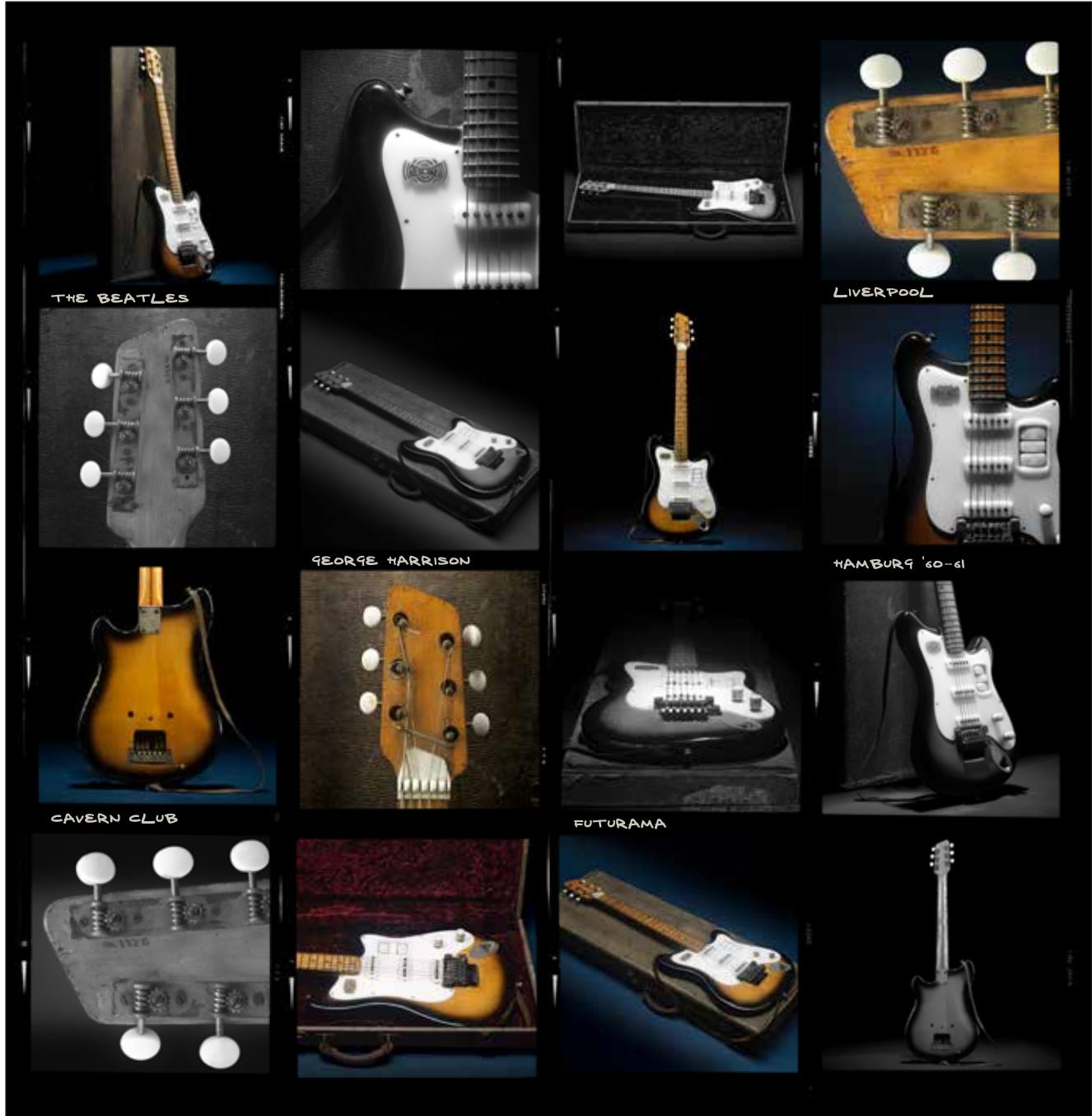


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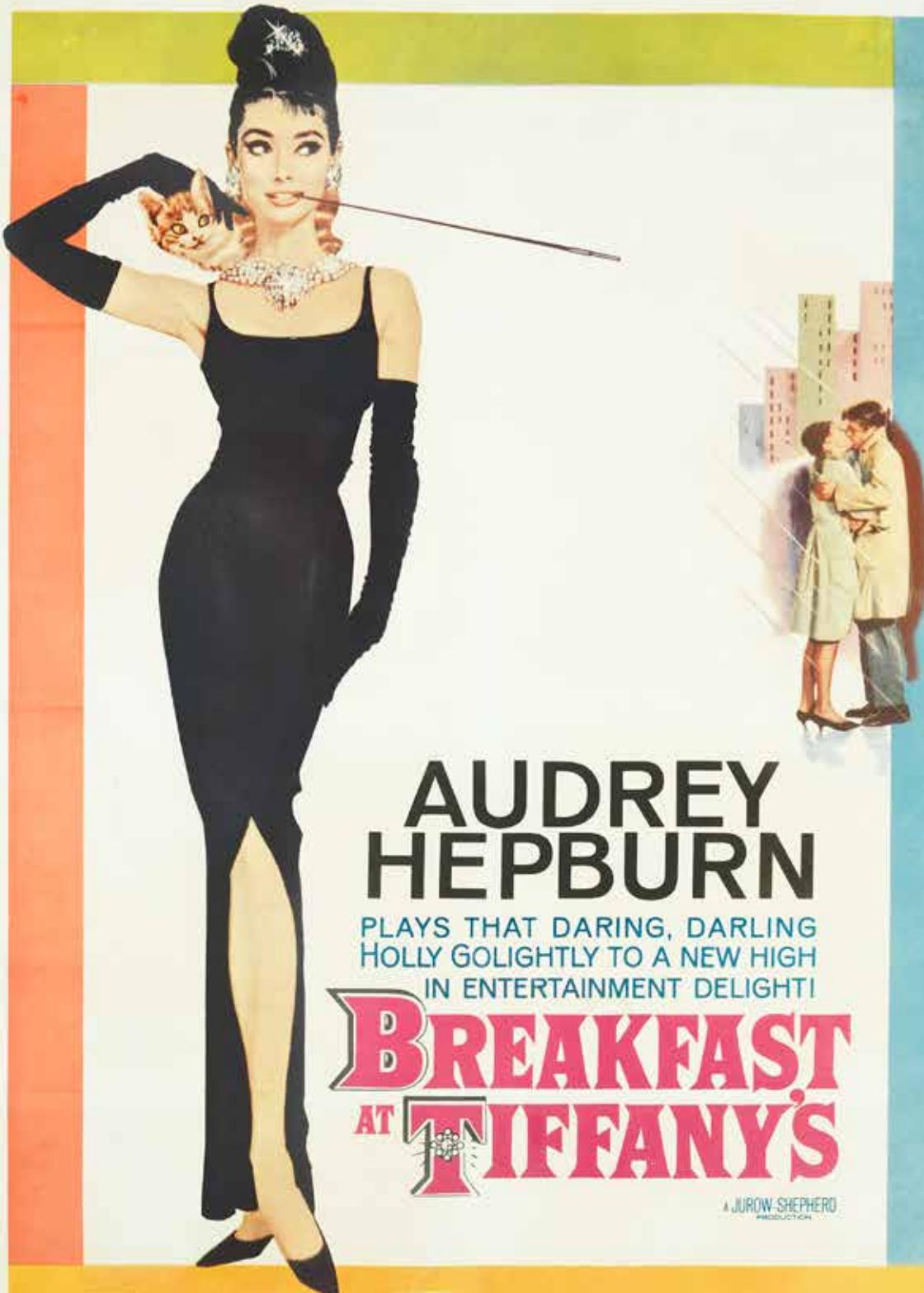
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No VAT will be added to the hammer price or the buyer's premium

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

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Film & Television



Lot 12



1

METROPOLIS: A GROUP OF SIX ORIGINAL PRODUCTION STILLS,

UFA, 1927,

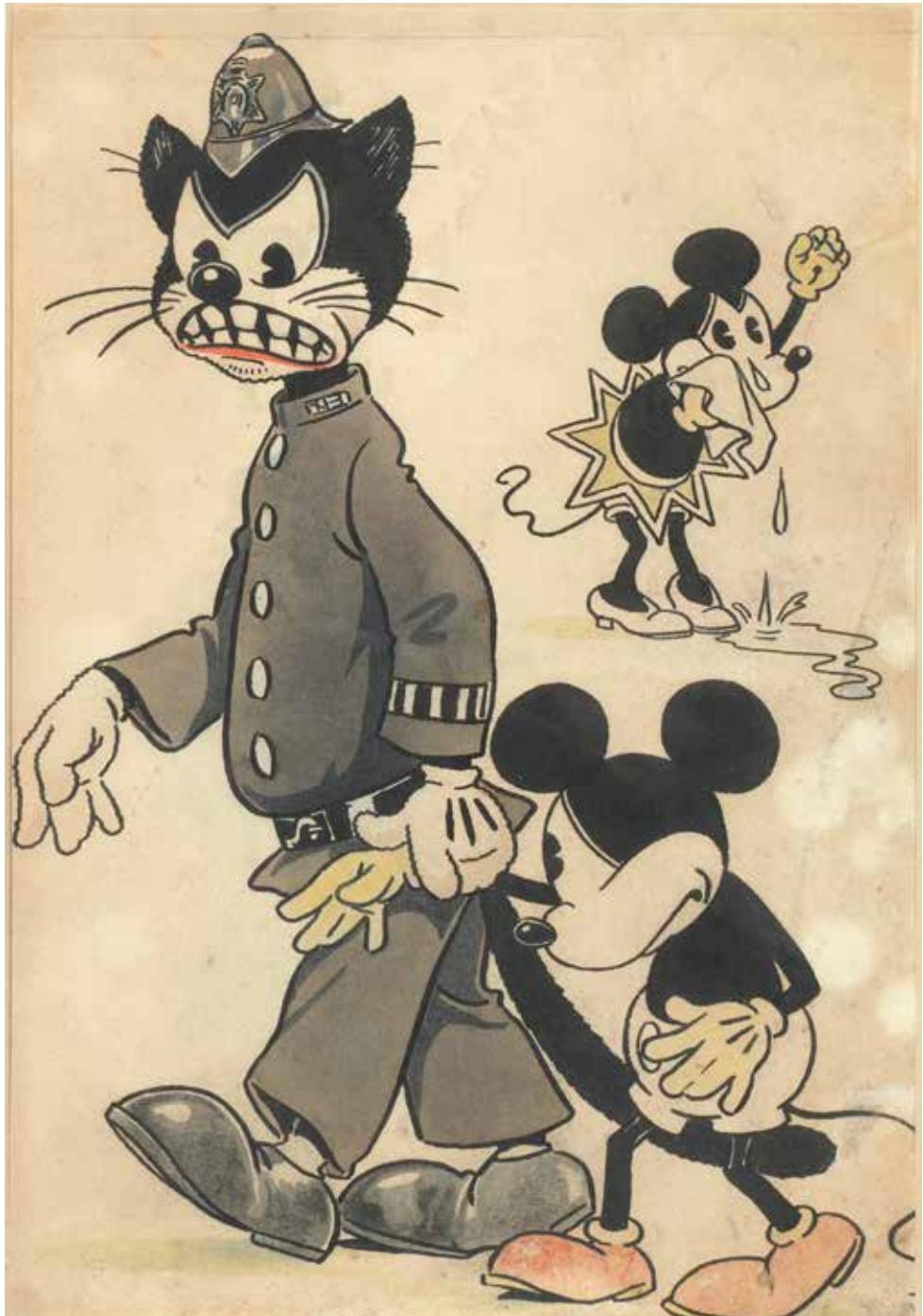
six black and white photographs taken during the filming of Fritz Lang's masterpiece *Metropolis* between 1925 and 1926, largest photograph 7in x 5½in (18cm x 13cm), (6)

£2,500 - 3,000

€2,900 - 3,500

US\$3,300 - 3,900

Metropolis is celebrated as a pioneering science-fiction film which established impressive new standards for the genre. Set in a seemingly Utopian city, it is renowned for its striking visuals and futuristic themes. Directed by acclaimed producer Fritz Lang and written by Thea von Harbou in collaboration with Lang, *Metropolis* is an outstanding example of the German expressionist films which originated and thrived in the increasingly progressive atmosphere of 1920s Germany. These rare production stills provide a fascinating insight into the creation of this revolutionary piece of cinema.



2

MICKEY MOUSE: AN EARLY WATERCOLOUR OF 'MINNIE' AND 'MICKEY MOUSE',

circa 1929,

watercolour on a Roberson's fashion board, depicting 'Mickey Mouse' being taken away by a policeman while 'Minnie Mouse' cries in the background, with a pencil inscription in an unknown hand on the reverse reading *It may be four years and it may be forever!* matted, framed and glazed, overall 14½in x 17¾in (37cm x 45cm); within matte 6in x 8¾in (15cm x 22cm)

£4,000 - 6,000
€4,700 - 7,000
US\$5,200 - 7,800

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4



5



5

3

FANTASIA: AN ANIMATION DRAWING OF 'MICKEY MOUSE' FROM FANTASIA,

Walt Disney Studios, 1940,
graphite on paper, depicting 'Mickey Mouse' from The Sorcerer's Apprentice section of the film, animated by Preston Blair, 'Mickey Mouse' borrows the magic hat from his master and orders the brooms to take over his tedious chore of bringing water to the well; with some pencil annotations along the right edge, matted, framed and glazed, overall 17in x 15in (43cm x 38cm); within matte 10¼ x 8½in (26cm x 21cm)

£600 - 800
€700 - 930
US\$780 - 1,000

4

DONALD DUCK: AN ANIMATION CEL,

Walt Disney Studios, late 1930s,
gouache on celluloid, depicting Donald Duck in a full-length figure wearing his sailor's hat and jacket, matted, framed and glazed, overall 9¾in x 10¾in (24.5cm x 27.5cm); within matte 4¾in x 5in (12cm x 12.5cm)

£300 - 400
€350 - 470
US\$390 - 520

5

BAMBI: TWO ANIMATION CELS OF 'THUMPER' AND 'FLOWER',

Walt Disney Studios, 1942,
both gouache on celluloid depicting 'Thumper', (Bambi's childhood close friend), animated by Ollie Johnston and voiced by Peter Behn, together with a depiction of 'Flower', who takes his name from 'Bambi's' mistaken identification of him as a flower, matted, framed and glazed, overall 9¾in x 10¾in (24.5cm x 27.5cm); within matte 4¾in x 5in (12cm x 12.5cm), (2)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600

6

WALT DISNEY: VARIOUS DRAWINGS OF DISNEY CHARACTERS,

circa 1951,
graphite on paper depicting 'Thumper', 'Bambi', 'Dumbo', 'Owl', 'March Hare', 'Chip an' Dale' and 'Abner the country mouse', matted, framed and glazed, overall 16¾in x 15¼in (42.5cm x 38.5cm); within matte 9½in x 7¼in (24cm x 18.5cm)

£400 - 600
€470 - 700
US\$520 - 780

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.



3



6



7



9

7

BUGS BUNNY: AN ORIGINAL ANIMATION ART CEL,

Warner Bros.,
gouache on celluloid, applied to brown paper background, matted,
framed and glazed, overall $14\frac{1}{4} \times 17\frac{1}{2}$ (37.5cm x 44cm); within
matte 8in x 10½in (20.5cm x 26cm)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600

8

**CHIP AN' DALE: AN ANIMATION CEL OF 'CHIP AN' DALE'
FROM DRAGON AROUND,**

Walt Disney Studios, 1954,
gouache on celluloid depicting 'Sir Chip' and his trusty steed 'Dale'
who are ready to battle 'Donald's' so-called dragon, applied to a
printed background, signed and inscribed by Walt Disney in brown
pencil to the mount, and bearing a Walt Disney Productions label on
the reverse, matted, framed and glazed, overall $16\frac{1}{4} \times 15\frac{1}{4}$ (41cm x
39cm); within matte 9½in x 7½in (24cm x 19cm)

£700 - 900
€820 - 1,100
US\$910 - 1,200

Provenance

Lot 355, Christie's East, New York, 20th June 1996.

9

**ONE HUNDRED AND ONE DALMATIANS: AN ANIMATION CEL
OF 'PATCH',**

Walt Disney Studios, 1961,
gouache on celluloid depicting the puppy 'Patch' looking over a
stable door, applied to a printed background, with a Walt Disney
Productions gold label on reverse, matted, framed and glazed, overall
16½in x 15in (42cm x 38cm); within matte 11in x 9in (28cm x 23cm)

£400 - 600
€470 - 700
US\$520 - 780



8



10



11

10

THE LION KING: AN ANIMATION CEL OF 'SIMBA',

The Walt Disney Company, 1994,
gouache on post-production celluloid depicting 'Simba' as he looks
sadly at the condition of the Pride Rock and says "This is my home";
applied to watercolour production background, and accompanied by
The Walt Disney Company certificate of authenticity, matted, framed
and glazed, overall 24in x 19in (48cm x 61cm); within matte 15in x
10in (38cm x 25.5cm)

£2,500 - 3,000

€2,900 - 3,500

US\$3,300 - 3,900

Provenance

Lot 218, Sotheby's, *The Art of The Lion King*, February 1995.

A remake of Disney's traditionally animated *The Lion King* is
scheduled to be released in July 2019, which marks the 25th
anniversary of the release of the original film.

For details of the charges payable in addition to the final Hammer Price of each Lot
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11

**THE LION KING: AN ANIMATION CEL OF 'SARABI', 'SIMBA',
'SARAFINA' AND 'NALA',**

The Walt Disney Company, 1994,
gouache on post-production celluloid depicting 'Simba' who is dying
to take 'Nala' to the elephant graveyard, but it's bath time, a three cel
set-up, one of which is a production underlay, applied to watercolour
production background, accompanied by The Walt Disney Company
certificate of authenticity, matted, framed and glazed, overall 23½in x
18in (59.5cm x 45.5cm); within matte 16½in x 11in (42cm x 28cm)

£1,500 - 2,000

€1,800 - 2,300

US\$2,000 - 2,600

Provenance

Lot 38, Sotheby's, *The Art of The Lion King*, February 1995.



12



13



14

12

THE LADY FROM SHANGHAI,

Columbia Pictures, 1947,
U.S. one sheet, linen backed, 27in x 41in (69cm x 104cm)

£2,500 - 3,500
€2,900 - 4,100
US\$3,300 - 4,600

13

BREAKFAST AT TIFFANY'S,

Paramount Pictures, 1961,
one sheet, linen-backed, poster design by Robert McGinnis, 27in x 41in (69cm x 104cm)

£2,500 - 3,500
€2,900 - 4,100
US\$3,300 - 4,600

14 AR

PETER SELLERS (BRITISH, B.1925-D.1980): PHOTOGRAPHS OF AUDREY HEPBURN AND PETER O'TOOLE ON THE SET OF HOW TO STEAL A MILLION,

28 October 1965,
comprising; five images of the actor and actress relaxing during filming in Paris, depicting them both at breakfast in head and shoulders poses with two individual images of Hepburn, each 15in x 12in (38cm x 30.5cm), (5)

£500 - 700
€580 - 820
US\$650 - 910

Provenance

The vendor's father was a Press Agent on the film and arranged for Peter Sellers to visit the set.



15

15 AR

PETER SELLERS (BRITISH, B.1925-D.1980): PHOTOGRAPHS OF AUDREY HEPBURN AND PETER O'TOOLE ON THE SET OF *HOW TO STEAL A MILLION*,

28 October 1965,
comprising; six images of the actor and actress relaxing during filming in Paris, depicting them at breakfast in various head and shoulder poses with Peter O'Toole smiling in all of them, each 15in x 12in (38cm x 30.5cm), (6)

£500 - 700
€580 - 820
US\$650 - 910

Provenance

The vendor's father was a Press Agent on the film and arranged for Peter Sellers to visit the set.

16

CAMELOT: A FINE ORIGINAL COSTUME DESIGN BY JOHN TRUSCOTT,

Warner Bros, 1967,
a hand-painted gouache and pencil costume design on art paper featuring a lavish white costume most likely for 'Queen Guinevere's' character played by Vanessa Redgrave in the feature film, signed and dated by John Truscott, and titled *Camelot '64, Chorus Act I* along the top, framed and glazed, overall 11in x 15½in (28cm x 39cm)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600

John Truscott (b.1936 – d.1993) was an Australian actor, production designer, costume designer and artistic director. He won two Academy Awards® for his work on the 1967 film *Camelot*.

Camelot is an American musical comedy-drama film directed by Joshua Logan and starring Richard Harris as 'King Arthur', Vanessa Redgrave as 'Guinevere', and Franco Nero as 'Lancelot'.



16



17

CAMELOT: AN ORIGINAL COSTUME DESIGN BY JOHN TRUSCOTT,

Warner Bros, 1967,
a hand-painted gouache and pencil costume design on art paper featuring a dramatic red and blue courtly costume most likely for a Lady of the court or 'Queen Guinevere's' character, signed and dated by John Truscott, and titled *Camelot '64, Chorus Act I* along the top, framed and glazed, overall 11in x 15½in (28cm x 39cm)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600

18

**A MATTER OF LIFE AND DEATH:
A RELEASE SCRIPT,**

Eagle-Lion Films, 1946,
approx. 178 pages of mimeographed
typescript, bound, with an orange card
front cover only, the front cover reading "A
MATTER OF LIFE AND DEATH", *RELEASE
SCRIPT*,

£400 - 600
€470 - 700
US\$520 - 780

A Matter of Life and Death is a British
fantasy-romance film set in England during
the Second World War. Originally released in
the United States under the title *Stairway to
Heaven*, which derived from the film's most
prominent special effect: a broad escalator
linking Earth to the afterlife.

19

**WHISKY GALORE!: A REVISED
SHOOTING SCRIPT,**

Ealing Studios, 1949,
approx. 101 pages of mimeographed
typescript, bound in a light green card cover,
the front cover reading "WHISKY GALORE"
REVISED SHOOTING SCRIPT, dated 16th
July, 1948, also bearing a stamp for the
*SPECIAL EFFECTS DEPT, RECEIVED 12
AUG 1948*,

£400 - 600
€470 - 700
US\$520 - 780

The story – based on a true event – concerns
a shipwreck off a fictional Scottish island, the
inhabitants of which have run out of whisky;
the islanders find out the ship is carrying
50,000 cases of whisky, which they salvage,
against the opposition of the local Customs
and Excise men.

19

**MAN IN THE WHITE SUIT: A POST-
PRODUCTION SCRIPT,**

Ealing Studios / GFD, 1951,
approx. 154 pages of mimeographed
typescript, bound in a green card cover,
labelled *MAN IN THE WHITE SUIT* in black
felt tip,

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600

The Man In The White Suit is a science-
fiction satirical comedy film starring Alec
Guinness, Joan Greenwood and Cecil Parker.
The film was nominated for an Academy
Award® for 'Best Writing' (Screenplay).
It followed a common Ealing Studios
theme of the "common man" against the
Establishment.

20

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21

THE LAVENDER HILL MOB: A SHOOTING SCRIPT,

Ealing Studios / GFD, 1951,
approx. 110 pages of mimeographed
typescript, bound in a green card cover
reading "THE LAVENDER HILL MOB",
SHOOTING SCRIPT, dated 15th September
1950

£600 - 800
€700 - 930
US\$780 - 1,000

The Lavender Hill Mob is a comedy film from Ealing Studios, starring Alec Guinness and Stanley Holloway and featuring Sid James and Alfie Bass. The title refers to Lavender Hill, a street in Battersea, a district of South London, in the postcode district SW11.

22

THE LADYKILLERS: AN AMENDED SECOND DRAFT SCRIPT,

Ealing Studios / GFD, 1955,
approx. 109 pages of mimeographed
typescript, bound in a brown card cover
reading "THE LADYKILLERS", SECOND
DRAFT SCRIPT AMENDED, 25th February,
1955,

£600 - 800
€700 - 930
US\$780 - 1,000

The Ladykillers is a British black comedy crime film, starring Alec Guinness, Cecil Parker, Herbert Lom, Peter Sellers, Danny Green, and Jack Warner. It was nominated for an Academy Award® for 'Writing Original Screenplay', and won the BAFTA Award for 'Best British Screenplay'.

23

LAWRENCE OF ARABIA: AN ORIGINAL 2ND FINAL SCRIPT,

Columbia, 1962,
approx. 121 pages of mimeographed
typescript, bound in orange card and labelled
LAWRENCE OF ARABIA, 2nd Final Script,
dated 15-1-58, and stamped J.Arthur Rank
Productions Ltd,

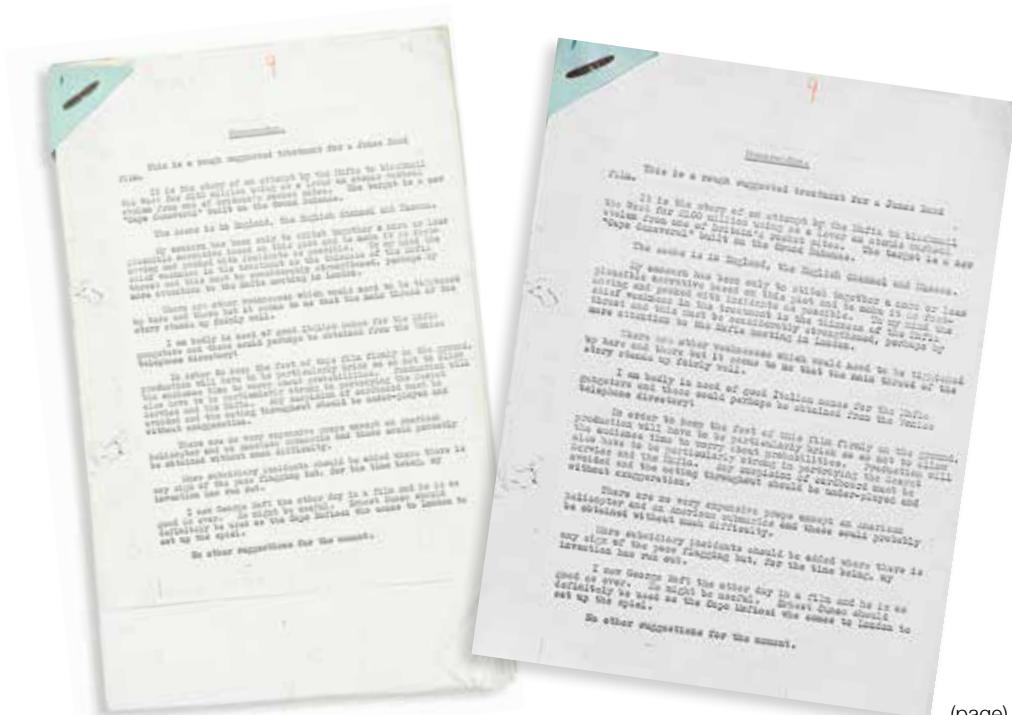
£500 - 700
€580 - 820
US\$650 - 910



The Jack Whittingham Collection Part II

The following four lots are offered by the daughter of acclaimed British playwright and screenwriter Jack Whittingham. 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 rights 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.



(page)

24

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 automatic 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,

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

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



25



25

25

**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,

**£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900**

Jack Whittingham's screenplay adaption 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

26

**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 inciteful 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 Beaty, 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,

**£700 - 900
€820 - 1,100
US\$910 - 1,200**

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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,

£4,000 - 5,000
€4,700 - 5,800
US\$5,200 - 6,500

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 country and countryside this enabled him to write a complete first script for the film.

28

JAMES BOND: TWO POSTERS FOR GOLDFINGER AND DIAMONDS ARE FOREVER,

Eon Productions/ United Artists, 1964,
both U.S. one sheet posters, both linen-backed, both framed and
glazed, *both* 27in x 41in (68.5cm x 104cm) (2)

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

29

JAMES BOND: A GROUP OF SEVEN JAPANESE FILM POSTERS,

Eon productions / United Artists, 1971-1997,
comprising; a *Diamonds Are Forever* Style B, two *The Spy Who Loved Me* Style B0 and B3, two *For Your Eyes Only* Style A and Style B, a *Living Daylights* Style A, and a *Tomorrow Never Dies* Style B2, *all approx. 20in x 28½in (51cm x 72cm)*, (7)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600

30

THE THOMAS CROWN AFFAIR,

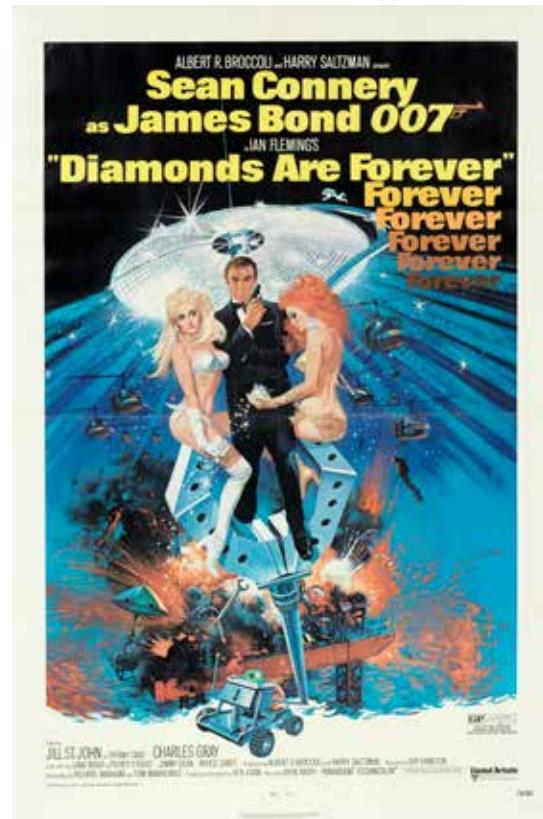
United Artists, 1968,
U.S. one sheet, linen backed, framed and glazed, 27in x 41in
(68.5cm x 104cm)

£500 - 700
€580 - 820
US\$650 - 910



30

29 (part)



28



28



31

31

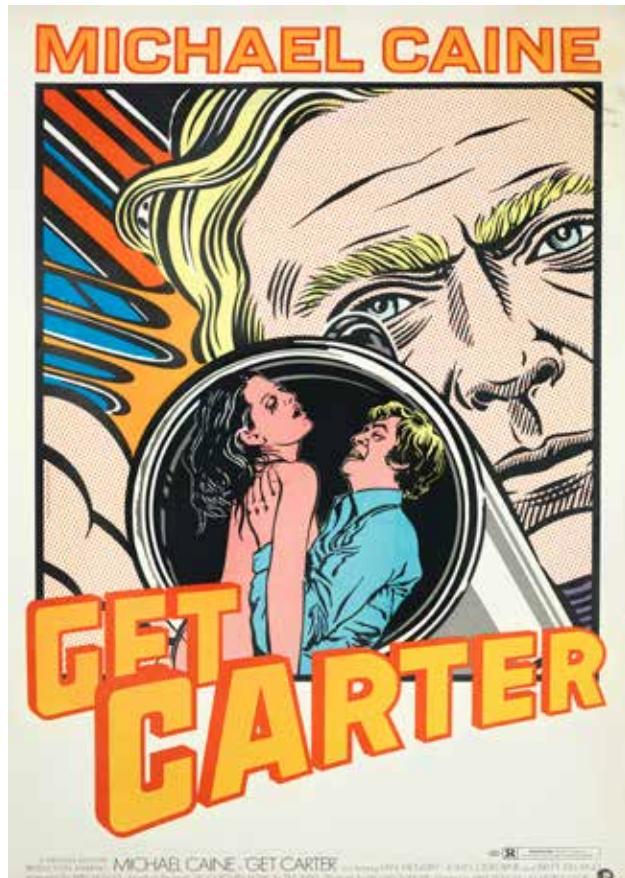
8 1/2,

Columbia Films, 1963,
French petite, mounted, framed and glazed, 23½in x 31½in
(60cm x 80cm)

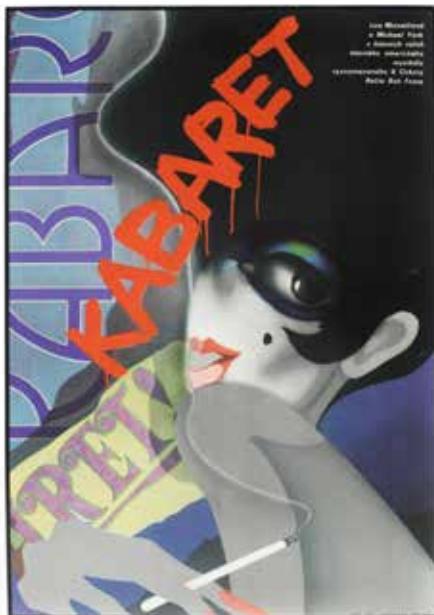
£500 - 700

€580 - 820

US\$650 - 910



32



33

33

CABARET,

United Artists, 1972
Czech poster, mounted, framed and glazed, 11in x 16in
(30cm x 42cm)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

34

STAR WARS

Lucasfilm / Twentieth Century Fox, 1977,
British quad, style C, Academy Awards® poster, artwork by Tom
William Chantrell, 30in x 40in (76cm x 104cm), together with seven
colour stills from the film, each 10in x 8in (25.5cm x 20.3cm), (8)

£500 - 700
€580 - 820
US\$650 - 910



35

36

REVENGE OF THE JEDI,

Twentieth Century-Fox, 1983,
U.S. one sheet, rare re-called dated teaser, linen backed, 27in x 41in
(69cm x 104cm)

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

Revenge of the Jedi was the original title of the third film that Lucasfilm produced in the Star Wars saga, however George Lucas felt that the title 'Revenge' would seem too violent and would give the wrong impression of the film, the title was therefore changed to *Return of the Jedi*.

37
No lot

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



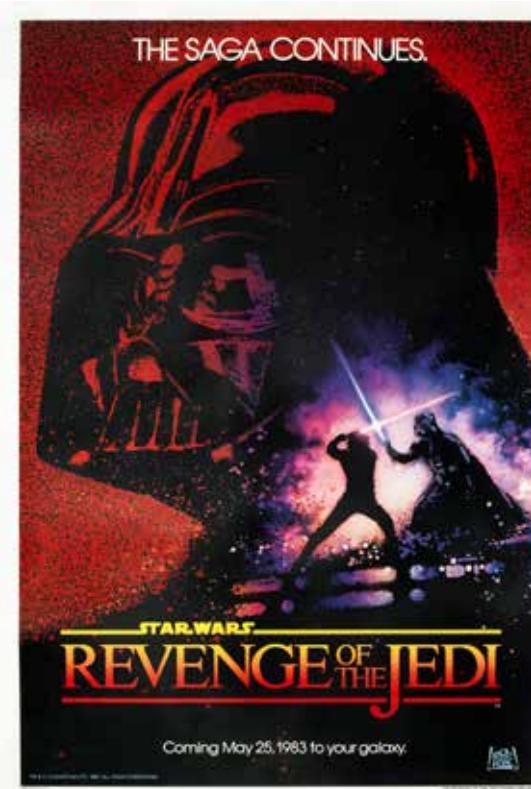
34 (part)

35

STAR WARS,

Lucasfilm / Twentieth Century Fox, 1977,
U.S. one sheet, style A, artwork by Tom Jung, linen-backed, framed
and glazed, 27in x 41in (68.5cm x 104cm)

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600



36



38



38

KATE WINSLET: A RED DRESS WORN FOR HER ROLE AS IRIS MURDOCH IN *IRIS*,

BBC, 2001,

the red silk taffeta and organza, two piece-costume comprising; a sleeveless, V-neck top with zip fastening and fixed belt with two hooks, inner waist also with hooks for the skirt, the waistband of which has costumier Angels label inscribed in black ballpoint Kate Winslet, with Certificate of Authenticity,

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

Kate Winslet was nominated as 'Best Supporting Actress' at the 74th Academy Awards® for her role as the young Iris Murdoch.

39

HUGH GRANT: A BLUE OVERCOAT WORN FOR HIS ROLE AS DANIEL CLEAVER IN *BRIDGET JONES' DIARY*,

Working Title, 2001,

believed to be worn in *Bridget Jones' Diary* during the first kissing scene between Daniel Cleaver and Bridget Jones, labelled *Kilgour French Stanbury, Saville Row. 80% wool, 20% cashmere, 40*, not screen-matched,

£1,500 - 2,000
€1,800 - 2,300
US\$2,000 - 2,600

Kindly donated by Hugh Grant, proceeds of which will go to the charity Care4Calais.

Care4Calais is a volunteer run charity delivering essential aid and support to refugees living in the worst conditions across Northern France and Belgium. Please visit www.care4calais.org to find out more.

40

HUGH GRANT: A NORTH FACE WINDBREAKER,

circa 2010,

the black mid-length waterproof jacket with four large pockets, metal button details over a hook and loop and zip fastening, the hood lined in dark grey and collar lined in light grey, labelled *THE NORTH FACE, L/G MENS/HOMMES*, owned and worn by Hugh Grant,

£200 - 300
€230 - 350
US\$260 - 390

Kindly donated by Hugh Grant, proceeds of which will go to the charity Care4Calais.

Please contact the department for further images.



41

HUGH GRANT: A BLACK OVERCOAT WORN FOR HIS ROLE AS DANIEL CLEAVER IN *BRIDGET JONES' DIARY*,

Working Title, 2001,
the screen-matched black overcoat, fully lined, labelled *Agnès b. homme Paris*, worn by Hugh Grant during the memorable fight scene with Colin Firth as 'Mark Darcy' that takes place in a small restaurant and spills outside into the street in a battle to gain Bridget's affection,

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Kindly donated by Hugh Grant, proceeds of which will go to the charity Care4Calais.



42

HUGH GRANT: A PINSTRIPED BLUE SUIT WORN FOR HIS ROLE AS GEORGE WADE IN *TWO WEEKS NOTICE*,

Warner Bros., 2002,
the single-breasted dark blue striped suit identical to the one he wears whilst in the scene in the back of his car, the jacket fully lined, with label affixed to waistband of trousers reading *Designed by John Tudor for 'HUGH GRANT'*, dated 'FEB 2002', name and date handwritten in blue ballpoint pen,

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

Kindly donated by Hugh Grant, proceeds of which will go to the charity Care4Calais.



42 (detail)



43

EMMA THOMPSON: A FAHRI COAT,

2016,

the black and white wool blend coat with faux leather pockets, black felt detailing around the collar, single button fastening, fully lined, labelled *Farhi, Nicole Fahri*, UK 12, accompanied by a letter of provenance from Emma Thompson,

£500 - 700
€580 - 820
US\$650 - 910

Emma Thompson was photographed wearing this coat at the 'Guys and Dolls' press launch at the Savoy Theatre in 2016.

Kindly donated by Emma Thompson, proceeds of which will go to the charity Care4Calais.



© ENN Rights Ltd/Alamy Stock Photo



44

EMMA THOMPSON: A MARIA GRACHVOGEL COAT,

2013,

the bespoke dark grey wool coat with large lapels and a draped front, fully lined, with five small buttons on each sleeve cuff, ankle length with a matching belt, labelled *Maria Grachvogel*, size UK 10, accompanied by a letter of provenance from Emma Thompson,

£500 - 700
€580 - 820
US\$650 - 910

Emma Thompson was photographed wearing this coat at Maria Grachvogel's 2013 London Fashion Week show and when accompanying her mother Phyllida Law to Buckingham Palace to collect her OBE from the Queen.

Kindly donated by Emma Thompson, proceeds of which will go to the charity Care4Calais.



© Link Media/Alamy Stock Photo

Rock & Pop



Lot 113 (part)



45

46

JIMI HENDRIX: A CONCERT CONTRACT,

1967

dated 18th January 1967, a carbon copy, the Harold Davison Agency Ltd. standard contract between a Philip Haywood and Chas Chandler for The Jimi Hendrix Experience to appear at the Ricky Tick Club, High Street, Hounslow on 5th February 1967 for a fee of £100, with a Stipulation added, reading *It is agreed and understood that this contract is dependent on permission being granted by the Ministry of Labour*, unsigned, 8in x 13in (20.2cm x 33cm)

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



47

47

JIMI HENDRIX: A GROUP OF PROMOTIONAL MEMORABILIA,

1960s

comprising: a postcard for Jimi Hendrix/John Mayall/Albert King at the Fillmore and Winterland, 1st-4th February 1968, featuring the famous poster artwork by Rick Griffin; a Fillmore East postcard with listings for December 1969/January 1970, includes Jimi Hendrix, Grateful Dead, Santana and Ten Years After; handbills for the Charleston Civic Center, 10th May 1969 and 'Newport 69 At Devonshire Downs', 20th-22nd June 1969; and an unused 'Reserved Enclosure' ticket for the 1970 Isle of Wight Festival, Friday 28th August. (5)

£500 - 600
€580 - 700
US\$650 - 750

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.



46

47

JIMI HENDRIX: A GROUP OF PROMOTIONAL MEMORABILIA

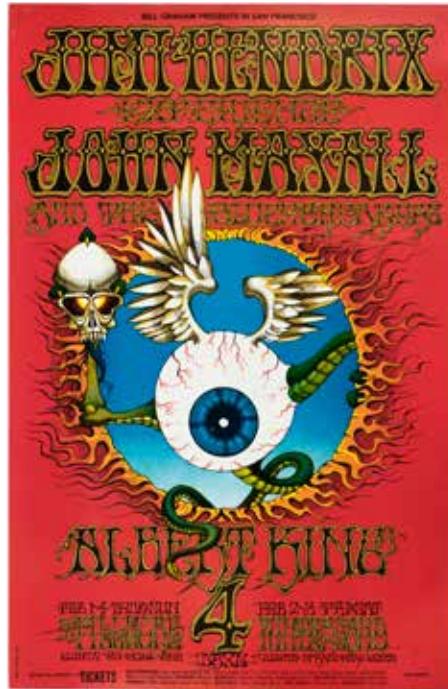
48

**A BILL GRAHAM PRESENTS JIMI HENDRIX 'FLYING EYEBALL'
FILLMORE / WINTERLAND POSTER,**

1968,

BG-105, second-printing, poster for Jimi Hendrix Experience, John Mayall & the Blues Breakers, and Albert King in San Francisco on February 1st-4th, 1968, at the Fillmore Auditorium and Winterland Ballroom, designed by Rick Griffin, 14in x 21 1/2in (35.5cm x 54.5cm)

£1,500 - 2,000
€1,800 - 2,300
US\$2,000 - 2,600



48



49

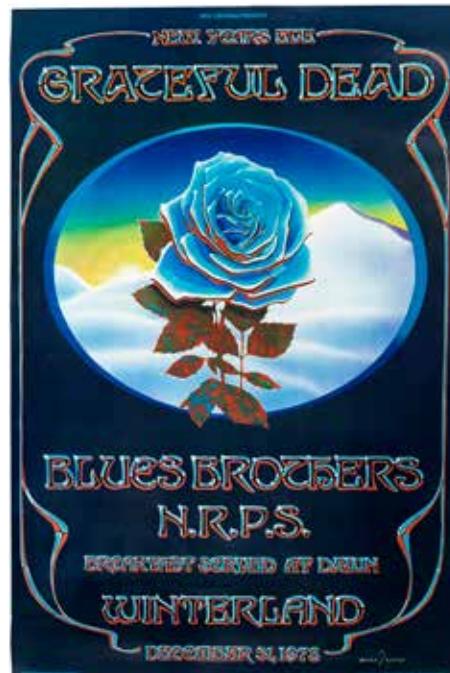
49

**A BILL GRAHAM PRESENTS JIMI HENDRIX EXPERIENCE /
BUDDY MILES EXPRESS WINTERLAND POSTER,**

1968,

BG-140, first-printing, poster for the Jimi Hendrix Experience, Buddy Miles and Dino Valente concert at the Winterland in San Francisco on October 10-12 1968, designed by Rick Griffin, 14in x 21 1/2in (35.5cm x 54.5cm)

£700 - 900
€820 - 1,100
US\$910 - 1,200



50

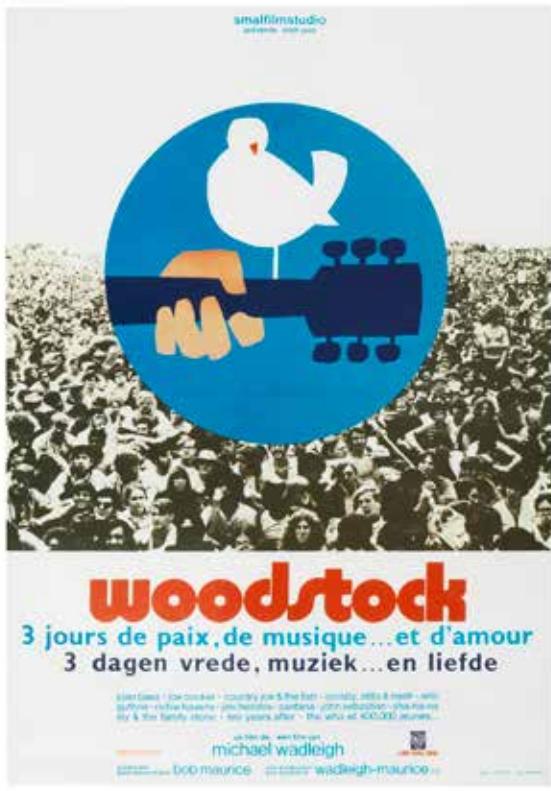
50

**A BILL GRAHAM PRESENTS GRATEFUL DEAD / BLUES
BROTHERS WINTERLAND BLUE ROSE POSTER,**

1978,

first-printing New Year's Eve show poster includes Blues Brothers and New Riders of the Purple Sage as opening acts and "Breakfast Served At Dawn", December 31st 1978, 19in x 28.5in (49cm x 72.5cm)

£700 - 900
€820 - 1,100
US\$910 - 1,200



52

51

WOODSTOCK: AN INTERESTING GROUP OF ORIGINAL FLYERS, MAGAZINES, SITE PLANS, AND PROGRAMMES,

1969,

comprising; three original flyers for the Woodstock Music & Art Fair listing the fair where it was going to be located in Wallkill N.Y (before the location was changed); accompanied by another three original flyers for the fair in White Lake N.Y (where it was held) with headline acts list including Joan Baez, Grateful Dead, Janis Joplin, The Who, Jeff Beck, and Jimi Hendrix; together with a copy of a highly detailed site plan with annotations; two original programmes; a special edition copy of LIFE magazine for Woodstock Music Festival; a copy of the Rolling Stone newspaper from 20th September 1969; a copy of Woodstock Special RAT Subterranean news dated 12th-26th August; a copy of New York magazine from 1st September 1969; and various other magazines published later, (Qty)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 2,000

Provenance

Offered by the vendor who volunteered at the festival.

Woodstock music festival was held on a dairy farm in the Catskill Mountains, northwest of New York City, between August 15–18, 1969, and attracted an audience of more than 400,000. Billed as "An Aquarian Exposition: 3 Days of Peace & Music", 32 acts performed outdoors over the weekend, and it is widely regarded as a pivotal moment in popular music history.

This year marks the 50th anniversary of the festival.

52

WOODSTOCK,

1970,

Belgian poster, mounted, framed and glazed, 13in x 19in (33cm x 48cm)

£500 - 700

€580 - 820

US\$650 - 910

This year marks the 50th anniversary of Woodstock.

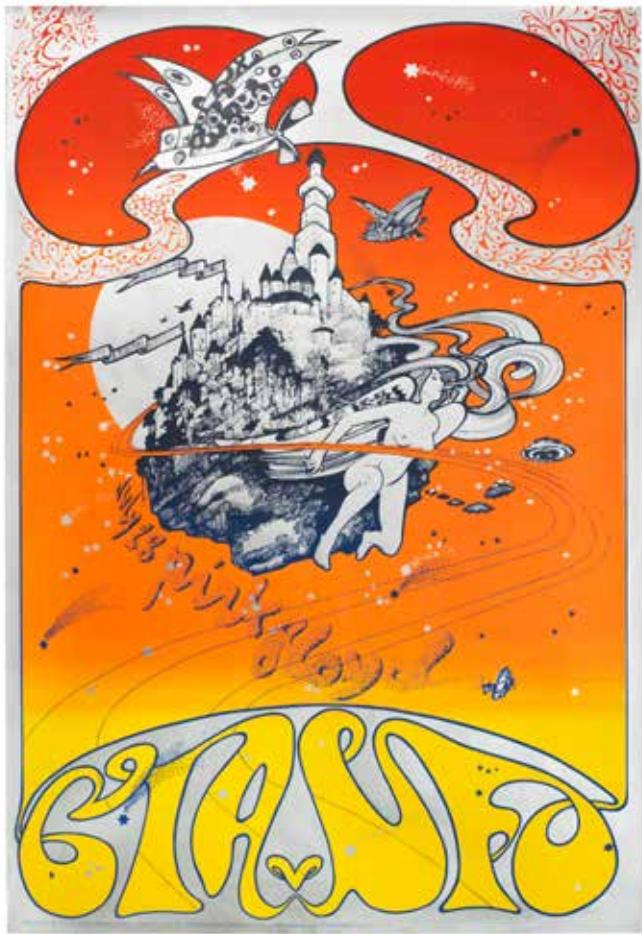


51

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.



53



53

53

HAPSHASH & THE COLOURED COAT: TWO PSYCHEDELIC POSTERS FOR PINK FLOYD AND THE WHO,

Osiris Visions, 1967,
comprising; The Who poster OA123 promoting their October 1967 Track Records release "I Can See For Miles", together with a poster OA114, for Pink Floyd's concert at the UFO club in Tottenham Court Rd, London, 19½in x 29in (49.5cm x 74cm), (2)

£700 - 900
€820 - 1,100
US\$910 - 1,200

54

PINK FLOYD: A DRAFT SCREENPLAY SCRIPT FOR *THE WALL* BY ROGER WATERS,

MGM / United Artists Entertainment Company, 1982,
approx. 40 pages of mimeographed typescript, ring-bound in a black card binding with a rectangular cut-out revealing the title "PINK FLOYD - THE WALL", the title page reading DRAFT: JULY 1981, Copy No. 65,

£300 - 500
€350 - 580
US\$390 - 650

Pink Floyd – The Wall is a British surrealist live-action/animated musical drama film directed by Alan Parker with animated segments by political cartoonist Gerald Scarfe, based on the 1979 Pink Floyd album of the same name. The screenplay was written by Pink Floyd vocalist and bassist Roger Waters.

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.

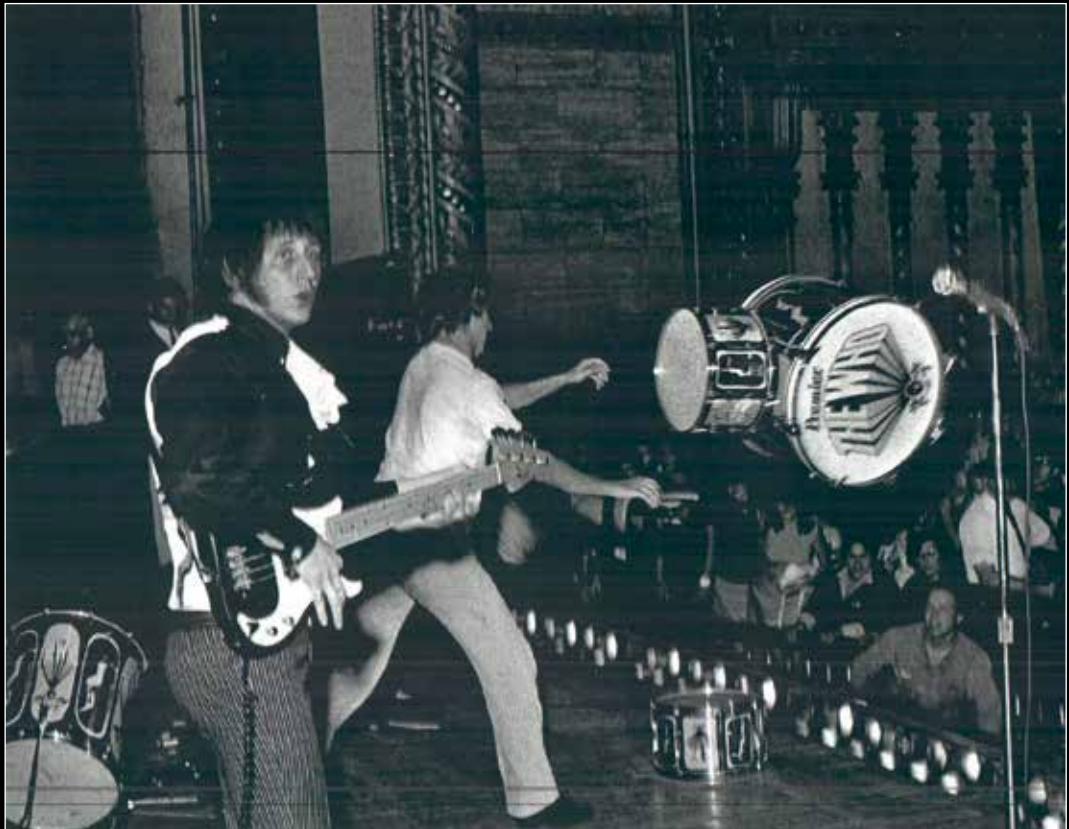


54

*"I told people I was a drummer before I even had a set,
I was a mental drummer"*

- Keith Moon





© Courtesy of George Shuba

(The Who at the Cleveland Public Hall, 1967)

55

THE WHO: KEITH MOON'S 22-INCH PREMIER EVER PLAY DRUMHEAD, FEATURING 'THE WHO' LOGO FROM HIS FAMOUS PICTURES OF LILY DRUMKIT,

1967,
the 22-inch bass drumhead used by Moon during their concert at the Cleveland Public Hall in Cleveland, Ohio, on the 31st August 1967; the drumhead with the distinctive 'The Who' logo in orange, emanating from Keith Moon's miniature portrait adorned by two cherubs, obtained by the vendor following the performance and has since been in his possession, or on loan at the Rock & Roll Hall of Fame Museum, accompanied by a letter and supporting photographs concerning the provenance,

£30,000 - 40,000
€35,000 - 47,000
US\$39,000 - 52,000

Keith Moon's iconic 'Lily' kit design was based on images of Victorian actress Lillie Langtry and was Moon's own concept. He designed it with British drum manufacturers Premier, and its unveiling somewhat blew the minds of his fellow drumming community! It took six months for the kit to come to fruition and was first used in July 1967 at Malibu Beach and Shore Club, Lido Beach, New York. The kit comprised two 22in x 14in bass drums, three 16in floor toms (two 16in x 18in; one 16in x 16in), three 14in x 8in mounted toms and a 14in x 5½in snare drum.

Provenance

The drumhead in this lot was used during The Who's first North American tour where they supported Herman's Hermits at their concert in Cleveland, Ohio. Herman's Hermits was preceded that evening by the popular local rock group The Choir, for which the vendor of this lot, Walt Tiburski, a Kent State University college student at the time, was Manager. Whilst Tiburski stood near the curtain stage-left and

watched The Who's smashing performance, the road manager of The Who informed him that Keith Moon would soon go beyond tossing out only his drumsticks, but would also upend his entire drum kit. The Who's manager asked Tiburski if he could kindly go and retrieve the kit immediately after it was thrown, to which Tiburski agreed. Included with this lot are images of the vendor at the side of the stage when the band were playing, as well as in the audience when he was sent in to retrieve the kit after Moon threw it with gusto into the unsuspecting crowd.

After the show Moon thanked Tiburski and offered him some money for helping them out. Tiburski declined an offer of any money saying that a memento of the evening would be good enough, at which point Moon personally handed him his drumsticks and two of The Who logo drumheads. Not only this, but the band's manager also handed him Daltrey's broken tambourine, all of which Tiburski gladly accepted.

Walt Tiburski has been in the radio industry for over 40 years. He has managed and owned dozens of radio stations some of which continue to this day, including the most notable the radio station WMMS 100.7 FM "The Buzzard" from Cleveland, Ohio - which was voted Rolling Stone Magazine's 'Rock Station of the Year' five years in a row. Tiburski's radio stations have also partnered with the internationally known concert promoters, Belkin Productions, and have co-presented hundreds of major concerts over the decades by The Who. Unsurprisingly, he has been photographed with the band on numerous occasions.

Tiburski is also a Lifetime, Non-Performer, Inductee of the Rock & Roll Hall of Fame and Museum.

This drumhead, Keith Moon's drumsticks in Lot 56 and Roger Daltrey's broken tambourine in Lot 57 have been on permanent loan to the Rock and Roll Hall of Fame Museum from 1994 to 2019.

56



56

THE WHO: A PAIR OF KEITH MOON'S USED LUDWIG DRUMSTICKS,

1967,
the pair of 1A Morello Model by Ludwig drumsticks used by Moon during The Who's concert at the Cleveland Public Hall in Cleveland, Ohio, 31st August 1967, accompanied by a letter concerning the provenance,

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Provenance

From the collection of Walt Tiburski, who was given these drumsticks by Keith Moon at the concert in 1967. See footnote to Lot 55.

These drumsticks have been on permanent loan to the Rock and Roll Hall of Fame Museum from 1994 to 2019.⁵⁷



(The Who at the Cleveland Public Hall, 1967)

57

THE WHO: ROGER DALTREY'S BROKEN TAMBOURINE, 1967,

the half wooden tambourine wooden frame and ten zills used by Daltrey during their concert at the Cleveland Public Hall in Cleveland, Ohio, 31st August 1967, accompanied by a letter concerning the provenance

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Provenance

From the collection of Walt Tiburski, who was given this broken tambourine by The Who's band manager at the concert in 1967. See footnote to Lot 55.

This broken tambourine has been on permanent loan to the Rock and Roll Hall of Fame Museum from 1994 to 2019.



(The Who at the Cleveland Public Hall, 1967)

© Courtesy of George Shuba

57



THE WHO: JOHN ENTWISTLE'S HOLBAN JACKET,

1980s,
in black leather with matching lining, labelled *Michael Holban North Beach*, size 40, zip front, two slant hip pockets and one inside pocket, elasticated cuffs and waistband, two buttons to each cuff, together with a black and white photograph of John wearing the jacket, taken before an auction in which he sold various guitars and memorabilia in 1988,

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

Provenance

This was originally sold as part of Lot 372, *A Tour Wardrobe, The John Entwistle Collection*, Sotheby's Olympia, 13th May 2003.

59

THE WHO: JOHN ENTWISTLE'S VERSACE JACKET,

1990s,
black leather with impressed floral design overall, labelled *Versace Jeans Couture*, zip fastening, two vertical zip pockets and zips to cuffs, turquoise lining with single inside pocket, size XL

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600

Provenance

This was originally sold as part of Lot 372, *A Tour Wardrobe, The John Entwistle Collection*, Sotheby's Olympia, 13th May 2003.

60

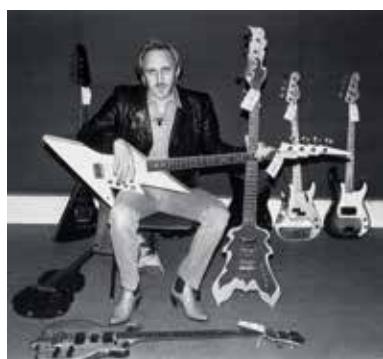
THE WHO: JOHN ENTWISTLE'S STAGE COSTUME,

2002,
comprising: a distinctive black and white leather jacket with geometric and floral and other motif patterning, labelled *Versus Versace*, black lining with one inside pocket, twin-zip front with two vertical zip pockets and zip to cuffs, size 38/52; a black Western-style shirt labelled *Sheplers*, polyester/cotton, pearloid stud fasteners, size 16-34; a pair of black denim *Wrangler* jeans, 32x32; and a pair of light tan ankle boots by *Anello & Davide*, elasticated sides and 3-inch heel, size 9 1/2

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Provenance

This was originally sold as part of Lot 372, *A Tour Wardrobe, The John Entwistle Collection*, Sotheby's Olympia, 13th May 2003. The jacket has been identified as worn by John for his final concert appearance with The Who, at the Royal Albert Hall, 8th February 2002.



58 (part)



60



58

59



62



64



63 (part)



65



61

61
CARL PALMER: A PAIR OF MARCHING DRUMSTICKS,
1960s,
unmarked, 16¾in (42.5cm) long

£400 - 600
€470 - 700
US\$520 - 780

Provenance

The property of Carl Palmer.

These were Carl's first marching drumsticks, bought second-hand in Camden Passage, London, in the 60s.

62

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, 17½in x 21½in (44.5cm x 54.6cm)

£700 - 900
€820 - 1,100
US\$910 - 1,200

Provenance

The property of Carl Palmer.

63

CARL PALMER: ALBUM COVER ARTWORK AND A 'GOLD' SALES AWARD,

comprising: unused concept solo album cover artwork, circa 1974, airbrush on board, artist unknown, framed and glazed, 18¾in x 34¼in (47.5cm x 87cm) incl. frame; together with a 'Gold' award for the album 'Asia', circa 1982, presented to Asia for sales in Switzerland of more than 25,000 copies, 16¼in x 20¼in (41.3cm x 51.5cm), (2)

£300 - 400
€350 - 470
US\$390 - 520

Provenance

The property of Carl Palmer.

64

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, 16¼in x 20¼in (41.2cm x 51.9cm)

£500 - 700
€580 - 820
US\$650 - 910

Provenance

The property of Carl Palmer.

65

EMERSON, LAKE & PALMER: TWO 'GOLD' AWARDS FOR THE ALBUMS WORKS VOLUME 1 AND WORKS VOLUME 2,

circa 1977,

both presented to Carl Palmer for sales of more than 500,000 copies in the US, RIAA certified, floater-style, 16¾in x 20¾in (42.5cm x 53cm), (2)

£1,200 - 1,500
€1,400 - 1,800
US\$1,600 - 2,000

Provenance

The property of Carl Palmer.

66

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, RIAA certified, floater-style, 17in x 21in (43.2cm x 53.3cm)

£300 - 400
€350 - 470
US\$390 - 520

Provenance

The property of Carl Palmer.

67

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), (2)

£400 - 500
€470 - 580
US\$520 - 650

Provenance

The property of Carl Palmer.

68

EMERSON, LAKE & PALMER: A CARL PALMER CUSTOM BASS DRUMSKIN,

1992,

the Remo head with distinctive *Manticore* logo and facsimile Carl Palmer autograph, 22in (56cm) diameter

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

Provenance

The property of Carl Palmer.

This was on the last kit that Carl played with the re-formed ELP, over 8/9 years up until the High Voltage Festival in London, July 2010.

69

EMERSON, LAKE & PALMER: A LIMITED EDITION AUTOGRAPHED PRINT,

2013,

featuring ELP's debut album cover artwork by Nic Dartnell, signed and numbered 20/500 by him in pencil, also signed in black marker by Keith Emerson, Greg Lake and Carl Palmer, 26 1/2in x 22 1/2in (67.3cm x 57.2cm)

£300 - 400
€350 - 470
US\$390 - 520

Provenance

The property of Carl Palmer.



66



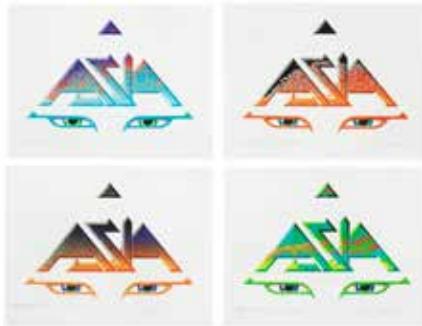
67



68



69



70 (part)

70

ASIA: AUTOGRAPHED MEMORABILIA,

comprising: a 2001 portfolio, *Asia Eyes Logo Series* by Roger Dean, the information sheet signed in pencil by the artist, Geoff Downes, Steve Howe, Carl Palmer and John Wetton, three prints entitled *Asia Eyes I, II and III* respectively and each numbered 13/1000, the last numbered 13/400, all four signed and dated '01 by the artist; together with a 25th Anniversary 'Asia' clock, 2006, the face printed with 'Asia Eyes' logo and lyrics to 'Only Time Will Tell', the front autographed in black marker by Steve Howe, Carl Palmer, John Wetton and Geoff Downes, 10in (25.5cm) diameter, battery-operated, each print 9in x 11 1/4in (23cm x 30cm), (5)

£500 - 600
€580 - 700
US\$650 - 780

Provenance

The property of Carl Palmer.

Collection of Steven Ashley



71

SEX PISTOLS: AN E.M.I. PROMO POSTER FOR THE SINGLE *ANARCHY IN THE UK*,

1976,
EMI 2566, with Jamie Reid artwork, 28½in x 38½in (71.7cm x
97.7cm)

£600 - 800
€700 - 930
US\$780 - 1,000

Provenance

Lots 71-80 are from the collection of Steven Ashley, a former punk.

Brought up in Norfolk, Steven's musical tastes in the early 1970s were greatly influenced by the first Roxy Music album and especially by David Bowie. The sleeve note reference for Bowie's *Queen Bitch* on the back cover of the *Hunky Dory* album, "...some V.U., white light returned with thanks..." prompted his discovery of the Velvet Underground, and subsequently of Iggy and the Stooges and the New York Dolls. Steven was a student at Great Yarmouth College of Art and Design when he first saw the Sex Pistols at West Runton Pavilion in 1976. He had been following reviews in the New Musical Express of the band playing the 100 Club and seized on the chance to see them closer to home. This was before the notorious Bill Grundy interview and the venue was far from crowded. Steven and a handful of proto-punks were joined by the Pistols and Malcolm McLaren on the return coach to Norwich, as far as Cromer, where the band was spending the night.

The venue at West Runton, although located in a small out-of-the-way seaside village, attracted many of the bands and figures

comprising the early punk scene, including, notably, Iggy Pop and those on the White Riot Tour (the Clash, Subway Sect, the Buzzcocks and the Slits) and it became a regular weekend destination for Steven and his fellow punks. The Damned were frequent visitors to West Runton but Steven first saw them at a 1976 Halloween gig at the local agricultural college near Norwich, where a friend from art school, Robin Smith (who went on to draw Judge Dredd for *2000 AD*) and he spent the pre-gig part of the evening watching the Shirley Bassey show with the band!

Ace Records in Lower Goat Lane was a regular Saturday morning haunt for Steven with friends Dave Black and Jon Vince (who was later to found Norwich punk band Der Kitsch) and was the only place in Norwich to sell the more obscure releases, imports and bootlegs. Steven was also tangentially in touch with the London punk scene, hanging out on the Kings Road, going to the Vortex and to gigs and often staying with an old art school friend Traci (Trace) Newton-Ingham at her squat in Lillieshall Road, which she shared with Viv Albertine of the Slits.

Much of Steven's collection comes from gigs and Ace Records. The sunglasses were given to him at West Runton by Captain Sensible after a game of bar billiards. The T-shirt was bought from Jordan in Seditionaries, a memorable shopping experience, only later equalled by Steven being chatted-up by Marilyn whilst being sold a pair of trousers by Steve Strange in Robot. A selection from this collection was displayed in an exhibition at the Museum of Norwich (the Bridewell Museum) in 2016 under the title of *Punk In The East* as part of a series of gigs and events to celebrate 40 years since the release of the first (English) punk single, 'New Rose' by the Damned. A proportion of the proceeds of this sale will be made to the website: www.punkintheeast.co.uk

72

SEX PISTOLS: AN ANARCHY IN THE U.K. FANZINE,

Issue No.1, the only issue, produced in conjunction with the 'Anarchy' tour, December 1976, a remarkably good, clean copy, 12½in x 17¾in (31.8cm x 45cm) unopened.

£400 - 500
€470 - 580
US\$520 - 650

Provenance

The Steven Ashley Collection.

73

SEX PISTOLS: GOD SAVE THE QUEEN FLYERS AND OTHER MEMORABILIA,

1976-78,

comprising: two 'Queen with safety pin' gummed flyers; two gummed 'No Future' stickers; two ticket stubs from the Pistols' gig at West Runton, Norwich, 19th August, 1976; two various pin-back badges and a home-made Johnny Rotten badge; various paper clippings; and 'The Sex Pistols: The Inside Story', a Universal paperback, Fred and Judy Vermorel, 1978, (Qty)

£500 - 700
€580 - 820
US\$650 - 910

Provenance

The Steven Ashley Collection.

74

SEX PISTOLS: A VIRGIN PROMO BANNER FOR THE SINGLE PRETTY VACANT,

1977,

VS184, featuring the 'Boredom' and 'Nowhere' bus imagery, 7½in x 27½in (18.7cm x 69cm)

£350 - 400
€410 - 470
US\$460 - 520

Provenance

The Steven Ashley Collection.

75

SEX PISTOLS: A 'SMOKING BOY' T-SHIRT,

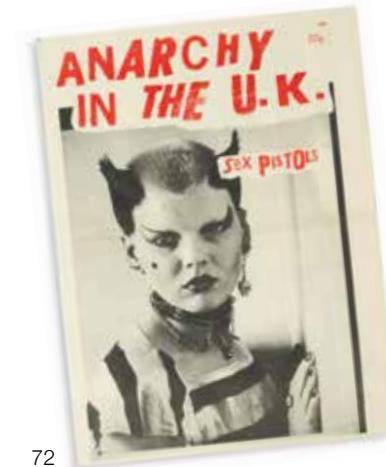
1977,

with blue and red print, outside seams, purchased by the vendor from Seditionaries

£700 - 800
€820 - 930
US\$910 - 1,000

Provenance

The Steven Ashley Collection.



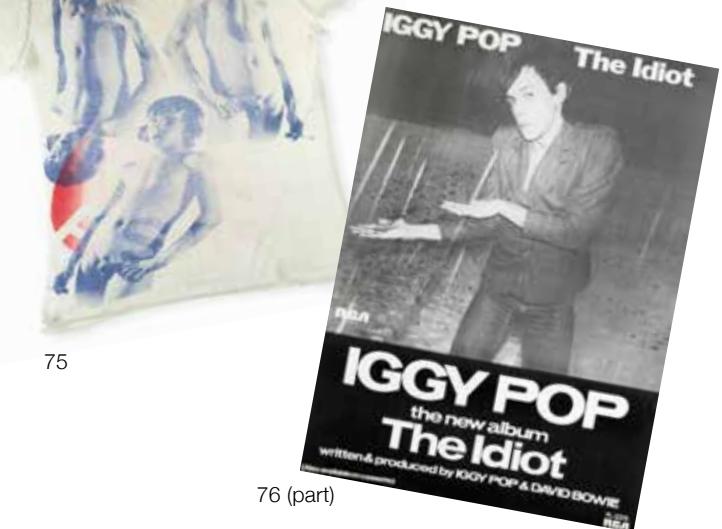
72



73 (part)



75



76 (part)

76

IGGY POP: CONCERT AND OTHER MEMORABILIA,

1977,

comprising: four ticket stubs for the Rainbow Theatre, London, 5th March and 1st October 1977; a 1977 concert brochure; a Virgin Record Store voucher and RCA promo poster for the album 'The Idiot'; two pin-back buttons and various clippings, (Qty)

£400 - 500
€470 - 580
US\$520 - 650

Provenance

The Steven Ashley Collection.



74



77 (part)



78 (part)

77

THE DAMNED: A PAIR OF CAPTAIN SENSIBLE'S SUNGLASSES AND OTHER RELATED MEMORABILIA,

1976-77,

comprising: a pair of sunglasses, yellow plastic frame and one grey-tinted lens; a piece of annotated lined paper signed and inscribed by Captain Sensible and Brian James; Keswick Hall concert poster and ticket; ticket stub, UEA Students' Union; 'Disciples' Song Book; an album/TV flyer; two pin-back buttons; and promo posters for 'New Rose'/'Help' and 'Damned Damned Damned', (Qty)

£700 - 900
€820 - 1,100
US\$910 - 1,200

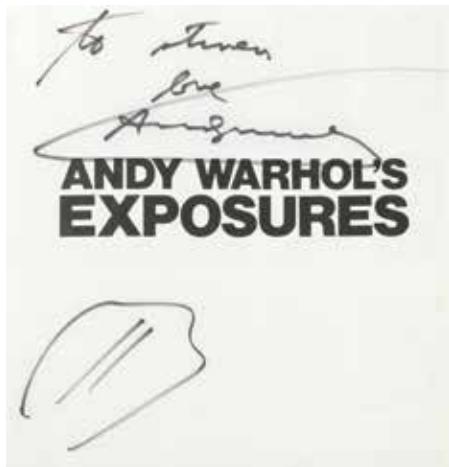
Provenance

The Steven Ashley Collection.

The sunglasses were given to the vendor by Captain Sensible after a game of bar billiards.



79



80 (page)

78

PUNK/NEW WAVE: A COLLECTION OF MEMORABILIA,

1976-80,

including: two Joy Division concert tickets, University of London, 8th February 1980; two flyers for The Heartbreakers, Roxy Club, 11th January 1977; Generation X flyer, Vortex, 1st/2nd August 1977; X-Ray Spex/Slaughter And The Dogs, Vortex, 8th August 1977; two flyers for the Roxy Club, February-March 1977; flyer and ticket stub, Split Enz at the UEA Students' Union, 24th November 1976; ticket for the Stranglers, Norwich, 26th May 1977; and six various pin-back buttons, (Qty)

£500 - 700
€580 - 820
US\$650 - 910

Provenance

The Steven Ashley Collection.

79

PUNK: A COLLECTION OF FANZINES AND MAGAZINES,

circa 1977,

including: 'Sniffin' Glue', nos. 4 - 12 inclusive, Alternative TV's Love Lies Limp flexidisc with No. 12; 'London's Burning', No. 1; 'London's Outrage'; 'The Mutant Flyer'; 'Breakdown'; 'New Wave News With The Sex Pistols'; 'Search And Destroy'; 'Punk', nos. 3, 6, 8; 'Zigzag', nos. 71, 73 - 77, 80 (28 in total)

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

Provenance

The Steven Ashley Collection.

80

ANDY WARHOL: AN AUTOGRAPHED COPY OF ANDY WARHOL'S EXPOSURES,

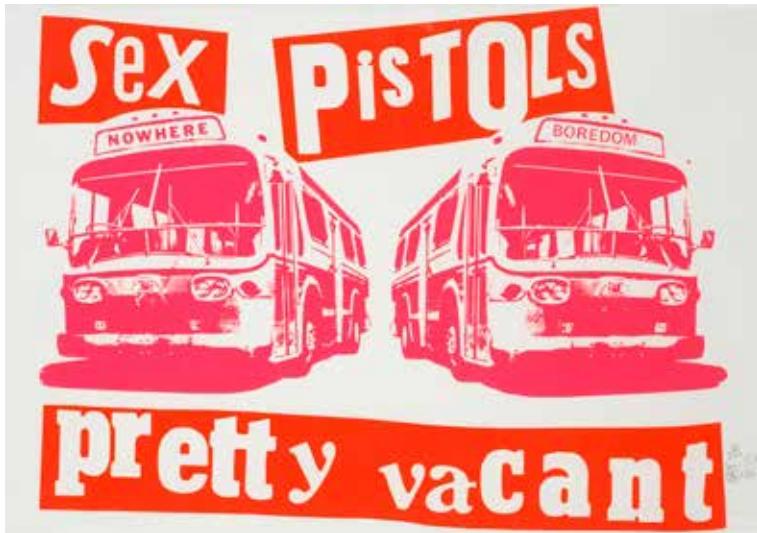
Hutchinson & Co., London, 1979,

the title page signed and inscribed in black marker *to steven love Andy Warhol* and with 'broken heart' motif, the front dustjacket also signed Andy in the same pen

£600 - 800
€700 - 930
US\$780 - 1,000

Provenance

The Steven Ashley Collection.



82

81

SEX PISTOLS: A RARE SIGNED FLYER FOR ANARCHY IN THE UK AT THE 100 CLUB PUNK SPECIAL,

London, 20th September 1976,
on yellow paper, signed by Glen Matlock,
Steve Jones and Johnny Rotten in black
felt tip at a press call at the club in the early
1990's, also with an inscription from Rotten
A true star was here!, mounted, framed and
glazed, 16 3/4in x 12in (42.5cm x 30.5cm)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

82 AR

JAMIE REID (BRITISH, BORN 1947): A SIGNED SEX PISTOLS PRETTY VACANT SILKSCREEN PRINT,

1999,
no. 18 of 200, featuring the 'Two Buses'
(fluorescent orange and pink colour way)
image based on Reid's 'Nowhere/Boredom'
buses design for the 1977 Sex Pistols'
single, signed, numbered and dated by
Reid in pencil to the lower right corner, and
stamped by the manufacturer 'Artificial',
mounted, framed and glazed, accompanied
by an document concerning the provenance,
49in x 38 1/2in (124cm x 98cm)

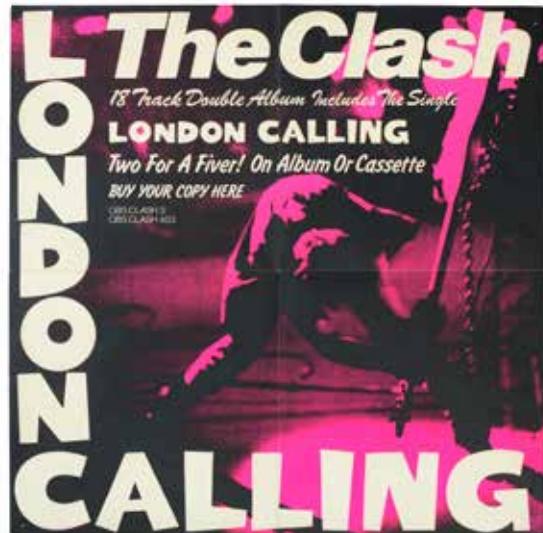
£600 - 800
€700 - 930
US\$780 - 1,000

83

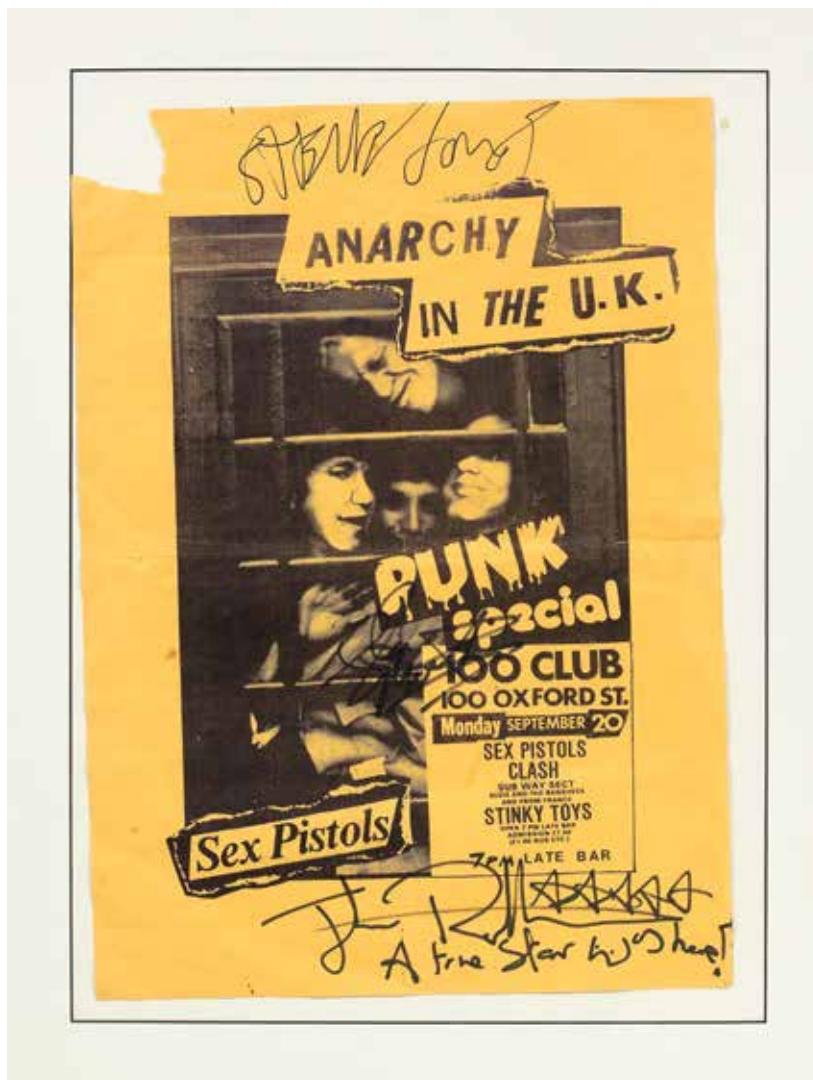
THE CLASH: AN ORIGINAL UK INSTORE PROMOTIONAL POSTER FOR THE ALBUM LONDON CALLING,

CBS Records, 1979,
featuring the famous image of Paul Simonon
smashing his bass guitar, 23 1/2in x 23 1/2in
(60cm x 60cm)

£600 - 800
€700 - 930
US\$780 - 1,000



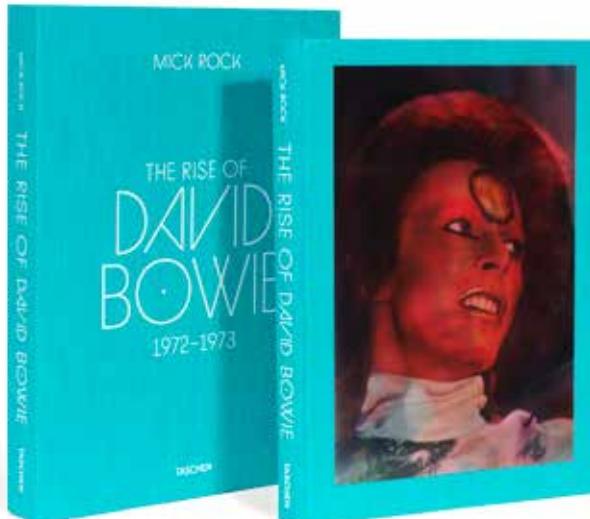
83



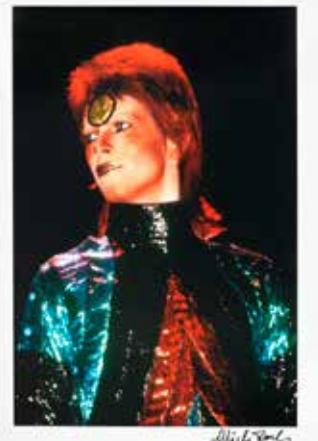
81



84



86



86

84

DAVID BOWIE: A RARE, EARLY SIGNED PUBLICITY PHOTOGRAPH,

1964.

the full-length black and white portrait signed in blue ballpoint *Davey XX*, with period envelope, print 3½in x 5½in (9cm x 14cm)

£500 - 700
€580 - 820
US\$650 - 910

Provenance

The vendor lived in Clarence Road, Bickley, where David had lived for a while and remembers obtaining this photograph from David after a solo performance by him in St. Luke's Church Hall in Bromley.



85

**DAVID BOWIE: AN AUTOGRAPHED COPY OF THE SINGLE
RUBBER BAND/THE LONDON BOYS,**

Deram DM.107, 1966,
the 'A' side signed Bowie in black ballpoint, 'B' side with typo (Boy's),
in card sleeve

£1,200 - 1,500
€1,400 - 1,800
US\$1,600 - 2,000

Provenance

Provenance
According to the vendor, this record was sent by Decca Records to the owner of the 'Beachcomber' and 'Ad-Lib' nightclubs in The Lace Market, Nottingham, to promote David Bowie. At that time the vendor was a DJ in the 'Ad-Lib' and, after playing the record a few times, and liking it, was given it by the club's owner.

86

DAVID BOWIE: 'THE RISE OF DAVID BOWIE 1972-1973' BY MICK ROCK,

Taschen, 2015.

Kodak, £25,
Art Edition No.66 of 100, signed by David Bowie and Mick Rock to
the inside page, 300 pages in a hardcover volume in box, lenticular
cover, accompanied by a pigment print of Bowie called 'UK Summer
tour', image from 1973, signed by Mick Rock, 12½in x 17¾in (32cm
x 45cm)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

A tribute to David Bowie from the artist's official photographer and creative partner, Mick Rock. Compiled in 2015 with Bowie's blessing, this electrifying collection includes stage shots, backstage photographs, album images, and more, to chart the musical, theatrical, and sexual revolution of the ground-breaking 1972–73 Ziggy Stardust world tour, and to celebrate the eternal inspiration of a fearless, outstanding artist.

85

"Ashes to ashes, funk to funky"

- David Bowie

87

DAVID BOWIE: THE 'SPACESUIT' WORN BY BOWIE IN THE 1980 VIDEO FOR ASHES TO ASHES,

the RAF air-ventilated suit Mk. 2A, with maker's label dated 1961 and size details and broad arrow, in nylon, with Velcro fastener to the back of the neck and tape to back at waist, button to each ankle, with a system of PVC tubes in nylon channels overall fanning out from a large inlet tube, accompanied by a statement of provenance,

£6,000 - 8,000

€7,000 - 9,300

US\$7,800 - 10,000

Provenance

The suit was originally acquired by musician, Gideon Wagner. In the early 1970s he answered an advert in the *Melody Maker* placed by Kenneth Pitt, David Bowie's former manager, who was looking for new talent to manage. Over the years Gideon received a number of clothing items via both Kenneth and Bowie, being the same size as Bowie. This was given to Gideon shortly after the filming of the video, having kept in touch with Bowie.

The iconic video, directed by Bowie and David Mallett, was, at the time, the most expensive music video ever made and still remains one of the most expensive of all time. In 1999, MTV placed it at No.58 in their list of '100 Greatest Music Videos'.

This item of flying equipment was made by the G.Q Parachute Company, Woking, England and was commonly known by aircrew as the 'Fairy' suit. Worn under a flying suit, it was designed in the 1950s to help keep the wearer cool within high-temperature cockpits of the RAF jets at the time. One was also worn by Kate Bush in the video for the single 'The Dreaming', released in 1982.

Please contact the department for further images.



“Who could have imagined that the moment he clicked the shutter on the Hasselblad in early 1973 that one of those images would become known as a cultural icon?”

– Chris Duffy

88 AR

**BRIAN DUFFY (BRITISH, B.1933 - D.2010): DAVID BOWIE
ALADDIN SANE CONTACT SHEET,**

1973,

no.8 from the Worldwide Edition of 25, the K3 Ultrachrome archival print signed by Duffy in black ink to the lower right corner, bearing the Duffy Archive London stamp to the bottom left corner, and also with the Duffy Archive authentication stamp present on the reverse which has been authenticated and signed by Chris Duffy dated 1/04/2013, framed and glazed, print 40in x 40in (102cm x 102cm)

£25,000 - 30,000

€29,000 - 35,000

US\$33,000 - 39,000

Duffy first came into prominence during the swinging sixties together with fellow fashion photographers David Bailey, Terence Donovan and Norman Parkinson. His training as a fashion designer prior to turning to photography meant he had a meticulous eye for detail and design, and it was his love for photography that meant he was able to express this creativity. As such, it led to him creating some of the most iconic images of British Pop Culture...

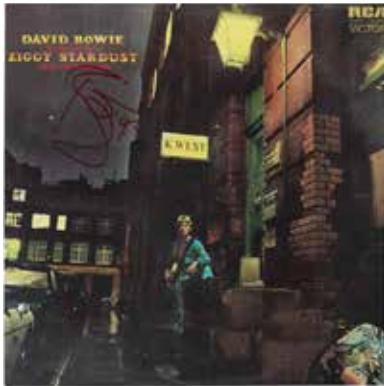
In 1972 he was asked to work on his first shoot with David Bowie in his 'Ziggy Stardust' persona. Bowie and Duffy struck up an instant rapport and led to a collaboration which lasted eight years. This lengthy collaboration allowed Duffy to capture Bowie's changing personas over the years, as well as help shape them too. Duffy actually carved the iconic red and blue "Flash" across David's face in lipstick, before the outline was then filled in by makeup artist Pierre Laroche. Consequently, some of the most famous photographs date from their second shoot together which included the iconic and revolutionary cover of David Bowie's album *Aladdin Sane* - a shot that became the defining look of Bowie's long career, and has been referred to as the 'Mona Lisa of Pop'.

This contact sheet was taken during the same session that Duffy shot with Bowie in 1973 arranged around the iconic *Aladdin Sane* album cover image, and reveals David's permanently dilated left eye. It includes the defining image of Duffy and Bowie's creative relationship which has become synonymous with the legacy of both artists.



Duffy

Photo Duffy © Duffy Archive & The David Bowie Archive™



89

89

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

the front cover signed and dated by Bowie in red marker, Bowie '93, mounted, framed and glazed, statement of authenticity to reverse, 16½in x 16½in (41cm x 41cm overall)

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

Provenance

The statement details this as being signed in April 1993 at the London offices of Arista BMG, when David was present to promote his album, *Black Tie, White Noise*.

90

90

DAVID BOWIE: AN AUTOGRAPHED COPY OF THE ALBUM THE MAN WHO SOLD THE WORLD, TOGETHER WITH A SIGNED UK TOUR PROGRAMME,

RCA INTS 5237,
the front cover of the album signed by Bowie in gold marker and dated '96, also signed by Trevor Bolder in blue marker, vinyl included; accompanied by a programme for *The David Bowie UK Tour II* from 1973, signed on the front cover by Bowie in black marker and dated '99, (2)

£600 - 800
€700 - 930
US\$780 - 1,000

90 (part)



92

91

DAVID BOWIE: TWO RESIN LIFEMASKS,

circa mid-1970's and circa 1995,
the 1995 black resin lifemask 5in x 9½in (13cm x 24cm), made during David Bowie's collaboration with the artist Beezy Bailey for Bowie's 'New Afro/Pagan and Work: 1975-1995' exhibition, accompanied by photographs of Bowie in the artist's studio; together with a mid-1970s glossy black resin life-mask, 4½in x 9½in (11.5cm x 24cm) (2)

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

David Bowie began producing his own artwork in the mid 1970s, a practice which culminated in his first solo exhibition, the 1995 retrospective *New Afro Pagan and Work: 1975-1995*, held at The Gallery in Cork Street, London. The exhibition displayed a collection of portraits, sculpture, and artworks inspired by German Expressionism and Bowie's recent trip to South Africa. A silver lifemask of the artist was also included in the exhibition.

92

DAVID BOWIE: AN AUTOGRAPHED ALADDIN SANE ALBUM COVER,

the front signed in black marker by David Bowie and dated '99, mounted, framed and glazed, reverse with statement of provenance confirming this was signed at the Virgin Records offices in London during a press call for the digital launch of *Hours* in September 1999, 16½in x 16½in (42cm x 42cm)

£600 - 800
€700 - 930
US\$780 - 1,000



91



93 AR

DAVID BOWIE (BRITISH, B.1947-D.2016): UNTITLED (SELF-PORTRAIT) PRINT,

2002,

no.98 of 175, photo-lithographic print of Bowie in a head and shoulders pose, numbered and signed by Bowie in pencil to the lower border, framed and glazed, 11in x 8¾in (28cm x 21cm)

£2,000 - 3,000

€2,300 - 3,500

US\$2,600 - 3,900



94

ELTON JOHN: THE RARE WARLOCK SAMPLER DEMO ALBUM,

1970,

a double-sided, white label 33 1/3rpm 12inch vinyl disc, matrices WMM 101-1 and WMM 102-1, Side 1 with seven tracks - 'You Get Brighter', 'This Moment', 'I Don't Mind', 'Pied Pauper', 'Stormbringer', 'Way To Blue', 'Go Out And Get It', and Side 2 with four - 'Day Is Done', 'Time Has Told Me', 'Saturday Sun' and 'Sweet Honesty', labels and outer paper sleeve with various recording details inscribed in pencil, blue ballpoint and black felt-tip pen

£1,000 - 1,200

€1,200 - 1,400

US\$1,300 - 1,600

Provenance

This album was recorded in July 1970 at the Sound Techniques studio in Old Church Street, Chelsea, London, produced by Joe Boyd and featuring songs published by his Warlock Music company. In his comprehensive discography in *Sir Elton* Mark Lewisohn describes the recording as unusual in that the tracks had already been issued. Nick Drake's 1969 album *Five Leaves Left* included 'Time Has Told Me', 'Day Is Done', 'Saturday Sun' and 'Way To Blue', whilst 'Sweet Honesty', 'Stormbringer' and 'Go Out And Get It' were on John and Beverly Martyn's 1970 *Stormbringer!* album.



Elton, billed under his real name of Reg Dwight and in the role of session musician that he had established in the previous few years, was hired, writes Lewisohn, to "...give them a new voice, in order to attract cover-versions." The first four tracks are sung by Linda Peters (soon to marry guitarist Richard Thompson), accompanied by Elton on the piano, with Elton taking the lead vocals and playing piano on the other seven. The other musicians for the session were Pat Donaldson on bass and Gerry Conway on drums.

In an article in *Record Collector* magazine, 2004, issue 304, it was stated that, at that time, just six of the rumoured 100 copies pressed were known to have survived. It also noted that when Elton sold his record collection in 1993, it is believed he retained two albums - a copy of the *White Album* autographed by the Beatles and his own copy of this demo pressing. The magazine describes this pressing as : "...the missing link between sessioneer Reg Dwight and superstar Elton John."

Literature

Record Collector, 'The 100 Most Valuable Records Of All Time', Diamond Publishing Group, December 2004
Sir Elton, Philip Norman, Sidgwick & Jackson, 2000



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.



95



95

95 *

ELTON JOHN: TWO RARE ORIGINAL ELTON JOHN PROMOTIONAL JACKETS,

mid-1970's,
comprising; an original Rocket Records blue satin American baseball-style jacket with yellow detail around the pockets, elasticated cuffs, waistband and collar, appliqued with the logo for *Rocket Records* on the back, label reads *Felco NY, Made in U.S.A.*, size small. Together with a rare black velvet jacket with gold piping around the cuffs, pockets, and collar, a promotional garment for Elton John and Ray Cooper at the Rainbow Theatre, with elasticated waist, Plexiglass pearl popper, gold lining, fully lined, labelled *Minky's* to the inside of the collar, and the event logo printed on the inside lining and the back of the jacket. This jacket dates from 2nd-7th May 1977 when Elton and Ray performed together for six shows in London, and is accompanied by an A4, 32 page souvenir programmed from the same event, designed by Jubilee Graphics, by whom the current vendor was employed, (3)

£600 - 800

€700 - 930

US\$780 - 1,000

Provenance

From the collection of George Rowbottom. Please see the footnote to Lot 97.

'Rocket Records' was set-up in 1973 by Elton John and Bernie Taupin and named after their hit *Rocket Man*. This jacket was only available to 'Rocket Records' staff.

96

ELTON JOHN: A 'GRANNY TAKES A TRIP' JACKET,

early 1970s,

black velvet, with vertical metallic threads of blue, green, yellow and pink overall, labelled *Granny Takes A Trip The World's End London New York* and this inscribed in black ink *C00030*, two slant hip pockets, three-button front (one button missing), wide lapels and single vent, together with Dick Clark certificate of authenticity and lot ticket

£1,200 - 1,800

€1,400 - 2,100

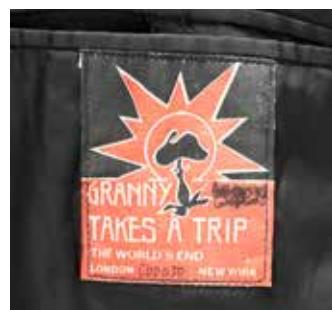
US\$1,600 - 2,400

Provenance

This jacket was sold as Lot 362, *The Dick Clark Auction*, Guernsey's, 5th-6th December 2006. It is believed that this jacket was picked up from the *Granny Takes A Trip* store on Sunset Boulevard in Los Angeles and delivered to Elton whilst on the road in support of his 1973 *Goodbye Yellow Brick Road* album release.



96



96 (detail)



97

97 *

ELTON JOHN: THE ORIGINAL ARTWORK FOR ELTON JOHN'S COVER OF JOHN LENNON AND PAUL McCARTNEY'S SONG "LUCY IN THE SKY WITH DIAMONDS" FROM HIS GREATEST HITS VOLUME II,

1977,

the hand-painted gouache scene by artist George Rowbottom depicting a girl (Lucy) with a boat on a river, tangerine trees, yellow flowers, rocking horses, clouds, a train in a station, among other characters representing the unique lyrics from this famous song, mounted, framed and glazed, 25½in x 23in (65cm x 58.5cm)

£1,500 - 2,000

€1,800 - 2,300

US\$2,000 - 2,600

Provenance

From the collection of George Rowbottom.

In the mid-1970s George Rowbottom was commissioned to paint murals on the walls of Elton John's 'Rocket Records' offices, also home to John Reid Enterprises, at the time Elton's management company. In 1977, along with David Costa, George established Jubilee Graphics in London's Wardour Street. The studio was set up to provide design, art direction, and creative services to Elton, the artists signed to 'Rocket Records', and the rest of the UK and international music industry. Jubilee Graphics was asked to create the album sleeve design and supporting marketing material for *Elton John's Greatest Hits Volume II*. The album, which was released in 1977, featured The Beatles famous song 'Lucy In The Sky With Diamonds' and was accompanied by an A4, full-colour booklet which included track lyrics, illustrations and photographs. George and contributors including Alan Aldridge designed the album and booklet.

In the US alone *Elton John's Greatest Hits Volume II* was certified Gold in September 1977, Platinum in November 1977, 3X Platinum in March 1993, 4X Platinum in September 1995, and 5X Platinum in August 1998 by the RIAA.



98

98

GEORGE MICHAEL: AN AUTOGRAPHED POSTER FOR THE 'RED HOT AND DANCE' BENEFIT ALBUM,

1992,

the Sony promo signed by George Michael in black marker, with statement of provenance, 23in x 23in (58.5cm x 58.5cm)

£600 - 800

€700 - 930

US\$780 - 1,000

Sold on behalf The Greenhouse Trust, Norwich.

Set up for the creation of artwork that communicates the why, where and how of transforming food growing into low carbon systems that form part of thriving communities and wildlife-rich landscapes.

This was obtained by a Trustee of the Norwich Gay Men's Health Project and an AIDS activist. George signed this for a colleague of his at the time of the album's release in 1992.

99

GEORGE MICHAEL: AN AUTOGRAPHED ORIGINAL FIRST RUN COLOUR CROMALIN PRINT FOR THE ALBUM COVER OUTSIDE,

1998,

the cromalin proof for the album cover for 'Outside', the lead single from his 1998 greatest hits album, 'Ladies & Gentlemen: The Best of George Michael', signed George Michael X in metallic pen, framed and glazed, 12¼in x 10½in (31cm x 27cm); framed 18¾in x 17¼in (48cm x 44cm)

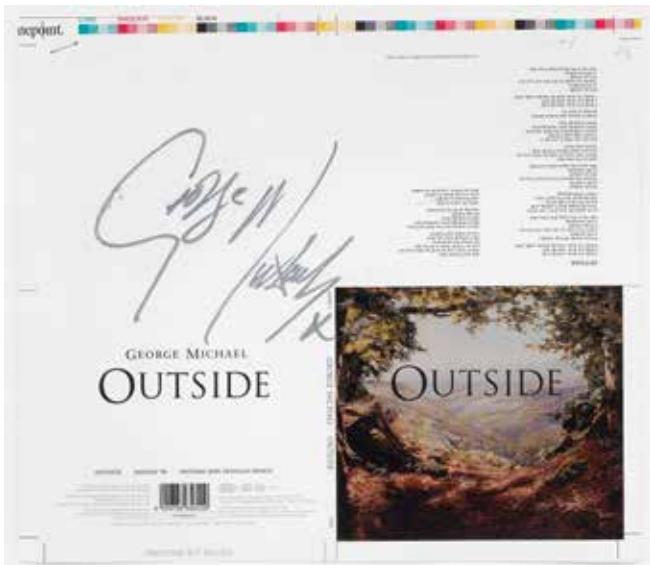
£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 2,000

Provenance

Donated by George Michael to a raffle for a local charity in Goring-on-Thames. It was won by the vendor, who was actually an acquaintance of George's. Following the raffle, the vendor asked George to confirm the signature was his.



99

100

U2: A HANDWRITTEN SET LIST,

1980,

on the reverse of a sheet of stationery from the Silver Springs Hotel, Cork, believed to be in The Edge's hand, with piece of blue gaffer tape, listing fifteen titles in black marker, 'The Ocean', '11 O'Clock', 'Touch', 'An Cat Dubh', 'Into The Heart', 'A Day Without Me', 'Another Time', 'Cry', 'Electric Co.', 'Things to Make', 'Twilight', 'I Will Follow', 'Stories For Boys', 'Boy, Girl' and 'Out Of Control', signed in red ballpoint by Adam (Clayton), 8in x 10in (20cm x 25.5cm)

£1,000 - 1,500

€1,200 - 1,800

US\$1,300 - 2,000

Provenance

This was acquired by the vendor's husband, who attended a concert in Cork. At the end of the gig, he asked if he could have the set list and then obtained Adam Clayton's autograph.

101

U2: AN 'ELEVATION TOUR' PROGRAMME SIGNED BY THE MEMBERS OF U2,

the front cover signed in black pen by Bono, the Edge, Adam Clayton and Larry Mullen, mounted, framed and glazed, 12in x 12in (30cm x 30cm)

£700 - 900

€820 - 1,100

US\$910 - 1,200

102

U2: AN AUTOGRAPHED POSTER FOR 'THE JOSHUA TREE',

signed by Bono, The Edge, Larry Mullen and Adam Clayton in gold marker, printed by Pyramid Posters, Leicester, 2003, with statement of provenance, 24in x 36in (61cm x 91.5cm)

£700 - 900

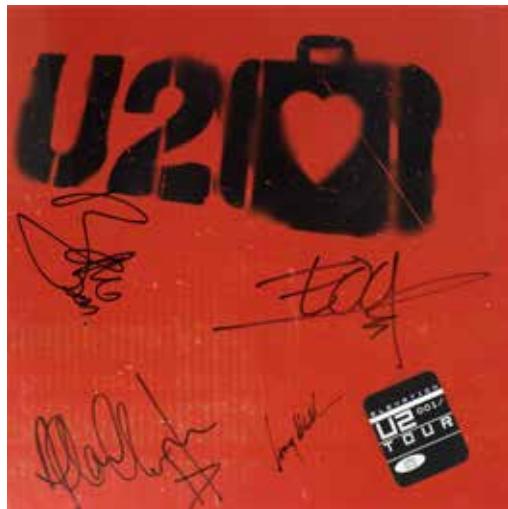
€820 - 1,100

US\$910 - 1,200

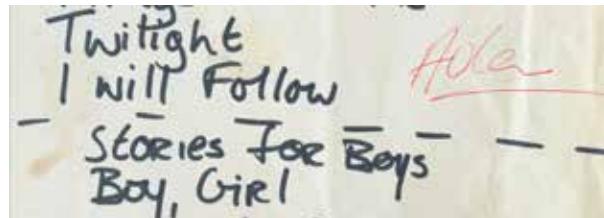
Sold on behalf of The Greenhouse Trust, Norwich.

Set up for the creation of artwork that communicates the why, where and how of transforming food growing into low carbon systems that form part of thriving communities and wildlife-rich landscapes.

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.



101

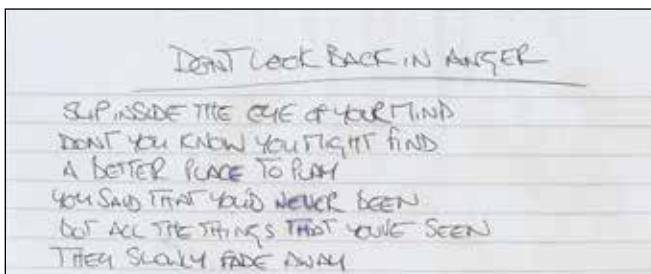


100 (detail)

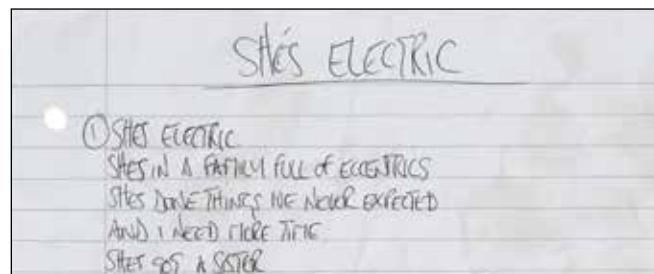


102

This poster was donated to Refresh The Earth, a campaign project run from the Trust and was collected from the Greenpeace office in Islington High Road, London, during the band's involvement with the campaign against THORP, the Thermal Oxide Reprocessing Plant at Sellafield, Cumbria, England.



103 (detail)



105 (detail)

103[†]

**OASIS: NOEL GALLAGHER'S HANDWRITTEN LYRICS FOR
DON'T LOOK BACK IN ANGER,**

a complete draft in black ballpoint on a single sheet of lined paper, with statement of provenance, 7¾in x 11½in (19.6cm x 29.5cm)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

Provenance

The statement records this was used as a tour rehearsal/memory piece in the early 2000s.

104

**OASIS: NOEL GALLAGHER'S HANDWRITTEN LYRICS FOR
STAND BY ME,**

circa 1994-2004,
full lyrics in blue ballpoint on a piece of lined A4 paper, a draft written out for rehearsals, 8¼in x 11½in (21cm x 29.7cm)

£1,500 - 2,000
€1,800 - 2,300
US\$2,000 - 2,600

105

**OASIS: NOEL GALLAGHER'S HANDWRITTEN LYRICS FOR
SHE'S ELECTRIC,**

circa 1994-2004,
full lyrics in black ballpoint on a piece of A4 lined paper, a draft written out for rehearsals, 8¼in x 11½in (21cm x 29.7cm)

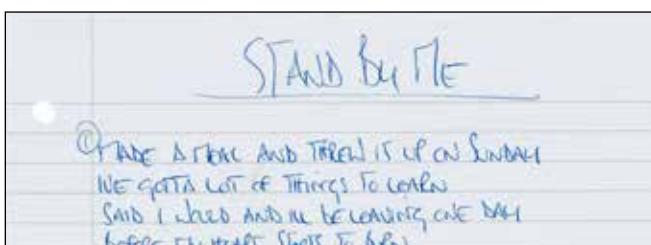
£1,500 - 2,000
€1,800 - 2,300
US\$2,000 - 2,600

106

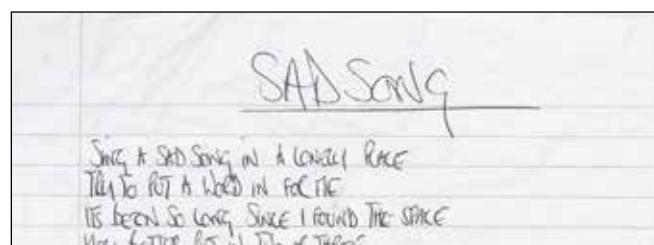
**OASIS: NOEL GALLAGHER'S HANDWRITTEN LYRICS FOR
SAD SONG,**

circa 1994-2004,
full lyrics in black ballpoint on a piece of lined paper, a draft written for concert rehearsals, 7¾in x 11½in (20cm x 29.7cm)

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,400



104 (detail)



106 (detail)

Live forever

*OMAYBE I DONT REALLY WANT TO KNOW
HOW YOU GOLDEN GLOWS
CAUSE I JUST WANT TO FLY
LATELY DID YOU EVER FEEL THE PAIN*

107 (detail)

107

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

circa 1994-2004,
full lyrics in black marker on a piece of lined A4 paper, a draft written
for rehearsals, 8½in x 11½in (21cm x 29.7cm)

£1,500 - 2,000
€1,800 - 2,300
US\$2,000 - 2,600

108

**NIRVANA: A SUNN GUITAR AMPLIFIER DAMAGED
BY KURT COBAIN,**

May 1990,
the Sunn beta lead digital C-Mos technology amplifier, serial
no.K05562, made by Sunn Musical Equipment, USA, used at
Nirvana's concert in May 1990 at the Cat's Cradle in Chapel Hill in
North Carolina, and damaged by Kurt Cobain whilst performing,
accompanied by a supporting document from a Backline Tech who
worked for Sonic Youth (1990-1991) and later Nirvana (1991-1992),
as well as a letter of provenance from the vendor, amp 25in long x
11in wide x 6in high (63.5cm long x 28cm wide x 15cm high)

£10,000 - 15,000
€12,000 - 18,000
US\$13,000 - 20,000

Provenance

Acquired by the vendor in the 1990's via another attendee who was
at the Cat's Cradle concert in Chapel Hill, North Carolina.

The vendor was friends with Sonic Youth via his merchandising
company Tannis Root. On one occasion the vendor and Sonic
Youth's Thurston Moore initiated conversations about "this band
from the Pacific Northwest called Nirvana", which led to the vendor
attending Nirvana's concert at Maxwell's in April 1990, and later
at the Cat's Cradle in Chapel Hill in May 1990 where Kurt Cobain
smashed all his equipment (including this amp).



108

*“Every time you pick up your guitar
to play, play as if it’s the last time”*

– Eric Clapton



(part)

109 Y

**ERIC CLAPTON: A MARTIN 000-ECHF BELLEZZA BIANCA
ACOUSTIC GUITAR,**

2004,

serial no. 1000306, inside with label signed by C.F. Martin IV, Eric Clapton, Hiroshi Fujiwara and Dick Boak, Prototype 4 of 4, gloss white finish, maple back and sides, spruce top with fine herringbone purfling, ivoroid binding, ebony tail-piece, mahogany neck, bound ebony fingerboard with mother-of-pearl ‘snowflake’ markers and *Bellazza Bianca* inlay, headstock with ebony facing and mother-of-pearl ‘alternative torch’ inlay, silver-plated machineheads, in Martin shaped hardshell, white faux skin case with white plush lining, with copy of ‘The Sounding Board’, Volume 20, January 2006, which features an article on this model, guitar 39¾in (101cm) long

£25,000 - 28,000

€29,000 - 33,000

US\$33,000 - 37,000

Provenance

This guitar was the fourth of four prototypes built for Eric Clapton. Prototype No.3 (with a scratchplate) was sold as Lot 15, *The Eric Clapton Sale Of Guitars And Amps In Aid Of The Crossroads Centre*, Bonhams New York, 9th March 2011.

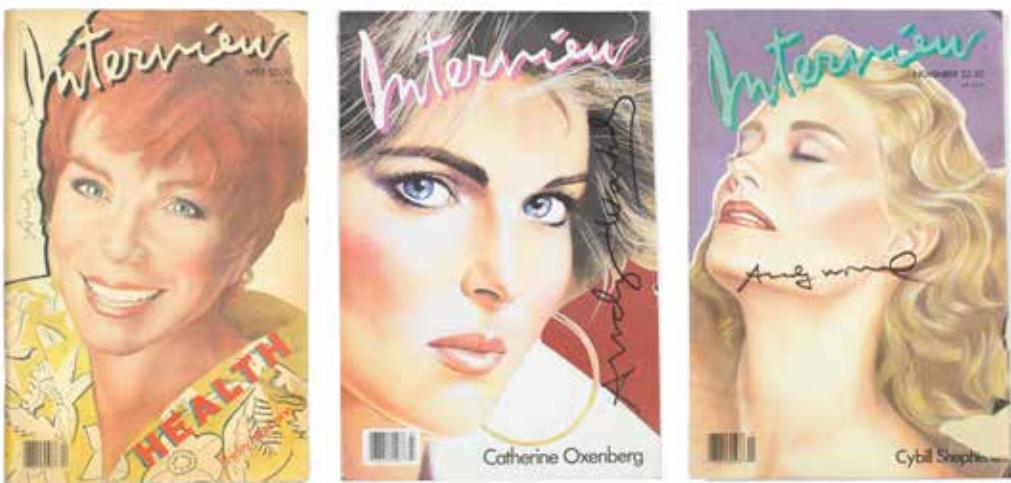
Model 000-ECHF Bellazza Bianca ('White Beauty') was designed in collaboration with Eric Clapton and the Japanese fashion designer and music producer, Hiroshi Fujiwara, and was introduced as a limited edition guitar in 2005, following the production of the Bellazza Nera in 2004.

Clapton can be seen playing the song *Love In Vain* on a similar, non-scratchplate Bellazza Bianca at the Hotel Casa Del Mar in Santa Monica on 14th August 2004. The location was chosen to evoke blues legend Robert Johnson's first recordings made in a makeshift studio at a hotel room in San Antonio in 1936. These sessions were released on the video *Sessions For Robert J.* in 2004. The designs of the CD/DVD discs echoed the black and white soundhole rosette of the Bellezza models.





110 (part)



111

**110
THE ROLLING STONES: A GROUP OF CONCERT
PROGRAMMES AND SIGNED PHOTOGRAPHS,
1960s,**

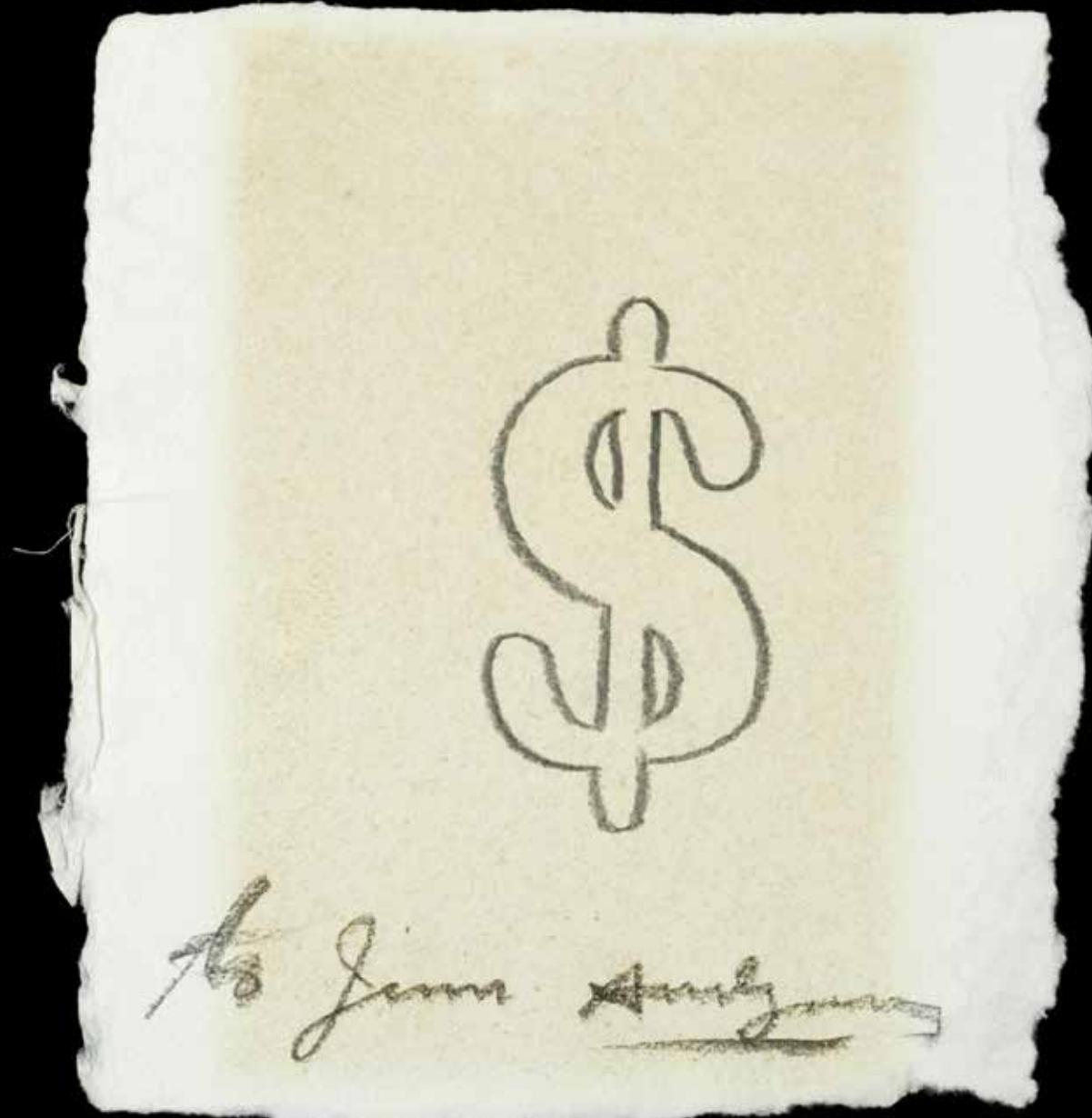
including: a 'Star Parade' programme for the Rolling Stones and others, Scottish tour, May 1964; and some unusual, signed 8in x 10in black and white publicity photographs of the Bee Gees, Lulu and The Luvvers, Chris Farlowe, The Everly Brothers, Cliff Richard and The Shadows, Cilla Black, Billy Fury, Billy J. Kramer, The Kinks and Eric Burdon; and a "Zulu" Showmanship lunch menu, Central Hotel, Glasgow, 27th January 1964, signed by Stanley Baker, (Qty)

£500 - 700
€580 - 820
US\$650 - 910

**111
ANDY WARHOL: THREE SIGNED COPIES OF 'INTERVIEW'
MAGAZINE,**

1985-1986,
comprising; Vol. XIV, No. 4, April 1985 featuring Shirley MacLaine on the cover, together with Vol. XVI, No. 7, July 1985 featuring Catherine Oxenberg on the cover, and Vol. XVI, No. 11, November 1985 featuring Cybill Shepherd on the cover, each front cover signed in black felt tip by Andy Warhol, 11in x 17in (28cm x 43cm) (3)

£600 - 800
€700 - 930
US\$780 - 1,000



(part)

112

ANDY WARHOL (AMERICAN, B.1928-D.1987) / THE ROLLING STONES: A HAND-DRAWN AND SIGNED DOLLAR SIGN,

1978,

the original pencil drawing of an American dollar sign on torn watercolour paper, signed and inscribed to Jim, Andy Warhol, framed and glazed in a modern frame, sheet approximately 8in x 8½in (20cm x 21.5cm), accompanied by a blank postcard signed and inscribed in pencil to Jim Callaghan, Andy Warhol, and a letter concerning the provenance, (2)

£3,000 - 5,000

€3,500 - 5,800

US\$3,900 - 6,500

Provenance

Jim Callaghan was Head of Security for all The Rolling Stones tours from 1973-2003. He was Mick Jagger's main security guard, and was in charge of who could stand on the side of the stage to watch the band during their shows. At one concert during the 1978 Rolling Stones 'Some Girls Tour' Jim Callaghan met Andy Warhol who was accompanied by Truman Capote. Warhol asked a writer who was on the tour called Catherine Guinness if he and Capote could watch from the stage. Callaghan declined their request, but then later agreed after Warhol and Guinness offered to gift him a sketch by Warhol. The next day, Guinness went to The Factory and returned with this drawing for him.

You've heard of Oxford Circus; you've heard of Piccadilly Circus; and this is The Rolling Stones Rock and Roll Circus; and we've got sights and sounds and marvels to delight your eyes and ears; and you'll be able to hear the very first one of those in a few moments...

- Mick Jagger.



113

**THE ROLLING STONES: THE MICHAEL RANDOLPH
PHOTOGRAPHIC ARCHIVE OF THE ROLLING STONES ROCK
AND ROLL CIRCUS,**

("The Event"), 11th December 1968,
comprising: 396 original black and white negatives featuring the bands, musicians, circus acts and personalities connected to them in various groupings - some showing them whilst performing and others whilst in relaxed poses; including all the members of The Rolling Stones, The Dirty Mac, John Lennon, Yoko Ono, The Who, Jethro Tull and Marianne Faithfull, together with 11 corresponding contact sheets, some published and some unpublished, to be offered with copyright. Accompanied by a copy of 'The Rolling Stones' Rock and Roll Circus' book by Mike Randolph, published by Faber & Faber, London, 1991.

Copyright: By a deed of assignment, a copy of which is available by contacting the department, to be delivered to the Buyer on collection of the Lot the Seller will assign to the Buyer his right title and interest in the copyright in the Lot. Under an agreement dated 8 May 2003, a copy of which is available from the department, ABKCO Music & Records, Inc ("ABKCO") has been granted a non-exclusive,

transferable, royalty-free, perpetual worldwide licence for the full period of copyright throughout the world (and any extension or renewals thereof) of any and all intellectual property rights (including without limitation copyright) subsisting in 21 of the photographs forming part of the Lot throughout the world ("the Rights") for the use, by whatever means in all media for the marketing and promotion of the Event including to the film and/or soundtrack of the Event and in the packaging and/or inserts accompanying any issue to the public of copies of all and/or part of a film and/or soundtrack of the Event by whatever means, in all media and the right to sublicense the Rights.

By the deed of assignment the Seller will expressly reserve and assert his right to be identified as the author of the photographs comprising the Lot and expressly reserves his other moral rights and any broadly equivalent rights in any territory in the world.

£35,000 - 40,000
€41,000 - 47,000
US\$46,000 - 52,000



(part)

The Rolling Stones Rock And Roll Circus was originally conceived as a full-length, colour TV show, to promote the Stones' new album release, *Beggars Banquet* and was financed by the band at an approximate cost of £50,000. Michael Lindsay-Hogg, who had previously directed two promo films for the band, was approached to direct the project.

A replica of the inside of a circus Big Top was constructed at the Intertel Studio in Wembley and it was here, on 11th December 1968, that the Stones, their musical guests and performers from Sir Robert Fossett's Circus, appeared in front of a large invited audience. The musical guests comprised The Who, Jethro Tull, Taj Mahal (flown in from Los Angeles), Marianne Faithfull and a 'supergroup' named The Dirty Mac for the occasion, whose members were John Lennon, Yoko Ono, Eric Clapton, Keith Richards, Mitch Mitchell and violinist Ivry Gitlis.

The performances got under way in the early afternoon of the 11th December, but setting up between acts and dealing with the camera equipment took far longer than had been anticipated so that, by the time the Stones came to perform, it was in the early hours of the morning of the next day.

Bill Wyman, in *Stone Alone* (Bill Wyman with Ray Coleman, Penguin Books, 1991) described the 'Circus' as '...exhausting and exhilarating...When Mick saw the rushes of the shoot, he insisted that our appearances were below standard, since we'd gone on so late and so tired; the audience, too, lacked spark in the film for the same reason.' Whatever the reasons, the film was shelved for almost twenty years until late 1996 when it was finally released to the public.

Michael Randolph was invited to photograph the event by Brian Jones and it marked the last live performance of Brian with the Stones. Michael's archive represents what is arguably the definitive photographic record of what went on both in front of, and behind the cameras.

Please contact the department for further details regarding the content of the archive.



115 (front)



115 (back)



114

The Beatles

114 AR

ASTRID KIRCHHERR (GERMAN, BORN 1938): A PHOTOGRAPHIC PORTRAIT PRINT OF JOHN LENNON,

1962,

silver gelatin print, printed later, signed in silver ink by Kirchherr to the lower left corner, mounted, framed and glazed, 14½in x 11in (37cm x 28cm)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

115

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 5¾in (9cm x 14.5cm)

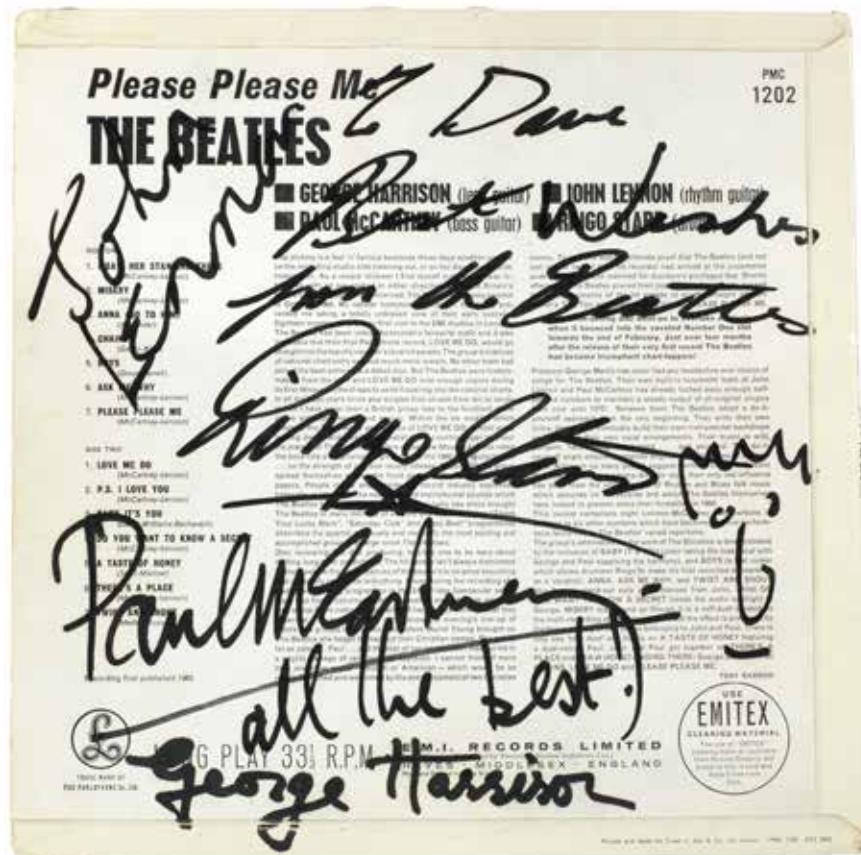
£4,000 - 5,000

€4,700 - 5,800

US\$5,200 - 6,500

Provenance

Lot 216, *Rock and Roll and Film Memorabilia*, Bonhams, 13 July 2004.



116

THE BEATLES: A RARE AUTOGRAPHED FIRST PRESSING OF THE ALBUM PLEASE PLEASE ME,

Parlophone PMC1202, 1963, mono, black and gold label with Dick James Music Co publishing credits, the back cover inscribed to *Dave, Best Wishes, from the Beatles, all the best,* and signed in black felt tip by John Lennon, Paul McCartney, George Harrison and Ringo Starr (who has added a smiley face next to his name), vinyl included, accompanied by a letter concerning the provenance,

£14,000 - 16,000
€16,000 - 19,000
US\$18,000 - 21,000

Provenance

Obtained directly by the vendor and photographer, David Magnus, on the 4th April 1963 when he photographed The Beatles performing at Roxburgh Hall, Stowe School, Buckinghamshire. Given the 'Please Please Me' LP was released on the 22 March 1963, this could be one of the first albums signed by the Beatles.

David Magnus continued photographing The Beatles until 1967, culminating in the exclusive photographic coverage of The Beatles recording "All You Need Is Love" for the TV broadcast of 'Our World' at Abbey Road Studios.

'Our World' was the first live, worldwide linked satellite programme, and was to be broadcast live to 19 nations on the 25th June 1967. David Magnus was at Abbey Road EMI Studios on the 24th and 25th of June, allowing him to photograph the set-up and rehearsals capturing the iconic images that are so widely known and admired. On the 25th June the live recording of The Beatles singing "All You Need Is Love" was transmitted as the final segment. The worldwide audience was estimated at between 400-700 million viewers.



Images courtesy of David Magnus

117

THE BEATLES: A COPY OF THE ALBUM PLEASE PLEASE ME AUTOGRAPHED BY PAUL McCARTNEY,

Parlophone PMC 1202, 1963,
the back cover signed and inscribed in blue felt-tip pen, *To Nigel all the best! Paul McCartney*, accompanied by a statement of provenance

£1,200 - 1,500
€1,400 - 1,800
US\$1,600 - 2,000

Provenance

The vendor's mother was a film actress and extra on the set of Paul's 'Give My Regards To Broad Street' and took part in the dancing sequence.



117



118

118

THE BEATLES: A SET OF AUTOGRAPHS,

1963,
in blue ballpoint inks 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 PYX Productions booklet, *The Beatles*, and a letter of provenance, autographs 5in x 7 1/4in (12.7cm x 18.5cm)

£2,500 - 3,500
€2,900 - 4,100
US\$3,300 - 4,600

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).

Lot 376, Sotheby's London, Rock 'n' Roll Memorabilia, 16th September 1998.

119

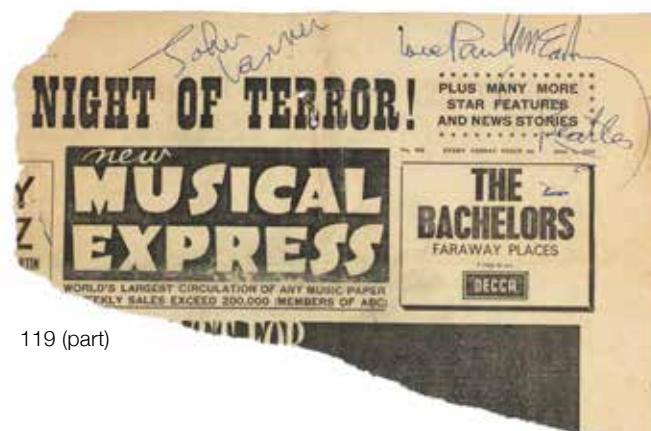
THE BEATLES: VARIOUS AUTOGRAPHS,

1963,
all in blue ballpoint, comprising: a sheet of plain paper signed on one side by John Lennon and Paul McCartney, Paul adding *To Liz*, the other side signed by Paul McCartney, Ringo (Starr), also by Gerry (Marsden) and Les Chadwick of Gerry and The Pacemakers; and a portion of the front page of the New Musical Express signed by John Lennon and Paul McCartney, Paul adding (*Beatles*), dated June 7, 1963, with statement of provenance, plain sheet 5 1/4in x 7in (13.5cm x 17.8cm)

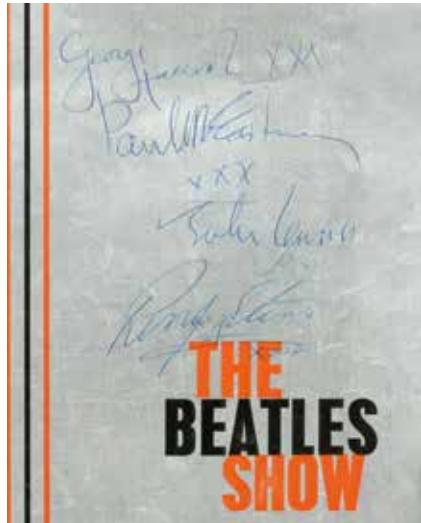
£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600

Provenance

According to the statement of provenance, these autographs were obtained by the vendor at Glasgow's Queen Street railway station, the morning after the Beatles' concert at the Odeon Cinema, Glasgow, Friday 7th June, 1963.



119 (part)



120

120

THE BEATLES: AN UNUSUAL AUTOGRAPHED PROGRAMME FOR 'THE BEATLES SHOW',

1963,

the front cover signed in blue ballpoint by George Harrison, Paul McCartney, John Lennon and Ringo Starr, with background information; together with a fan club flexidisc for Christmas 1964, with Newsletter in original mailer,

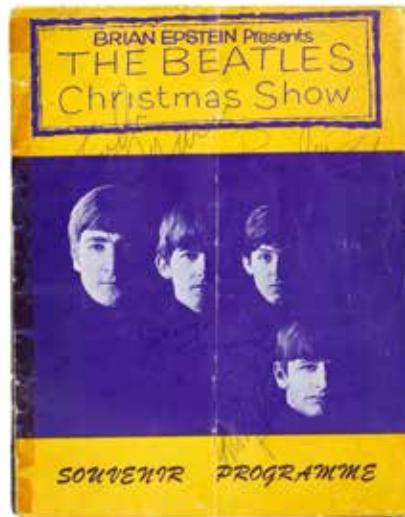
£5,000 - 7,000

€5,800 - 8,200

US\$6,500 - 9,100

Provenance

The vendor's wife was the friend of a winner of a competition in Disc to win two concert tickets and meet the Beatles. She and the winner, Paulette Lewis, went to the Gaumont, Wolverhampton on Tuesday, 19th November 1963 and met the Beatles backstage before taking their seats in the front row for the show. One of the other winners, Valerie Lloyd, wrote an account of the event ('My Meetles With The Beatles') which was published in *The Beatles Book* fan club monthly, a copy of which is included in the lot, together with a photocopy of Disc and reminiscences from Paulette.



121



122 (page)

122

THE BEATLES: AN AUTOGRAPHED 'CHRISTMAS SHOW' PROGRAMME,

1963,

an inner portrait signed in blue ink by John Lennon, Paul McCartney, George Harrison and Ringo Starr,

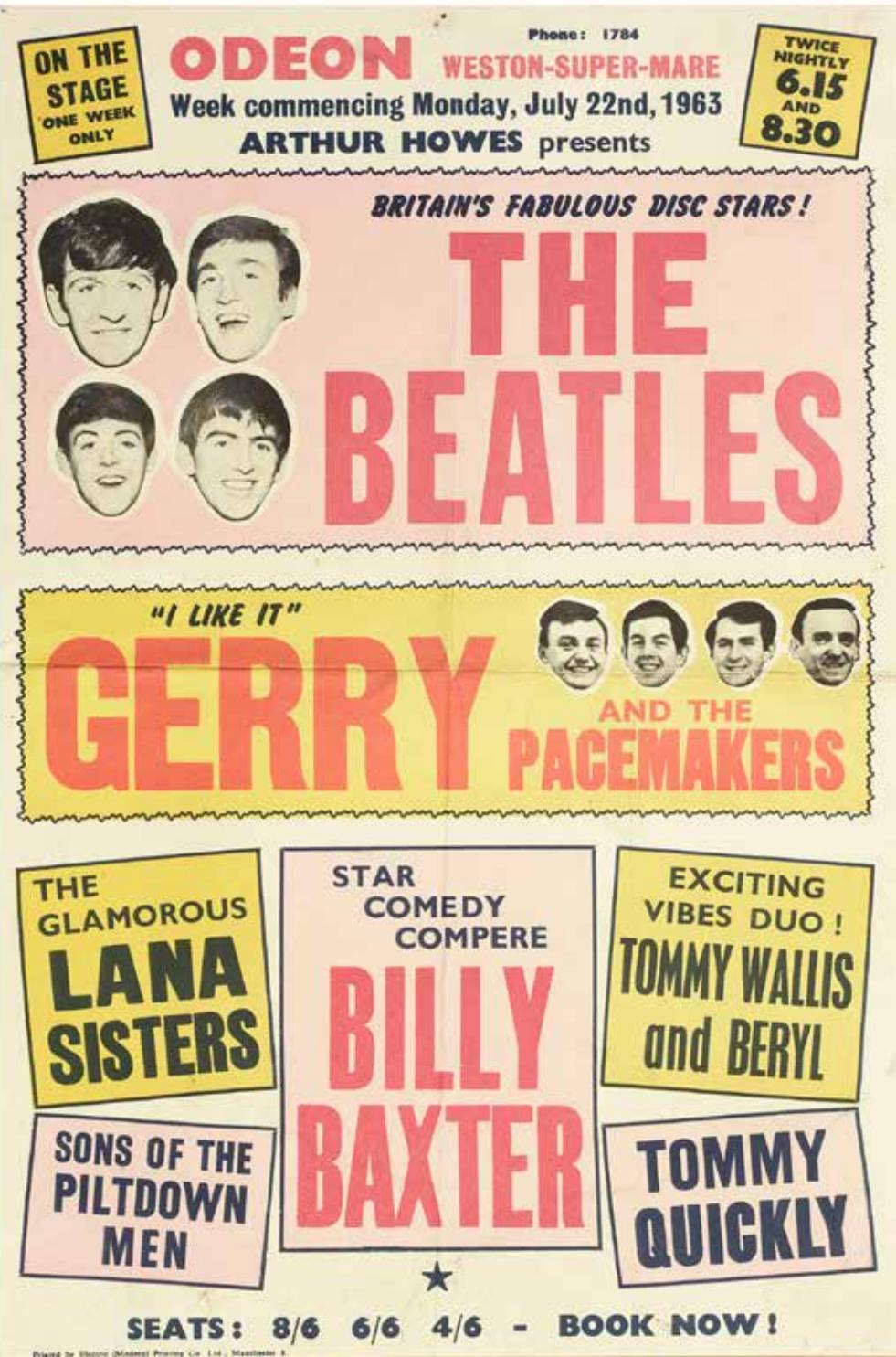
£4,000 - 5,000

€4,700 - 5,800

US\$5,200 - 6,500

Provenance

Obtained by the vendor whose relative worked for Jennings, the supplier to the Beatles of Vox amplifiers for the event. The vendor and his relative attended the event due to one of the amplifiers not working. After they had fixed it, they were then invited to the dressing room and the grateful band signed the programme for them.



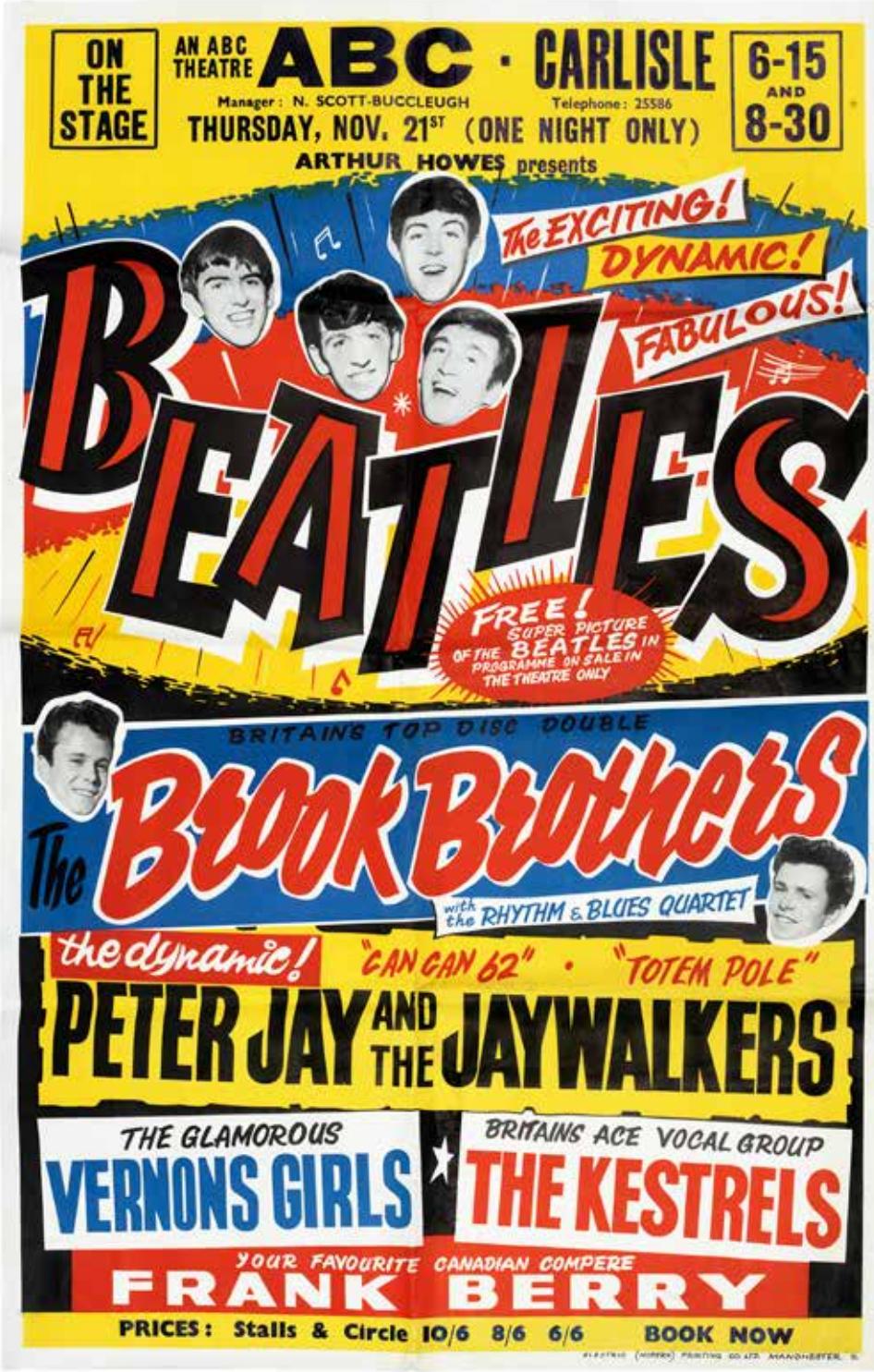
123

THE BEATLES: A WESTON-SUPER-MARE CONCERT WINDOW CARD,

22nd July 1963,
in card mount, 9 3/4in x 14 3/4in (25cm x 37.5cm)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

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.



124

THE BEATLES: A CONCERT POSTER,

Thursday, 21st November 1963,
for the ABC Cinema, Carlisle, 20in x 30in (50.8cm x 76.2cm)

£10,000 - 15,000

€12,000 - 18,000

US\$13,000 - 20,000

Provenance

This rare-size poster was obtained by the vendor's father, who worked for ABC Cinemas. The job required him to visit cinemas in the north of England and southern Scotland to check tickets, stock and records. He also attended concerts at various cinemas to check on audience safety and the protection of ABC's assets, as well as acting as a part-time 'bouncer'.



125

THE BEATLES: A CONCERT POSTER,

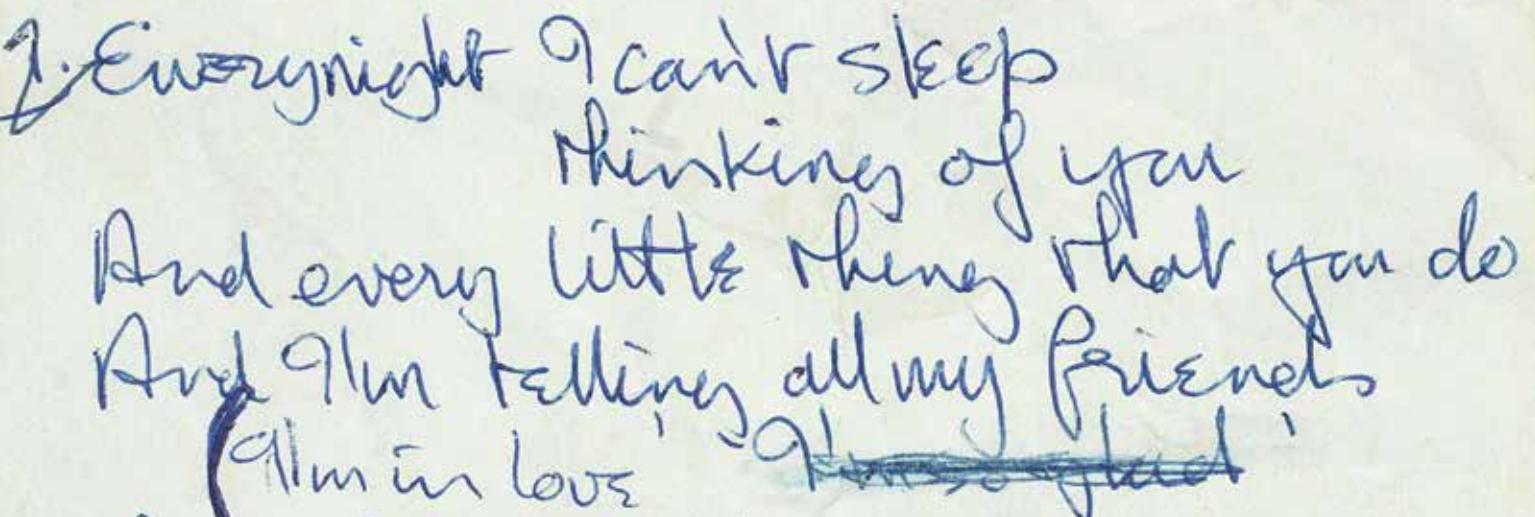
Thursday, 21st November 1963,
for the ABC, Carlisle, 30in x 40in (76.2cm x 101.6cm)

£15,000 - 20,000
€18,000 - 23,000
US\$20,000 - 26,000

Provenance

This poster was obtained by the vendor's father, who worked for ABC Cinemas. The job required him to visit cinemas in the north of England and southern Scotland to check tickets, stock and records. He also attended concerts at various cinemas to check on audience safety and the protection of ABC's assets, as well as acting as a part-time 'bouncer'.

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.



126 (detail)

126

**JOHN LENNON: ORIGINAL HANDWRITTEN LYRICS FOR
'I'M IN LOVE',**

1963,

comprising fifteen lines of original lyrics written by John Lennon in blue ballpoint pen on a sheet of plain paper, the phrase 'I'm in love' repeated three times, together with some deletions/amendments,
5 1/4in x 7in (13cm x 18cm)

£80,000 - 120,000
€93,000 - 140,000
US\$100,000 - 160,000

Provenance

Purchased by the current vendor, as Lot 348, Sotheby's London, 31st August 1984, *Rock & Roll Memorabilia 1956-1984*. The catalogue stated that the lyric sheet was given to the then vendor by the Beatles during a recording at the Grand Hotel, Stoke on Trent, for a local hospital radio broadcast.

This is one of a crop of compositions credited to Lennon & McCartney which were given to other artists to record. It is extraordinary that, alongside the tracks that John and Paul wrote that the Beatles released in 1963, their output was such that they were also able to give away so many that became hits for others.

There are a number of known versions of this song:-

The Beatles:

A demo version was included as the last track on the 2013 release, '*The Beatles Bootleg Recordings 1963*', a compilation album of studio outtakes and live broadcasts.

Billy J. Kramer and The Dakotas:

This version was recorded in Abbey Road's Studio 2, with George Martin as producer. Billy J. had a number of hits with Lennon & McCartney songs in 1963/64 - 'Do You Want To Know A Secret', 'From A Window', 'Bad To Me' and 'I'll Keep You Satisfied'. Included in the studio banter captured on this recording is John Lennon, who was in the studio control room, suggesting that Billy J. sing it in the style of Adam Faith. Billy J. produces a competent performance, but in the end the recording was not issued.

The Fourmost:

Like Billy J. Kramer and The Dakotas, the Fourmost were also part of Brian Epstein's stable of acts and their Parlophone recording debut was with another Lennon & McCartney composition, 'Hello Little Girl'. Following the decision not to put out Billy J.'s version of 'I'm In Love', it was given to the Fourmost, who recorded it, again at Abbey Road and produced by George Martin. This version was released in November 1963 and was a UK Top 20 hit.

The New Breed:

This West Coast band released a cover version in 1965 as a B-side to their single 'Green-Eyed Woman'; their line-up included Timothy B. Schmit, later to find fame as a member of the Eagles.

John Lennon:

This is a recording of the song made by the composer, accompanying himself on piano. From the sound of the voice, it could have been made in the Dakota apartment in New York. John forgets the words in several places. It is the only known recording of John performing the song.

Kate Pierson:

The former B-52's singer released this in 2003 on an album called '*From A Window: Lost Songs of Lennon And McCartney*'.

This is a near-complete draft, lacking the three-line intro as recorded by the Fourmost, in what is probably the best-known version of the song and the verses are in a different order. There are also a few small other differences to the Fourmost's recorded version, such as, in the middle eight, the substitution of John's 'feeling on top of the world' by 'sitting on top of the world'.

Available for the first time in thirty-five years, this manuscript can be seen as an important addition to the existing examples of John's handwritten compositions.

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

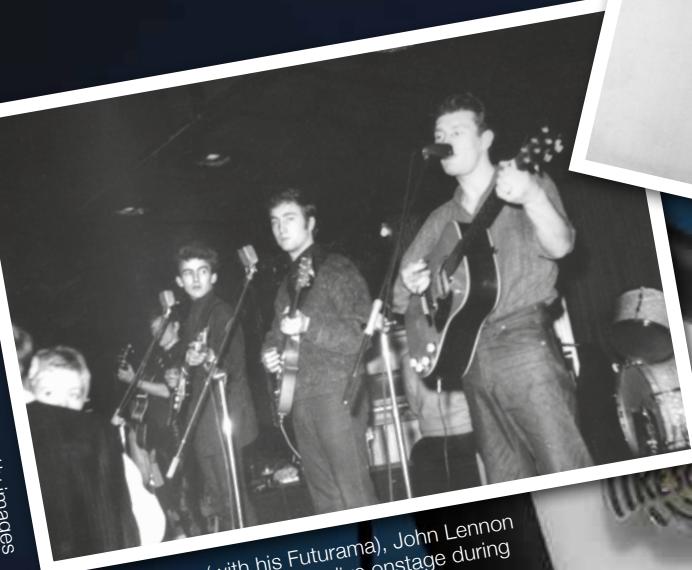
George Harrison's Futurama Guitar



"IT'S A GREAT GUITAR"

- George Harrison

©Ellen Piel - K & K / Contributor / Getty images



George Harrison (with his Futurama), John Lennon and Tony Sheridan performing live onstage during Beatles first Hamburg trip, 1960.



Pete Best, Paul McCartney (at piano), George Harrison (with his Futurama), John Lennon, Stuart Sutcliffe performing live onstage at 'Top Ten Club', Hamburg, 1961.

©Ellen Piel - K & K / Contributor / Getty images

127 Y

THE BEATLES: GEORGE HARRISON'S PERSONALLY OWNED AND PLAYED FUTURAMA ELECTRIC GUITAR, USED ON THE FAMOUS HAMBURG TOURS,

circa 1958,

serial number 1126 impressed to rear of headstock, the twin cutaway, contoured two-piece maple body with two-tone sunburst finish, top-mounted jackplug socket, large white plastic scratchplate with Resonet logo to upper bout, three pickups with one master volume control and one tone control and three selector switches, six-saddle bridge and tremolo, one-piece maple neck with rosewood skunk stripe, fingerboard with black dot markers, headstock with three-a-side machineheads, in original Selmer rectangular case with fish skin-effect covering and remnants of three transit labels, several illegibly/indistinctly inscribed, dark crimson plush lining to interior, accompanied by two copies of *Beat Instrumental* magazine from November and December 1964 in which the guitar was offered as a competition prize, guitar 38½in (97.8cm) long

£200,000 - 300,000

€230,000 - 350,000

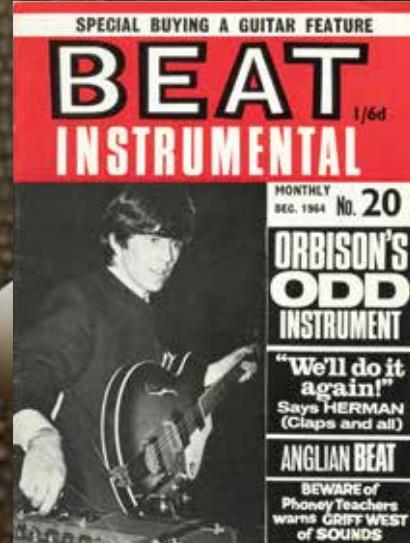
US\$260,000 - 390,000

"I started learning to play the guitar when I was thirteen on an old Spanish model, which my dad picked up for fifty bob. It's funny how little things can change your whole life..." - George Harrison

'Just chuck the word "guitars" into any conversation with George Harrison and you can prepare yourself for a really detailed discussion...' So wrote Tony Webster in his interview with George Harrison for *Beat Instrumental* magazine in November 1964. George continued: "I bought my first electric job, a big Hofner President, but I soon got fed up with it and did a straight swap for a Hofner Club 40. I thought it was the most fantastic guitar ever, but a short time later solids became all the rage and I bought a Futurama..."



(part)



(part)



The Futurama was manufactured by the Drevokov company in Czechoslovakia, originally with the model name of Grazioso, which appeared on the headstock. George's guitar, however, had no such name but just Resonet on the scratchplate, being the name of an electric piano maker taken over by the manufacturer and apparently meaning 'music played in a graceful, smooth manner.' In 1958/59, Selmer began importing the guitar into the UK, in addition to their Hofner range, and re-branded the guitar the Futurama, as Selmer's marketing men thought this was a much catchier name and more appealing to their target audience.

Like many other aspiring teenage guitarists at the time, George would have seen Buddy Holly's Fender Stratocaster on the cover of the 1958 *Chirping Crickets* album and had dreams of owning one. (Buddy himself had also appeared at Liverpool's Philharmonic Hall in March 1958.) However, a post-war ban on imports of American instruments made the Strat generally unavailable and so the Futurama, loosely styled on the Strat, made an affordable, reasonable quality alternative.

On 20th November 1959, having recently started as an apprentice electrician at Blackler's department store, George went to Hessey's music shop in Liverpool and took out a hire-purchase agreement on

this Futurama, a copy of which is illustrated in *Beatles Gear*. George recounts how Paul accompanied him on this visit to Hessey's in *The Beatles Anthology*: "Paul came with me when I bought the Futurama. It was on the wall with all the other guitars, and Paul plugged it into the amp but he couldn't get any sound out of it, so he turned the sound right up. The guitar had three rocker switches, and I just hit one and there was an almighty 'boom' through the amplifier, and all the other guitars fell off the wall." Arthur Kelly, George's best friend, quoted in *All These Years, Volume 1: Tune In*, remembers seeing the Futurama for the first time at the Casbah Club: "George produced his new guitar out of the case. It was the closest he could get to the Strat, simply amazing..."

George is on record as later admitting that the Futurama was "a dog" to play because of the high 'action' i.e. the strings were an uncomfortable distance from the fingerboard, but in an interview with *Guitar Player* magazine in November 1987 said: "It had a great sound, though, and a real good way of switching in the three pickups and all the combinations."

After returning in July 1961 from The Beatles' second Hamburg residency, this time at the Top Ten Club, George bought his black Gretsch Duo Jet and the Futurama was effectively retired.

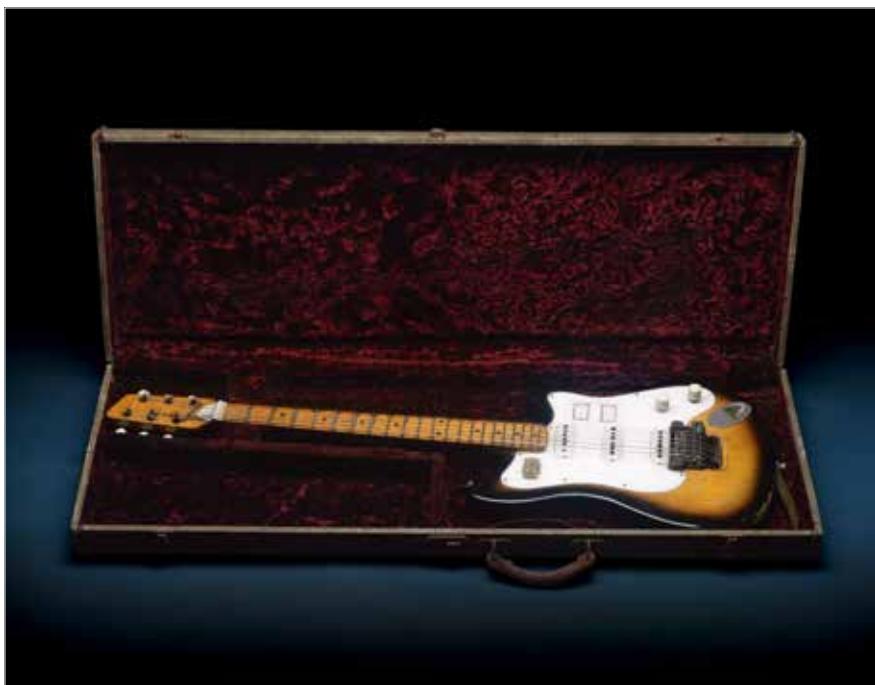
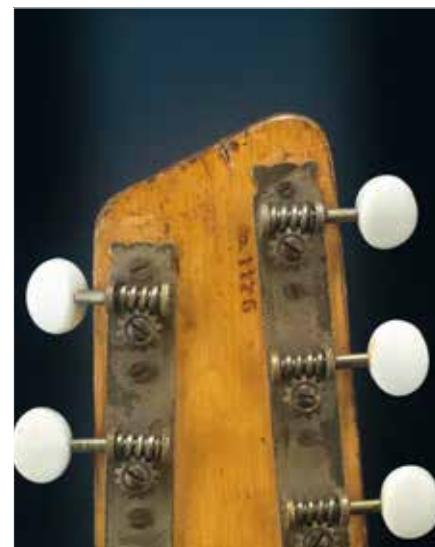
A few years later, in 1964, the front cover of the October issue of *Beat Instrumental* magazine announced, 'Win George Harrison's Guitar' and on p.13 the competition details described the guitar thus: 'This is the actual instrument he used during the Cavern days and right up to the Beatles' last visit to Hamburg in 1962. It can also be heard on the historic Polydor recording of 'Ain't She Sweet etc.' Competition entrants had to list in order of importance various points for consideration when buying a guitar. The following month's issue featured an interview with George in which he stated: "...I bought a Futurama. This was the guitar which I played right through the Cavern and German Night Club days. Incidentally, I see it's been offered as a prize in a competition which your magazine is running and I hope whoever wins has as much fun with it as I did. It's a great guitar." The publisher of the magazine, Sean O'Mahony, who also edited both this and *The Beatles Book* fan club monthly under the pseudonym 'Johnny Dean', recalled in *Beatles Gear* that he had asked the Beatles if they had any unwanted equipment that he could give away as a prize and George gave him the Futurama. The December issue of the magazine gave the competition results, with the winner being an A.J. Thompson of Seaford, East Sussex. At the prizegiving O'Mahony asked the winner if he played guitar and, when told 'no', offered a cash alternative, which was accepted. O'Mahony went on: "I still have the guitar today. There are some Hamburg stickers on the case." These stickers are now substantially worn and torn but one still bears the handwritten letters 'RR', presumably the remains of the word 'HARRISON'.

This Futurama was played by George on numerous live appearances throughout 1960 and into the summer of 1961, a crucial period which saw The Quarry Men become The Beatles for their first trip to Hamburg in August 1960, undertake their first professional recording session backing Tony Sheridan in June 1961, and in which they forged the sound that would make such an impression on audiences around Liverpool and beyond.

This is the first time this historically important guitar has been on the market, and is now being offered by a relative of the former editor of *Beat Instrumental*. It is extremely well-documented in numerous photographs of the band in Hamburg taken by renowned photographers Jürgen Vollmer and Astrid Kirchherr.

Literature:

Beatles Gear, Andy Babiuk, Backbeat Books, 2001/2002.
All These Years, Volume 1: Tune In, Mark Lewisohn, Little, Brown, 2013.
The Beatles Anthology, ed. Genesis Publications, Cassell & C. London, 2000.
Harrison By The Editors Of Rolling Stone, 'The Strings Of His Heart', Andy Babiuk, Simon & Schuster, 2002.
Beat Instrumental, Beat Publications, 1964.
www.vintagehofner.co.uk



George Harrison and his Futurama

By Tony Bacon

In late 1950s Britain, George Harrison was like a lot of teenage guitarists with lofty ambitions and limited resources. They all shared George's love of the guitar, but also many of them had trouble finding a decent electric guitar at an affordable price. George was in The Quarry Men, and by 1958 he had his first electric—though it was actually an acoustic Hofner President to which he'd added a pickup. Soon, though, he swapped that for another Hofner, a proper electric Club 40. His bandmate John Lennon got one, too.

Hofner guitars were made in Germany and sold in Britain through Selmer, a London-based distributor of musical gear. At the time, the government banned imports of American instruments. Nearly all the electric guitars available to George and his fellow would-be guitar players were made in Europe, from firms and brands such as Egmond, Framus, Hoyer, Roger, and of course Hofner.

Following the end of World War II, the British Board of Trade sought to control imports and improve the country's poor financial health. The broader restrictions imposed in the early 50s applied mainly to food and drink, but among the restricted goods were gramophone records, harmonicas and their parts, musical boxes and their movements, wind instruments, some organ parts, and stringed instruments, including guitars.

All this was tough on the growing ranks of young guitarists. Much of the attraction to them of an American guitar was that those were the instruments, logically, that American guitarists played. And if, like George, you loved American rock'n'roll, and you were trying to play that kind of music yourself, it followed that you lusted after an American guitar.

George wanted most of all a Fender Stratocaster, but the ban meant this was impossible. Some lucky souls persuaded a friendly seaman to bring one back from an American trip or somehow managed to order one directly from the States. George had neither the opportunity nor the cash for such an indulgence.

Instead, on a Friday toward the end of 1959, he walked into Hessy's music shop on Whitechapel, Liverpool, and signed an HP agreement for a new Futurama guitar and case. He put down a £10 deposit on the cash price of £64/1s/0d (or 61 guineas: 55 guineas for the guitar and six guineas for the case) and agreed to pay 16 shillings a week to pay off the hire purchase price of £74/6s/0d.

The Futurama looked something like a Stratocaster. More significantly, it was available. Like the German Hofner-brand guitars, it was brought into Britain by Selmer. The Futurama was made in what was then Czechoslovakia.



In the early 1950s, a furniture maker called Dřevokov absorbed Resonet, an ailing company that made electric pianos. Dřevokov was based in Blatná, about 50 miles south-west of Prague. Soon, plans were under way to combine furniture know-how with electronics, and in 1955 Dřevokov acquired a Fender Stratocaster, examining and x-raying it to discover exactly how it was made.

The result was the Resonet Grazioso, a solidbody electric guitar with distinct similarities to the Strat: three pickups, a double-cutaway body with curved edges, a jack-plug socket in a metal plate on the front, and a maple neck. There were some improvements, too, such as the three on-off rocker switches that provided multiple pickup selection, a two-pivot vibrato with a spring for each string, and adjustable polepieces in the pickups.

Perhaps Selmer came upon this instrument at the Brussels Expo in 1958, where Dřevokov had a display in the Czechoslovak pavilion and showed the Resonet Grazioso solidbody alongside two other electric instruments, the Resonet Arioso steel and Resonet Arco upright bass. Whatever the circumstances in their discovery of the Czech guitar, Selmer realised that here was the instrument they needed for the UK market. A deal was struck.

By 1959, Selmer was busy promoting and selling the new guitar, having devised a name they felt more appropriate, calling it the Futurama in advertising and catalogues. Nonetheless, most of the examples Selmer sold still had a "Resonet" badge on the pickguard, and some had "Grazioso" on the headstock. Selmer's copywriters became very excited and described it as "the most revolutionary guitar design in years" and claimed that "the Futurama leads the way to the future". Over the top, for sure, but for a short time this model filled a big gap on the British scene.

George Harrison was not alone when he bought his Futurama in November 1959. Maybe he'd seen Tony Sheridan playing one on the ITV show *Oh Boy!* in April? Gerry Marsden, Albert Lee, and Jimmy Page followed suit, and Jeff Beck had one briefly. If George had waited a few months, though, he might have managed to get the Fender Stratocaster he'd dreamed about.

The import ban was lifted during the second half of 1959, and the following year the distributor Jennings began for the first time to sell Fender guitars in Britain—and the busy Selmer team, meanwhile, picked up the agency to distribute Gibson guitars. However, the Stratocaster had a list price of £147/17s/6d. That made the Futurama look like a bargain.

Instead, George persevered with his Futurama through his band's change of name from The Quarry Men to The Beatles. He used it all the time during two of their demanding residencies in Hamburg, he played it on their first recordings, with Tony Sheridan, and he used it for their first gigs at the Cavern.

The instrument was George's constant companion until the summer of 1961, when at last he got the American guitar he craved. It wasn't a Stratocaster, however, but a Gretsch Duo Jet, the brand played by one of his biggest American guitar heroes, Chet Atkins. Certainly his Futurama had served him well, but now everything was changing, and quickly. On reflection, Selmer had it exactly right in that catalogue blurb: "The Futurama leads the way to the future."

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127 (details of stickers)



128 (part)



129

128

THE BEATLES: UNPUBLISHED PHOTOGRAPHS TAKEN AT OBERTAUERN DURING THE FILMING OF *HELP!*,

March 1965,

as shot by one of the spectators, comprising 32 negatives in all, (one with no Beatle or Beatles in the image and three over-exposed images), together with modern prints (some duplicates, a few images not printed), to be sold with copyright, prints 5in x 7in (12.5cm x 18cm)

£3,800 - 4,500
€4,400 - 5,300
US\$5,000 - 5,900

Provenance

Lot 274, 'Rock/Fashion', Sotheby's Olympia, London, 14th June 2002.

129

THE BEATLES: AN UNUSUAL AUTOGRAPHED PHOTOGRAPH OF JOHN LENNON,

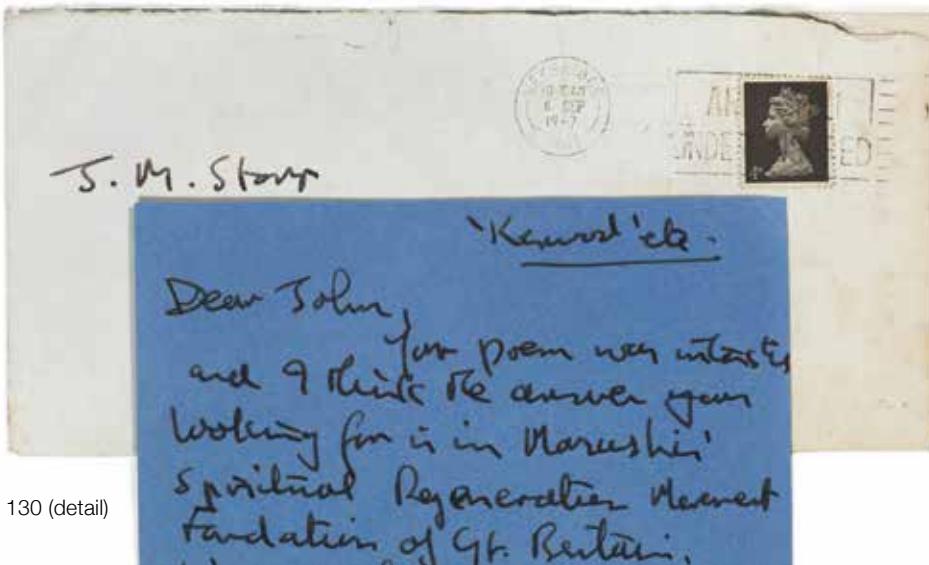
1966,

the full-length black and white portrait signed by John Lennon in black felt-tip pen, the reverse with *Bild-Zeitung* and photographer stamps and inscribed in blue ballpoint 96/9,66, together with various clippings from *Bild* dated 6. September 1966, the photograph 6½in x 9½in (16.5cm x 24.2cm)

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,400

Provenance

Photographers for the John Lennon photograph were Peter Timm and Gerd Claussen, on behalf of the German newspaper *Bild*. They are credited at the end of the newspaper's report (co-written by the vendor's late husband, John Martin) about John Lennon's return to Hamburg, specifically to the clubs of St Pauli where the Beatles had played. John Martin was a reporter in London at the time and worked from the *Daily Telegraph* building in Fleet Street. He accompanied the Beatles on the Hamburg trip and was given this photo from the series shoot.



130

JOHN LENNON: A HANDWRITTEN LETTER AND ENVELOPE,

1967,

in black ink on a single sheet of blue writing paper, sent from Kenwood etc., in which he discusses the Maharishi and comments: '...everything he said is said with equal clarity at the above address...', the handwritten envelope addressed to a J. M. Starr and postmarked 6 SEP 1967

£10,000 - 15,000
€12,000 - 18,000
US\$13,000 - 20,000

This was written just days after the Beatles had attended the Maharishi's Transcendental Meditation study weekend in Bangor and Brian Epstein had died. John had been a keen advocate of the Maharishi's teachings and the idea of a trip to India to further study this had been mooted. In a letter sent to his father in the days following Brian's death, John wrote: 'As you know I'm pretty tied up at the moment, there's a hell of a lot to do...I'll get in touch with you before a month has passed - after that I'm going to India a couple of months...'.

Following a meeting on 1st September, the Beatles decided to continue with their *Magical Mystery Tour* project and in a lengthy session at Abbey Road Studios on the night of the 6th September, John added his lead vocals to 'I Am The Walrus', recording of which had begun the previous day. The trip to India was put on hold until February 1968.

Provenance

Purchased by the vendor as Lot 237, Sotheby's London, Rock 'n' Roll Memorabilia, 7th April 1988.

131 AR

MICHAEL COOPER (BRITISH, 1944): SGT PEPPER OUT-TAKE PHOTOGRAPHIC PRINT,

1967, printed later,

no. 7 of 25, C-Type print of the famous album cover for 'Sgt. Pepper's Lonely Hearts Club Band' by The Beatles, numbered to the bottom left corner and bearing the official and original Michael Cooper Collection dye stamp to the bottom right corner, mounted, framed and glazed, 24in x 24in (61cm x 61cm)

£1,200 - 1,800
€1,400 - 2,100
US\$1,600 - 2,400



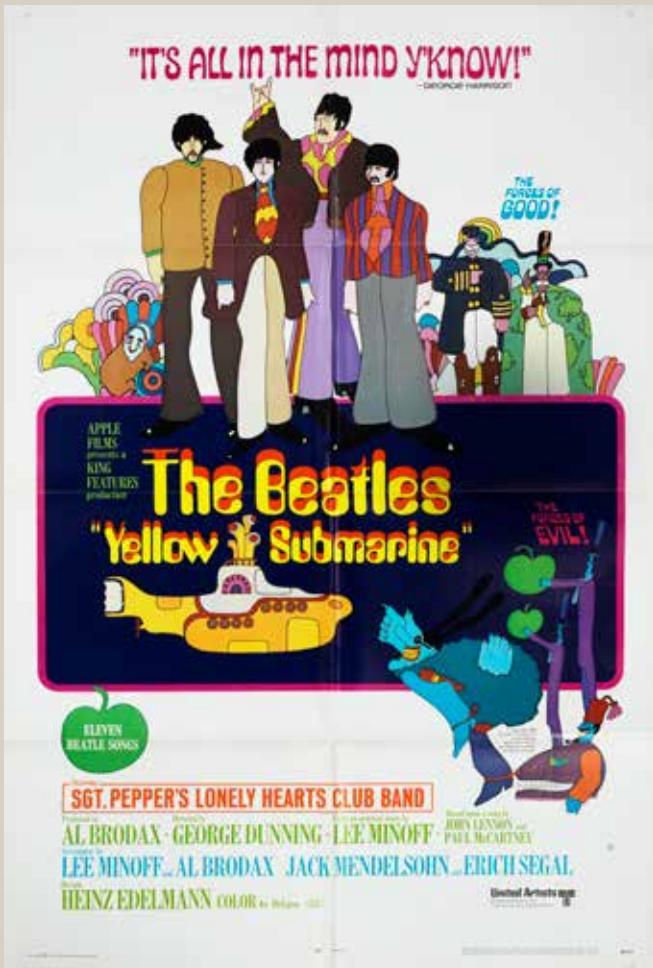
131

Michael Cooper (1941–1973) was a British photographer who is remembered for his photographs of leading rock musicians of the 1960s and early 1970s. His best known work is the cover photography for the 1967 LP *Sgt Pepper's Lonely Hearts Club Band* by The Beatles. Cooper also created the cover lenticular for the Rolling Stones 1967 LP *Their Satanic Majesties Request*.

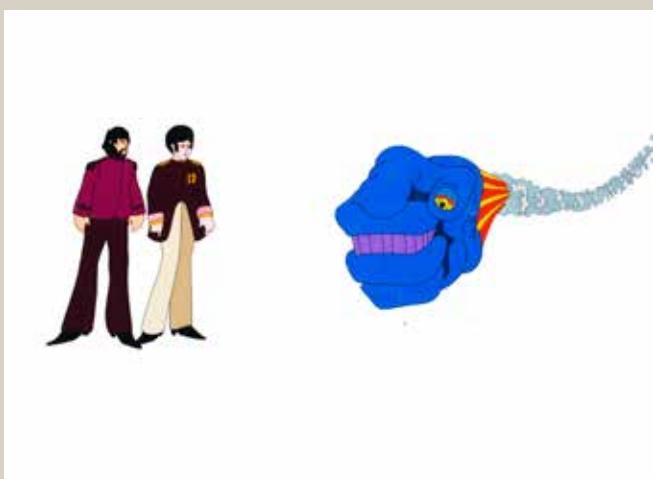
Pop artists Peter Blake and Jann Haworth designed the album cover for Sgt. Pepper from an ink drawing provided by McCartney on which Blake and Haworth based the design. The cover art was directed by Robert Fraser and photographed by Michael Cooper. The 30 March 1967 photo session with Cooper also produced the back cover and the inside gatefold.

"We all live in a yellow submarine"

- The Beatles



132 (part)



133



134

132 YELLOW SUBMARINE,

United Artists, 1968,
one sheet poster, numbered 68/310, accompanied by a copy of
The Inside Story of the Yellow Submarine, Souvenir Special, a copy of
Beatles Yellow Submarine, and *The Yellow Submarine Gift Book*,
poster 27in x 41in (69cm x 104cm) (4)

£800 - 1,200

€930 - 1,400

US\$1,000 - 1,600

133

THE BEATLES: TWO ORIGINAL ANIMATION CELS FEATURING PAUL McCARTNEY, GEORGE HARRISON AND THE FLYING GLOVE FROM YELLOW SUBMARINE,

King Features, 1968,
gouache on celluloid, original hand-painted cels used in the production, comprising two separate cels featuring Paul McCartney and George Harrison in full-length poses, together with a large image of the Flying Glove in a fist gesture, 15 3/4in x 12in (40cm x 30cm) each (2)

£700 - 900

€820 - 1,100

US\$910 - 1,200

134

THE BEATLES: A MULTI-LAYERED ANIMATION CEL FEATURING ALL FOUR OF THE BEATLES WITH 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, Paul McCartney, Ringo Starr and George Harrison in various full-length poses, together with a cel of the yellow submarine, some cels with production annotation sequence numbers at the bottom, in mount, cels 15 3/4in x 12in (40cm x 30cm)

£1,500 - 2,000

€1,800 - 2,300

US\$2,000 - 2,600



135



137



136

135

THE BEATLES: AN ORIGINAL ANIMATION CEL OF PAUL MCCARTNEY FROM *YELLOW SUBMARINE*

King Features, 1968,
gouache on celluloid, original hand-painted production cel of Paul McCartney from the 'Lucy in the Sky with Diamonds' song sequence, with *INF 1 Sc.21* screen reference, in mount, overall 20in x 16in (51cm x 41cm)

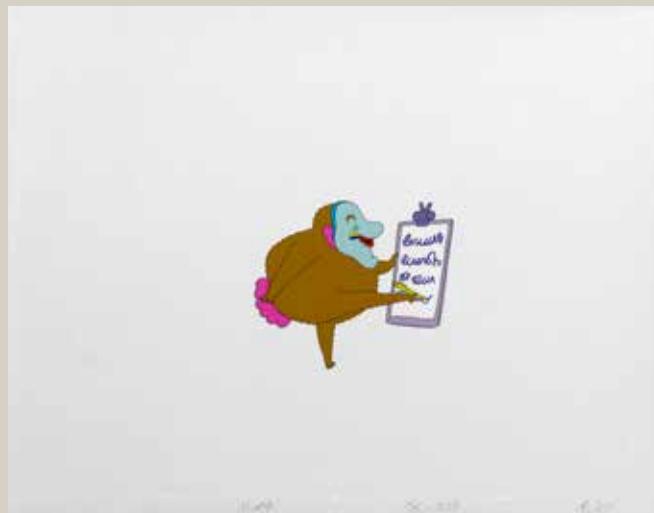
£600 - 800
€700 - 930
US\$780 - 1,000

136

THE BEATLES: AN ORIGINAL ANIMATION CEL OF GEORGE HARRISON FROM *YELLOW SUBMARINE*,

King Features, 1968,
gouache on celluloid, original hand-painted production cel of George Harrison, with *INF 1 22 26* scene reference, in mount, overall 20in x 16in (51cm x 41cm)

£500 - 700
€580 - 820
US\$650 - 910



138

137

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

King Features, 1968,
gouache on celluloid, original hand-painted cel of John Lennon from the 'Lucy in the Sky with Diamonds' song sequence, with *Lucy 15A 23* scene reference, in mount, overall 20in x 16in (51cm x 41cm)

£600 - 800
€700 - 930
US\$780 - 1,000

138

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

King Features, 1968,
gouache on celluloid, depicting Jeremy Boob in profile with clipboard and pen, 12½in x 16½in (32cm x 41cm)

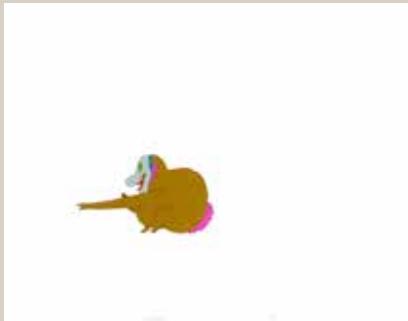
£400 - 600
€470 - 700
US\$520 - 780



140 (part)



140 (part)



139

THE BEATLES: AN ORIGINAL ANIMATION CEL OF JEREMY HILLARY BOOB FROM YELLOW SUBMARINE,
King Features, 1968,
gouache on celluloid, depicting Jeremy Hillary Boob in profile
reaching forwards, with N.W.M. 4 Sc.21B reference and production
annotations, 16in x 12½in (41cm x 31.8cm)

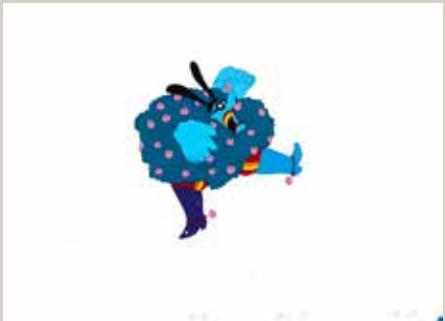
£400 - 600
€470 - 700
US\$520 - 780

140

THE BEATLES: AN ORIGINAL ANIMATION CEL AND DRAWING FEATURING THE PEPPERLANDER PARADE FROM THE YELLOW SUBMARINE,

King Features, 1968,
gouache on celluloid, original hand-painted animation cel used in the
production featuring ten Pepperlanders carrying flower bouquets,
accompanied by the original animation drawing for this scene
featuring 21 Pepperlanders, together with an original animation cel
for a Lady Violinist, cels in mounts, cels 15 3/4in x 12in (40cm x
30cm) (3)

£700 - 900
€820 - 1,100
US\$910 - 1,200



141

THE BEATLES: AN ORIGINAL ANIMATION CEL OF THE CHIEF BLUE MEANIE FROM YELLOW SUBMARINE,
King Features, 1968,
gouache on celluloid, full figure of Chief Blue Meanie, with Y.S.R.
Sc.//c CB 33 scene reference at the lower edge, 15 3/4in x 12in
(40cm x 30cm)

£400 - 600
€470 - 700
US\$520 - 780

142

THE BEATLES: AN ORIGINAL ANIMATION CEL OF PAUL McCARTNEY, JOHN LENNON, AND THE YELLOW SUBMARINE FROM YELLOW SUBMARINE,

King Features, 1968,
gouache on celluloid, original hand-painted production cel featuring
Paul McCartney, John Lennon with raised arms and a small Yellow
Submarine, with N.W.I. Sc. 7 26-P scene reference, in mount, overall
19 ¾in x 15 ¾in (50cm x 40cm)

£600 - 800
€700 - 930
US\$780 - 1,000



143

143

THE BEATLES: A FINE ORIGINAL CONCEPT DRAWING FOR THE SEA OF PHRENOLOGY IN THE YELLOW SUBMARINE,

King Features, 1968,
graphite and coloured pencil on paper, depicting 'The Sea of Phrenology' from the "Lucy in the Sky with Diamonds" sequence, with 24 and OUT written in red pencil along the top, 16in x 11in (40.5cm x 28cm)

£2,000 - 3,000
€2,300 - 3,500
US\$2,600 - 3,900

144

THE BEATLES: A MULTI-LAYERED ANIMATION CEL FEATURING RINGO, OLD FRED, AN APPLE BONKER AND THE YELLOW SUBMARINE FROM YELLOW SUBMARINE,

King Features, 1968,
gouache on celluloid, original hand-painted animation cels used in the production, comprising four separate cels featuring Ringo Starr in a full-length pose, an Apple Bonker in a half-length pose, and two small cels for Old Fred and the yellow submarine, some with production annotations, in mount, cels 15 3/4in x 12in (40cm x 30cm)

£700 - 900
€820 - 1,100
US\$910 - 1,200

145

THE BEATLES: FOUR ORIGINAL ANIMATION DRAWINGS FROM THE YELLOW SUBMARINE,

King Features, 1968,
four original animation pencil drawings for the production, comprising; Paul McCartney in a full-length pose, Ringo Starr in a full-length pose, a Blue Meanie, and a large drawing of the yellow submarine, some with production annotations, approx. 16 3/4in x 12in (42.5cm x 30.5cm) each (4)

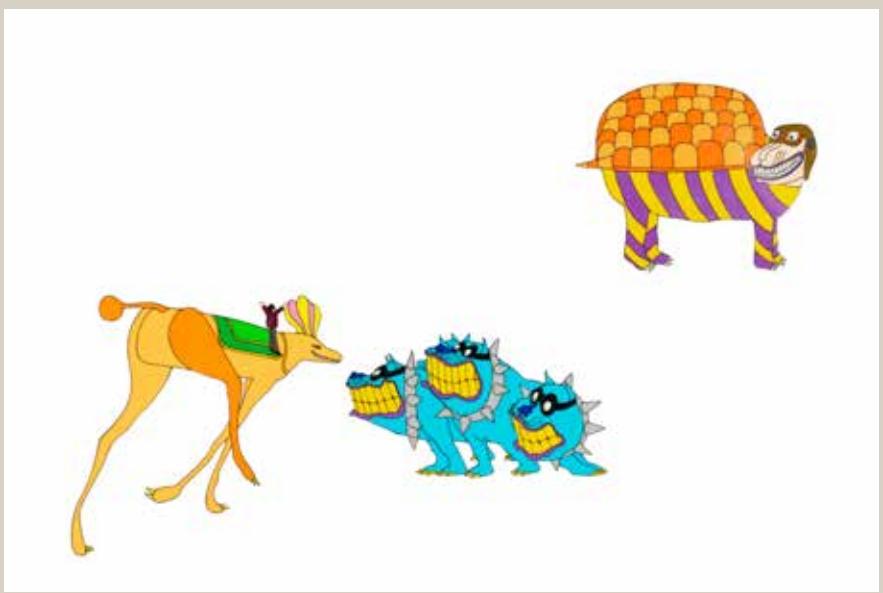
£500 - 700
€580 - 820
US\$650 - 910



144



145



148

146

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, 10½in x
13½in (26.8cm x 34.3cm)

£400 - 600
€470 - 700
US\$520 - 780

147

THE BEATLES: TWO ORIGINAL ANIMATION CELS OF RINGO STARR AND PAUL MCCARTNEY FROM YELLOW SUBMARINE,

King Features, 1968,
gouache on celluloid, featuring Ringo Starr
walking with raised arms with production
note NWM/I Sc. 5 32-R; and Paul McCartney
in a walking pose with production note
NWM/I sc. 5 p20, 16in x 12½in (40.5cm x
32cm) (2)

£600 - 800
€700 - 930
US\$780 - 1,000



147



147



146

THE BEATLES: THREE RARE ORIGINAL ANIMATION CELS FOR TWO MONSTERS AND THE THREE-HEADED BULLDOG FROM YELLOW SUBMARINE,

King Features, 1968,
gouache on celluloid, original hand-painted
animation cels comprising of three separate
cels featuring two rare monsters from the
Sea of Monsters scene, together with a cel
for the three-headed bulldog, in mount, cels
15 3/4in x 12in (40cm x 30cm) (3)

£700 - 900
€820 - 1,100
US\$910 - 1,200



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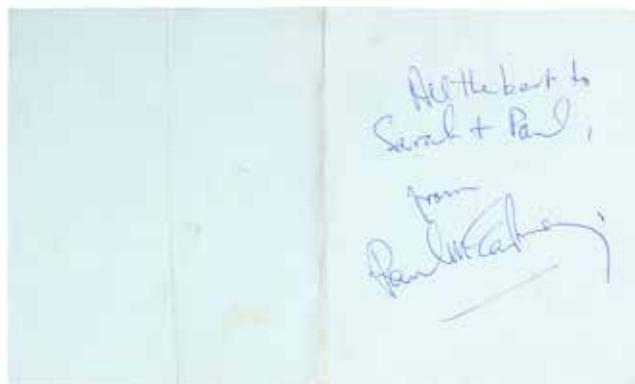
THE BEATLES: A MULTI-LAYERED ANIMATION CEL OF ALL FOUR OF THE BEATLES AND THE YELLOW SUBMARINE FROM YELLOW SUBMARINE,

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 Paul McCartney
and George Harrison in half-length poses,
John Lennon and Ringo Starr in full-length
poses, together with a very small cel of the
yellow submarine, some with production
annotations along the lower edge, in mount,
cels 15 3/4in x 12in (40cm x 30cm)

£1,200 - 1,500
€1,400 - 1,800
US\$1,600 - 2,000



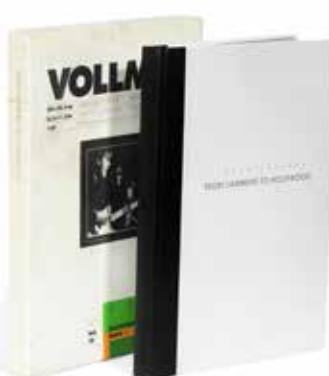
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PAUL McCARTNEY: AN AUTOGRAPHED CHEQUE,
circa 1983,
the blank, cancelled cheque signed on the reverse by Paul
McCartney in blue ballpoint, 3½in x 6¼in (9cm x 16cm)

£400 - 500
€470 - 580
US\$520 - 650

Provenance

This, and the following lot, were obtained by the vendor when Paul
was filming at Teston Weir, near Maidstone in Kent, for 'Give My
Regards To Broad Street', released in 1984.

151

PAUL McCARTNEY: AN AUTOGRAPHED MENU,
circa 1983,
the Location Caterers Ltd card with handwritten vegetarian menu
details signed and inscribed *All the best to Sarah + Paul, from Paul
McCartney* on the reverse in blue ballpoint, 6in x 10in (15cm x
20.5cm)

£600 - 800
€700 - 930
US\$780 - 1,000

Provenance

See footnote to previous lot.

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.

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**THE BEATLES: A COPY OF 'BIG: BEATLES IN GERMANY' BY
TONY SHERIDAN AND GUNTER ZINT, AND A COPY OF 'FROM
HAMBURG TO HOLLYWOOD' BY JÜRGEN VOLLMER,**
Genesis Publications, 1997,

both no.684 from limited editions of 1750 copies, the first; signed
by Tony Sheridan, Günter Zint, Ulf Krüger in black inks, hardback
copy, accompanied by vintage Beatles 'Gingerbread topper' and
commemorative stamp sheets in hard slipcase; the second, signed
by Jürgen Vollmer in metallic ink, contributors include Sir Paul
McCartney and Klaus Voormann, hardback copy, accompanied by an
original Beatles print signed by Jürgen Vollmer, in hard outer case, (2)

£400 - 600
€470 - 700
US\$520 - 780

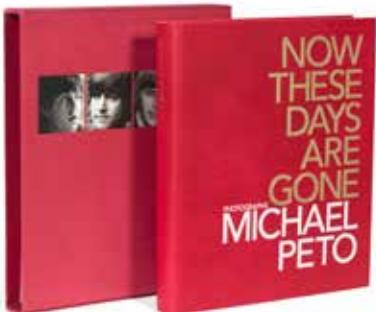
153

**THE BEATLES: A DELUXE COPY OF 'MANIA DAYS' WITH
PHOTOGRAPHS BY CURT GUNTHER,**
Genesis Publications, 2000,
no.24 from a limited edition of 200 deluxe copies, hardback copy, in
hard slipcase, supplied with a print of Paul McCartney,

£800 - 1,200
€930 - 1,400
US\$1,000 - 1,600



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**LINDA MCCARTNEY (BRITISH, 1942-1998): SELF-PORTRAIT
IN FRANCIS BACON'S STUDIO,**

1997,

platinum photographic print, bearing an ink stamp on the reverse
*Print/ Estate of Linda McCartney/ Print made under the supervision
of Mary H / Copyright © 2000* and completed in pencil, mounted,
framed and glazed, 22in x 27in (56cm x 68.5cm)

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

155

**THE BEATLES: AN AUTOGRAPHED COPY OF 'POSTCARDS
FROM THE BOYS' BY RINGO STARR,**

Genesis Publications, 2002,

no.24 from a limited edition of 2500 copies, signed by Ringo Starr in metallic pen, hardback leather-bound copy, featuring 53 reproduction postcards sent by George Harrison, John Lennon and Paul McCartney to Ringo, accompanied by an envelope of postcards and specially designed stamps (5 missing), in metal outer casing,

£500 - 700
€580 - 820
US\$650 - 910

156

**THE BEATLES: 'NOW THESE DAYS ARE GONE' BY MICHAEL
PETO',**

Genesis Publications, 2006,

no. 24 from a limited edition of 350 numbered deluxe copies, signed by Sir Alan Langlands and Richard Lester, bound in red leather with embossed gold lettering to cover, with three photographic prints, numbered 24/350, encased in red slip box,

£300 - 500
€350 - 580
US\$390 - 650

157

**GEORGE MARTIN: A SIGNED COPY OF 'SUMMER OF LOVE:
THE MAKING OF SGT.PEPPER' BY GEORGE MARTIN WITH
WILLIAM PEARSON,**

Genesis Publications, 2006,

no.24 from a limited edition of 350 deluxe copies, signed by George Martin in blue ink, hardcopy, in hard case, accompanied by a limited edition print by Frank Herrmann,

£600 - 800
€700 - 930
US\$780 - 1,000

END OF SALE

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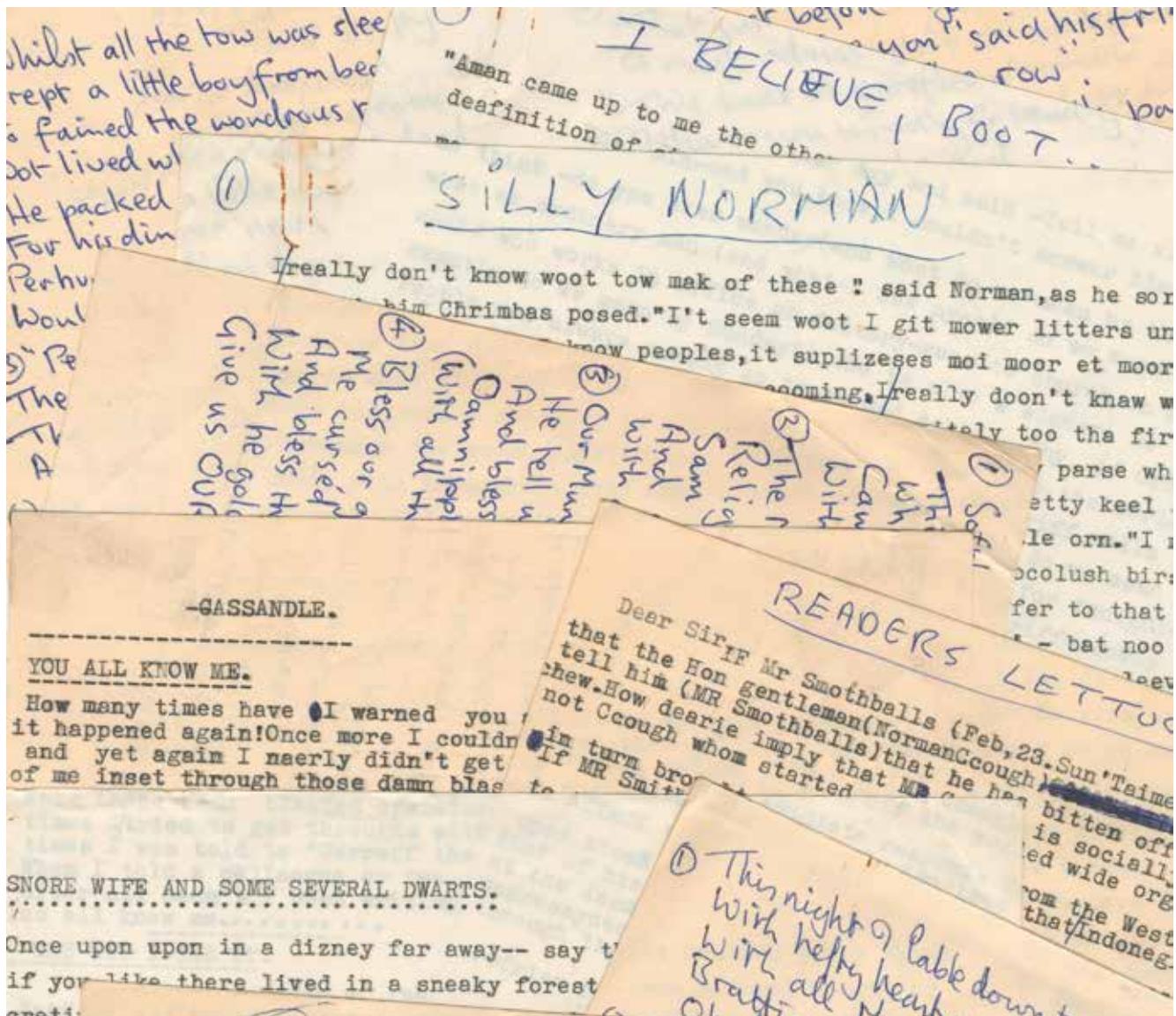
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AUCTIONEERS SINCE 1793



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VIEWING

23 - 26 June 2019

ENQUIRIES

Matthew Haley
+44 (0) 20 7393 3817
books@bonhams.com
bonhams.com/books

JOHN LENNON

Collection of autograph manuscripts and typescripts of stories and poetry published in *A Spaniard in the Works*, 1965
Estimates range from £1,000 - 20,000 *

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *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 you as 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, and 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. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition 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 items or parts are sold for their artistic, historic or cultural interest and 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*. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* 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 *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without 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. The *Condition Report* represents *Bonhams'* reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* 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.

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 reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, 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 in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will 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

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our Sales.

If you are a new client at Bonhams or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the Sale at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and/or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or Bonhams or be detrimental to Bonhams' reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding 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, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and 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 offered at no additional charge 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*, once you have pre-registered to bid or have updated your existing registration details recently. 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.

Bonhams will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the *Buyer*, which are contained in paragraph 3 of the *Buyer's Agreement*, set out at Appendix 2 at the back of the Catalogue.

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) 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.

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* including the warranties as to your status and source of funds. 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*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

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* on each *Lot* purchased:

27.5% up to £2,500 of the *Hammer Price*
25% of the *Hammer Price* above £2,500 and up to £300,000
20% of the *Hammer Price* above £300,000 and up to £3,000,000
13.9% of the *Hammer Price* above £3,000,000

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*).

Hammer Price	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 issued in the name of the Buyer (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 issued in the name of the Buyer (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.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any Lot at our discretion while we complete our investigations, and to cancel the Sale of any Lot if you are in breach of your warranties as Buyer, if we consider that such Sale would be unlawful or otherwise cause liabilities for the Seller or Bonhams, or be detrimental to Bonhams' reputation.

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 licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or

any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the Lot. Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations.

13. CITES REGULATIONS

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

Animal Health and Veterinary Laboratories Agency (AHVLA)

Wildlife Licensing

Floor 1, Zone 17, Temple Quay House

2 The Square, Temple Quay

BRISTOL BS1 6EB

Tel: +44 (0) 117 372 8774

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

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

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements

Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked Lots require no licence.

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

Taxidermy and Related Items

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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

Corks and Ullages

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

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

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

Options to buy parcels

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

Wines in Bond

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

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

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

Bottling Details and Case Terms

The following terms used in the Catalogue have the following meanings:
CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Gate 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 on Bonhams' website, 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 and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* 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 or on the Bonhams website, 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.

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

	<p>the <i>Catalogue</i> which is not printed in bold letters, the remainder of which <i>Entry</i> merely sets out (on the <i>Seller's</i> behalf) <i>Bonhams'</i> opinion about the <i>Lot</i> and which is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold. Any statement or representation other than that part of the <i>Entry</i> referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any <i>Description</i> or <i>Estimate</i>, whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams'</i> <i>Website</i>, or by conduct, or otherwise, and whether by or on behalf of the <i>Seller</i> or <i>Bonhams</i> and whether made prior to or during the <i>Sale</i>, is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold.</p>		
3.2	<p>Except as provided in paragraph 2.1.5, the <i>Seller</i> 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 <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been <i>Bonhams</i>. No such <i>Description</i> or <i>Estimate</i> is incorporated into this <i>Contract for Sale</i>.</p>		
4	<h4>FITNESS FOR PURPOSE AND SATISFACTORY QUALITY</h4>		
4.1	<p>The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.</p>	7.1	<p>Unless otherwise agreed in writing with you by <i>Bonhams</i>, the <i>Lot</i> will be released to you or to your order only when <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i>.</p>
4.2	<p>The <i>Seller</i> 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 <i>Lot</i> or its fitness for any purpose.</p>	7.2	<p>The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not, until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</i>.</p>
5	<h4>RISK, PROPERTY AND TITLE</h4>		
5.1	<p>Risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>, or upon collection of the <i>Lot</i> if earlier. The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i>, with whom you have separate contract(s) as <i>Buyer</i>. You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> beyond 7 days from the day of the fall of the <i>Auctioneer's</i> hammer until you obtain full title to it.</p>	7.3	<p>You should note that <i>Bonhams</i> has reserved the right not to release the <i>Lot</i> to you until its investigations under paragraph 3.11 of the Buyers' agreement set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.</p>
5.2	<p>Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to, and received in cleared funds by, <i>Bonhams</i>.</p>	7.4	<p>You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.</p>
6	<h4>PAYMENT</h4>		
6.1	<p>Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>.</p>	7.5	<p>You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i>.</p>
6.2	<p>Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i>. Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by</p>	7.6	<p>You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 7 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i>. All such sums due to the <i>Seller</i> will be payable on demand.</p>
8	<h4>FAILURE TO PAY FOR THE LOT</h4>		
8.1	<p>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):</p>	8.1.1	<p>to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;</p>
		8.1.2	<p>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;</p>
		8.1.3	<p>to retain possession of the <i>Lot</i>;</p>
		8.1.4	<p>to remove and store the <i>Lot</i> at your expense;</p>
9	<h4>THE SELLER'S LIABILITY</h4>		
9.1	<p>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>.</p>	9.2	<p>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</p>

	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.	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.	APPENDIX 2
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> ,	BUYER'S AGREEMENT WITH BONHAMS	
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> ;	10.4 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.	IMPORTANT: These terms may be changed in advance of the <i>Sale</i> of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.
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, restitutinary claim or otherwise;	10.5 If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.	1 THE 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 restitutinary 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, restitutinary claim or otherwise.	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 and to any subsidiary of <i>Bonhams Holdings Limited</i> and to its officers, employees and agents.	1.1 These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i> , being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i> .
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.	10.7 The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.	1.2 The Definitions and Glossary contained in Appendix 3 to the <i>Catalogue</i> for the <i>Sale</i> 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 <i>Notice to Bidders</i> , printed in the <i>Catalogue</i> for the <i>Sale</i> , and where such information is referred to it is incorporated into this agreement.
10	MISCELLANEOUS	10.8 In the <i>Contract for Sale</i> "including" means "including, without limitation".	1.3 Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> , when it is knocked down to you. At that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i> .
10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	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.	1.4 We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i> , unless <i>Bonhams</i> sells the <i>Lot</i> as principal.
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> .	10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .	1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
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	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> .	1.5.1 we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;
		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.	1.5.2 subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> ;
			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, <i>Guarantee</i> , warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams'</i> <i>Website</i> , or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i> , if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i> .
	GOVERNING LAW	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.	

2	PERFORMANCE OF THE CONTRACT FOR SALE	or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.	paragraph 4.2. These storage fees form part of our Expenses.
	You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the <i>Contract for Sale</i> in respect of the Lot.	3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:	4.5 Until you have paid the <i>Purchase Price</i> 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.
3	PAYMENT AND BUYER WARRANTIES	3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;	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 <i>Purchase Price</i> , any Expenses and all charges due under the Storage Contract.
3.1	Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i> , you must pay to us by no later than 4.30pm on the second working day following the <i>Sale</i> :	3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;	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.
3.1.1	the <i>Purchase Price</i> for the Lot;	3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;	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.
3.1.2	a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each lot, and	3.10.4 items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and	
3.1.3	if the Lot is marked [AR], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> 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 <i>Sale</i> .	3.10.5 that you consent to Bonhams relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.	
3.2	You must also pay us on demand any Expenses payable pursuant to this agreement.	3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the Seller, to our satisfaction at our discretion, we shall be entitled to retain Lots and/or proceeds of Sale, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.	
3.3	All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . 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.		5
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.		STORING THE LOT
3.5	We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i> , 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.		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 <i>Notice to Bidders</i> , 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 <i>Sale</i>) and, subject to paragraphs 3, 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 <i>Purchase Price</i>). If you do not collect the Lot before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i>) 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.
3.6	Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i> , 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 <i>Purchase Price</i> of each Lot and secondly pro-rata to pay all amounts due to Bonhams.		
3.8	You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:	4	
3.8.1	the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or	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, and once we have completed our investigations under paragraph 3.11 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.	
3.8.2	located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.	4.2 You must collect and remove the Lot at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> .	
3.9	You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion	4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i> . 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 <i>Notice to Bidders</i> .	
		4.4 If you have not collected the Lot by the date specified in the <i>Notice to Bidders</i> , you authorise us, acting in this instance 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	
			6
			RESPONSIBILITY FOR THE LOT
			6.1 Title (ownership) in the Lot pass to you on payment of the <i>Purchase Price</i> to us in full in cleared funds, although we reserve the right not to release the Lot to you until our investigations have been completed to our satisfaction under paragraph 3.11.
			6.2 Please note that under the <i>Contract for Sale</i> , the risk in the Lot passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the Lot if earlier, and you are advised to obtain insurance in respect of the Lot as soon as possible after the <i>Sale</i> .
			7
			FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS
			If all sums payable to us are not so paid in full at the time they are due and/or the Lot is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):

7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;			9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;			9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , VAT and Expenses paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	10	OUR LIABILITY
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.1.12	having made reasonable efforts to inform you, to release your name and address to the <i>Seller</i> , so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.3	damage to tension stringed musical instruments; or
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	FORGERIES	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.
7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> . (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutive claim or otherwise.
		9.2	Paragraph 9 applies only if:		
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:		
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or		

10.3.2 Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutive remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutive claim or otherwise.	the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or 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.	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.
You may wish to protect yourself against loss by obtaining insurance.	If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> .	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	13 GOVERNING LAW
11 BOOKS MISSING TEXT OR ILLUSTRATIONS	12 MISCELLANEOUS	All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if:	12.1 You may not assign either the benefit or burden of this agreement.	DATA PROTECTION – USE OF YOUR INFORMATION
the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and	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.	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 .
you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and	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.	APPENDIX 3
within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .	12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.	DEFINITIONS AND GLOSSARY
but not if:	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.	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.
the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.	LIST OF DEFINITIONS
the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.	"Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams'</i> Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a Hammer Price which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>).
it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or	12.8 In this agreement "including" means "including, without limitation".	"Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .
the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.	"Bidder" Any person considering, attempting or making a Bid, including those who have completed a <i>Bidding Form</i> .
	12.10 Reference to a numbered paragraph is to a paragraph of this agreement.	"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.
	12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to	"Bonhams" Bonhams 1793 Limited or its successors or assigns. <i>Bonhams</i> is also referred to in the <i>Buyer's Agreement</i> , the Conditions of Business and the <i>Notice to Bidders</i> by the words "we", "us" and "our".
		"Book" a printed <i>Book</i> offered for <i>Sale</i> at a specialist <i>Book Sale</i> .
		"Business" includes any trade, <i>Business</i> and profession.
		"Buyer" the person to whom a <i>Lot</i> is knocked down by the Auctioneer. The <i>Buyer</i> is also referred to in the <i>Contract for Sale</i> and the <i>Buyer's Agreement</i> by the words "you" and "your".

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Website" Bonhams Website at www.bonhams.com

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is also 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

19th Century Paintings

London
Charles O' Brien
+44 20 7468 8360
New York
Madalina Lazen
+1 212 644 9108

20th Century British Art

London
Matthew Bradbury
+44 20 7468 8295

20th Century Fine Art

San Francisco
Sonja Moro
+1 415 694 9002

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Lufthansa Center,
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Chaoyang District,
Beijing 100125, China
+86 (0) 10 8424 3188
beijing@bonhams.com

Singapore
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11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan
37th Floor, Taipei 101
Tower
No. 7 Xinyi Road,
Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8758 2897 fax
taiwan@bonhams.com

Europe

Austria
Thomas Kamm
+49 (0) 89 2420 5812
austria@bonhams.com

Belgium
Boulevard
Saint-Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

France
4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Cologne
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+49 (0) 221 9865 3419
+49 (0) 157 9234 6717
cologne@bonhams.com

Germany - Hamburg
Marie Becker Lingenthal
+49 (0) 17 4236 0022
hamburg@bonhams.com

Germany - Munich
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80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Germany - Stuttgart
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Ireland
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Dublin 2
+353 (0) 1 602 0990
ireland@bonhams.com

North America

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Representatives:
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arizona@bonhams.com

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David Daniel
+1 (916) 364 1645
sacramento@bonhams.com

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Brooke Sivo
+1 (760) 350 4255
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Brooke Sivo
+1 (760) 567 1744
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Colorado

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+1 (720) 355 3737
colorado@bonhams.com

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April Matteini
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Miami@bonhams.com
Alexis Butler
+1 (305) 878 5366
Miami@bonhams.com

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Mary Moore Bethea
+1 (404) 842 1500
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Los Angeles
CA 90046
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San Francisco
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San Francisco
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+1 (617) 742 0909
boston@bonhams.com

Nevada
David Daniel
+1 (775) 831 0330
nevada@bonhams.com

New Mexico
Terri Adrian-Hardy
+1 (602) 859 1843
newmexico@bonhams.com

Oregon
Sheryl Acheson
+1 (971) 727 7797
oregon@bonhams.com

Texas – Dallas
Mary Holm
+1 (214) 557 2716
dallas@bonhams.com

Texas – Houston
Lindsay Davis
+1 (713) 855 7452
texas@bonhams.com

Virginia
Gertraud Hechl
+1 (202) 422 2733
virginia@bonhams.com

Washington
Heather O'Mahony
+1 (206) 566 3913
seattle@bonhams.com

**Washington DC
Mid-Atlantic Region**
Gertraud Hechl
+1 (202) 422 2733
washingtonDC@bonhams.com

Canada

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Kristin Kearney
340 King St East
2nd Floor, Office 213
Toronto ON
M5A 1K8
+1 (416) 462 9004
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