 1995 to BBC specifications, originally in 'Mk 3' livery (1965, "The Chase" et seq.), for both BBC use and charity display, notably; in November, 1999 it made its first television appearance, with Tom Baker, on BBC-2's "Doctor Who Night"; throughout 2003 it featured in various BBC Worldwide activities (including 'Doctor Who Day' at Longleat House) to promote Doctor Who's 40th Anniversary; and after refurbishment in late 2010 to remove the 1965 elements above and replace others with earlier counterparts - thereby creating the distinctive "Mk 1" livery - from 2011 to 2017 it joined the 'Dalek Evolution' display at the BBC's Doctor Who Experience, first in London (Olympia) and subsequently in Cardiff (Porth Teigr).

The Dalek made its first appearance in Doctor Who itself in the Series 7 episode "Asylum Of The Daleks" (TX 01/09/2012) and returned - sporting a re-sprayed and uniquely distinctive 'duck-egg blue' coloured fibreglass mid-section - for both "The Magician's Apprentice" and "The Witch's Familiar" in Series 9 (TX 19/09/2015 & 26/09/2015, respectively).

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

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





32



34

32

METROPOLIS: A 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)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

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 science-fiction, being among the first feature-length movies of this genre.



33

33

STAR WARS,

Twentieth Century Fox, 1977,
 one sheet, teaser style B, 27in X 41in (68.5cm x 104cm)

£400 - 600
 €450 - 670
 US\$510 - 770

34

STAR WARS,

Twentieth Century Fox, 1977,
 half sheet, style A, 22in X 28in (56cm x 71cm)

£500 - 700
 €560 - 790
 US\$640 - 890



36



35



37

35

STAR WARS,

Twentieth Century Fox, 1977,
 one sheet, style A, artwork by Tom Jung, 27in x 41in (68.5cm x 104cm)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

36

STAR WARS,

Twentieth Century Fox, 1977,
 one sheet, style C, artwork by Tom Chantrell, 27in x 41in (68.5cm x 104cm)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

37

STAR WARS,

Twentieth Century Fox, 1978,
 one sheet, style D, artwork by Drew Struzan and Charles White III, 27in x 41in (68.5cm x 104cm)

£700 - 900
 €790 - 1,000
 US\$890 - 1,100



38



39

38

STAR WARS,

Twentieth Century Fox, 1978,
One Sheet, 'Happy Birthday' style, 27in X 41in (68.5cm x 104cm)

£1,200 - 1,800
€1,300 - 2,000
US\$1,500 - 2,300

Though technically designated "Style E", it is known by collectors as the "Happy Birthday" poster. It was photographed by Weldon Anderson and designed by Tony Seiniger using the 11 of the 12 original Kenner action figures (the Jawa was omitted)

39

STAR WARS - THE EMPIRE STRIKES BACK,

Twentieth Century Fox, 1980,
One sheet, style A, artwork by Roger Kastel,
27in X 41in (68.5cm x 104cm)

£500 - 700
€560 - 790
US\$640 - 890

40

STAR WARS - THE EMPIRE STRIKES BACK,

Twentieth Century Fox, 1980,
one sheet, style B, artwork by Tom Jung, together with another one
sheet teaser for the same title, 27in x 41in (68.5cm x 104cm), (2)

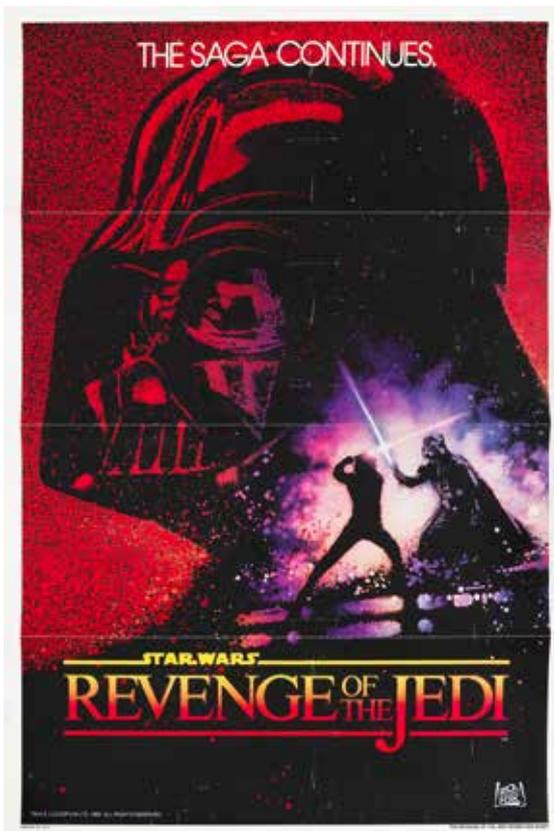
£400 - 600
€450 - 670
US\$510 - 770



40 (part)



41



42

41

STAR WARS - THE EMPIRE STRIKES BACK,

Twentieth Century Fox, 1980,

London Underground British quad featuring the iconic 'Gone With The Wind' inspired artwork by Roger Kastel, 26.5in X 39in (67cm x 99cm) (trimmed for use on London underground)

£1,500 - 2,000

€1,700 - 2,200

US\$1,900 - 2,600

42

STAR WARS - THE REVENGE OF THE JEDI,

Twentieth Century Fox, 1982,

one sheet, teaser undated advance, 27in x 41in (68.5cm x 104cm)

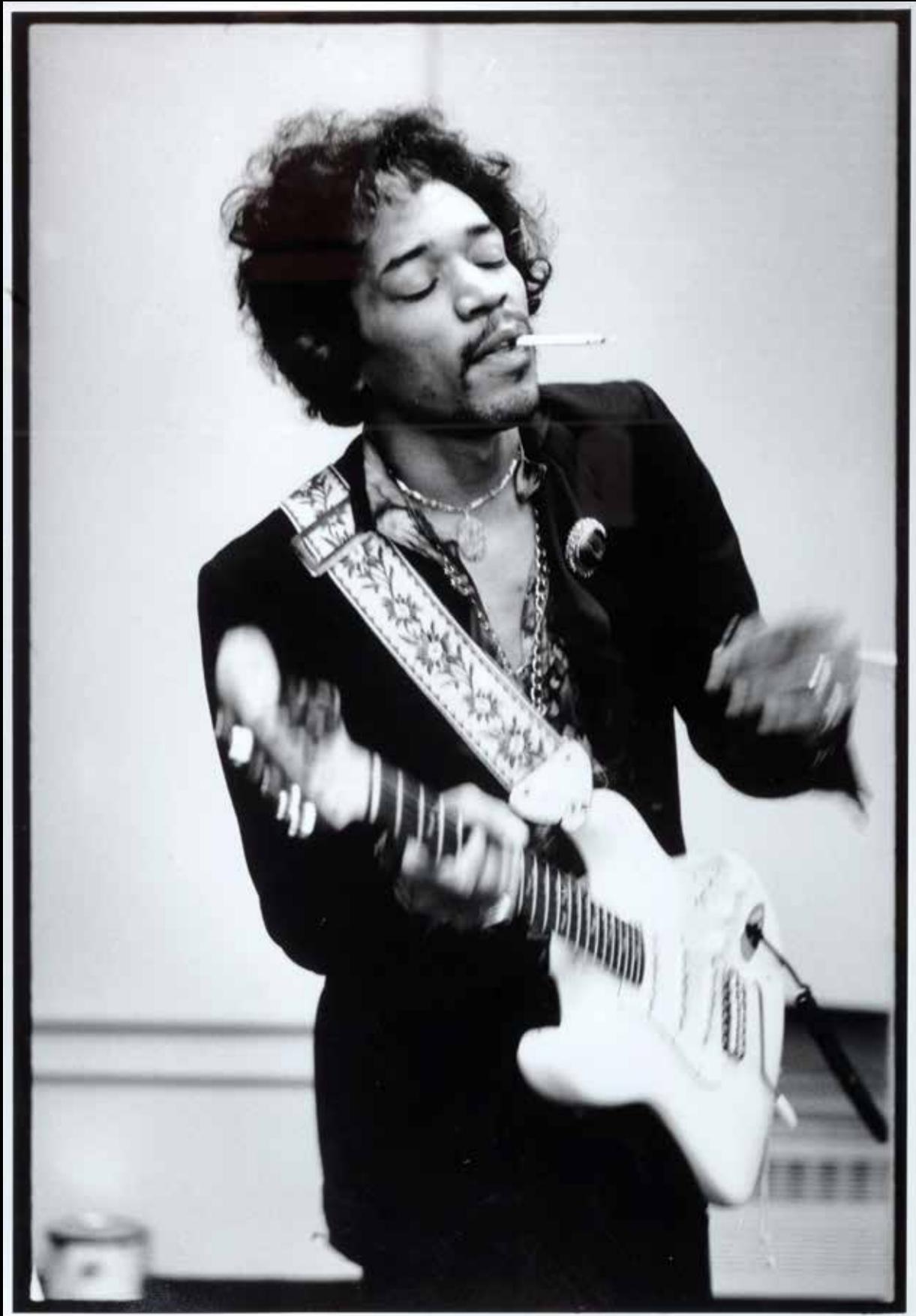
£1,500 - 2,000

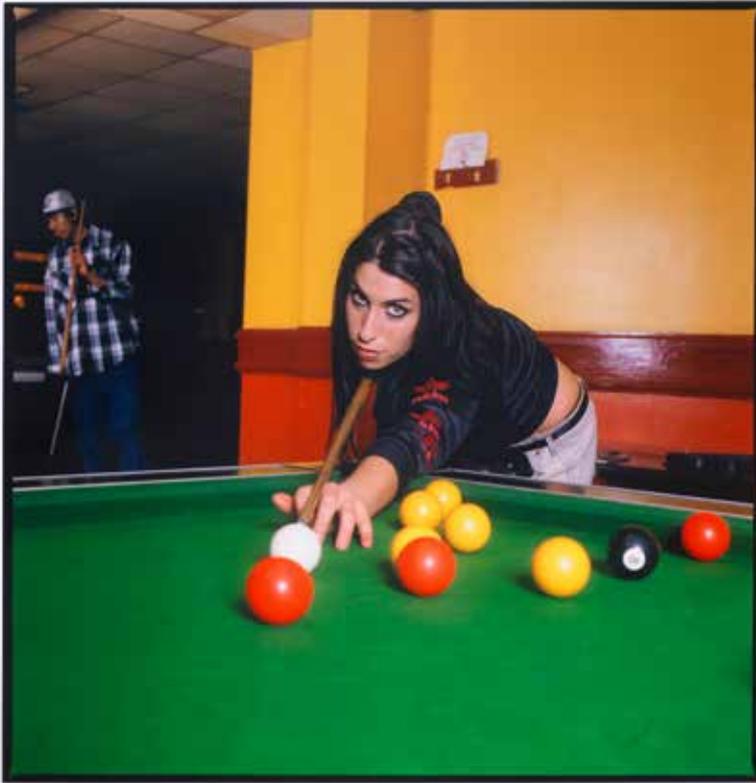
€1,700 - 2,200

US\$1,900 - 2,600

Prior to the release of the third *Star Wars* film, this poster was issued with the title *Revenge of the Jedi*. Shortly before the film's premiere, however George Lucas decided that the concept of revenge was one that was foreign to the Jedi philosophy, and changed the title to *Return of the Jedi*.

Rock & Pop





1/04

Diane Patrice

43

43

**DIANE PATRICE: AMY WINEHOUSE,
POOL HALL 1, CAMDEN LONDON,**

2004,

no. 12/25, C-type matt print, signed and numbered by the photographer in black ink to the lower margin, 40in x 40in (102cm x 102cm)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

In February 2004, photographer Diane Patrice spent the day with Amy Winehouse in Camden, London. All the locations and outfits were chosen by the singer herself - one location was the local pool hall. Winehouse was an avid pool player, and this was where she would indulge in her carefree years. The very same location appeared in her music video for the song "Stronger Than Me".

44

**DIANE PATRICE: AMY WINEHOUSE,
LAUNDRETTE CAMDEN, LONDON,**

2004,

no. 12/25, C-type matt print, signed and numbered by the photographer in black ink to the lower margin, 30in x 40in (76cm x 102cm)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

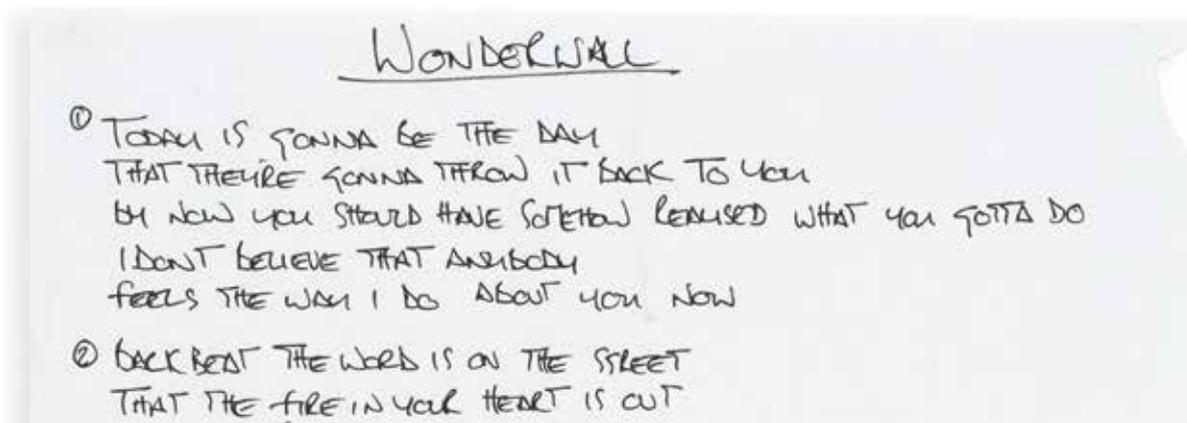
Winner of the London Photographic Association's Gold Award for fashion in 2007. Diane turned a passion for music and her talent for portraits into a career. She has shot global artists such as Rihanna and Amy Winehouse and had pioneering cross-cultural exhibitions at both the British Museum and the Museum of Bamako in Mali. Diane works mainly in London, doing both studio work and commissions that capitalize on her skill as a people photographer. Her style mixes fashion, editorial and social documentary, and Diane has built an impressive body of work representing key figures in London's contemporary cultural life.



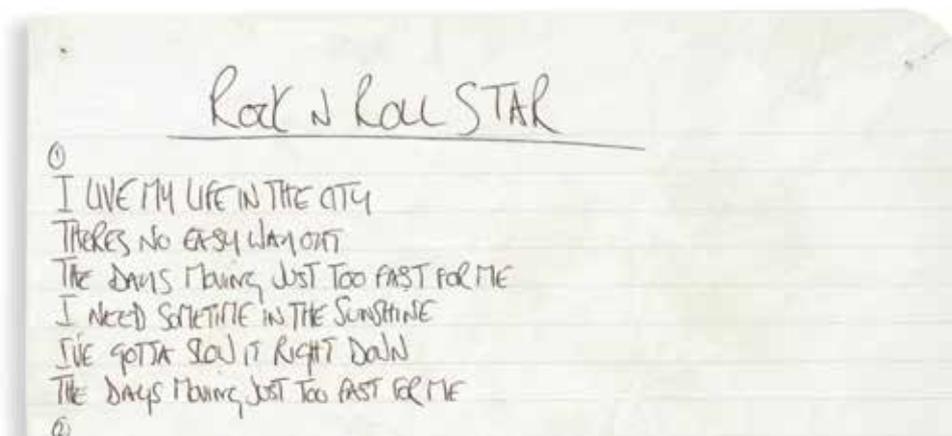
1/04

Diane Patrice

44



45 (detail)



46 (detail)

45

OASIS: NOEL GALLAGHER'S HANDWRITTEN LYRICS FOR 'WONDERWALL',

a full draft in black ink on a plain sheet of paper, probably written out for tour rehearsals in the 2000s; together with a piece of lined notepaper with song title and *Capo 2* and listing the chords (2)

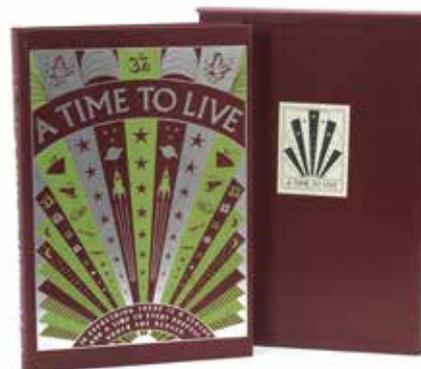
£2,000 - 3,000
€2,200 - 3,400
US\$2,600 - 3,800

46

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

in black ballpoint on a sheet of lined paper, one deletion, probably a draft written out for tour rehearsals in the 2000s, 7 3/4in x 11in (19.7cm x 28cm)

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



47

A DELUXE COPY OF 'A TIME TO LIVE',

Genesis Publications, 2002,
no.24 from a limited edition of 100 deluxe copies, introduction by Michael Palin, hardback leather bound cover, in hard slipcase

£600 - 800
€670 - 900
US\$770 - 1,000

Created by Genesis publications to commemorate the passing of the second Millennium in a grand and lasting manner, 'A Time to Live' is a chronicle of the twentieth century portraying the broad sweep of world history, film, and music history not only in words, but through emotive images from the most gifted photographers of the century.



48

**48
GEORGE MICHAEL: AN L.A.P.D. COSTUME WORN IN THE VIDEO 'OUTSIDE',**

1998, comprising: a black, short-sleeved police shirt with embroidered Los Angeles Police badge and metal police badge to each shoulder, with *Clifton's* makers label inscribed *GM*; matching trousers with silver grosgrain stripe to each outer leg, with *Liberty* label similarly inscribed; a black leather belt; a pair of mirrored, aviator-style sunglasses; an LAPD badge with *GM* inscribed on the reverse; and a pair of black leather gloves (Qty)

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

'Outside' was released in October 1998, taken from the greatest hits album, *Ladies And Gentlemen: The Best Of George Michael*. The song is a tongue-in-cheek reference to his arrest by an undercover police officer earlier that year for 'engaging in a lewd act' in the Will Rogers Memorial Park in Beverly Hills. George received a sentence of 80 hours' community service.

Provenance

Ex-lot 1917, Profiles In History, *Hollywood Auction*, 26th-28th June 2017.



49

**49
THE EURYTHMICS: DAVE STEWART'S 'LORD'S PRAYER' SUIT**

1999, labelled *Joe Allen London*, two-piece in ivory twill, printed overall in black with text from the Lord's Prayer, single-breasted jacket with four buttons, twin hip pockets, single vent

**£2,000 - 3,000
€2,200 - 3,400
US\$2,600 - 3,800**

Provenance

Made for The Eurythmics' 'Peace' tour of 1999. Donated to the Band Aid Trust and sold as lot 130, Christie's, *Pop Culture: Rock & Pop Memorabilia*, South Kensington, 15th November 2011.



50 TP

DEPECHE MODE / ALAN WILDER: A STAGE AND STUDIO USED ROLAND JUPITER 8 SYNTHESIZER,

1982-1984,
serial number 212333, 8 voices polyphony, two oscillators per voice, a memory of 64 patches and 8 patch presets, 61 note keyboard, with key modes, front panel sliders, knobs and buttons and assign modes; accompanied by a flight case (not original) and letter concerning the provenance from Alan Wilder

£8,000 - 12,000
 €9,000 - 13,000
 US\$10,000 - 15,000

Provenance

The letter accompanying this lot is on Alan Wilder headed paper. He writes *...this Roland JP-8 was originally owned by Depeche Mode and is the same unit used by myself with the band, both live and in the studio...I believe it may still actually contain some of the original sounds...* Wilder goes on to confirm that this synth was used on recordings for the single 'Get the Balance Right' and albums 'Construction Time Again' and 'Some Great Reward'.



© ITV / REX / Shutterstock



51



53



52

52
DURAN DURAN: A BPI 'SILVER' AWARD FOR THE SINGLE 'RIO',
 1984,
 the BPI certified UK award presented to Nick Rhodes in recognition
 of the sale of more than 250,000 copies of the EMI single 'Rio',
 framed and glazed, 10 1/8in x 14 1/8in (26cm x 36cm)

£600 - 800
 €670 - 900
 US\$770 - 1,000

Provenance

The vendors sister worked for the band from 1980 for several years.
 She was given this award during her time under their service.

53
QUEEN: A SIGNED COPY OF 'KILLER QUEEN' BY BRIAN MAY,
MICK ROCK, AND MARY AUSTIN,
 Genesis Publications, 2003,
 no.24 of a limited edition of 350 deluxe copies, signed by Brian May,
 Mick Rock and Roger Taylor in blue and black inks, hardback copy,
 accompanied by signed print by Mick Rock, in hard outer case,

£600 - 800
 €670 - 900
 US\$770 - 1,000

51
DURAN DURAN: AN IVOR NOVELLO AWARD PRESENTED TO
SIMON LE BON IN RECOGNITION OF 'INTERNATIONAL HIT OF
THE YEAR' FOR 'THE REFLEX',
 1984,
 the bronze statuette engraved Ivor Novello Award BASCA, on base
 with plaque reading *Simon Le Bon "The Reflex" International Hit Of*
The Year, 1984, accompanied by a letter concerning the provenance
 12in (30cm) high

£2,000 - 2,500
 €2,200 - 2,800
 US\$2,600 - 3,200

Provenance

The vendors sister worked for the band from 1980 for several years.
 She was given this award during her time under their service.

54
PRINCE: A TOUR-WORN CRUCIFIX AND CHAIN,
 circa 1984,
 the gold-coloured pendant and chain together with a gold-coloured
 29inch waist chain,

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,600 - 3,800

Provenance

Originally in the collection of Bobby Z., Prince's drummer from the
 late 1970s until 1986 and worn by Prince on the 'Purple Rain Tour',
 1984-5.

Ex-lot 755, Julien's Auctions, *Icons & Idols: Rock 'n' Roll*, 5th
 November 2016.



55



56



54

55
MARC BOLAN: A ZANDRA RHODES TOP,
 circa 1974,
 long sleeves, in purple silk jersey with wave-
 patterned appliqued white and scalloped
 turquoise edged fabric, scalloped hem,
 labelled *Zandra Rhodes London*, together
 with a copy of 'Electric Warrior: The Marc
 Bolan Story', Paul Sinclair, Omnibus Press,
 1982, which includes two photographs of
 Marc wearing this garment, pps. 59 and 77,

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

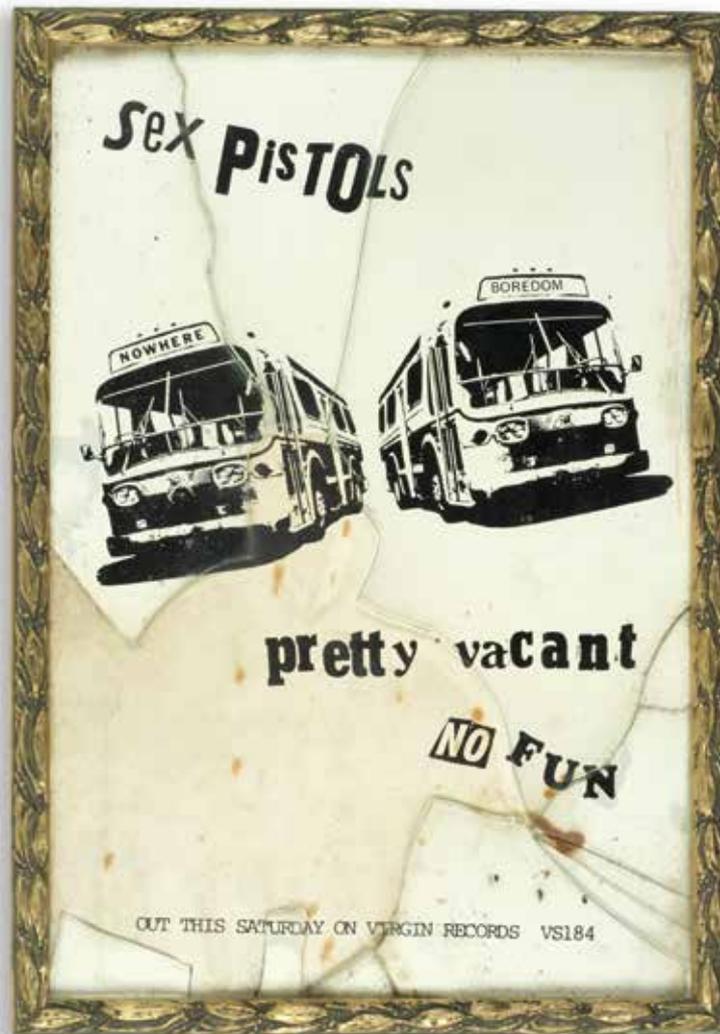
Provenance
 Ex-lot 218, Christie's, *Pop Culture*, South
 Kensington, 26th June 2013.

56
**MARC BOLAN: AN EYE-CATCHING
 VELVET JACKET,**
 circa 1975,
 labelled *Alkasura*, ruched black and multi-
 coloured velvet, swirling checkerboard
 pattern overall, two-tone purple satin
 lapels and matching cuffs with four-buttons,
 zip front, shaped hem, pale turquoise
 lining, together with a letter of provenance
 and five various photographs of Marc
 wearing the jacket,

£4,500 - 5,500
 €5,000 - 6,200
 US\$5,700 - 7,000

Provenance
 The letter of provenance states that this
 was a gift to the original vendor from Marc's
 mother, Phyllis Feld, in February 1978.
 Apparently, Marc had given it to his mother
 for her to mend the zip but this never
 happened and so the zip remains defective.

Ex-lot 34, Christie's, *Popular Culture: Rock
 & Pop Memorabilia*, South Kensington,
 15th November 2011.



58

58 AR

SEX PISTOLS: JAMIE REID ORIGINAL 'PRETTY VACANT'/'NO FUN' PROMO ARTWORK,

1977, paste-up on card, with a printed version in gilt frame and broken glass, 10 1/4in x 15in (26cm x 38cm) within frame

£6,000 - 8,000
 €6,700 - 9,000
 US\$7,700 - 10,000

Provenance

A similar idea to the design that was used for the single's picture sleeve. This was obtained by the vendor in about 1980 from Sophie Richmond, who was PA to Malcolm McLaren and former girlfriend of Jamie Reid. It is in an even more distressed condition than when originally smashed due to the ceiling falling in on the room in which it was stored some years ago.

Jamie Reid (British, b.1947) is an artist and anarchist with connections to the Situationists. His work, featuring letters cut from newspaper headlines in the style of a ransom note, came close to defining the image of punk rock, particularly in the UK. His best known works include the Sex Pistols album 'Never Mind the Bollocks', 'Here's the Sex Pistols' and the singles "Anarchy in the UK", "God Save The Queen".



57

OZ MAGAZINE: A COLLECTION OF VARIOUS ISSUES, INCLUDING THE (IN)FAMOUS 'SCHOOL KIDS ISSUE',

late 1960s-early 70s, comprising Nos. 4 (May 1967), 16, 18, 19, 25, 27-31 inclusive, 33 (x2), 34, 36, 38-41 inclusive and 43, 45-47 inclusive, 22 issues; together with No. 1 of 'Cozmic Comics' and four issues of 'Mad', nos. 65, 101, 105 and 119, (27 in total)

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,600 - 3,800



59

59 AR

SYD BARRETT (BRITISH, B.1946 - D.2006): PORTRAIT OF A GIRL,

1964,
the oil on board painting depicting a young girl in a head and shoulders pose, signed *Roger Barrett* (Syd Barrett's real name), and dated *12.2.64* in Barrett's hand to the bottom right corner, and also inscribed *R.K. Barrett, 183 Hills Road, Cambridge* in Barrett's hand on the reverse, approx 24in x 24in (61cm x 61cm)

£3,000 - 5,000
€3,400 - 5,600
US\$3,800 - 6,400

Roger Keith "Syd" Barrett was an English singer, songwriter, and musician. As a founding member of the band 'Pink Floyd', Barrett was the lead singer, guitarist and principal songwriter in its early years and is credited with naming the band. 183 Hills Road was Syd's parents house, and this is thought to have been painted for a girlfriend at the time, just before Valentine's Day.

Provenance

Ex-lot 230, Sotheby's, London, September 1994.

60

PINK FLOYD: AN ORIGINAL ANIMATION ART CEL OF 'THE MARCHING HAMMER' FROM *THE WALL*,

MGM, 1982,
gouache on celluloid, original hand-painted production cel, based on the drawings of cartoonist and illustrator Gerald Scarfe, and including a Pink Floyd seal in the lower right, placed over a laser print background, the Marching Hammer is turning into a huge megaphone, in mount, overall 19 1/8in x 15 1/8in (49.5cm x 39.5cm)

£300 - 500
€340 - 560
US\$380 - 640



60



63

61 TP

PINK FLOYD: A MOMENTARY LAPSE OF REASON WORLD TOUR FLIGHT CASE,

1987, stencilled *Pink Floyd World Tour* with the logo on several sides, green surface, on wheels, 32in x 49in x 26in (81cm x 124cm x 66cm)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

Purchased by the vendor from the Production Manager of the band's world tour.



62

62 TP

PINK FLOYD: A MOMENTARY LAPSE OF REASON WORLD TOUR WARDROBE FLIGHT CASE,

1987, stencilled with the world tour logo, *Pink Floyd World Tour*, the number 87 and the production company *King Street Tours, Men Dressing Room*, on black surface, the doors opening to four drawers and a rail, 65 1/2in x 45 1/2in x 28in (166cm x 116cm x 71cm)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

Purchased by the vendor from the Production Manager for the world tour.



61

63

ROBERT DOWLING: AN OVERSIZED CONTACT SHEET PRINT FOR PINK FLOYD'S ALBUM COVER MOMENTARY LAPSE OF REASON

1987, digital C-type print, under Director Storm Thorgerson, 30 test shots for Pink Floyd's iconic album cover featuring hospital beds on a beach, *numbered 10/25* and signed in black ink by the artist [printed later] 30in x 40in (76cm x 102cm)

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

Robert Dowling won a gold award at the Association of Photographers Awards for the final album image, which took about two weeks to create.



64



65

64^Y

PETER GREEN / FLEETWOOD MAC: A DALLAS TUXEDO ELECTRIC GUITAR OWNED BY PETER GREEN,

circa, 1959, serial no. 1078 stamped to the back of headstock and *Dallas London* plate on the front, a single cutaway solidbody electric guitar in dark tobacco sunburst finish, with *Tuxedo* transfer to body, two pick-ups and black plastic scratchplate, three volume/tone controls and one selector, 20 fret rosewood fingerboard, accompanied by a hardshell case with red plush lining (non-original); with a Fleetwood Mac publicity card signed by Peter Green to front and back and a vintage press still of Green, with a letter concerning the provenance

£10,000 - 15,000
 €11,000 - 17,000
 US\$13,000 - 19,000

Provenance

This guitar is believed to be the one played by Peter Green in 1969 for a BBC performance of 'Man Of The World' which can be seen on YouTube.com. During this time changes in Green's state of mind started to show and his band mates became more conscious and concerned about his mental state. He had been taking large doses of LSD and began wearing different types of clothes, crucifix and grew a beard which were out of character. In May 1970 Green was diagnosed with schizophrenia and he left Fleetwood Mac.

After a BBC documentary revealing the troubled living conditions of Peter Green, his brother, Len Green brought him to live at their home in Gorleston, three miles from Great Yarmouth, where the vendor of this guitar lived. The vendor states; *Len had a chance encounter with one of my ex-students (I am a guitar teacher) and asked him if he knew someone who would like to buy Peter's guitars. I was suggested, and after two meetings (with Len and Peter) at my house*

I purchased a 'Dallas Tuxedo' guitar played by Peter in 1969. The vendor was thrilled to meet Peter and his brother. So much so that there is amateur film footage of this meeting at his home which took place in 1993. By this point Green had given many of his guitars away and offered for sale the Dallas Tuxedo in this lot and a Fender Stratocaster in the following lot. Both of which the vendor purchased, along with the signed publicity cards, and other items of ephemera included in each lot.

65

PETER GREEN / FLEETWOOD MAC: FENDER STRATOCASTER GUITAR OWNED BY PETER GREEN,

late 1982-early 1984, serial no. E. 324852 to headstock, a double cutaway body in fireburst finish, three pick-ups and white plastic scratchplate, a volume and tone control, 20 fret maple fingerboard, accompanied by a hard-shell *Fender* case with black plush lining and affixed with labels stating tour reference to 'Kolors' and another *Greenwood REF. MHB*; with a Fleetwood Mac publicity card signed by Peter Green to front and back and numerous guitar string packets (open), with a letter concerning the provenance

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,800 - 6,400

Provenance

According to the vendor Peter Green stated that this guitar was used for his 'Kolors' project, released in 1993. At the time Green had limited guitars and was given a modest budget to go out and buy an instrument for this recording purpose.

Please see footnote to previous lot.



67

67

CARL PALMER: THREE VARIOUS SNARE DRUMS,

comprising: an Eddie Ryan snare drum, 1970s, with patterned and *C P* inlay to wooden shell and maker's badge, Premier 2000 Parallel Snare release, custom made for Carl, signed by Carl on the inner shell and on the Remo Weather King head, 14in x 6in (35.5cm x 15.2cm); an Ajax snare drum, 1958, cream pearl finish with original Boosey & Hawkes Ajax badge, the Everplay head signed in blue marker by Carl, 14in x 4in (35.5cm x 10cm); and a Premier Nickel Shell snare drum (Dominion Minor), all original, the Remo Weatherking Fiberskyn head signed in black marker by Carl, 14in x 6in (35.5cm x 15.2cm) approx., this in soft Arbiter case (3)

£1,000 - 1,200
 €1,100 - 1,300
 US\$1,300 - 1,500

Provenance

The property of Carl Palmer.

Eddie Ryan was one of the very few British drum makers in the 1970s. The Ajax snare is the same model as used by Carl between the ages of 12 and 14 and was acquired by Carl about 20 years ago. The Premier snare has been in Carl's collection for some 40 years.



66

68

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)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

The property of Carl Palmer.



68



69

69

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)

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

Provenance

The property of Carl Palmer.

66

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)

£1,000 - 1,200
 €1,100 - 1,300
 US\$1,300 - 1,500

Provenance

The property of Carl Palmer.

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.

70

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)

£1,000 - 1,200
€1,100 - 1,300
US\$1,300 - 1,500

Provenance

The property of Carl Palmer



70

71

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)

£1,500 - 1,800
€1,700 - 2,000
US\$1,900 - 2,300

Provenance

The property of Carl Palmer.



71

72

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)

£600 - 800
€670 - 900
US\$770 - 1,000

Provenance

The property of Carl Palmer.



72

73

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 (2)

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

Provenance

The property of Carl Palmer.



73 (part)

74

**DAVID BOWIE WITH THE LOWER THIRD:
A RARE AUTOGRAPHED COPY OF THE
SINGLE 'CAN'T HELP THINKING ABOUT
ME'/'AND I SAY TO MYSELF',**

1966,
PYE 7N.17020, the 'A' side signed and
inscribed by David Bowie in blue ballpoint *To
Pauline XXX Bowie XXX*, the 'B' side signed
by The Lower Third, Phil Lancaster, Denis
Taylor (as 'T. Cup') and Graham Rivens, in
original sleeve, with statement of provenance

£1,500 - 2,000
€1,700 - 2,200
US\$1,900 - 2,600

Provenance

According to the statement of provenance,
this was signed for Pauline McLoughlin,
an employee of Cranes Record Store in
Birmingham on 5th March 1966, where David
was making a personal appearance. A copy
of a newspaper photograph of David signing
for Pauline is included in the statement.



74

74



75

75

**DAVID BOWIE: AN AUTOGRAPHED
COPY OF THE VINYL ALBUM 'HUNKY
DORY'**

RCA Victor SF8244, UK, 1971, the front
cover signed and dated '96 by David Bowie
in black marker, lyric sheet included, together
with *Isolar Compliments Slip*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

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.



76 (part)

76

DAVID BOWIE: TWO ALBUM COVER PROOFS FOR 'STATION TO STATION', ONE A RARE REJECTED COLOUR VERSION, 1975,

comprising: a full colour printer's proof of the front and back covers, with colour bar, trim marks and registration mark, 22 1/2in x 29in (57.2cm x 73.7cm); and a proof of the black and white front cover and colour back cover, with colour bar, trim marks and registration mark, also printed *Queens Lithographing Corporation First Proof*, 16in x 29in (40.6cm x 73.7cm)

£2,500 - 3,500
 €2,800 - 3,900
 US\$3,200 - 4,500

Recorded after he had completed work on Nicholas Roeg's film 'The Man Who Fell To Earth', the front cover of this album used a black and white still from the film. It depicts Bowie as the film's lead character, Thomas Jerome Newton, entering the space capsule that would return him home.

77

DAVID BOWIE: AN AUTOGRAPHED COPY OF THE VINYL ALBUM 'YOUNG AMERICANS',

RCA Victor APL1-0998, German pressing, 1975, the front cover signed and inscribed *best wishes* in black marker by David Bowie and dated '89

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

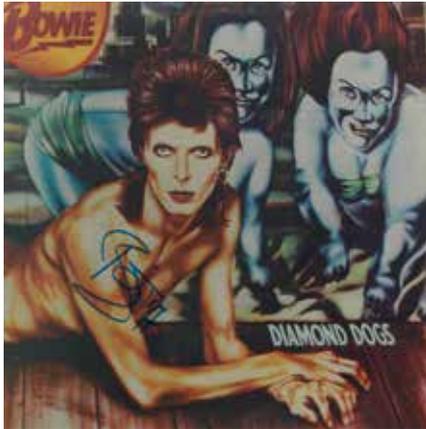
Apparently signed at St. George's Hall, Bradford, 2nd July 1989, when David appeared with Tin Machine.



77



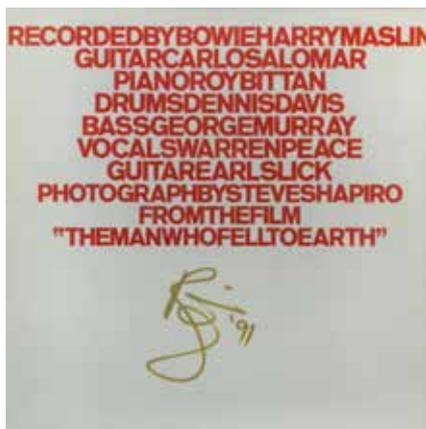
81 (part)



81 (part)



80



79

78

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

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

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

79

DAVID BOWIE: AN AUTOGRAPHED 'STATION TO STATION' ALBUM INLAY CREDIT SHEET,

signed by David Bowie in gold marker and dated '91, mounted and framed, the reverse with statement of authenticity confirming this was signed backstage at the Civic Hall, Wolverhampton, 2nd November 1991, 15 3/4in x 15 3/4in (40cm x 40cm)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

80

DAVID BOWIE: AN AUTOGRAPHED 'SCARY MONSTERS (AND SUPER CREEPS)' ALBUM COVER,

the front cover signed by David Bowie in blue marker and dated 97, mounted and framed, the reverse with statement of authenticity confirming this was signed at the Lygon Arms Hotel, Broadway, Worcestershire, when he played at the Phoenix Festival in Stratford upon Avon, July 1997, 16in x 16in (40.7cm x 40.7cm)

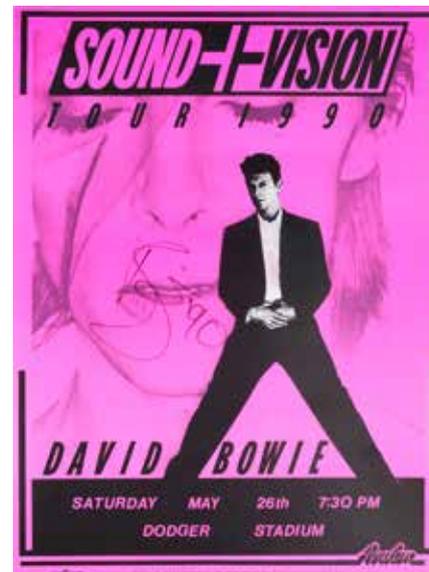
£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

81

DAVID BOWIE: AN AUTOGRAPHED 'DIAMOND DOGS' ALBUM COVER AND PROMO BANNER,

the front cover signed by David Bowie in blue marker and dated '97, mounted and framed, the reverse with statement of authenticity confirming this was signed at the Lygon Arms Hotel, Broadway, Worcestershire, when he played at the Phoenix Festival in Stratford upon Avon, July 1997, 15 3/4in x 15 3/4in (40cm x 40cm); together with an RCA/Mainman promo banner, uncensored image, believed produced by RCA in America, mounted and framed, overall 8 1/2in x 33 3/4in (21.5cm x 85.7cm), (2)

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



78



82



83

82 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)

£800 - 1,200

€900 - 1,300

US\$1,000 - 1,500

83

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

the front signed in black marker by David Bowie and dated '99,
mounted and framed, reverse with statement of provenance
confirming this was signed at the Virgin Records offices during a
press call for the digital launch of 'Hours' in September 1999, 16
1/2in x 16 1/2in (42cm x 42cm)

£1,500 - 1,800

€1,700 - 2,000

US\$1,900 - 2,300

84

DAVID BOWIE: A RARE AUTOGRAPHED ROYAL COLLEGE OF ART SECRET POSTCARD,

2000,
no. 455, the original RCA Secret postcard for the Royal College of Art
exhibition, inscribed on the front *really good!!* in Bowie's hand, as well
as signed, printed and dated by Bowie on the reverse, accompanied
by a notecard for the event with dates and times, and copies of
documents regarding the exhibition, (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

Provenance

In November 2000 BOWIEART.COM sponsored the Royal College
of Art's Secret Postcard exhibition and sale. An annual event, it gave
the public the chance to own a piece of work from an internationally
renowned artist or celebrity for just £35. Artists who participated
in previous years included; David Hockney, Tracey Emin, Eduardo
Paolozzi, Chris Ofili, Paula Rego, Peter Doig and David Bowie.



84



84



85

85

DAVID BOWIE: AN UNUSUAL AUTOGRAPHED SAILOR'S CAP,

2002,
the standard naval pattern white cap signed and inscribed by David
Bowie on the top in black marker *Sailor 2002*, inside labelled *Size:*
57cm RN Class II, with chinstrap, top 9 1/2in (24cm) diameter

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

Provenance

'Sailor' was David's username on the website davidbowie.com. This
autograph was obtained by the vendor at Southampton docks upon
David's arrival on the liner *QE2* for his 2002 UK tour.

The HeliosCentric Helios Console



(Speakers not included)

86 TP Y

THE HELIOSCENTRIC HELIOS CONSOLE: CONSTRUCTED IN 1996 THROUGH AN AMALGAMATION OF PART OF THE ISLAND RECORDS BASING STREET STUDIO 2 HELIOS CONSOLE (1970-1974) USED BY ARTISTS SUCH AS; LED ZEPPELIN TO RECORD THEIR 'ALBUM IV' WHICH INCLUDES THE TIMELESS HIT "STAIRWAY TO HEAVEN", AND BOB MARLEY & THE WAILERS TO RECORD THE ALBUMS 'BURNIN' AND 'CATCH A FIRE'; WITH THE OTHER PART BEING FROM ALVIN LEE'S HELIOS CONSOLE FROM SPACE STUDIOS (1973-1979); WITH THE FINAL CONSTRUCTION INSTALLED AT HELIOSCENTRIC STUDIOS (1996-PRESENT),

the Island Records Helios section was used by a wealth of musicians including; Led Zeppelin, Bob Marley and The Wailers, Jimi Hendrix, Cat Stevens, Eric Clapton, Sly Stone, Jimmy Cliff, Harry Nilsson, Jeff Beck, Humble Pie, Mott The Hoople, David Bowie, Free, The Rolling Stones, Mud, Steve Winwood, and the Alvin Lee section used by; George Harrison, Ron Wood, Steve Winwood, Tim Hinckley, Boz Burrell, Jim Capaldi, Mick Fleetwood and Joe Brown. The HeliosCentric console in its composition as it is now was used by; Paul Weller, Supergrass, Sia, Keane, Athlete, The Feeling, KT Tunstall, Turin Brakes, Squeeze, Paolo Nutini, Dido, Gary Barlow, David Gray, Royworld, Toploader, Marti Pellow and the Pet Shop Boys - among others.

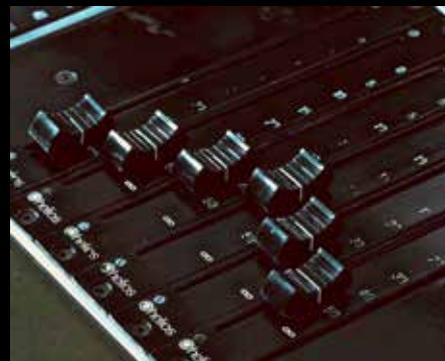
The HeliosCentric console comprising; 38 channels of Helios Type '69 Mic / EQ / 24 buss routing / 4 echo sends / 2 fold-back sends / switchable separate pre and post EQ insert sends and returns, additional 6 mono line inputs; 24 channel monitoring with 6 group outs / 4 mono headphone Sends; 8 X onboard signal processors comprising 4 mono A&D 760 compressors, 4 mono Helios 5056 EQ's; bantam patchbay, 2 separate power supplies and rear console speaker rests. Housed in a wrap-around frame made from plywood and blockboard with mahogany veneer and green leatherette. Racking to the left wing for 6U of outboard equipment. The console disassembles into 3 sections. (Speakers in the illustrated image not included). Accompanied by letters concerning the provenance; one from the vendor (Heidi Miller), one from Producer / Engineer Phill Brown, one from Producer / Engineer Andy Green, and one from singer-songwriter Tim Rice-Oxley (from Keane). Together with two current technical appraisals by Helios Technical Expert Mick McKenna stating the console is in working order and PDF technical diagrams

Estimate: Refer to department





© Brian Cooke / Redferns / Selly



Studio 2 at Basing Street Studios, London

Provenance

The HeliosCentric Helios console was created in 1996 by artists Elvis Costello and Chris Difford (Squeeze) after consultation from the founder of Helios Electronics Ltd, Richard (Dick) Swettenham.

Swettenham, a former employee of Abbey Road Studios, left in 1957 to become Technical Director for Olympic Studios, Carlton Street, London. When Olympic was forced to move to the now legendary Barnes premises in 1964, Swettenham and chief engineer Keith Grant, collaborated to design a transistorised desk to rival the popular Abbey Road consoles of the day. The result was the Olympic console completed in 1965.

An immediate success and used by artists such as Jimi Hendrix, The Rolling Stones, The Beatles, Cream, and Led Zeppelin, it caught the attention of Island Records founder Chris Blackwell. Keen to create a studio facility to develop his artists, Blackwell commissioned Swettenham to create two bespoke mixing consoles for Island's newly purchased Basing Street Premises. In 1969 Swettenham left Olympic Studios and set-up 'Helios Electronics', delivering the Island Studio 2 console to Basing Street in late 1969. Helios Consoles soon became the desk of choice for many of the successful artists of the day, other Helios clients included; Rampart Studios by The Who, Apple Studios by The Beatles, as well as Eric Clapton, Ginger Baker, and The Rolling Stones.

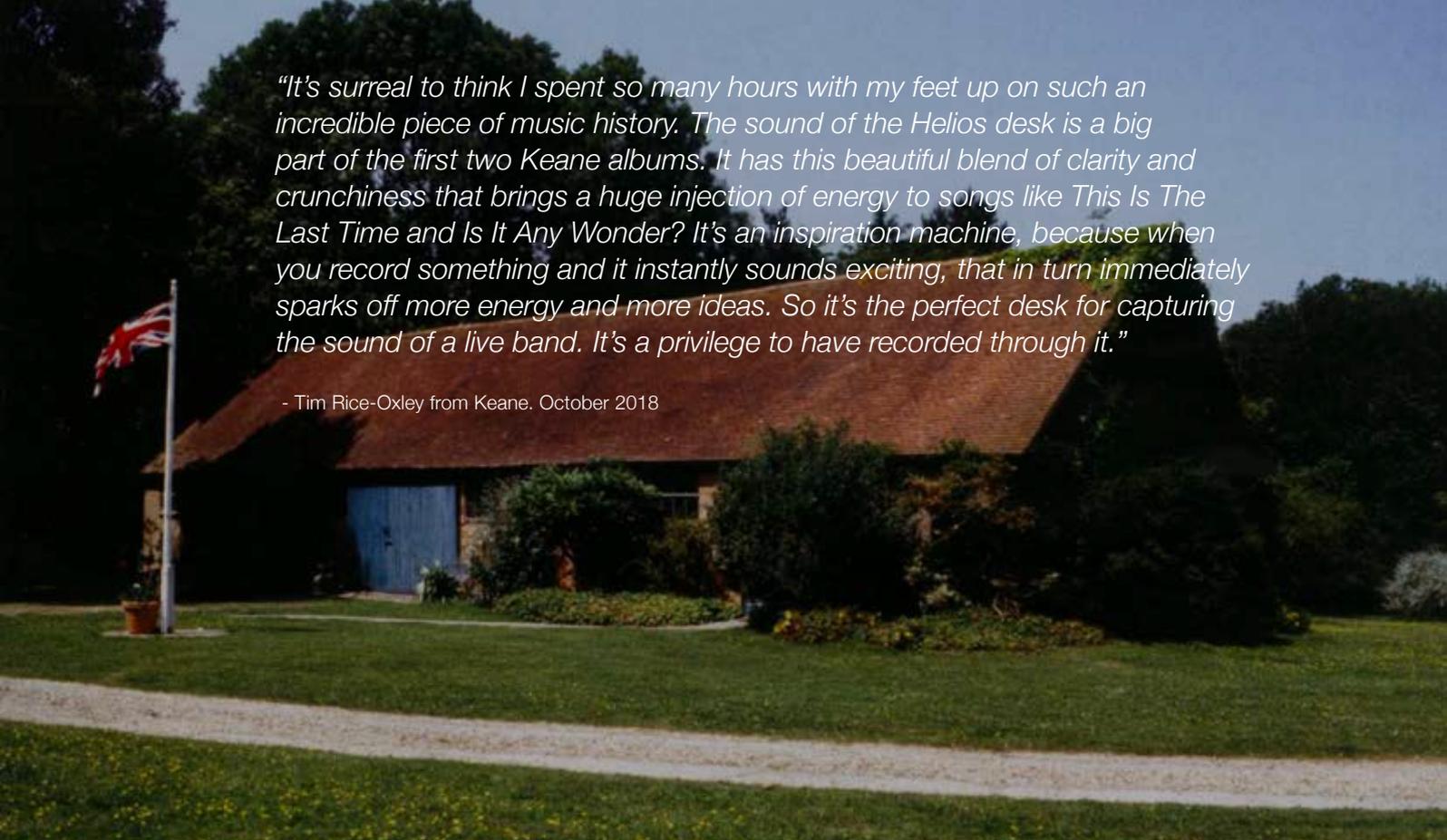
The Basing Street Studio 2 Helios was a configuration of 20 input, 8 buss, 16 channel monitoring, each channel being fitted with Type '69 Mic / EQ modules. Arguably the best designed by Helios Electronics and renowned for its musicality and warmth. Housed in Studio 2 the console was used extensively between 1970-1974. As Engineer and Producer Glynn Johns notes, Basing Street Studios was one of the first studios in London to acquire a 16-track machine, and the Helios console proved to be a great combination. Additionally, Engineer and Producer Phill Brown who worked with the Helios console in an immense capacity, speaks of his interactions with it in his biography 'Are we Still Rolling?'. After getting the job in July 1970 Brown worked on twelve albums and at least eight singles in his first year at Island Basing Street. One of his first projects was for David Bowie, tracking and mixing his single "Holy Holy". However, his next project was to be one of the most exhilarating, that being for Led Zeppelin's 'Album IV', when he worked mainly on "Four Sticks" and their world-renowned single "Stairway To Heaven" - often referred to as the greatest rock anthem of all time. Phill Brown has spoken of how he tried out flutes on the introduction with John Paul Jones, overdubbing guitar ideas with Jimmy Page, and endlessly trying out different styles, sounds and effects on the console.

It is also important to note that Stephen Stills self titled first solo album which was recorded at Island Records Studio 2 and was released in November 1970 is "the only album to which both Eric Clapton and Jimi Hendrix supplied guitar work." Jimi Hendrix did this on the track "Old Times, Good Times" (March 15th 1970) and Eric Clapton on "Go Back Home". Not only this, but Cass Elliott (Mama Cass) Graham Nash, Booker T and Ringo Starr also feature on this album. As such, Stills dedicated the album to Jimi Hendrix who died two months prior to the album's release.

By 1973 Bob Marley & The Wailers were in England with 10 tracks for their second album "Burnin'" that needed overdubs and mixing. Following on from their first album 'Catch A Fire' which was recorded on this console at Island Studios, they set out to mix their second album at Island and consequently recorded and mixed the unforgettable "I Shot The Sheriff" and "Get Up, Stand Up" on the Helios. Phill Brown's tracklist for the console continues; Harry Nilsson - "Without You", Eric Clapton - "After Midnight", Jimmy Cliff - "Many Rivers to Cross", Jeff Beck - "Rough and Ready", The Band - "Stagefright", Third World War - "3rd World War", Cat Stevens - "Peace Train", Mott The Hoople - "Wildfire", Sly Stone - the beginnings of "There's A Riot Going On", Free - "All Right Now", The Rolling Stones - the orchestral session for "Angie", to name but a few.

In 1974 the console was decommissioned and remained in storage until 1996.

Alvin Lee shot to fame as the guitarist and vocalist for the band '10 Years After' following their performance at Woodstock Festival in 1969. In 1972 Alvin commissioned a bespoke Helios console to create his own Space Studios at his home Hook End Manor in Oxfordshire. Installed in 1973, the configuration was an 18 input / 8 buss / 16 channel monitoring console featuring Helios Type '69 Mic / EQ modules. Alvin recorded with many artists during this time, most notably the album 'On The Road To Freedom' which was a collaboration with 'The Thames Valley Gang' and comprised of artists; George Harrison, Ron Wood, Joe Brown, Steve Winwood, Tim Hinckley, Boz Burrell, Jim Capaldi and Mick Fleetwood. In 1979, Alvin sold Hook End Manor, but held onto his Helios console and transferred it to Wheeler End Studios where it was in use until the early 90's.



"It's surreal to think I spent so many hours with my feet up on such an incredible piece of music history. The sound of the Helios desk is a big part of the first two Keane albums. It has this beautiful blend of clarity and crunchiness that brings a huge injection of energy to songs like This Is The Last Time and Is It Any Wonder? It's an inspiration machine, because when you record something and it instantly sounds exciting, that in turn immediately sparks off more energy and more ideas. So it's the perfect desk for capturing the sound of a live band. It's a privilege to have recorded through it."

- Tim Rice-Oxley from Keane. October 2018

The birth of the HeliosCentric console occurred when Chris Difford of 'Squeeze' teamed up with friend and collaborator Elvis Costello, acquired both the Island Basing Street 2 and Alvin Lee consoles from storage in 1996. Their intention was to set-up their own studio, HeliosCentric. Difford wanted to build a recording studio 'which would be for everyone to use – a chapel of music in the most idyllic spot', for which his partner at the time Heidi Miller became studio manager for. As Jeff Touzeau writes in his book 'Making Tracks: Unique recording Studio Environments', *'HeliosCentric was originally conceived as a studio that would serve the needs of 'Squeeze', Chris Difford being one of the group's principal writers. It was also going to be used as an in-house recording vehicle for Elvis Costello's Demon Records'*. With this concept in mind, and after consulting original Helios creator Dick Swettenham, the consoles were carefully amalgamated. Work was completed in 1998, making this console arguably one the first, last and largest consoles Swettenham ever conceived. Touzeau continues *'Once it was built, HeliosCentric's reputation as a sonic hideaway quickly spread beyond the quaint farm in Rye in which it was situated.'*

The console has been in service since its re-birth and has a lengthy hit-list of great artists from the past 20 years including; Paul Weller - album titled 'HelioCentric', Supergrass who recorded their whole album 'Life On Other Planets' (and includes the track "Grace" which was written about the current vendor Heidi Miller and Chris Difford's eldest daughter), KT Tunstall for "Black Horse and the Cherry Tree", The Feeling for their singles "Sewn" and "Never Be Lonely", Athlete for their album 'Tourist', Paolo Nutini for "Rewind", Sia, Cage The Elephant, Olly Murs, Turin Brakes, Dido, Gary Barlow, Scouting For Girls (receiving several Brit Awards and nominations), Pet Shop Boys, Marti Pellow – among others. In addition to these, English rock band Keane recorded their masterpiece 'Hopes and Fears' entirely on this console for Island Records (with the help of producer Andy Green who recorded their first and second albums). This album includes the ballad "Somewhere Only We know" which became a hit on both

sides of the Atlantic, leading to Keane receiving two Brit Awards for Best Breakthrough Act, and Best Album in 2005, while also earning a Grammy nomination for Best New Artist - consequently, their album went on to become the second highest-selling record of the year in the UK in 2005.

Many have said that the Helios console encompasses the classic British Rock and Roll sound that you cannot find on other consoles. Its immense hit-list of musicians over the decades is a testament to this sound and its musicality.

Literature

Brown, Phill, *'Are We Still Rolling'*, (Tape Op Books), pages 48-109.
Difford, Chris, *'Some Fantastic Place'*, (Orion), page 197.
Johns, Glyn, *'Sound Man'*, (Plume Books), page 71.
Touzeau, Jeff, *'Making Tracks: Unique Recording Environments'* (A.Schiffer), pages 97-107.
Digby-Smith, Richard *'one two, three, four: The Life & Times of a Recording Engineer'*, to be published 28th May 2019

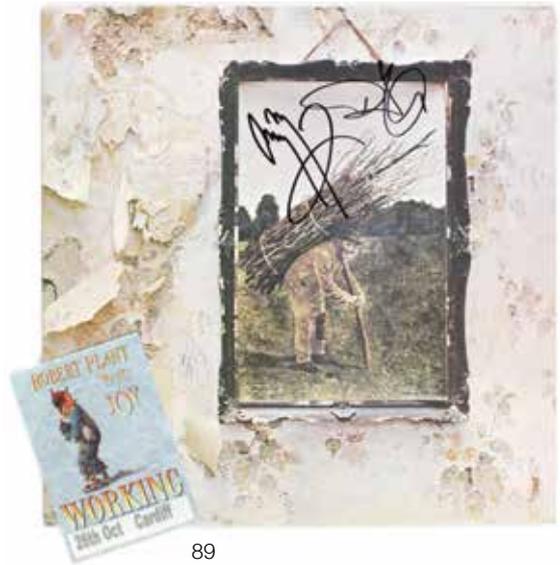
Technical disclaimer

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 main electricity will be suitable for connection to the main electricity supply and you should obtain a report from a qualified electrician on their status before doing so. If you yourself do not have the expertise regarding this lot, you should consult someone who does to advise you. We can also suggest experts relating to this specific console.

Please note: This item is a large item and will be going to our offsite storage facility. The item will be disassembled immediately after the sale, ready for transfer.



88 (part)



89



87



90 (page)

88

LED ZEPPELIN: PHOTOGRAPHS OF THE BAND IN CONCERT, MANCHESTER, 1971,

comprising: 27, 35mm black and white negatives of the band performing at the Free Trade Hall, 24th November, with later set of contact prints, sold with copyright

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

Provenance

Purchased at Christie's, London, 10 July 2008, lot 52.

89

LED ZEPPELIN: AN AUTOGRAPHED COPY OF THE VINYL ALBUM 'LED ZEPPELIN IV',

1971, *Atlantic Deluxe 2401012* (no Peter Grant credit), the front cover signed in black markers by Jimmy Page and Robert Plant, together with a Robert Plant & Band Of Joy backstage pass, Cardiff, 26th October 2010,

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

Provenance

The vendor is a former Venues Manager for Cardiff Council. Jimmy Page signed the album at Cardiff Castle on 19th May 2004 and Robert Plant's autograph was obtained at St. David's Hall, 26th October 2010.

Proceeds from the sale of this lot will go to fundraising for the Cardiff Story Museum.

90

BOB MARLEY: 'REBEL MUSIC: BOB MARLEY & ROOTS REGGAE' BY KATE SIMON,

Genesis Publications, 2004, no. 24 from a limited edition of 350 deluxe copies, signed by Eric Clapton and Kate Simon, bound in full leather, encased in sliding silk screened wooden box, with black and white photographic print of Bob Marley, an outtake from the Kaya album cover shoot, signed by Kate Spade.

£600 - 800
 €670 - 900
 US\$770 - 1,000

87

THE (NEW) YARDBIRDS/LED ZEPPELIN: AN UNUSUAL CONCERT CONTRACT FOR THE YARDBIRDS,

1969, the *Premier Talent Associates, Inc.* standard contract dated 4th March 1969, with typewritten details, for the band to appear at the Corpus Christie Hall, Sturgeon Bay, Wisconsin on 29th June 1969 for two shows for a fee of \$1,750, signed in blue ballpoint by the Rev. Robert Cornell as 'Purchaser', together with the original Premier Talent Associates, Inc. envelope postmarked *New York May 28 '69*, addressed in red ballpoint *Peter Grant c/o Steve Weiss...New York, contract 8 1/2in x 11in (21.5cm x 28cm)*

£300 - 500
 €340 - 560
 US\$380 - 640

The nascent Led Zeppelin undertook their first UK tour in October 1968, still billed as the New Yardbirds, playing their first gig as Led Zeppelin in London on 25th October. Despite their first (LZ) US tour at the end of that year and the first album being released in January 1969, when this contract was drawn up there was obviously still some confusion in the US about the band's name.



91

LINDA MCCARTNEY (AMERICAN, B.1941-1998): JIMI HENDRIX PLAYING GUITAR,

1968, a silver gelatin print of Jimi playing a white fender Stratocaster guitar while smoking, in mount, framed and glazed, 20in x 24in (50cm x 61cm)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

92

A MULTI-SIGNED FENDER STRATOCASTER GUITAR SOLD ON BEHALF OF THE RAINBOW CHILDREN'S HOSPICE,

signatures obtained 2007-2018, Serial no. MZ6164259 to headstock, the contoured cream guitar with maple fingerboard, signed by a wealth of musicians in black inks across the body, comprising; Gary Moore (Thin Lizzy), Bill Wyman (The Rolling Stones), Pete Townshend (The Who), Jimmy Page (Led Zeppelin), Eric Clapton, Brian May (Queen), Andy Fairweather Low, Albert Lee, Don Mclean, Mark Knopfler (Dire Straits), Alice Cooper, Norman Watt-Roy (The Blockheads), Wilko Johnson (Dr. Feelgood) and Stephen Segal (in his capacity as a Blues musician), in soft case, 39in (99cm) long

£3,000 - 4,000
 €3,400 - 4,500
 US\$3,800 - 5,100



92

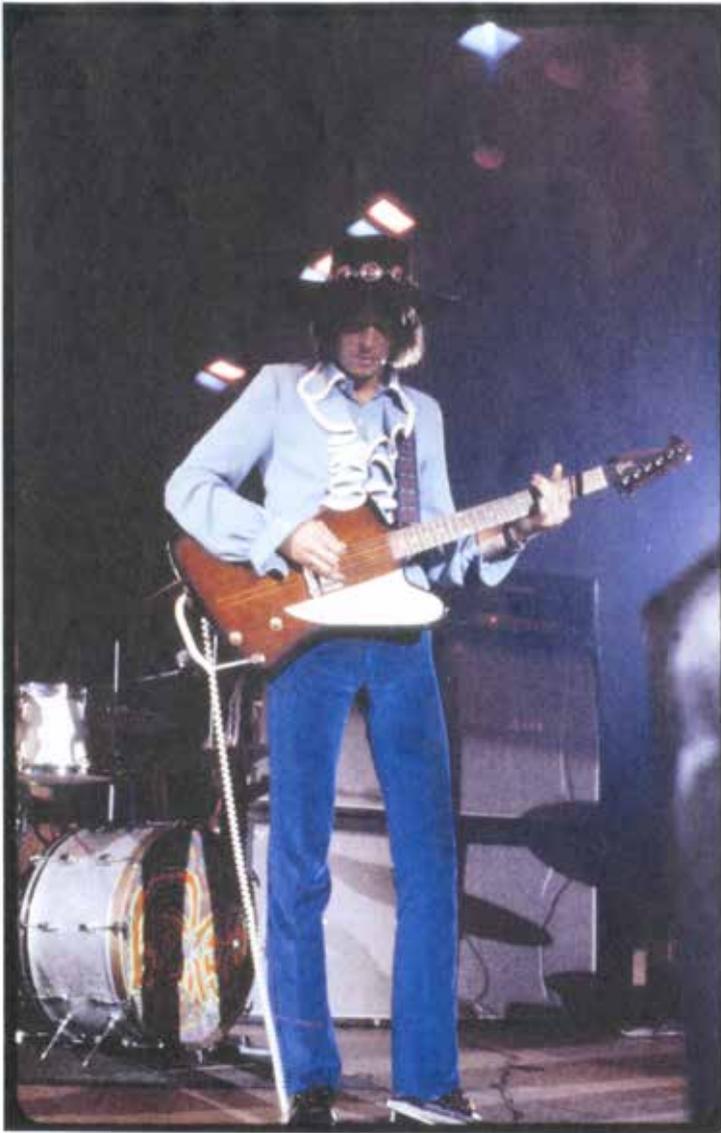
Provenance

During 2007, the vendor, (owner of the music promoters Mad Hatter Concerts), launched the "Legends Signed Guitar Project". This was an initiative designed to raise funds for The Rainbows Children's Hospice, a facility for the care and respite of children with life limiting conditions based in Leicestershire. Mat Hankins of MH Music donated this Fender Stratocaster guitar, and through various contacts and associates the quest to acquire autographs to adorn the guitar, began.

On one occasion in 2007, the vendor was unable to personally travel with the guitar to the offices of Eric Clapton and Mark Knopfler, so the decision was made to use a national courier to ensure its safe delivery and return. Sadly, while on this vital return journey from London, the guitar vanished without trace... Despite an exhaustive inquiry by the courier company and huge amount of media interest nationally, it was feared the guitar was lost forever.

By chance, the guitar was rediscovered in January 2018, after being spotted for sale on an online auction site by a guitar enthusiast who was aware of the missing guitar. The guitar was then returned to the vendor in the same condition and with all signatures as they were. Other signatures have since been added.

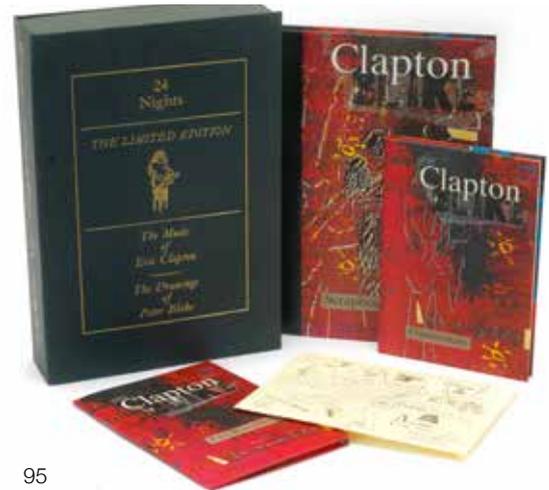
Proceeds from this lot will be donated to The Rainbow Children's Hospice, which provides specialist respite, palliative and end of life care to children and young people with life limiting or life-threatening conditions and support to their families and friends.



94 (part)



93 (part)



95

93
CREAM: CONCERT MATERIAL INCLUDING A CONTRACT FOR THE GUILDHALL, SOUTHAMPTON,
 comprising: two carbon copies of a standard *Robert Stigwood Organisation Limited* contract dated 2nd December 1966 for Cream to appear at the Guildhall, Southampton, 13th January 1967, for a fee of £200, both unsigned; a flyer for the band to appear at the Top Rank Brighton Suite, 19th January 1968, with corresponding ticket, numbered 1869; and a ticket stub for the Royal Albert Hall, 26th November 1968, the band's last concert (5), contract 8in x 13in (20.3cm x 33cm)

£1,200 - 1,800
 €1,300 - 2,000
 US\$1,500 - 2,300

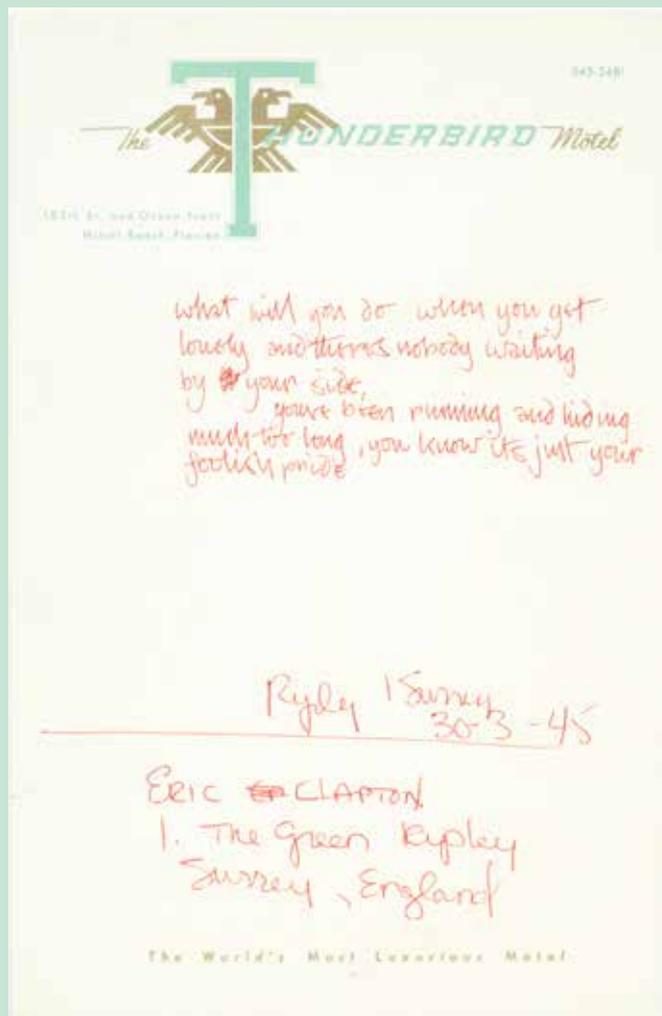
94
CREAM: PHOTOGRAPHS OF THE BAND IN CONCERT AT THE NEW HAVEN ARENA AND STAPLES HIGH SCHOOL, 1968,
 comprising: 162, 35mm slides and black and white negatives of Cream's performance at the New Haven Arena, New Haven, 11th October 1968; together with over 40 slides from Cream's performance at the Staples High School Auditorium, Westport, 27th March 1968, photographed by Jeremy Ross, a teenage fan at the time, sold with copyright

£10,000 - 15,000
 €11,000 - 17,000
 US\$13,000 - 19,000

Provenance
 Purchased at Christie's, New York, 30 November 2007, lot 211.

95
ERIC CLAPTON: AN AUTOGRAPHED COPY OF '24 NIGHTS' BY ERIC CLAPTON WITH DRAWINGS BY PETER BLAKE,
 Genesis Publications, 1991, no.2566 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, one of Eric's guitar picks, back-stage laminate pass and button badge, in hard outer case,

£500 - 700
 €560 - 790
 US\$640 - 890



96

96

**DEREK AND THE DOMINOS: ERIC CLAPTON'S
HANDWRITTEN LYRICS FOR 'LAYLA',**

1970,

the opening verse in red ballpoint on a sheet of stationery from the Thunderbird Motel in Florida, with Eric's name, UK address and birth date in another hand, 7 1/4in x 11in (18.4cm x 28cm)

£35,000 - 45,000

€39,000 - 50,000

US\$45,000 - 57,000

Arguably the most powerful song of unrequited love in rock history, 'Layla' was written by Eric Clapton and Jim Gordon and included on Derek And The Dominos' first and only album, 'Layla And Other Love Songs', released in November 1970. Following the release earlier that year of Eric's eponymous first album and a short tour of small clubs in the UK, Eric went with three of his backing musicians - keyboardist Bobby Whitlock, bassist Carl Radle and drummer Jim Gordon - to Criteria Studios in Miami and from August to October recorded the 'Layla' album.

What became the centrepiece of the album, 'Layla' was a result of Eric having fallen in love with Pattie Harrison, wife of his friend George Harrison. It was also inspired by the love story 'The Story Of Layla And Manjun', by the 12th century Persian poet Nizami Ganjavi,

which told of a young man falling hopelessly in love with a beautiful young woman but became mad and could not marry her. Speaking about the album in his autobiography, Eric stated: "Layla' was the key song, a conscious attempt to speak to Pattie about the fact that she was holding off and wouldn't come and move in with me." (*Eric Clapton: The Autobiography*, Arrow Books, London, 2008.)

The underpinning of 'Layla' is the playing of Eric and guest guitarist Duane Allmann. Already fans of each other, they had been introduced at an Allman Brothers' concert in Miami. Duane asked if he could come to the studios to watch some of the sessions but Eric insisted he bring his guitar and play with them. According to the album's producer, Tom Dowd, the pair hit it off immediately, having an almost telepathic empathy for each other's playing.

Although the album and the single were relative commercial failures when first released, they have now become regarded by many as the pinnacle of Eric's career.

Provenance

Given by Eric to Bonnie Diamond, a friend of Carl Radle. It is likely to have been Bonnie who added Eric's contact details to the sheet.

Ex-lot 26, Sotheby's, *A Rock & Roll Anthology: From Folk To Fury*, New York, 10th December 2016.



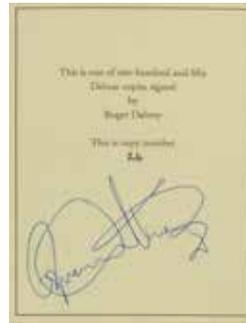
98

(page)

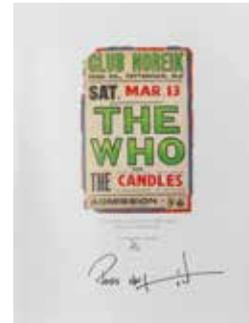
(page)



97



(page)



(page)



99

97
THE WHO: AN AUTOGRAPHED COPY OF 'MAXIMUM WHO' BY ROSS HALFIN AND ROGER DALTREY,

Genesis Publications, 2002, no.24, from a limited edition of 250 deluxe copies, signed by Halfin, and bookplate signed by Daltrey, hardback leather bound copy, in hard slipcase,

£600 - 800
 €670 - 900
 US\$770 - 1,000

98
BOB DYLAN: A DELUXE COPY OF 'EARLY DYLAN' AND A DELUXE COPY OF 'DYLAN AT WOODSTOCK',

Genesis Publications, 1999 and 2000, both no.24 from limited editions of 100 and 250, both hardback copies, 'Dylan At Woodstock' signed by Elliott Landy, suede cover, both in hard slipcases, (2)

£600 - 800
 €670 - 900
 US\$770 - 1,000

99
THE ROLLING STONES: VARIOUS AUTOGRAPHS,

1960s, comprising: a *Lewis Carroll Birthday Book* signed by Keith Richards, Mick Jagger and Brian Jones on the inside front cover, Keith, Brian and Bill on separate pages, other signatories include Del Shannon, Little Richard, various Hermits and Pacemakers, Graham Nash; together with a hotel room service breakfast menu inscribed in blue ballpoint and signed in black ballpoint by Bill Wyman, *the book 3 1/2in x 5in (9cm x 12.7cm) closed*

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



100

100

THE ROLLING STONES: AN AUTOGRAPHED UK TOUR PROGRAMME,

1965,
from the second UK tour of the year, the front cover signed in blue ballpoint by Mick Jagger, Keith Richards, Brian Jones, Charlie Watts and Bill Wyman, *8in x 10 1/2in (20.3cm x 26.7cm)*

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

101

THE ROLLING STONES: AN AUTOGRAPHED UK CONCERT PROGRAMME COVER AND HANDBILL,

comprising: the detached front cover from the programme for Stones/Rattles concert at the Fairfield Hall, Croydon, 12th April 1964, autographed on the inside in blue ballpoint by Mick Jagger, Keith Richards, Brian Jones, Bill Wyman and Charlie Watts: together with a handbill for the Stones at the Capitol Theatre, Aberdeen, 17th June 1965, complete with ticket order form, *the larger 7in x 9 1/2in (47.8cm x 24.1cm)*

£600 - 800
€670 - 900
US\$770 - 1,000

102

THE ROLLING STONES: PHOTOGRAPHS OF THE BAND IN CONCERT, LONDON,

circa 1975,
comprising: 13, black and white 35mm negatives, with (later) corresponding prints, sold with copyright, *prints 5in x 7in (12.7cm x 17.7cm)*

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

Provenance

Purchased at Christie's, London, 21 November 2006, lot 127.



101



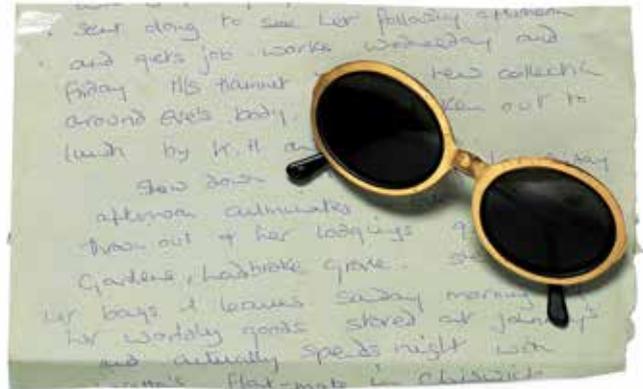
102 (part)



104



103



105

103 AR

DAVID BAILEY (BRITISH, BORN 1938): 'BOX OF PIN-UPS', 1965,

the complete boxed set of 36 half-tone prints, (lacking notes by Francis Wyndham) published by Weidenfeld and Nicolson, each image, 14 3/8in x 12 3/8in (36.5 x 31.5cm)

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,800 - 6,400

104

ANDY WARHOL (AMERICAN, B.1928 - D.1987): MICK JAGGER, 1975,

a set of ten promotional postcards, each signed in black ink by Andy Warhol, produced to advertise the limited edition portfolio of prints by Warhol of Mick Jagger, Seabird Editions, with original *Castelli Graphics, Inc.* information about the edition, each 6.2in x 4.1in (15.5cm x 10cm), (10)

£4,000 - 6,000
 €4,500 - 6,700
 US\$5,100 - 7,700

105

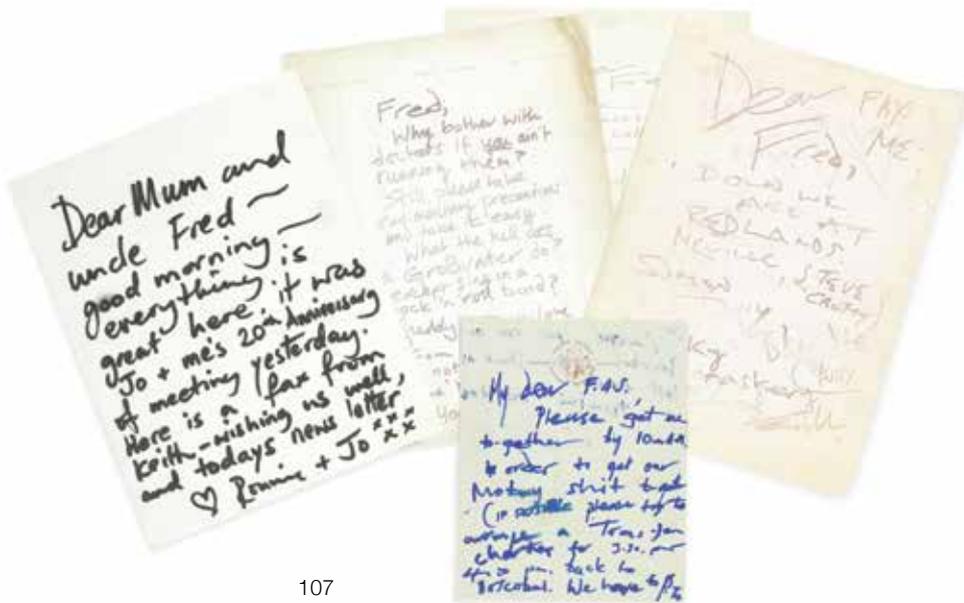
MICK JAGGER: A PAIR OF OPTICAL AFFAIRS BY CHRISTIAN ROTH SUNGLASSES, OWNED BY MICK JAGGER

circa 1995, series no. 2600, the gold coloured round sunglasses, size 39, in brown plastic case, accompanied by a note from Mick Jagger with his phone number, together with a letter from the vendor regarding the provenance,

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

Gifted by Jagger to the vendor when she was working as a model on the set of the video for the 'Voodoo Lounge' world tour, 1995,



107



106

106 AR

RONNIE WOOD (BRITISH, B.1947): SELF PORTRAIT I PRINT, 1991,

a limited edition print numbered 86 of 100, of Ronnie Wood in a portrait pose, titled, dated, numbered and signed by Ronnie Wood in pencil to the lower margin, framed and glazed, 26in x 32in (66cm x 81cm)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance

Acquired by the vendor when they worked for Ronnie Wood in the 1990's.

107

THE ROLLING STONES: A GROUP OF DOCUMENTS RELATING TO KEITH RICHARDS AND RONNIE WOOD,

the letters from Keith Richards and Ronnie Wood to Freddy Sessler, comprising: a letter from Keith, in blue marker on Savoy Hotel stationery, reading, *My dear F.A.S. Please get me to-gether by 10A.M in order to get our Mobay shit to-gether (IF POSSIBLE please try to arrange a Transfer charter for 3.30.pm - 4.00 pm back to Boscobel. We have to leave my car at Boscobel first. Same as last time) Forever indebted Keith;* a letter from Ronnie (and Jo) Wood, in black marker on plain paper, reading, *Dear Mum and uncle Fred - good morning - everything is great here, it was Jo and me's 20th Anniversary of meeting yesterday. Here is a fax from Keith - wishing us well, and todays news letter;* and three faxes, each from Keith to Fred, one dated Sep. 09 1995, and reading, *Fred, Why bother with doctors if you ain't running them? Still, please take rudimentary precautions and take it easy. What the hell does a GroBvater do? except sing in a rock 'n' roll band? Freddy, much love from Vater - at least im not a Reisigbündel love 'M' P.S. How's our Kraut? Keith;* and another, bemoaning the lack of female company for himself and various friends at Redlands, (Qty)

£1,500 - 2,000
 €1,700 - 2,200
 US\$1,900 - 2,600

Freddy Sessler first met Keith in 1972 when the Stones were on tour in the USA and became a very close friend. Keith described him as '...almost a father to me...' in his autobiography, 'Life' (Phoenix, London, 2011. p.4).

Freddy's brother, Siegi, had opened 'Siegi's Club' in London in 1950 and it became known as one of the city's best restaurants, with a clientele drawn from the worlds of music and film. Princess Margaret, Frank Sinatra and the Aga Khan were among its patrons and so Siegi and Freddy were extremely well-connected. He remained Keith Richards' close confidante until his death on 18th December 2000, coincidentally Keith's birthday.

Provenance

Ex-lot 259, *Entertainment Memorabilia*, Bonhams Knightsbridge, 18th December 2013.



108

108

THE ROLLING STONES: A DELUXE COPY OF 'ROLLING STONES: MASON'S YARD TO PRIMROSE HILL 1965-67' BY GERED MANKOWITZ, AND A DELUXE COPY OF 'WYMAN SHOOTS CHAGALL' BY BILL WYMAN,

Genesis Publications, 1995 and 1998, the first; *no.21* from a limited edition of 1750 copies, signed by Gered Mankowitz in metallic ink, hardback copy, in hard slipcase, the second; *no.25* from a limited edition of 50 deluxe copies, signed by Bill Wyman in dark ink, hardback copy, in hard slipcase. Accompanied by a copy of 'Crossfire Hurricane - 25 Years of The Rolling Stones in The USA', Genesis Publications, 1997, *no.123* from a limited edition of 1750, photography by Bob Gruen, and signed by Bob Gruen, in hard outer sleeve, (3)

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



109 (part)

109

THE ROLLING STONES: AN AUTOGRAPHED COPY OF 'I-CONTACT' BY GERED MANKOWITZ,

Genesis Publications, 1998, *no. 24* from a limited edition of 100 numbered deluxe copies, signed by Gered Mankowitz in black ink, spiral bound in screen printed boards on full leather, with red acetate title page, magnifying glass and signed Gered Mankowitz print of Mick Jagger, in hard outer case, accompanied by a copy of 'Crossfire Hurricane - 25 Years of The Rolling Stones in The USA', Genesis Publications, 1997, *no.21* from a limited edition of 1750, photography by Bob Gruen, and signed by Bob Gruen, in hard outer sleeve, (2)

£700 - 900
 €790 - 1,000
 US\$890 - 1,100



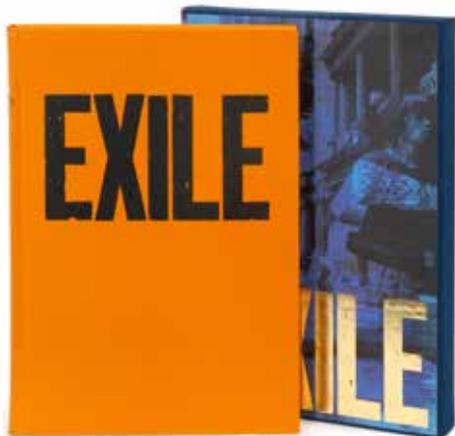
110

110

AN AUTOGRAPHED COPY OF 'BLINDS & SHUTTERS' BY MICHAEL COOPER,

Genesis Publications, 1990, *no.2315* from a limited edition of 5000, signed by Peter Blake, Eric Clapton, Adam Cooper, Terry Doran, Christopher Gibbs, Allen Jones, 'Stash' Klossowski, Keith Richards, Colin Self, Derek Taylor and Bill Wyman, hardback leather bound copy, forewords by Mick Jagger and Keith Richards, in hard outer slipcase

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



111

111

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

Genesis Publications, 2001, *no.24* from a limited edition of 260 deluxe copies, signed by Dominique Tarlé in blue ink, hardback leather bound copy, in hard slip case

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



112

112
THE ROLLING STONES: CHARLIE WATTS' ORIENTAL-SYLE FIORUCCI SUIT,
 1970s,
 in black cotton mix, comprising long-sleeved, knee-length top with floral decoration to collar, cuffs and hem and similar details, matching trousers with elasticated waist, (2)

£1,000 - 1,200
 €1,100 - 1,300
 US\$1,300 - 1,500

Provenance
 One of several items of clothing given to a former employee of Charlie's, 1970s-80s. The vendor sent Charlie a photograph of this suit and it came back annotated by him, *I think was a gift* (sic). This is included in the lot with copies of other provenance paperwork.



113



113 (part)

113
ELVIS PRESLEY: A SUEDE SHEARLING JACKET OWNED AND WORN BY ELVIS PRESLEY,
 1960's,
 by Western Outdoor Wear, beige suede and cream shearling single-breasted jacket, with brown leather buttons, size M, accompanied by a letter of provenance from Charlie Hodge (singer and best friend of Elvis), and a colour photograph of Elvis wearing the jacket whilst riding a horse on his ranch,

£6,000 - 8,000
 €6,700 - 9,000
 US\$7,700 - 10,000

Provenance
 According to the letter from Charlie Hodge, the coat belonged to Elvis in the 60's when he purchased a ranch in Mississippi which he named the circle G ranch. Elvis bought this coat from the local Sears store, where he bought lots of equipment for the farm. He later gifted it to Hodge.



116



115



114 (front)



114 (back)

The Beatles

114

THE BEATLES: AN EARLY AUTOGRAPHED PUBLICITY CARD, 1962/63, the early Parlophone card signed on the reverse in blue ink by John Lennon, Paul McCartney, George Harrison and Ringo Starr, 3½in x 5¼in (9cm x 14.5cm)

£4,000 - 5,000
 €4,500 - 5,600
 US\$5,100 - 6,400

115 AR

TERRY O'NEILL (BRITISH, B. 1938): THE BEATLES, ABBEY ROAD STUDIOS, 1963, limited edition print, *numbered 1/2*, signed by the photographer and Paul McCartney, who has also added *all the best 2016*, framed and glazed, image 14½in x 22in (37cm x 56cm), print 20in x 24in (51cm x 61cm)

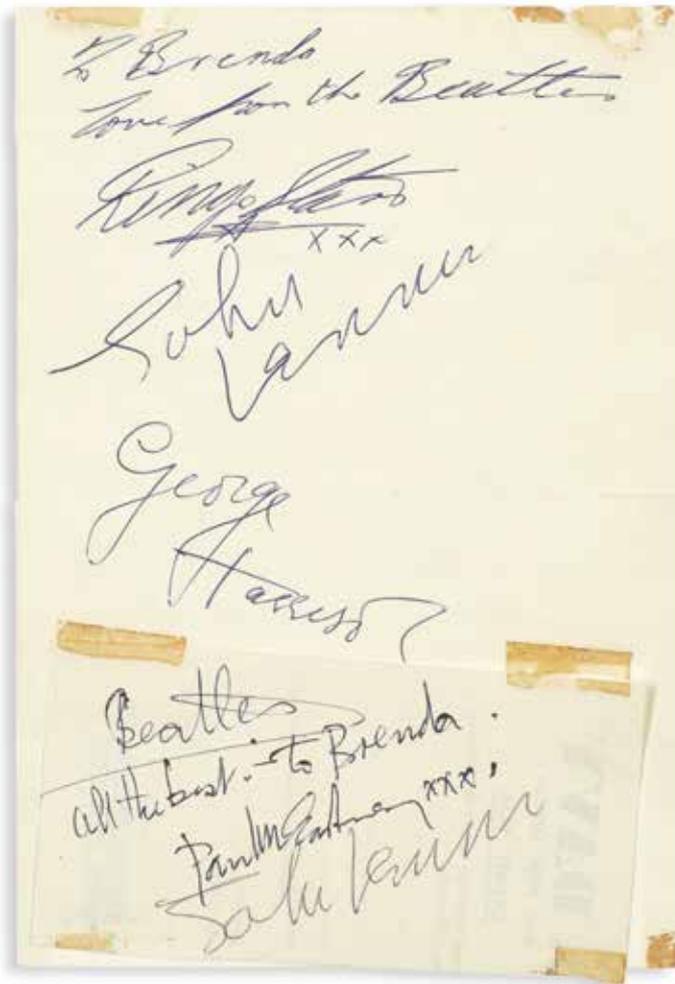
£2,500 - 3,500
 €2,800 - 3,900
 US\$3,200 - 4,500

Sold on behalf of Eazl, a London-based Community Interest Company collaborating with charities in inventive ways to increase funding and exposure. This print, one of only two signed by both Terry O'Neill and Paul McCartney, was produced for the Eazl's 'Art In A Corner' project, in support of two leading arts and music charities. For more information, go to: www.eazl.co.uk.

116

THE BEATLES: AN AUTOGRAPHED MAGAZINE PAGE, 1963, the *Boyfriend 'Pop A La Mod' Portrait* signed in blue ballpoint by John Lennon, Paul McCartney, George Harrison and Ringo Starr, with additional Ringo 'autograph' added by John, pasted onto hardboard, with background details of how the autographs were obtained when the band appeared at the Royalty Theatre in Chester on 15th May, 9in x 12in (22.8cm x 30.5cm)

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



117

**117
THE BEATLES: A SET OF AUTOGRAPHS,**

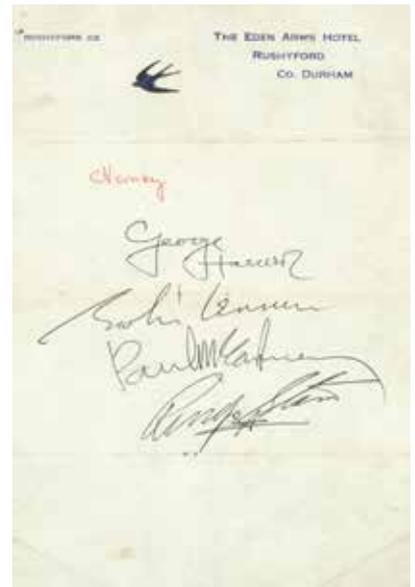
1963,
in blue ballpoints on two pieces of paper formerly taped together,
one signed by Ringo Starr, John Lennon and George Harrison, the
other signed by Paul McCartney and John Lennon, with dedication
To Brenda by Ringo and Paul respectively, together with a PYY
Productions booklet, *The Beatles*, and a letter of provenance,
autographs 5in x 7 1/4in (12.7cm x 18.5cm)

£3,000 - 4,000
€3,400 - 4,500
US\$3,800 - 5,100

Provenance

These autographs were originally obtained on separate occasions
for 'Brenda' by her brother, who worked at Liverpool's Speke Airport
(now the John Lennon International Airport).

Ex-lot 376, Sotheby's London, *Rock 'n' Roll Memorabilia*, 16th
September 1998.



119



118

**118
THE BEATLES: AN AUTOGRAPHED PUBLICITY PHOTOGRAPH,**

1963,
the black and white Dezo Hoffman shot signed on the reverse in
pencil by John Lennon, Paul McCartney, George Harrison and Ringo
Starr, 6 1/2in x 8 1/2in (16.5cm x 21.6cm)

£2,000 - 3,000
€2,200 - 3,400
US\$2,600 - 3,800

**119
THE BEATLES: A SET OF AUTOGRAPHS,**

1963,
a sheet of *Eden Arms Hotel Rushford Co. Durham* stationery signed
in black ballpoint by George Harrison, John Lennon, Paul McCartney
and Ringo Starr, *Nancy* inscribed in red ballpoint in unknown hand, in
clip-frame, sheet 5 1/4in x 8 1/4in (13.3cm x 21cm)

£2,500 - 3,500
€2,800 - 3,900
US\$3,200 - 4,500

Provenance

Autographs obtained for 'Nancy' by her mother, who worked at the hotel.

120

THE BEATLES: AN UNUSUAL ACETATE RECORDING OF 'THE LONG AND WINDING ROAD',

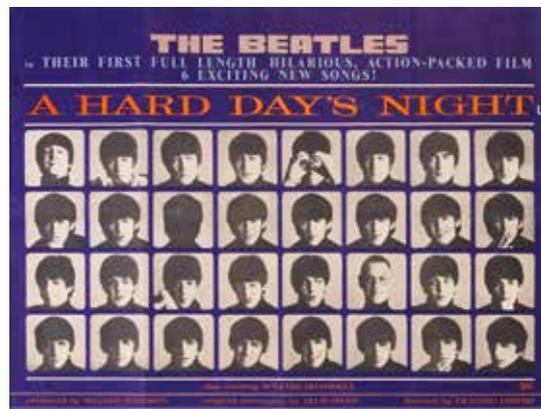
1970,
a 33rpm stereo, single-sided, 10inch acetate with three tracks, 'The Long And Winding Road', 'Teddy Bear' and 'Baby You're A Rich Man', the *EMI Studios* label annotated with titles in blue ballpoint and initialed *HTM* by Harry Moss, Abbey Road's chief cutting engineer, in plain sleeve

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

'The Long And Winding Road' and 'Teddy Boy' are unreleased recordings from the January 1969 sessions for the *Get Back* project. The 'Baby You're A Rich Man' recording is the master version, as issued on the B-side of the single 'All You Need Is Love' and the US album, 'Magical Mystery Tour'.



120



121

122



121

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 - 1,900

122

THE BEATLES: A RARE ACETATE RECORDING OF THE SINGLE 'PLEASE PLEASE ME',

1963,
a single-sided, 7inch disc with *E.M.I. Demonstration Record Not For Sale* label annotated in blue ballpoints with recording details and release date 11.1.63, the other side with blank *Emi* disc label, in *EMI Records* sleeve

£2,000 - 3,000
€2,200 - 3,400
US\$2,600 - 3,800

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.



124

123 AR

ASTRID KIRCHHERR (GERMAN, B.1938): PORTRAIT PRINT OF JOHN LENNON, 1962, the black and white photographic portrait print of John Lennon, signed by the photographer in black ink to the mount, framed and glazed, *image 17 3/4in x 21 1/2in (45cm x 54.5cm)*, together with a double edition of 'Liverpool Days' and 'Golden Dreams' by Astrid Kirchherr and Max Scheler, Genesis Publications, 1994 and 1996, both *no.684* from limited editions of 2500 copies, signed by both in black inks, both hardback copies, in single hard slipcase (2)

£600 - 800
€670 - 900
US\$770 - 1,000

124 AR

JOHN LENNON: A 'BAG ONE' LITHOGRAPH, 1970, depicting Yoko Ono, numbered *31/300* and signed by John Lennon in pencil, on BFK Rives paper, *22 3/4in x 29 3/4in (60.3cm x 75.5cm)*

£2,000 - 3,000
€2,200 - 3,400
US\$2,600 - 3,800

125

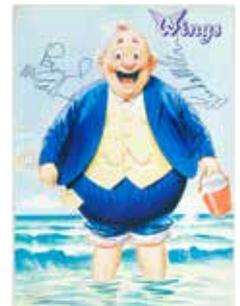
WINGS: AN AUTOGRAPHED UK TOUR PROGRAMME,

1973, the front cover signed in black felt-tip pen by Paul and Linda McCartney, inside page with paste-over July concert dates, *8 1/4in x 11 3/4in (21cm x 29.8cm)*

£300 - 400
€340 - 450
US\$380 - 510



123 (part)



125



126



127



128 (part)



128 (part)

126

THE BEATLES: A MULTI-LAYERED ANIMATION CEL FOR JOHN LENNON, PAUL MCCARTNEY, RINGO STARR, AND THE YELLOW SUBMARINE FROM *YELLOW SUBMARINE*,

King Features, 1968, gouache on celluloid, original hand-painted animation cels used in the production, comprising of five separate cels layered to create one scene, featuring John Lennon in a head and shoulders pose, Paul McCartney walking, and Ringo Starr standing, also depicted is the yellow submarine, in mount, overall 17 9/16in x 15 1/16in (44.4cm x 38.3cm)

£1,500 - 2,000
 €1,700 - 2,200
 US\$1,900 - 2,600

127

THE BEATLES: AN ORIGINAL ANIMATION MASTER CEL OF A BLUE MEENIE FROM *YELLOW SUBMARINE*,

King Features, 1968, gouache on celluloid and ink, full figure of Chief Blue Meenie, in mount, overall 16 3/16in x 15 6/8in (41cm x 39.5cm)

£700 - 900
 €790 - 1,000
 US\$890 - 1,100

128

THE BEATLES: TWO ORIGINAL PRODUCTION ANIMATION CELS OF THE BEATLES FROM *YELLOW SUBMARINE*,

King Features, 1968, gouache on celluloid, comprising, John, Paul and Ringo (with trumpet), with *Love III* scene reference, and George and sousaphone, with *Love III Sc 1* reference, the latter with paint bleed/water damage, 11 3/4in x 15 3/4in (29.8cm x 40cm), (2)

£1,800 - 2,200
 €2,000 - 2,500
 US\$2,300 - 2,800



129



131



130



132

129

THE BEATLES: AN ORIGINAL ANIMATION CEL OF JOHN LENNON FROM THE 'LUCY IN THE SKY WITH DIAMONDS' SEQUENCE FROM *YELLOW SUBMARINE*,

King Features, 1968, gouache on celluloid, original hand-painted production cel of John Lennon from the "Lucy in the Sky with Diamonds" song sequence, in mount, overall 20 1/16in x 14 9/16in (51cm x 37cm)

£700 - 900
 €790 - 1,000
 US\$890 - 1,100

130

THE BEATLES: AN ORIGINAL ANIMATION CEL OF JOHN LENNON AS FRANKENSTEIN FROM *YELLOW SUBMARINE*,

King Features, 1968, gouache on celluloid, depicting the character John Lennon morphing out of a garish, psychedelic Frankenstein Monster, in mount, overall 20 1/8in x 14 1/8in (51cm x 37cm)

£600 - 800
 €670 - 900
 US\$770 - 1,000

131

THE BEATLES: AN ORIGINAL ANIMATION CEL OF JOHN LENNON IN A SUIT FROM *YELLOW SUBMARINE*,

King Features, 1968, gouache on celluloid, original hand-painted cel depicting John Lennon in an orange suit, framed and glazed, overall 19 5/16in x 16 1/8in (49cm x 41cm)

£700 - 900
 €790 - 1,000
 US\$890 - 1,100

132

THE BEATLES: AN ORIGINAL ANIMATION CEL OF A SUCKING MONSTER FROM *YELLOW SUBMARINE*,

King Features, 1968, gouache on celluloid, original hand-painted production cel of the Sucking Monster, in mount, overall 20 1/16in x 14 9/16in (41cm x 37cm)

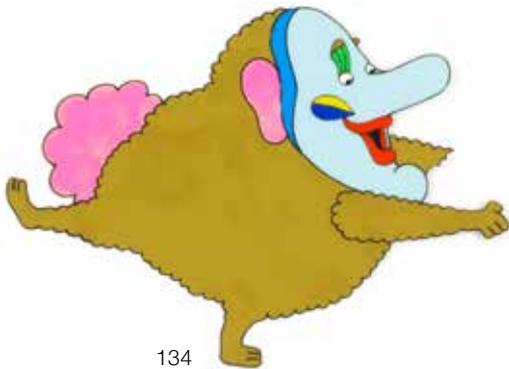
£500 - 700
 €560 - 790
 US\$640 - 890



133 (part)



133 (part)



134



135 (part)



135 (part)



136

133

THE BEATLES: THREE ORIGINAL PRODUCTION ANIMATION CELS OF THE CHIEF BLUE MEANIE FROM YELLOW SUBMARINE,

King Features, 1968,

each of the Chief Blue Meanie with roses sprouting from his body, two with Sc 13C scene reference, the first with colour bleed, 15 1/2in x 11 3/4in (39.3cm x 29.8cm), (3)

£1,000 - 1,200

€1,100 - 1,300

US\$1,300 - 1,500

134

THE BEATLES: AN ORIGINAL PRODUCTION ANIMATION CEL OF JEREMY HILLARY BOOB PH.D. FROM YELLOW SUBMARINE,

King Features, 1968,

gouache on celluloid, with 13C BO 38 scene references, 11 3/4in x 15 3/4in (29.8cm x 40cm)

£500 - 700

€560 - 790

US\$640 - 890

135

THE BEATLES: TWO ORIGINAL PRODUCTION ANIMATION CELS OF PEPPERLAND CHARACTERS FROM YELLOW SUBMARINE,

King Features, 1968,

gouache on trimmed celluloid, comprising the Lord Mayor of Pepperland and a running Pepperland policeman, the latter with discoloured celluloid, the larger sheet 15in x 11in (38cm x 28cm), (2)

£600 - 800

€670 - 900

US\$770 - 1,000

136

THE BEATLES: AN ORIGINAL PRODUCTION ANIMATION CEL OF A BLUE MEANIE WITH RAY GUN FROM YELLOW SUBMARINE,

King Features, 1968,

gouache on celluloid, with Splotch Sc 1B scene reference, 11 3/4in x 15 3/4in (29.8cm x 40cm)

£500 - 700

€560 - 790

US\$640 - 890



139

137

THE BEATLES: AN ORIGINAL ANIMATION CEL FOR A LADY VIOLINIST FROM THE BAND IN *YELLOW SUBMARINE*,

King Features, 1968,
gouache on celluloid, depicting a Lady Violinist in a brown flower dress, the cel is inscribed in ink in the front "scene 10", in mount, overall 20 1/16in x 14 9/16in (51cm x 37cm)

£500 - 700
€560 - 790
US\$640 - 890

138

THE BEATLES: AN ORIGINAL PRODUCTION ANIMATION CEL OF OLD FRED FROM *YELLOW SUBMARINE*,

King Features, 1968,
gouache on celluloid, a full-length study of Old Fred with additional head study, 10 1/2in x 13 1/2in (26.8cm x 34.3cm)

£600 - 800
€670 - 900
US\$770 - 1,000

139

THE BEATLES: AN ORIGINAL PRODUCTION ANIMATION CEL OF PEPPERLANDERS FROM *YELLOW SUBMARINE*,

King Features, 1968,
gouache on celluloid with paper pasteup, depicting a group of Pepperlanders, with P3 reference to bottom edge, 12 1/2in x 16in (31.8cm x 40.6cm)

£2,000 - 3,000
€2,200 - 3,400
US\$2,600 - 3,800

Provenance

Ex-lot 222, Sotheby's, *Rock 'n' Roll Memorabilia*, London, 7th April 1988.



138



137



The K.K. Downing (Judas Priest) Collection

The city of Birmingham and its neighbouring towns can claim to have played a key role in the emergence and development of British heavy metal music. Following in the wake of Led Zeppelin and Black Sabbath, Judas Priest was formed in West Bromwich in the late 60s, with guitarist Ken (K.K.) Downing becoming an early member. After various personnel changes and limited success in the early 70s, the sonic bedrock of the group was established with the twin-guitars of Downing and Glenn Tipton, over which were the distinctive, soaring vocals of Rob Halford. After building up a good live following, their debut album *Rocka Rolla* was released in 1974 but it was their second, *Sad Wings Of Destiny*, recorded in late 1975, that really helped to consolidate the band's reputation. They released the single *The Ripper* and undertook their first headlining UK tour. The band then signed to CBS and the album *Sin After Sin*, with Deep Purple's Roger Glover as producer, came out in early 1977 and included what was to become a fan favourite, a cover of Joan Baez's *Diamonds And Rust*.

Two further albums followed and the band's first visit to the US included several prestige concerts, including support to Led Zeppelin at the 'Day On The Green' event in July 1977. A single, *Take On The World*, from the album *Killing Machine*, went into the UK Top 20 in early 1979 and later that year came the release of a live album, *Unleashed In The East*, which arguably put the band into rock's premier league. "This was Judas Priest in their element, dishing out exceptionally manic heavy metal to a captivated audience. Judas Priest's stage act stood as a perfect example of why heavy metal has proved so enduringly popular: it provided participatory escapist entertainment, allowing audiences to rid themselves harmlessly of excess energies and frustrations." (Malcolm Dome, 'Know Your Rites, Rock 'n' Ritual From Judas Priest', an article from *The History Of Rock*, issue no. 100, Orbis Publishing Ltd., 1983).

1980 saw the release of the album *British Steel*, with the singles *Breaking The Law* and *United* becoming UK hits. Despite the album's mixed critical reception, it reached the UK's Top Five in the charts and gave the band second-billing, under *Rainbow*, at the first 'Monsters Of Rock' Festival at Castle Donington. The band's success continued through the 80s and they appeared at the JFK Stadium in Philadelphia for 'Live Aid', 13th July 1985. Three more studio albums appeared between 1986 and 1990 and the seven-month tour supporting the release of *Painkiller* in late 1990 included the band appearing at the second 'Rock In Rio' festival in Rio de Janeiro, 23rd January 1991, to an audience of more than 100,000.

Following this, singer Rob Halford left the band, to be replaced in 1996 by Tim 'Ripper' Owens, recruited from the Judas Priest tribute band, *British Steel*. Two studio and two live albums were released with Owens but, in 2003, it was announced that Halford and the band would reunite. They toured Europe in 2004 and appeared at that year's 'Ozzfest'. The reformed Priest issued the album *Angel Of Retribution* in 2005, winning them a Metal Hammer magazine 'Golden Gods Award' for Best Album. At the first 'VH1 Rock Honors' ceremony in Las Vegas, 25th May 2006, the band were inducted along with Queen, Kiss and Def Leppard.

In the summer of 2009, Priest undertook a US tour to commemorate the 30th anniversary of *British Steel* and released the live album, *A Touch Of Evil: Live*, with the track, *Dissident Aggressor*, winning them the Grammy for Best Metal Performance. Towards the end of December 2010, the band announced that their forthcoming 'Epitaph World Tour' would be their farewell tour. However, Ken left the band before the tour commenced. His autobiography, 'Heavy Duty: Days And Nights In Judas Priest' was published in 2018.

Judas Priest were highly influential in the heavy metal genre, both musically and in the area of fashion, with their leather-and -studs look adopted by many metal bands in the 80s. Priest have sold over fifty million records, notching up eleven UK Top 30 albums and named by MTV as the second 'Greatest Metal Band' of all time, behind Black Sabbath.



140



141



142



143

140

KEN (K.K.) DOWNING/JUDAS PRIEST: AN OVATION ADAMAS ACOUSTIC GUITAR,

circa 2002,
serial no. X05 on label inside body, high-gloss black finish, four-soundhole black crossweave carbon fibre top, OP50 electronics, ebony fingerboard, headstock with logo inlay and Schaller machineheads, in plush-lined, shaped Ovation case, *guitar 45 3/8in (115cm) long*

£600 - 800
€670 - 900
US\$770 - 1,000

Provenance

The property of Ken Downing.

141

KEN (K.K.) DOWNING/JUDAS PRIEST: A WASHBURN NV300 ELECTRO-ACOUSTIC GUITAR,

circa 2002,
serial no. 0105072, single cutaway mahogany bound body and spruce top with black finish, with Fishman electronics and Buzz Feiten tuning, ebony bridge and fingerboard, bound neck, Roman-style headstock with logo inlay, Grover machineheads, in plush-lined shaped case with maker's information, *guitar 41in (104cm)*

£500 - 700
€560 - 790
US\$640 - 890

Provenance

The property of Ken Downing.
This guitar was used for studio work.

142^Y

KEN (K.K.) DOWNING/JUDAS PRIEST: A GIBSON FLYING V REISSUE PROTOTYPE GUITAR,

circa 2004,
mahogany body with metallic cherry finish, twin pickups, three volume/tone controls, three-way selector, rosewood fingerboard with dot markers, reverse of headstock inscribed in gold marker *K.K. Downing Prototype 1*, Kluson Deluxe machineheads, in Gibson plush-lined, shaped case, *guitar 44 1/4in (112.5cm) long*

£4,000 - 5,000
€4,500 - 5,600
US\$5,100 - 6,400

Provenance

The property of Ken Downing.

This is a replica of Ken's 1967 Flying V, produced after Gibson took detailed measurements and specs of both this and Glenn Tipton's trademark SG for the production of the limited edition Judas Priest Signature SG and Flying V guitar set. Ken considers this prototype remarkably true to the original, especially the acoustic tonality.

143^Y

KEN (K.K.) DOWNING/JUDAS PRIEST: A BABICZ IDENTITY SERIES SPIDER ACOUSTIC GUITAR,

circa 2006,
serial no. 0582505, black gloss finish body with satin black finish top, Lateral Compression Soundboard, L.R. Baggs electronics, rosewood bridge and fingerboard, dot markers, headstock with logo inlay and chrome Grover machineheads, in Babicz plush-lined shaped case with maker's information, *guitar 40 1/2in (102.8cm) long*

£600 - 800
€670 - 900
US\$770 - 1,000

Provenance

The property of Ken Downing, used for studio work and live appearances.







144

144^Y

KEN (K.K.) DOWNING/JUDAS PRIEST: AN ESP ECLIPSE ELECTRO-ACOUSTIC GUITAR,

1998, serial no. 32486 stamped on neckplate, single-cutaway mahogany body with figured maple top, Trans Red finish, single 'slash' soundhole, two controls, rosewood fingerboard with dot markers, chrome hardware, in plush-lined, rectangular ESP case, *guitar 40 1/3in (103cm) long*

£700 - 900
€790 - 1,000
US\$890 - 1,100

Provenance

The property of Ken Downing.

This was used mainly for live work and can be seen in the DVD 'Rising In The East', for a performance of 'Diamonds And Rust', filmed at Tokyo's Nippon Budokan, 19th May 2005. One posting of YouTube footage of this track has had almost 16 million views.

145^Y

KEN (K.K.) DOWNING/JUDAS PRIEST: A CUSTOM HAMER VECTOR GUITAR,

circa 1982, indistinct serial no. 0872(?), mahogany body with flame maple top, cherry finish, bridge humbucker with single control knob, rosewood fingerboard with dot markers, headstock marked *K K Downing* and with Kluson Deluxe machineheads, in plush-lined, shaped Hamer case, *guitar 45 1/8in (114.5cm) long*

£4,000 - 5,000
€4,500 - 5,600
US\$5,100 - 6,400

Provenance

The property of Ken Downing.

This was Ken's main guitar for several years, used for many live concerts and to record the albums 'Screaming For Vengeance' and 'Defenders Of The Faith'. The headstock was damaged at one point whilst on tour and sent back to Hamer for a speedy repair. It was also fitted with a prototype Floyd Rose tremolo.

This guitar is featured in footage on YouTube of Judas Priest in concert at Dortmund, 18th December 1983, in the 'US Festival '83' and 'Live Aid', 1985.



145



146

146^Y

KEN (K.K.) DOWNING/JUDAS PRIEST: A CUSTOM 'V' GUITAR BY DAN JOHNSON,

circa 1975, mahogany body and neck with cherry finish, two EMG pickups, two volume/tone knobs and three-way selector, Kahler tremolo, V-shaped tailpiece, scalloped rosewood fingerboard with split diamond markers, 'Ripper years' metal-fascia logo headstock, the reverse signed and inscribed by Dan Johnson in black marker *To K.K. 2.9.02*, in plush-lined, rectangular Jackson case, *guitar 45 5/8in (116cm) long*

£5,000 - 7,000
€5,600 - 7,900
US\$6,400 - 8,900

Provenance

The property of Ken Downing.

This was a one-off made by luthier Dan Johnson, who was the band's guitar tech for five years. It was used for the recording of the band's second studio album, 'Sad Wings Of Destiny', recorded in 1975 at Rockfield Studios in Wales, and subsequently on tour. It was also later used for the 'Jugulator' (1997) and 'Demolition' (2001) albums and on tour.

147^Y

KEN (K.K.) DOWNING/JUDAS PRIEST: A FENDER PRECISION BASS GUITAR,

1972, serial no. 375983 on F neckplate, three-tone sunburst finish, split pickup with two volume/tone controls, three-ply 'tortoiseshell' scratchplate, rosewood fingerboard with dot markers, neckdate for *SEP72* and also stamped *Benny Munoz* in neck pocket, in a well-travelled plush-lined, rectangular case with various stencils and stickers, *guitar 45 1/8in (115cm) long*

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

Provenance

The property of Ken Downing.

This was bought circa 1977 and used mainly for demos/recording. It was also used by the bassist with German band, Accept, who supported Judas Priest on the last European leg of their 1981 'World Wide Blitz Tour'.



148



149



150



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148

KEN (K.K.) DOWNING: A MARSHALL YJM100 YNGWIE MALMSTEEN SIGNATURE AMPLIFIER,

circa 2012, with footswitch in box and original cover, 29 1/4in x 11in x 11in (74.3cm x 28cm x 28cm)

£1,000 - 1,200
 €1,100 - 1,300
 US\$1,300 - 1,500

Provenance

The property of Ken Downing.

149

KEN (K.K.) DOWNING/JUDAS PRIEST: A MESA-BOOGIE SOLO DUAL RECTIFIER AMPLIFIER,

circa 1997, serial no. R-005213, lacking back, 25 1/2 x 9 3/4 x 9 3/4in (64.7 x 24.7 x 24.7cm)

£500 - 700
 €560 - 790
 US\$640 - 890

Provenance

The property of Ken Downing.

This was used for recording, mainly during the period that Tim 'Ripper' Owens was Judas Priest's vocalist.

150

KEN (K.K.) DOWNING/JUDAS PRIEST: A MARSHALL JUBILEE 25-50 AMPLIFIER AND SPEAKER MINI-SHORT STACK,

1987, all with silver vinyl covering, comprising: Model 2553 amp head, serial no. V16492, and slant and straight front cabinets, each with Celestion G10D-25 speaker, overall 14 1/2in x 38in x 8 1/2in (36.8cm x 96.5cm x 21.5cm), (3)

£2,000 - 2,500
 €2,200 - 2,800
 US\$2,600 - 3,200

Provenance

The property of Ken Downing, acquired upon production.

151

KEN (K.K.) DOWNING/JUDAS PRIEST: A LINNDRUM DRUM MACHINE,

circa 1984, serial no. 3263, piece of tape inscribed 110 volts to back, 22in x 12in x 6in (56cm x 30.5cm x 15.2cm)

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

Provenance

The property of Ken Downing.

The LinnDrum was manufactured between 1982 and 1985, with some 5,000 units sold. Designed by Roger Linn, it was an improved version of its predecessor, the LM-1. Used by Ken for writing and recording.



152



154



153



155

152

KEN (K.K.) DOWNING/JUDAS PRIEST: A GUITAR PEDAL BOARD,

1970s/80s, comprising: MXR Phase 100, MXR Graphic Equalizer, a Cry Baby Super, Schaller Wha-Wha, an echo switch and very early Rangemaster treble boost replica and control box, in wooden case with removable lid, 26in x 16in x 6in (66cm x 40.6cm x 15.2cm)

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

Provenance

The property of Ken Downing.

This was used from the late 70s until the early 80s, for albums and tours, including 'Stained Class', 'Killing Machine', 'British Steel' and 'Point Of Entry'.

153

KEN (K.K.) DOWNING/JUDAS PRIEST: A TURBO/FUEL FOR LIFE WORLD TOUR JACKET,

1986, baseball style, black wool with grey leather sleeves, zip and stud front, right sleeve with 'Turbo' embroidery, tour details to left breast, lining embroidered K.K. in black, labelled *Custom Jackets by Creative Embroidery, N.J.*, size S

£400 - 600
€450 - 670
US\$510 - 770

Provenance

The property of Ken Downing.

154

KEN (K.K.) DOWNING/JUDAS PRIEST: A MARSHALL 50 WATT LEAD AMPLIFIER,

1979, serial no. S.A. 04098L, front with tape strip inscribed with controls' presets, test date of 17/1/84 to rear of chassis, illegible maker's label, lacking back, 29 1/4in x 8 1/2in x 11in (74.3cm x 21.5cm x 28cm)

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

Provenance

The property of Ken Downing.

This was part of Ken's tour and studio rig for many years. The back was removed at some point, believed to have been to aid cooling in hot environments.

155

KEN (K.K.) DOWNING/JUDAS PRIEST: A 'WORLD VENGEANCE TOUR' JACKET,

1982, comprising: a brown leather-look bomber jacket with 'Screaming For Vengeance' embroidered logo on the back, front with *Screaming For Vengeance World Tour 82-83* and *K K*, elasticated collar, cuffs and waist, zip front; together with a light grey/cream hooded sweatshirt, back with Judas Priest logo and *Canadian Tour '82 with Special Guests Coney Hatch* front with *Judas Priest* and logo, zip front

£500 - 700
€560 - 790
US\$640 - 890

Provenance

The property of Ken Downing.



156 Y

KEN (K.K.) DOWNING/JUDAS PRIEST: A FENDER STRATOCASTER GUITAR,

1965,
serial no. 112505 stamped on F neckplate, three-tone sunburst finish, with two later DiMarzio pickups, three volume/tone controls, three-way selector switch, neck dated *2NOV65B*, rosewood fingerboard with dot markers, replaced machineheads, in plush-lined, rectangular case, tremolo arm and springs in pocket, *guitar 38 6/8in (98cm) long*

£8,000 - 12,000

€9,000 - 13,000

US\$10,000 - 15,000

Provenance

The property of Ken Downing.

Ken acquired this guitar whilst Judas Priest were on tour with Kiss in 1979. The machineheads and two pickups were changed immediately for performance reasons. The guitar features particularly in the 'Live Vengeance '82' concert video.



Memphis Concert, 'Live Vengeance' Video, 1982

157

KEN (K.K.) DOWNING/JUDAS PRIEST: A MARSHALL AMPLIFIER 50 WATT LEAD AMPLIFIER, ('AMP NO.1'),

1978,

serial no. S/A 0111K, front with piece of tape inscribed #1 in black marker, maker's label with test date 3/2/78, lacking back, 29in x 8 1/2in x 11in (73.6cm x 21.5cm x 28cm)

£1,200 - 1,800

€1,300 - 2,000

US\$1,500 - 2,300

Provenance

The property of Ken Downing.

This was marked 'No. 1' by Ken's tech, identifying it as the amp that would have been for miked up live performances for the preferred sound. The back was removed at some point, believed to have been to aid cooling in hot environments.



157

158

KEN (K.K.) DOWNING/JUDAS PRIEST: A ROLAND SPACE ECHO, SRE-555 CHORUS ECHO MODEL,

1970s,

serial no. 162796, front marked with controls' presets, mounted on rig frame, 19in x 18in x 6 1/2in (48.2cm x 45.7cm x 16.5cm)

£700 - 900

€790 - 1,000

US\$890 - 1,100

Provenance

The property of Ken Downing.

This was an integral part of Ken's Pete Cornish-built road rig in the 1980s until circa 1995.



158

159

KEN (K.K.) DOWNING/JUDAS PRIEST: A MARSHALL 50 WATT LEAD AMPLIFIER,

1978,

serial no. S.A. 01117K, front panel with controls' settings markers, maker's label inside, lacking back, 29in x 8 1/2in x 11in (73.7cm x 21.5cm x 28cm)

£800 - 1,000

€900 - 1,100

US\$1,000 - 1,300

Provenance

The property of Ken Downing.

This was part of Ken's tour and studio rig for many years in the 70s-80s. The back was removed at some point, believed to have been to aid cooling in hot environments.



159



160^Y

KEN (K.K.) DOWNING/JUDAS PRIEST: A GIBSON FLYING V GUITAR,

1967,
mahogany body with red refinish, twin pickups, three volume/tone controls, three-way selector switch, rosewood fingerboard with dot markers, headstock with Kluson Deluxe machineheads and indistinct serial no., in plush-lined, shaped case with piece of tape inscribed *Kenny's Flying V Main*, tremolo unit in pocket, guitar 40 1/8in (102cm) long

£15,000 - 18,000
€17,000 - 20,000
US\$19,000 - 23,000

Provenance

The property of Ken Downing.

This was bought in the mid 70s from Musical Exchanges in Broad Street, Birmingham. Michael Schenker told Ken that he had travelled up from London to buy the same guitar but Ken bought it just the day before. Ken recalls that the finish was somewhat faded at the time of purchase and, after playing it for some years, had it refinished around 1982. This was Ken's main guitar on all albums up to 'Point Of Entry' in 1981. The metal disc to the jack input is a result of the original plastic surround being damaged after the guitar was being thrown around onstage. In the early 2000s, Gibson took detailed measurements of this guitar for use in the production of reissue models, a prototype of which is also included in this auction as Lot 142.



© George Chin / Iconic Pix

British Steel Tour, Hammersmith Odeon
14th March 1980



161^Y

KEN (K.K.) DOWNING/JUDAS PRIEST: A GIBSON FLYING V MEDALLION GUITAR,

1971,

mahogany body and neck with dark cherry finish, *number 233* from a limited edition of 350, two pickups with three volume/tone controls, three-way selector switch, rosewood fingerboard with dot markers, headstock with Grover machineheads and indistinctly stamped *Made In U.S.A.*, in plush-lined, shaped case with tape repairs and rope handle, *guitar 44 1/8in (112cm) long*

£12,000 - 14,000

€13,000 - 16,000

US\$15,000 - 18,000

Provenance

The property of Ken Downing.

This was bought shortly after Ken acquired his '67 Flying V in the mid 70s. It was played on albums such as 'British Steel' (1980), and can be seen in the video for 'Breaking The Law', the single taken from that album. It also features in the 'Screaming For Vengeance' 30th anniversary DVD of the band's performance at the 'US Festival '83'. Judas Priest appeared on the 'Heavy Metal Day' of the Memorial Day weekend Festival, San Bernadino. This came after the band had finished the North American leg of the 'World Vengeance Tour', which lasted some six months and took in over 100 venues in the U.S. and Canada.



© Kevin Estrada / Iconic Pix

Screaming for Vengeance Tour,
Long Beach Arena, 21st Nov 1982

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AUCTIONEERS SINCE 1793

DESIGNING AN EMPIRE

The John Mollo Archive

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The auction will feature the complete archive of Oscar® winning costume designer John Mollo. The auction will include personal concept sketches and designs spanning his career for productions including; Star Wars, Alien, Gandhi and Chaplin.

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A SILVER THREE-PIECE TEA AND COFFEE SERVICE WITH CIRCULAR TRAY

by Gerald Benney, London 1980 .

£3,000-5,000

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AUCTIONEERS SINCE 1793



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PABLO PICASSO (SPANISH, 1881-1973)

Pichet à glace (Ramié 143), 1952
white earthenware ceramic vessel
with colored engobe and glaze

Sold for £60,000 *

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 'SS8' 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*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

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

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

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

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

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

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

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

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

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

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

4 COLLECTION OF THE LOT

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

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

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

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

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

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

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

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

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	9.3 Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1 If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):		9.3.1 the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1 to terminate this agreement immediately for your breach of contract;	7.4	9.3.2 it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2 to retain possession of the <i>Lot</i> ;		
7.1.3 to remove, and/or store the <i>Lot</i> at your expense;	8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4 You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1	9.5 If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.5 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;	8.1.1	9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
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;	8.1.2	9.7 If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.7 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;	8.1.3	9.8 Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.8 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;	8.1.4	
7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2	10 OUR LIABILITY
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;	8.2.1	10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.11 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> .	8.2.2	10.2 Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.2 You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9	10.2.1 handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
	9 FORGERIES	10.2.2 changes in atmospheric pressure; nor will we be liable for:
	9.1	10.2.3 damage to tension stringed musical instruments; or
	9.2	10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
	9.2.1	
	9.2.2	
	9.2.3	

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).
"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

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20th Century British Art

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African Modern &

Contemporary Art
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African, Oceanic

& Pre-Columbian Art
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Jennifer Jacobsen
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Art Nouveau & Decorative Art & Design

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Dan Tolson
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Australian Art

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Australian Colonial Furniture and Australiana

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Catherine Williamson
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British Ceramics

UK
John Sandon
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California & American Paintings

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HONG KONG
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Paul Song
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Contemporary Art

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U.S.A.
Jeremy Goldsmith
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Entertainment Memorabilia

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U.S.A.
Catherine Williamson
+1 323 436 5442

European Ceramics

UK
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U.S.A.
+1 415 503 3326

Furniture

UK
Thomas Moore
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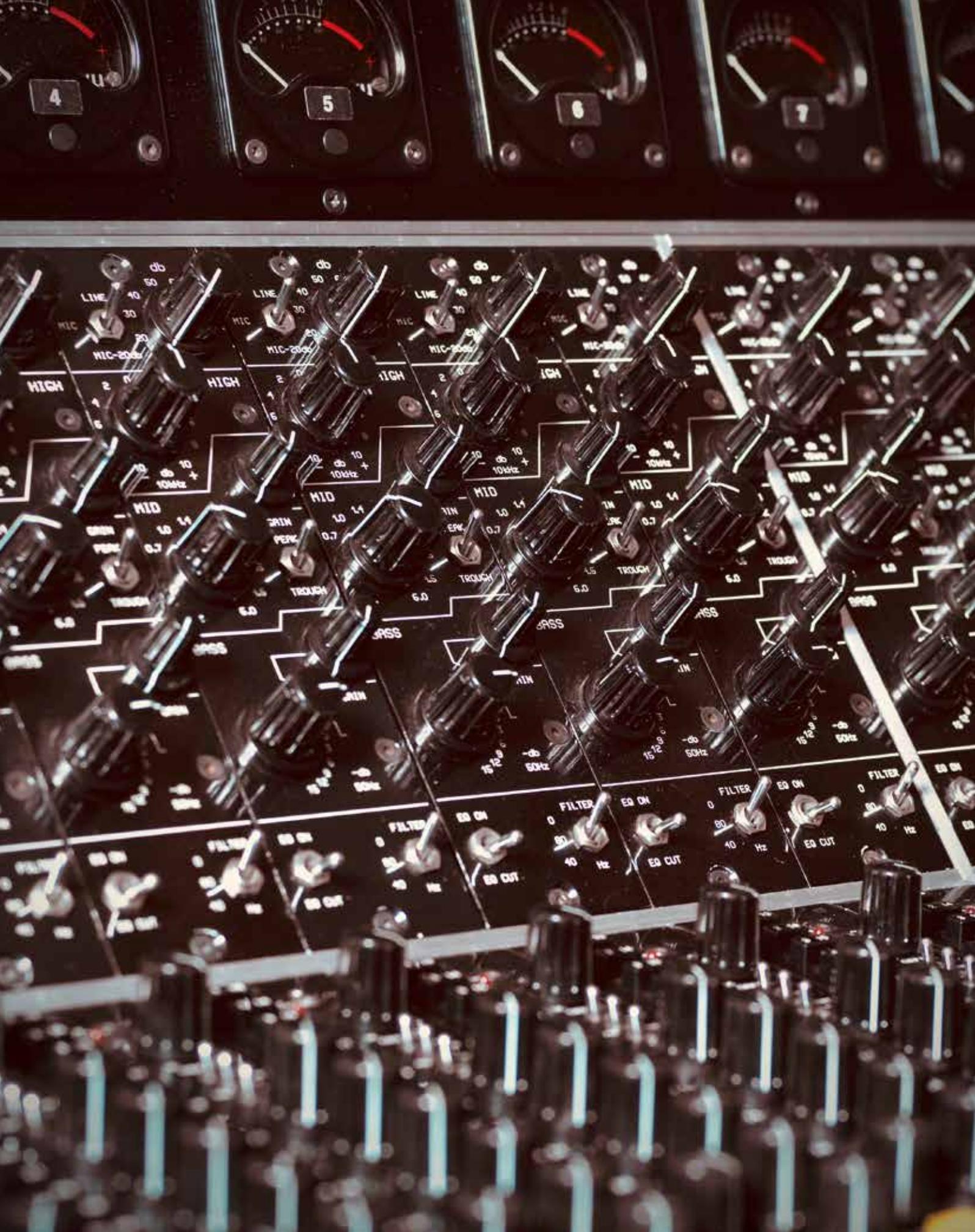
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