

Bonhams

Entertainment Memorabilia

Including property from The Harvey Goldsmith Collection

Montpelier Street, London | 5 May 2021





David

George

Sandlot

O.P.A.

LED-ZEPPELIN

TOUR OVER EUROPE 1980



ROTTERDAM
AHOY
JUNE 21ST

BREMEN
STADTHALLE
JUNE 23RD

BERLIN
EISSPORTHALLE
JULY 7TH & 8TH

BRUSSELS
FOREST NATIONAL
JUNE 20TH

HANNOVER
MESSEHALLE
JUNE 24TH

DORTMUND
WESTFALENHALLE
JUNE 17TH

KÖLN
SPORTSHALLE

Entertainment Memorabilia:

Including property from the Harvey Goldsmith Collection

Montpelier Street, London | Wednesday 5 May 2021 at 11am

VIEWING

Sunday 2 May
11am to 4pm
Tuesday 4 May
9am to 7pm

Viewing is by timed appointment only. Please contact the department directly to book: entertainment@bonhams.com

BONHAMS

Montpelier Street
Knightsbridge
London SW7 1HH
bonhams.com

SALE NUMBER

26708
Lots 1 - 317

CATALOGUE: £20

ILLUSTRATIONS

Front Cover: lot 176
Photo Duffy © Duffy Archive & The David Bowie Archive™
Inside Front Cover: lot 290
Frontispiece (pg2): lot 159
Inside Back Cover: lot 49
Back Cover: lot 136

ENQUIRIES

Katherine Schofield
+44 (0) 20 7393 3871
katherine.schofield@bonhams.com

Claire Tole-Moir
+44 (0) 20 7393 3884
claire.tolemoir@bonhams.com

Laurel Kemp
+44 (0) 20 7393 3855
laurel.kemp@bonhams.com

Stephen Maycock
+44 (0) 20 7393 3844
stephen.maycock@bonhams.com

IMPORTANT NOTICE ABOUT COVID

Bonhams continues to hold viewings and sales in accordance to the government guidelines in each region. If local restrictions prevent our salerooms from opening, the sales will either be wholly online or livestreamed from the auction house. Bids will be accepted online, on the Bonhams app, on the telephone and as absentee bids. For up to date information and if you have any questions regarding an upcoming sale please contact Client Services on:
+44 (0)20 7447 7447 or info@bonhams.com

BIDS

- Bid online/APP

Register to bid online by visiting www.bonhams.com/26708



Bid through the app. Download now for android and iOS

- Bid by telephone/absentee

We require a completed Bidder Registration Form returned by email to bids@bonhams.com.

The form can be found at the back of every catalogue and on our website at www.bonhams.com

Please note we cannot guarantee bids within 24 hours of the sale.

Bidding by telephone will only be accepted on a lot with a lower estimate in excess of £1,000.

- Bid in person

You can pre-register online at Bonhams.com or obtain a paddle at our Registration Desk.

- New Bidders

You must provide proof of identity when submitting bids. A copy of a government- issued photo identification (driving licence or passport) showing your full name and date of birth, and, if not shown on the ID document, proof of your current address (utility bill or bank statement).

For company account or other entities, please contact us in relation to the documents you will need to provide.

Failure to do this may result in your bids not being processed.

For all other enquiries, contact our Client Services department on:
+44 (0) 207 447 7447 or bids@bonhams.com

Please see back of catalogue for important notice to bidders

To submit a claim for refund of VAT, HMRC require lots to be exported from the UK within strict deadlines. For lots on which Import VAT has been charged (marked in the catalogue with a * or Ω) lots must be exported within 30 days of Bonhams' receipt of payment and within 3 months of the sale date. For all other lots export must take place within 3 months of the sale date.

SPECIAL NOTICE TO BUYERS

Given the age of some of the Lots they may have been damaged and/or repaired and you should not assume that a Lot is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a Lot, you should consult someone who does to advise you.

Bonhams 1793 Limited
Registered No. 4326560
Registered Office: Montpelier Galleries
Montpelier Street, London SW7 1HH

+44 (0) 20 7393 3900
+44 (0) 20 7393 3905 fax



Sale Information

BIDS

+44 (0) 20 7447 7447
To bid via the internet please visit
www.bonhams.com

PAYMENTS

Buyers
+44 (0) 20 7447 7447

Sellers

Payment of sale proceeds
+44 (0) 20 7447 7447

VALUATIONS, TAXATION & HERITAGE

+44 (0) 20 7468 8340
+44 (0) 20 7468 5860 fax
valuations@bonhams.com

CATALOGUE SUBSCRIPTIONS

To obtain any Bonhams
catalogue or to take out
an annual subscription:
Subscriptions Department
+44 (0) 1666 502 200
+44 (0) 1666 505 107 fax
subscriptions@bonhams.com

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

BUYERS COLLECTION & STORAGE AFTER SALE LOTS MARKED TP

All sold lots marked TP will be
removed to Cadogan Tate, 241
Acton Lane, London, NW10 7NP
on Thursday 6 May 2021 & will be
available for collection from 12pm
Friday 7 May 2021 and then
every working day between 9.30am
and 4.30pm by appointment only

Collections: Strictly by appointment
only. Please send a booking email to
collections@cadogantate.com
or telephone call to +44 (0)800
988 6100 to ensure lots are
ready at time of collection.

Photographic ID will be required
at time of collection. If a third
party is collecting for you written
authorisation is required in advance
from you and photographic ID of the
third party is requested at the time
of collection.

All visitors for collection will have
to call 0208-963-3935 / 4007 at
arrival.

All other sold lots will remain in the
Collections room at Knightsbridge
for a period of not less than 14
calendar days from the sale date
Wednesday 5 May 2021. Lots not
collected by 5.30pm Tuesday 18
May 2021 will be returned back to
the department Storage charges
will apply.

**Collections are by Appointment
only please call Client Services
on +44 (0) 207 447 7447
to book an appointment.**

STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO CADOGAN TATE

Storage
Storage will be free of charge from
& including the sale date
Wednesday 5 May 2021.
Charges will apply from 9am
Wednesday 19 May 2021.

Storage Charges
Large Pictures &
Large Objects:
£6.05 per day + VAT

(Please note that charges apply
every day including weekend &
public holidays)

Handling

After the first 14 calendar days
following the sale, the following
handling charges apply:
£45.00 +VAT per lot for Large
Pictures & Large Object

Loss and Damage

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

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

VAT

The following symbols are used
to denote that VAT is due on
the hammer price and buyer's
premium.

† VAT 20% 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

Y These lots are subject to
CITES regulations, please read
the information in the back of
the catalogue.

Payment

All charges due to Cadogan
Tate must be paid by the time of
collection from their warehouse.

Payment in Advance

(Telephone to ascertain amount
due) by: cash, credit or debit card

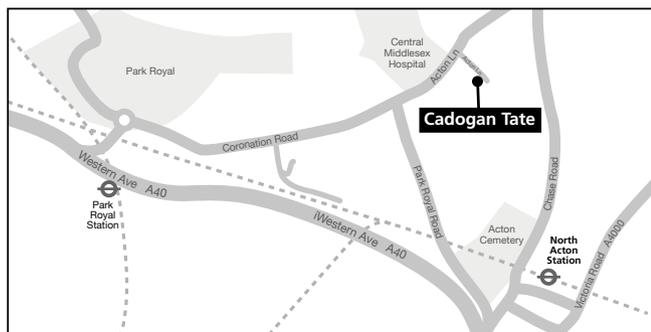
Payment at time of collection by:
Cash, credit or debit card

POST BREXIT NOTICE FOR EU BUYERS SHIPPING PURCHASED LOTS OUTSIDE THE UK

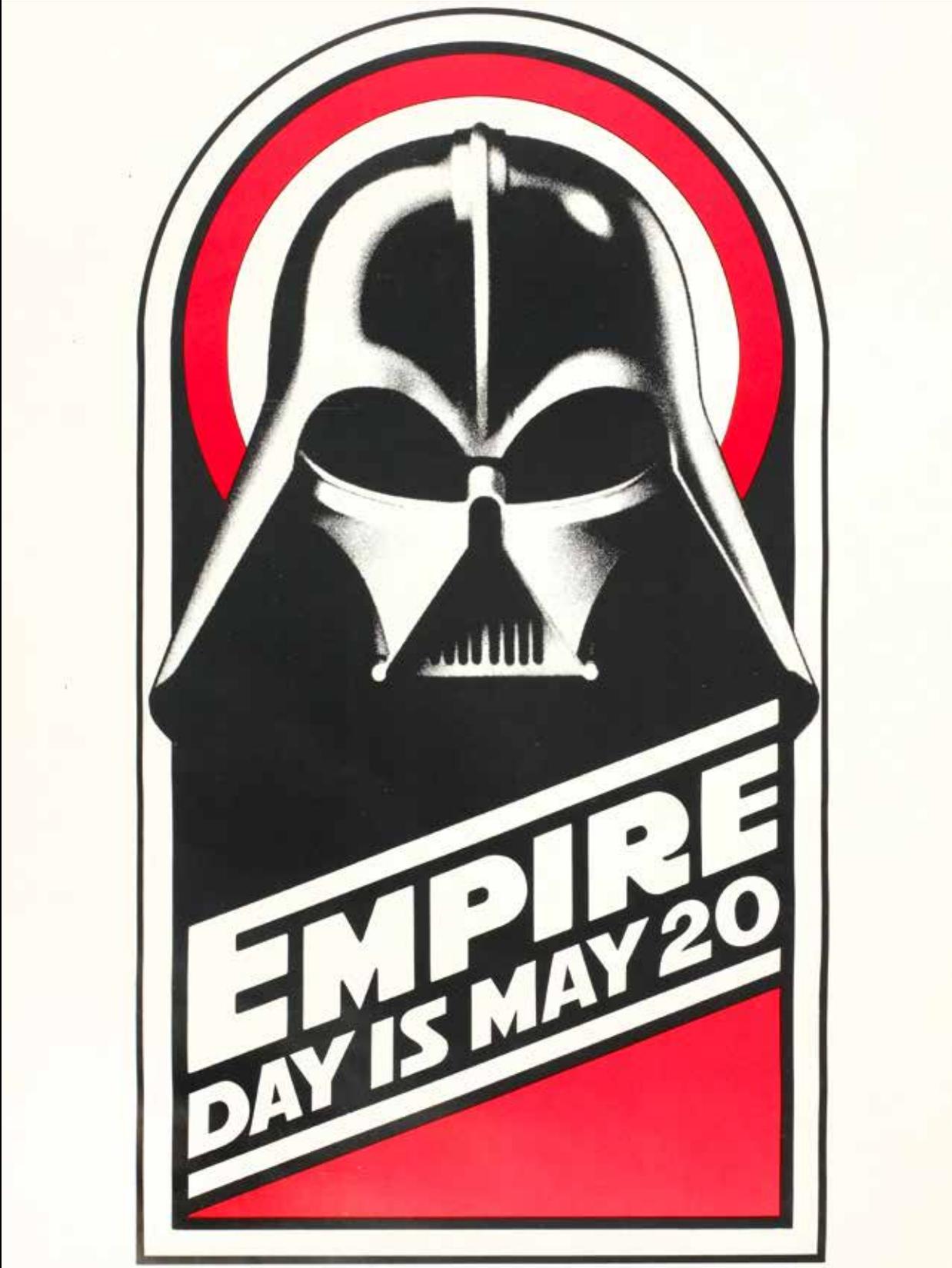
Please note that as of 1 January
2021 for Margin Scheme and
Imported Lots VAT on the Buyer's
Premium will be refunded by
Bonhams on valid proof of export of
your Lot from the UK within 90 days
of full payment of your invoice.

What else has changed since
1 January 2021 for EU Buyers?
If you buy a Lot in this sale and
intend to ship the Lot outside the
UK, you will need to pay local
Import Tax when you bring your Lot
into the country of destination.

What do the Star (*) and Omega (Ω)
symbols mean? If you buy in this
sale you will pay import VAT of 5%
(* symbol) or 20% (Ω symbol) on
the Hammer Price. As of 1 January
2021, for EU buyers shipping
purchased Lots outside the UK, this
tax will be refunded by Bonhams
on valid proof of export of your Lot
from the UK within 30 days of full
payment of your invoice.



Film & Television





1



2



3

1

CHARLES CHAPLIN: AN EARLY SIGNED PUBLICITY PHOTOGRAPH,

circa 1917,

a vintage sepia photograph printed on card stock featuring a young Charlie Chaplin from *A Dog's Life* era, signed in ink *Faithfully Char. Chaplin* to the lower border, 5in x 7in (12.5cm x 17.5cm)

£800 - 1,200

€940 - 1,400

\$1,100 - 1,700

2

THEATRE ROYAL: A PAIR OF EARLY 20TH CENTURY GILTWOOD OPEN ARMCHAIRS IN THE LOUIS XVI STYLE,

with red jacquard upholstered seat and back, made for the Royal Room at Theatre Royal Drury Lane, with a letter confirming the provenance, height 40in (101.6cm) each, (2)

£500 - 700

€590 - 820

\$690 - 960

Provenance:

The accompanying letter states, *The chairs were used by Royal Patronage whenever the King's box was in use for a Royal performance.*

3 Ω

BALL OF FIRE,

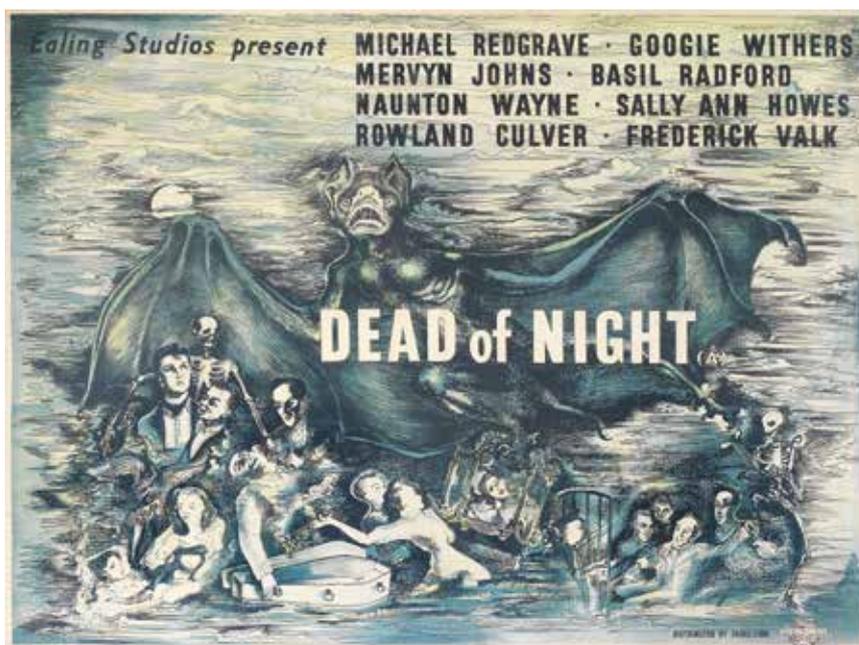
RKO, 1941,

British door panel poster, rolled, 19 1/2in x 60in (49.5cm x 152cm)

£400 - 600

€470 - 700

\$550 - 830



4

4

DEAD OF NIGHT,

Ealing Studios, 1945,
British quad poster backed on thin card, artwork by Leslie Hurry,
framed and glazed, 30in x 40in (76cm x 102cm)

£6,000 - 8,000
€7,000 - 9,400
\$8,300 - 11,000

Dead of Night is a black and white British anthology horror film, made by Ealing Studios. The individual segments were directed by Alberto Cavalcanti, Charles Crichton, Basil Dearden and Robert Hamer. It stars Mervyn Johns, Googie Withers, Sally Ann Howes and Michael Redgrave. The film is best remembered for the concluding story featuring Redgrave and an insane ventriloquist's malevolent dummy. The film is one of just a handful of 'true' horror films of British cinema's first half-century, and certainly the most important film in that genre until the beginning of Hammer's horror cycle a decade later. Released in September 1945, just a month after the formal end of the War, it marks a break from the documentary-influenced realism which had dominated wartime films, particularly Ealing's.

Provenance:

From the Markku Salmi Collection (1943-2020), filmographer and researcher, who worked at the British Film Institute from 1975 to 2003. Born in Finland, Markku emigrated to Britain in the 1960s, and lived in London the rest of his life. His passion for film led him to the BFI, where he first worked at the Stills Library under Michelle Aubert. There he displayed an innate gift for cataloguing and identification, and compiled and edited the National Film Archive's Catalogue of Stills, Posters, and Designs, published in 1982 and still an invaluable resource. In the late 1980s he became the first head of the BFI's newly-formed Filmographic Unit, overseeing credits for the Monthly Film Bulletin, Sight & Sound, National Film Theatre programme notes, the BFI Film Classics series, and many other BFI publications, as well as the BFI's SIFT database, until his retirement in 2003. He also co-founded the film connoisseurs' magazine *Film Dope*, for which he researched countless authoritative entries.
- Catherine A. Surowiec

Literature:

Nourmand, Tony & Marsh, Graham, *Film Posters Of The 40s*, London: Aurum Press, 2002, pp.96 & 97 (illus.)

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.



5

5

CORRIDOR OF MIRRORS

GFD, 1948,
British quad poster, framed and glazed, 30in x 40in (76cm x 102cm)

£1,000 - 2,000
€1,200 - 2,300
\$1,400 - 2,800

Corridor of Mirrors is a British drama film directed by Terence Young and starring Eric Portman, Edana Romney and Barbara Mullen. It was based on a novel by Chris Massie and featured the film debut of both Terence Young and Christopher Lee.

Provenance:

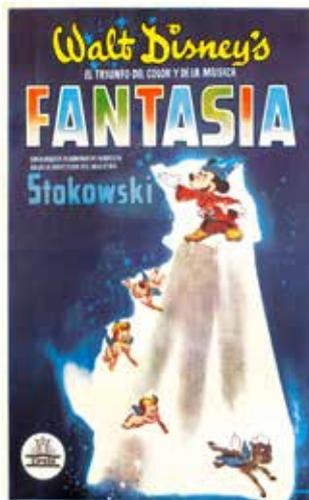
From the Markku Salmi Collection (1943-2020).



6



7



8

6 Ω

CASABLANCA,

Warner Bros, 1946,
Japanese premiere-style B3 poster, 14in x 20in (35.5cm x 51cm)

£1,000 - 1,500
€1,200 - 1,800
\$1,400 - 2,100

7 Ω

A NIGHT IN CASABLANCA,

United Artists, 1946,
Italian 2 foglio, first post-war release poster, folded, 39in x 55in (99cm x 139.7cm)

£600 - 800
€700 - 940
\$830 - 1,100

8

FANTASIA,

Walt Disney, 1940,
Spanish one-sheet poster, linen-backed, 27in x 41in (69cm x 104cm)

£1,000 - 1,500
€1,200 - 1,800
\$1,400 - 2,100



9

9

SLEEPING BEAUTY,

Walt Disney, 1965 (re-release),
Hungarian poster, 23in x 15 1/2in (58.5cm x 39cm)

£200 - 300
€240 - 350
\$280 - 410



10

10 AR

FREDERICK ROWLAND EMETT (BRITISH, 1906-1990): AN ORIGINAL WATERCOLOUR OF A CAT,

English, 1981, pencil and watercolour on paper, depicting a cat and a bird as music conductors supposedly from Emmett's 'Pussiewillow' automaton, inscribed in Emmett's hand *For Ron (who will have no trouble at all keeping pussiecats, owls and... always in strict tempo!)* signed and dated August 1981, framed and glazed, overall 21in x 23 1/2in (53.5cm x 59.5cm), accompanied by a Christmas Card from Rowland and Mary Emmett dated 22nd December 1986, (2)

£300 - 500
 €350 - 590
 \$410 - 690

Provenance:

Gifted to the vendor's father who worked with Emmett.

11

ONE HUNDRED AND ONE DALMATIANS: AN ANIMATION CEL OF 'PERDITA' AND 'PONGO',

Walt Disney, 1961, gouache on celluloid depicting the dalmatians 'Perdita' and 'Pongo', applied to a printed background of the moonlit countryside, accompanied by a Walt Disney Productions gold label on separate piece of card, matted, framed and glazed, overall 16 3/4in x 14in (42.5cm x 35.5cm); within matte 9 1/2in x 16.5in (42.1cm x 41.9cm)

£500 - 700
 €590 - 820
 \$690 - 960

12 Ω

DRACULA,

Universal International, 1966 (re-release), French Grande poster, folded, 47in x 63in (119.4cm x 160cm)

£600 - 800
 €700 - 940
 \$830 - 1,100

13

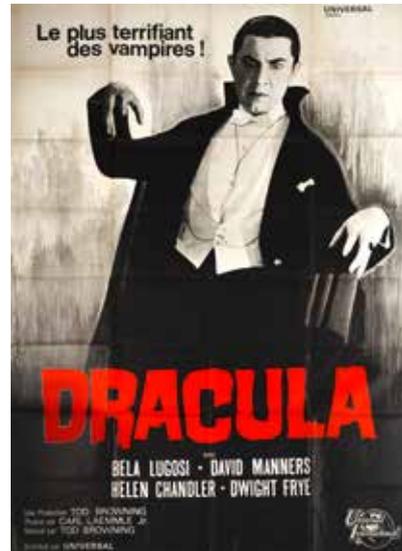
FILM POSTERS

1950s-60s, comprising: a *Funny Girl* quad poster, *Castle of Evil* one-sheet, *Bond It's* one-sheet, *Ice Station Zebra* quad, *The Ten Commandments* quad, *Scars of Dracula* one-sheet, *Fantomas Strikes Back & Strike First* Freddie double-bill quad, *Tarzan* one-sheet, *Eyewitness* one-sheet, *And Soon The Darkness* one-sheet, *Countess Dracula* quad, *Fear Is The Key* quad, *Tower of Evil & Demons of the Mind* double-bill quad, *Dulcima* one-sheet, *Valdez Is Coming* quad, *A Town Called Bastard* quad, *Happy Go Lovely* one-sheet, *Lust For A Vampire* one-sheet, *The Revengers* quad, and a *Goliath* quad, (20)

£1,000 - 2,000
 €1,200 - 2,300
 \$1,400 - 2,800



11



12



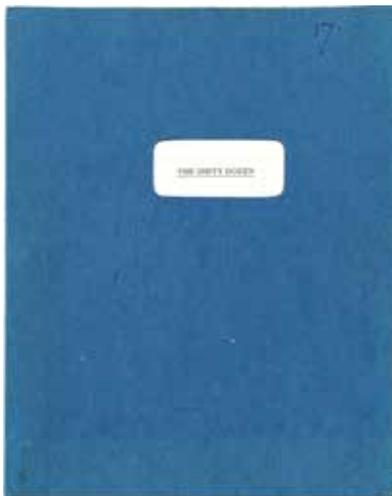
13 (part)



14



15



16

14^Ω

FOR A FEW DOLLARS MORE,

PEA / United Artists, 1965,
Italian Locandina poster, artwork by Franco Fiorenzi, linen-backed,
the poster 13in x 28in (33cm x 71.1cm)

£800 - 1,200
€940 - 1,400
\$1,100 - 1,700

15

THE GOOD, THE BAD AND THE UGLY,

United Artists, 1966,
British quad poster, linen-backed, 30in x 40in (76cm x 102cm)

£600 - 800
€700 - 940
\$830 - 1,100



17

16

THE DIRTY DOZEN: A SCREENPLAY SCRIPT,

MGM, 1967,
approx 269 pp of mimeographed typescript, bound in a blue card
covering with window showing the title, first page dated September
23rd 1965

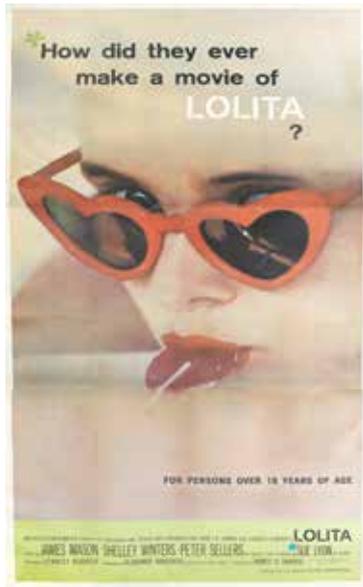
£300 - 400
€350 - 470
\$410 - 550

17^Ω

THE ITALIAN JOB,

Paramount Pictures, 1970 (re-release),
Japanese B2 poster, 20in x 29in (51cm x 73cm)

£500 - 700
€590 - 820
\$690 - 960



18

18

LOLITA,

MGM, 1962,

US three sheet poster, linen-backed, 41in x 81in (104cm x 206cm)

£500 - 700

€590 - 820

\$690 - 960

19^Ω

PARIS WHEN IT SIZZLES,

Paramount Pictures, 1964,

Japanese B2 poster, 20in x 29in (51cm x 73cm)

£300 - 500

€350 - 590

\$410 - 690

20^Ω

THE SEVEN YEAR ITCH,

Atlas, 1966 (re-release),

German poster, artwork by Dorothea Fischer-Nosbisch, rolled, 23in x 33in (58.5cm x 84cm)

£500 - 700

€590 - 820

\$690 - 960

21^Ω

BREAKFAST AT TIFFANY'S,

Paramount Pictures, 1969 (re-release),

Japanese insert poster, 11 1/2in x 22in (29cm x 56cm)

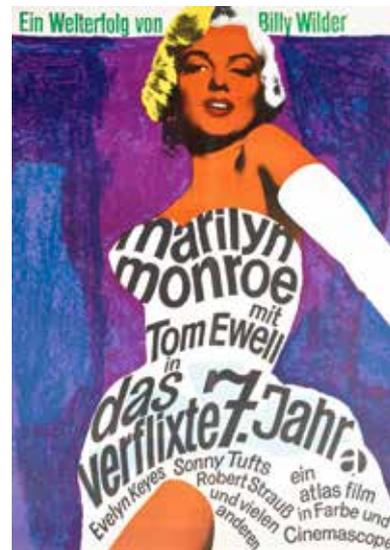
£300 - 500

€350 - 590

\$410 - 690



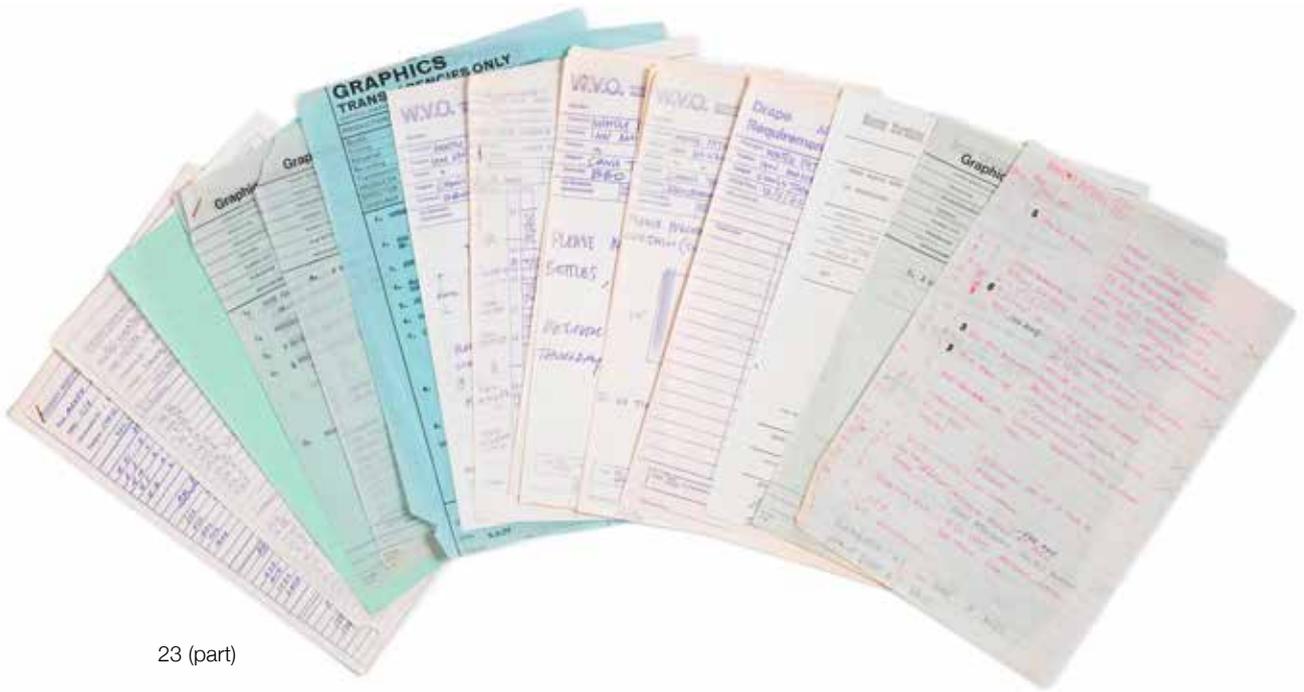
19



20



21



23 (part)



22

22 ^Ω

BLOW-UP,

MGM, 1970s,
Japanese B2 poster, artwork by Georges Kerfysers, 20in x 29in (51cm x 73cm)

£600 - 800
€700 - 940
\$830 - 1,100

23

MONTY PYTHON'S FLYING CIRCUS: A GROUP OF PRODUCTION DOCUMENTS,

1972,
for *Episode 12 Project No. 1141/3635*, recorded 18th May 1972,
including: a Script, several TC8 Studio Plans with annotations, Shot List, Set Design/Artist Detail, three design sketches, handwritten props list, Graphics Requirements sheets, Scenic Servicing Contract for Scenery And Dressing Properties sheets, a handwritten filming list and Scenery Booking Sheets (Qty)

£2,000 - 3,000
€2,300 - 3,500
\$2,800 - 4,100



24

24 ^Ω

ENTER THE DRAGON,

Warner Bros, 1973,
Hong Kong B2 poster, 20in x 29in (51cm x 73cm)

£600 - 800
€700 - 940
\$830 - 1,100



25

25 ^Ω

A BIGGER SPLASH,

Warhol Films, 1974,
 photography by David Hockney featuring Peter Schlesinger, with a
 segment applied to the top left corner with the showing in French at
 the *Critics Week*, 29 1/4in x 20in (74.3cm x 50.8cm)

£500 - 700
 €590 - 820
 \$690 - 960

26 ^Ω

PULP FICTION,

Miramax, 1994,
 rare withdrawn advance US one-sheet poster, Lucky Strike style,
 27in x 41in (69cm x 104cm)

£800 - 1,200
 €940 - 1,400
 \$1,100 - 1,700

27

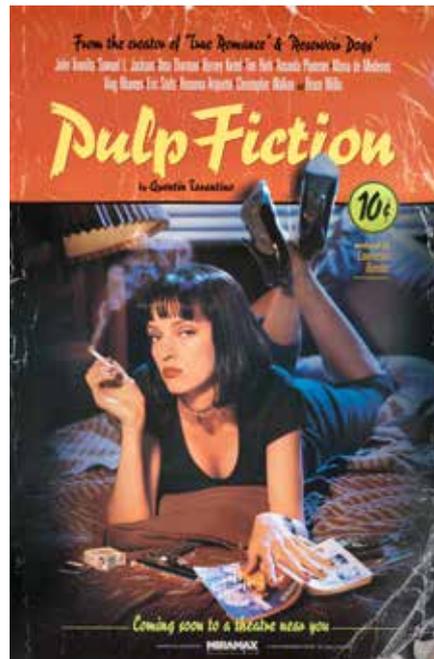
MEMPHIS BELLE: A FLYING JACKET MADE FOR THE PRODUCTION,

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

£1,000 - 1,500
 €1,200 - 1,800
 \$1,400 - 2,100

Provenance:

Gifted to the vendor when they were working in security at Pinewood
 Studios during the time of production.



26



27



28

DR NO,

Eon Productions / United Artists, 1962,
British quad poster, artwork by David Chaseman and Mitchell Hooks,
folded, 30in x 40in (76cm x 102cm)

£8,000 - 12,000

€9,400 - 14,000

\$11,000 - 17,000

Provenance:

From The Michael Armstrong Collection.

Born in Norwich, Norfolk in 1947, Michael Armstrong's lifelong fascination with cinema began a decade later, when his family settled in the market town of Wymondham. Not far from the Queen's Head pub where his mother was landlady was the town's Regal Cinema, which quickly became Michael's second home. As a lad, he loved to watch the projectionists at work and on Saturday nights would fetch them fish and chips.

As a young man, Michael became a solicitor's clerk, but continued to play an active role in the day-to-day running of the cinema, delivering leaflets and helping with projection. As films came and went, Michael rescued any publicity materials due to be thrown out, and his collection was born.

In 1993, the Regal closed, but Michael was determined to keep the cinema experience alive in the town. He converted the garage of his Wymondham home into a mini replica of the cinema, complete with its recycled fixtures and fittings. Film lovers from far and wide were treated to the full 'cinematic experience' as well as Michael's legendary hospitality there.

In 2000, a one-off screening of *The Titfield Thunderbolt* at Wymondham's Ex-Service's Social Club led to the formation of 'The Regal Experience'. Over the next 20 years, Michael and his team put on a regular Sunday afternoon programme of classic films. The shows were sell-outs and attracted 'An Audience With'-style personal appearances from a number of their stars, including Julie Christie, Rita Tushingham and Virginia McKenna. Charity donations were made from show proceeds, including to the Born Free Foundation, which McKenna accepted in person. In addition, his passion for cinema took him to Hollywood, and meetings with a number of his on-screen idols, including Debbie Reynolds, Jean Simmons and Tony Curtis.

In 2002, Michael was presented with a Civic Award for services to local cinema.

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.



30

29

JAMES BOND: A GROUP OF PUBLICITY STILLS FOR DR NO,

Eon Productions / United Artists, 1962,
black and white stills featuring Sean Connery (1) and Ursula Andress
in various poses, some duplicates, various sizes, largest 14 1/2in x
10in (37cm x 26.5cm), (7)

£400 - 600
€470 - 700
\$550 - 830

30

FROM RUSSIA WITH LOVE,

Eon Productions / United Artists, 1963,
British quad poster, artwork by Renato Fratini and Eric Pulford, 30in x
40in (76cm x 102cm)

£5,000 - 7,000
€5,900 - 8,200
\$6,900 - 9,600

Provenance:

From The Michael Armstrong Collection.

31

**JAMES BOND: A GROUP OF PUBLICITY STILLS FOR FROM
RUSSIA WITH LOVE,**

Eon Productions / United Artists, 1963,
black and white stills featuring Sean Connery and Bond girls; Daniela
Bianchi, Aliza Gur, and Martine Beswick in various poses, taken
by photographers such as George Konig and Chris Ware, some
duplicates, various sizes, approx 8in x 10in (20cm x 25.5cm), (17)

£300 - 500
€350 - 590
\$410 - 690



29 (part)



31 (part)

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.



32

32

GOLDFINGER,

Eon Productions / United Artists, 1964, British quad poster, with a 'Sean Connery' panel applied in the credits, housed in an original Regal Cinema wooden frame, with reversible 'Regal/Soon' panel at the top and hinged glass door, poster 30in x 40in (76cm x 102cm)

£4,500 - 6,500
 €5,300 - 7,600
 \$6,200 - 8,900

Provenance:

The Michael Armstrong Collection



33 (part)

33

JAMES BOND: A GROUP OF PUBLICITY STILLS FOR GOLDFINGER,

Eon Productions / United Artists, 1964, black and white stills featuring Sean Connery and Bond girls; Shirley Eaton, Honor Blackman, Nadja Regin, and Tania Mallett in various poses, some duplicates, various sizes, largest approx 8in x 11 1/2in (20cm x 29cm), (18)

£300 - 500
 €350 - 590
 \$410 - 690

34

THUNDERBALL,

Eon Productions / United Artists, 1965, double-crown poster, 20in x 30in (51cm x 76cm)

£100 - 200
 €120 - 240
 \$140 - 280

Provenance:

From The Michael Armstrong Collection.



34



35

THUNDERBALL,

Eon Productions / United Artists, 1965,
British quad, artwork by Robert McGinnis, 30in x 40in (76cm x 102cm)

£2,000 - 3,000
€2,300 - 3,500
\$2,800 - 4,100

Provenance:

From The Michael Armstrong Collection.

36
JAMES BOND: A GROUP OF PUBLICITY STILLS FOR THUNDERBALL,

Eon Productions / United Artists, 1965,
black and white stills featuring Sean Connery (5) and Bond girls;
Luciana Paoluzzi, Molly Peters, Claudine Auger, and Mitsouko, in
various poses, some duplicates, various sizes, approx 8in x 11 1/2in
(20cm x 29cm), (20)

£300 - 500
€350 - 590
\$410 - 690



36 (part)

37
JAMES BOND: A SCREENPLAY SCRIPT FOR THUNDERBALL,

Eon Productions, 1965,
133pp. of mimeographed typescript, in red cover with metal
fastenings, title page printed *Thunderball, A James Bond Adventure,*
Screenplay by Jack Whittingham, Based on a story by Ian Fleming,
also with Kevin McClory's address printed *59 Sloane Street, London,*
S.W.1, with one annotation on p74 where the character name
'PETACH' has been changed to 'ANTONIO'

£2,000 - 3,000
€2,300 - 3,500
\$2,800 - 4,100

Provenance:

This script is said to have been one of Kevin McClory's personal copies
and was acquired by the current vendor when they were working for
Kevin McClory's agent at Christopher Mann Ltd.

Kevin McClory was instrumental in the plot of *Thunderball*,
collaborating with Ian Fleming on the novel and becoming the
Producer of the film with Eon Productions in late 1964 to 1965.



37



38



40



39



41

38

YOU ONLY LIVE TWICE,

Eon Productions / United Artists, 1967,
British quad poster, Style A (Volcano), artwork by Frank McCarthy,
30in x 40in (76cm x 102cm)

£800 - 1,000
€940 - 1,200
\$1,100 - 1,400

Provenance:

From The Michael Armstrong Collection.

39

YOU ONLY LIVE TWICE,

Eon Productions / United Artists, 1967,
advance one sheet poster, Style A, artwork by Frank McCarthy and
Robert McGinnis, 27in x 41in (69cm x 104cm)

£500 - 700
€590 - 820
\$690 - 960

40

YOU ONLY LIVE TWICE,

Eon Productions / United Artists, 1967,
British quad poster, style B (Little Nelly), artwork by Frank McCarthy,
30in x 40in (76cm x 102cm)

£800 - 1,000
€940 - 1,200
\$1,100 - 1,400

Provenance:

From The Michael Armstrong Collection.

41

YOU ONLY LIVE TWICE,

Eon Productions / United Artists, 1967,
British quad poster, Style C (bathtub), artwork by Frank McCarthy,
30in x 40in (76cm x 102cm)

£2,500 - 3,500
€2,900 - 4,100
\$3,400 - 4,800

Provenance:

From The Michael Armstrong Collection.



42

ON HER MAJESTY'S SECRET SERVICE,

Eon Productions / United Artists, 1969,
British quad poster, artwork by Frank McCarthy, 30in x 40in (76cm x 102cm)

£800 - 1,000
€940 - 1,200
\$1,100 - 1,400

Provenance:

From The Michael Armstrong Collection.

43

DIAMONDS ARE FOREVER,

Eon Productions / United Artists, 1971,
British quad poster, artwork by Robert McGinnis, with white strip
over soundtrack information, 30in x 40in (76cm x 102cm)

£800 - 1,000
€940 - 1,200
\$1,100 - 1,400

Provenance:

From The Michael Armstrong Collection.



43

JAMES BOND: A PRODUCTION STUDIOS SOUND STAGE SIGN,

opaque perspex front lettered 007 Sound Stage Exit Only, grey
wooden case, wired for electricity, approx. 18in x 12 1/2in x 4in
(46cm x 32cm x 10cm)

£1,500 - 1,800
€1,800 - 2,100
\$2,100 - 2,500

A huge fire on 27th June 1984 destroyed the Pinewood Studios set used for the production of James Bond and Superman films. It broke out during filming of Ridley Scott's *Legend* and engulfed the Bond Set, then the world's largest, originally constructed in 1976. It is believed this sign pre-dates the fire as all signs for the rebuilt sound stage bore the name of Albert Broccoli.



44



45



46



47

45

DR NO/FROM RUSSIA WITH LOVE,

Eon Productions / United Artists, 1965 (re-release),
British quad double-bill poster, folded, 30in x 40in (76cm x 102cm)

£500 - 700

€590 - 820

\$690 - 960

Provenance:

From The Michael Armstrong Collection.

46

DR NO/YOU ONLY LIVE TWICE,

Eon Productions / United Artists, 1968 (re-release),
British quad double-bill poster, artwork by Frank McCarthy and
Michael Hooks, 30in x 40in (76cm x 102cm)

£600 - 800

€700 - 940

\$830 - 1,100

Provenance:

From The Michael Armstrong Collection.

47

DR. NO/THUNDERBALL,

Eon Productions / United Artists, 1970s (re-release),
British quad double-bill poster, 30in x 40in (76cm x 102cm)

£600 - 800

€700 - 940

\$830 - 1,100

Provenance:

From The Michael Armstrong Collection.

48 Ω

DR. NO,

Eon Productions / United Artists, 1972 (re-release),
Japanese STB poster, in two parts, 20in x 58in (50.8cm x 147.3cm)
overall

£200 - 300

€240 - 350

\$280 - 410



48



49

49

THE DAY THE EARTH STOOD STILL,

Twentieth Century Fox, 1951,
US one-sheet poster, linen-backed, 27in x 41in (69cm x 104cm)

£8,000 - 10,000
€9,400 - 12,000
\$11,000 - 14,000

50^Ω

BATMAN,

Twentieth Century Fox, 1966,
German poster, folded, 23in x 33in (58.4cm x 83.8cm)

£500 - 700
€590 - 820
\$690 - 960

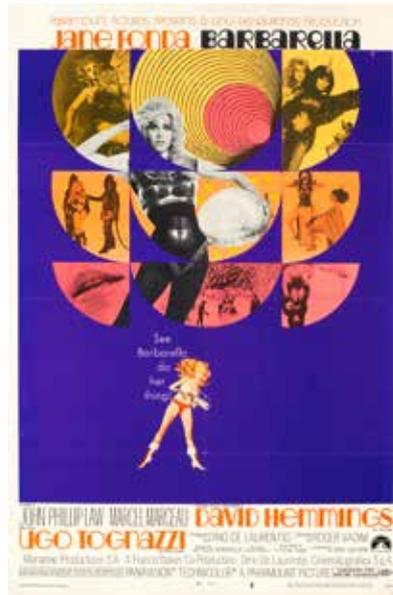


50

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.



51



52

51 ^Ω

BARBARELLA,

Paramount, 1968,
Japanese one-panel poster, linen-backed,
20in x 29in (51cm x 73cm)

£1,000 - 1,500

€1,200 - 1,800

\$1,400 - 2,100

52 *

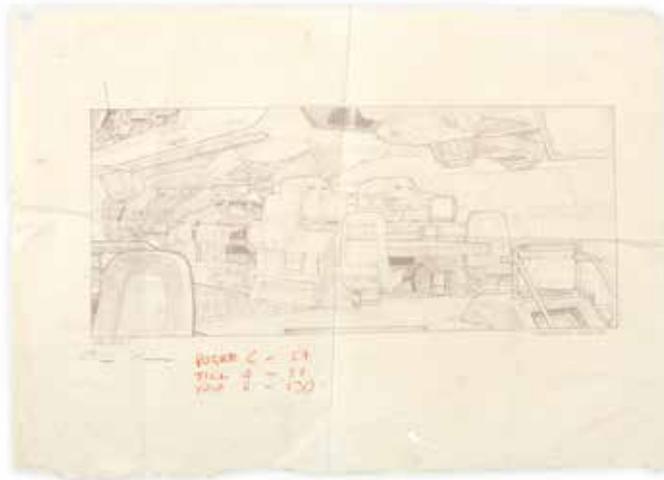
BARBARELLA,

Paramount Pictures, 1968,
US one-sheet, style B, backed on paper,
27in x 41in (69cm x 104cm)

£600 - 800

€700 - 940

\$830 - 1,100



53

53

ALIEN: A PRODUCTION BLUEPRINT OF THE 'NOSTROMO' BRIDGE,

1979,
printed on paper, an original photocopy depicting the 'Nostromo' bridge, signed by set designer Roger Christian in black ink, and annotated in red crayon, 23 1/2in x 16 1/2in (60cm x 42cm)

£400 - 500

€470 - 590

\$550 - 690

Roger Christian (English, b.1944) is a set decorator, production designer and feature film director. He won an Academy Award®, for his work on the original *Star Wars* and was Oscar®-nominated for his work on *Alien*.

54

DOCTOR WHO: A COLLECTION OF SCRIPTS FOR NEMESIS,

BBC, 1988,
comprising; a filming script for Episode One, a rehearsal script for Episode One, a filming script for Episode Two, and a filming script for Episode Three, each bound by metal clips, (4)

£600 - 800

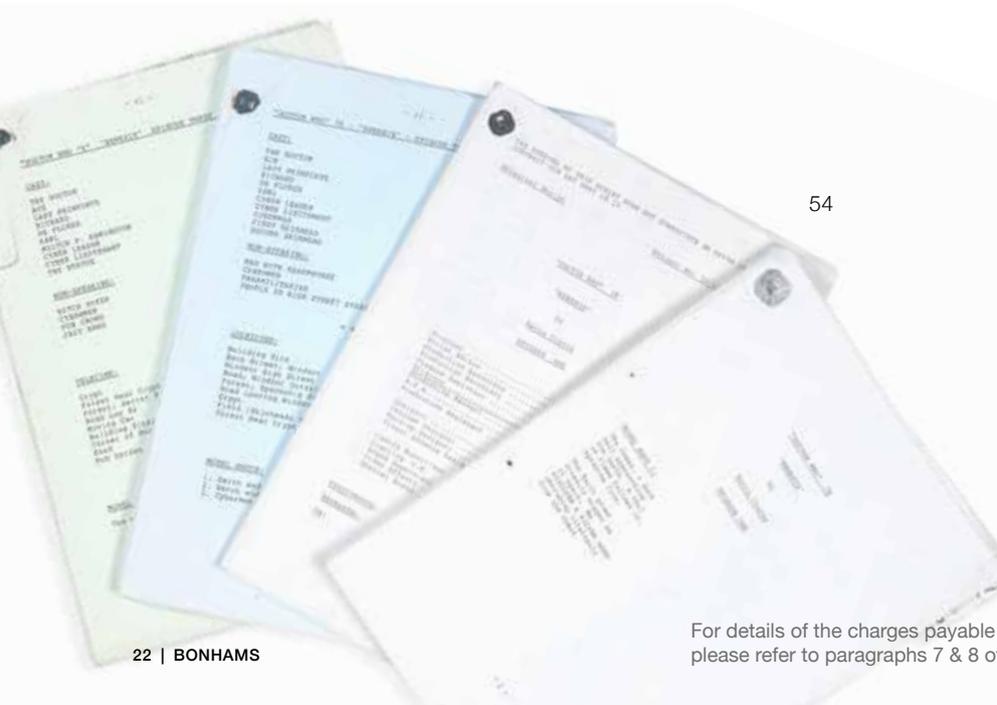
€700 - 940

\$830 - 1,100

Nemeses was first broadcast on BBC1 in three weekly parts from 23 November (the 25th anniversary) to 7 December 1988.

Provenance:

Property of the late Dorka Nieradzki MBE, BAFTA award winner and Chief Make-Up Designer for *Doctor Who* 1980-1988.



54



55

55

DOCTOR WHO: A WARP STAR FROM THE STORY JOURNEY'S END,

2008,

a diamond-shaped crystal in gold-coloured metal mount with chain, sold with Studio Props CoA, length of chain 17in (43cm)

£800 - 1,000

€940 - 1,200

\$1,100 - 1,400

Journey's End starred David Tennant as the Tenth Doctor. The warp star was a device that could cause a powerful explosion. Sarah Jane Smith was given a warp star by a Verron soothsayer. After escaping captivity by the Daleks, she and Jack Harkness planned to use the device to destroy the *The Crucible*, the flagship of the Dalek Fleet.

56 TP

DOCTOR WHO: AN EXHIBITION AND SCREEN-USED DALEK,

circa 2013,

built by Mark Barton Hill principally comprising of wooden construction, fibreglass, metal plastic components, on wheels, rubber 'sucker' cap and metal and plastic eyestalk, in the dark grey livery of one of the Daleks seen in the 1973 Doctor Who story *Planet Of The Daleks*, sold with a letter from Mark Barton Hill, 63in x 50in (160cm x 127cm)

£4,000 - 5,000

€4,700 - 5,900

\$5,500 - 6,900

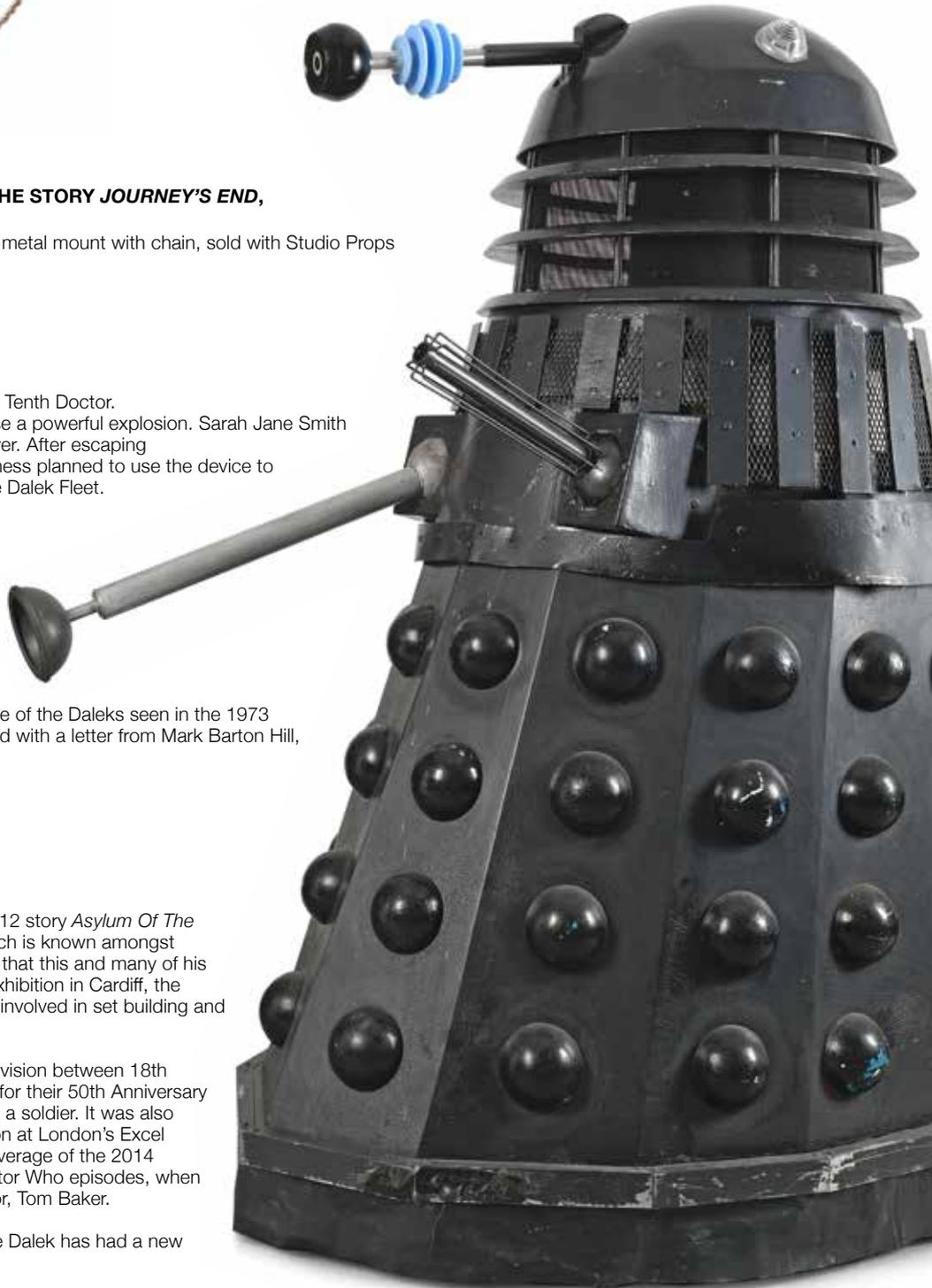
Provenance:

Mark Barton Hill, a Dalek operator in the 2012 story *Asylum Of The Daleks*, built this accurate reproduction which is known amongst Whovians as 'MBH2'. Mark's letter confirms that this and many of his Doctor Who props were used in the BBC exhibition in Cardiff, the 'Doctor Who Experience', where Mark was involved in set building and prop restoration.

This particular Dalek was seen on BBC Television between 18th October-23rd November 2013 in the trailer for their 50th Anniversary broadcast, where it was seen exterminating a soldier. It was also displayed at the 50th Anniversary convention at London's Excel Centre and featured in nationwide press coverage of the 2014 launch of The Horror Channel's classic Doctor Who episodes, when it was photographed with The Fourth Doctor, Tom Baker.

Since its exhibition and TV appearances the Dalek has had a new gun and eye stalk.

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



56



58

57 ^Ω

STAR WARS,

Lucasfilm / Twentieth Century Fox, 1978,
Japanese fold-out poster, artwork by Noriyoshi Ohrai, linen-backed,
20 1/4in x 11in (51.4cm x 27.9cm)

£1,500 - 2,000

€1,800 - 2,300

\$2,100 - 2,800

58 ^Ω

STAR WARS: THE EMPIRE STRIKES BACK,

Lucasfilm / Twentieth Century Fox, 1980,
US one-sheet concept poster, artwork by Roger Kastel, rolled, linen-
backed, 27in x 41in (69cm x 104cm)

£6,000 - 8,000

€7,000 - 9,400

\$8,300 - 11,000



57

A rare concept poster by Roger Kastel, from a limited print run. Including representations of the Star Wars characters Lando Calrissian, Boba Fett and the depiction of Cloud City which were later dropped from the Style A poster that was issued widely.



59

STAR WARS: A RARE 'EMPIRE DAY' POSTER FOR *THE EMPIRE STRIKES BACK*,

Lucasfilm / Twentieth Century Fox, 1980,
printed on card stock paper, designed by Ralph McQuarrie for the
World Premiere for the film which took place at the Odeon Theatre,
Leicester Square in London on the 20th May 1980, 22 1/4in x 16
1/4in (56.5cm x 41cm)

£6,000 - 8,000
€7,000 - 9,400
\$8,300 - 11,000

Provenance:

This poster was gifted to the vendor as a leaving present on his last day of employment at Twentieth Century Fox's head offices in London in 1991. Presented to him by the marketing department who were in possession of a number of identical posters in this size and format, a smaller version to the 20in x 30in posters which are known to exist.

This rare promotional poster was part of a large marketing campaign devised by Lucasfilm/Twentieth Century Fox for the premiere of *The Empire Strikes Back* released in 1980. The idea was to resurrect 'Empire Day' as close to the British 'Empire' holiday which had been previously observed by members of the British Empire between 1902 and 1958 to celebrate Queen Victoria's birthday on 24th May. As such an army of stormtroopers were released throughout London's mainline and Underground stations handing out T-shirts, posters, and buttons bearing the 'Empire Day' logo, this poster being one of these rare pieces of original marketing material.



61

60

STAR WARS: THE REVENGE OF THE JEDI,

Lucasfilm / Twentieth Century Fox, 1982, one-sheet teaser poster, dated 25th May 1983, accompanied by a letter of provenance, 27in x 41in (69cm x 104cm)

£1,000 - 1,500

€1,200 - 1,800

\$1,400 - 2,100

Provenance:

Gifted to the vendor when they were working at Twentieth Century Fox's head offices in London in 1991.

61 TP

STAR WARS: A LIFE-SIZED PROMOTIONAL STATUE OF CHEWBACCA,

Disney / Lucasfilm, 2020, one of 50 created by Tom Spina Designs and Gentle Giant Studios, complete with fiberglass cast head, painted glass eyes, airbrushed skin tones, hand-painted realistic stained teeth, FX quality faux hair/fur, and clear glue, assembled in three parts, on metal stand, originally created for photo opportunities and point of purchase displays in theatres and offices around the world during the release of 'Solo: A Star Wars Story', accompanied by a copy of the letter of provenance from The Walt Disney Company signed and dated by the Senior Brand Team Manager, approx 7.5ft tall

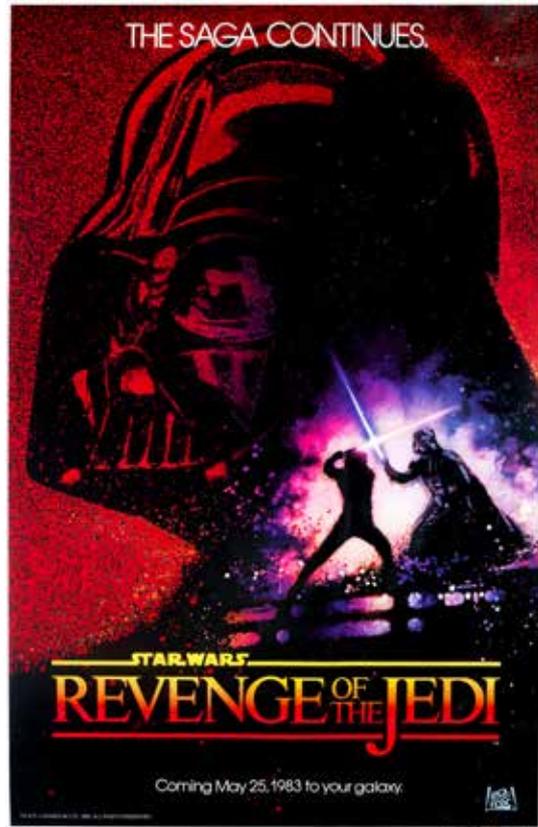
£4,000 - 5,000

€4,700 - 5,900

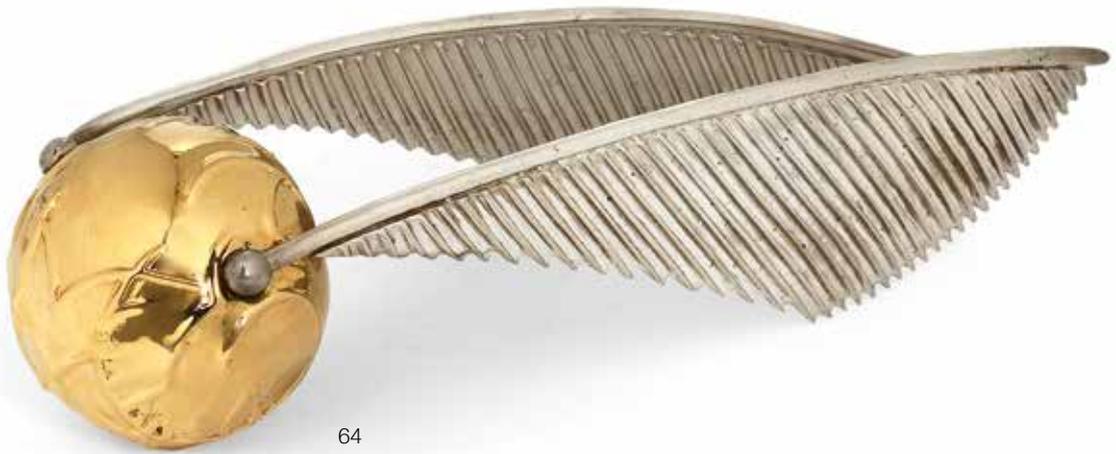
\$5,500 - 6,900

Provenance:

Won by the vendor in an Absolute Radio competition in 2019.



60



64

62^Ω

RETURN OF THE JEDI,

Lucasfilm, 1983,
Japanese B2 poster, style B/'Starfall', artwork by Noriyoshi Ohrai,
20in x 29in (51cm x 73cm)

£800 - 1,200
€940 - 1,400
\$1,100 - 1,700



63

63

DOCTOR STRANGE: A SLING RING,

Marvel Studios, 2016,
in gold-coloured metal with two finger rings for grip, sold with a
Studio Props CoA, approx. 1 1/2in x 3in (4cm x 7.5cm)

£800 - 1,000
€940 - 1,200
\$1,100 - 1,400

The Sling Ring was imbued with the power to create portals between any two points of the Universe. They are used in the film by The Masters Of The Mystic Arts and their apprentices to facilitate long-distance travel. It is believed this was made for one of the background actors.

64

HARRY POTTER: A PRESENTATION 'GOLDEN SNITCH',

Warner Bros., 2001,
the silvered metal 'Golden Snitch' marked 925 TM & © Warner Bros (s01), inspired by the actual Golden Snitch as seen in the motion picture *Harry Potter & The Sorcerer's Stone* (2001), made of solid brass with a gold-plated ball and silvered-metal wings, in custom-made wooden box, accompanied by a certificate of authenticity signed and dated November 2001 by the President of Consumer Products at Warner Bros., 6 1/2in (16.5cm) long

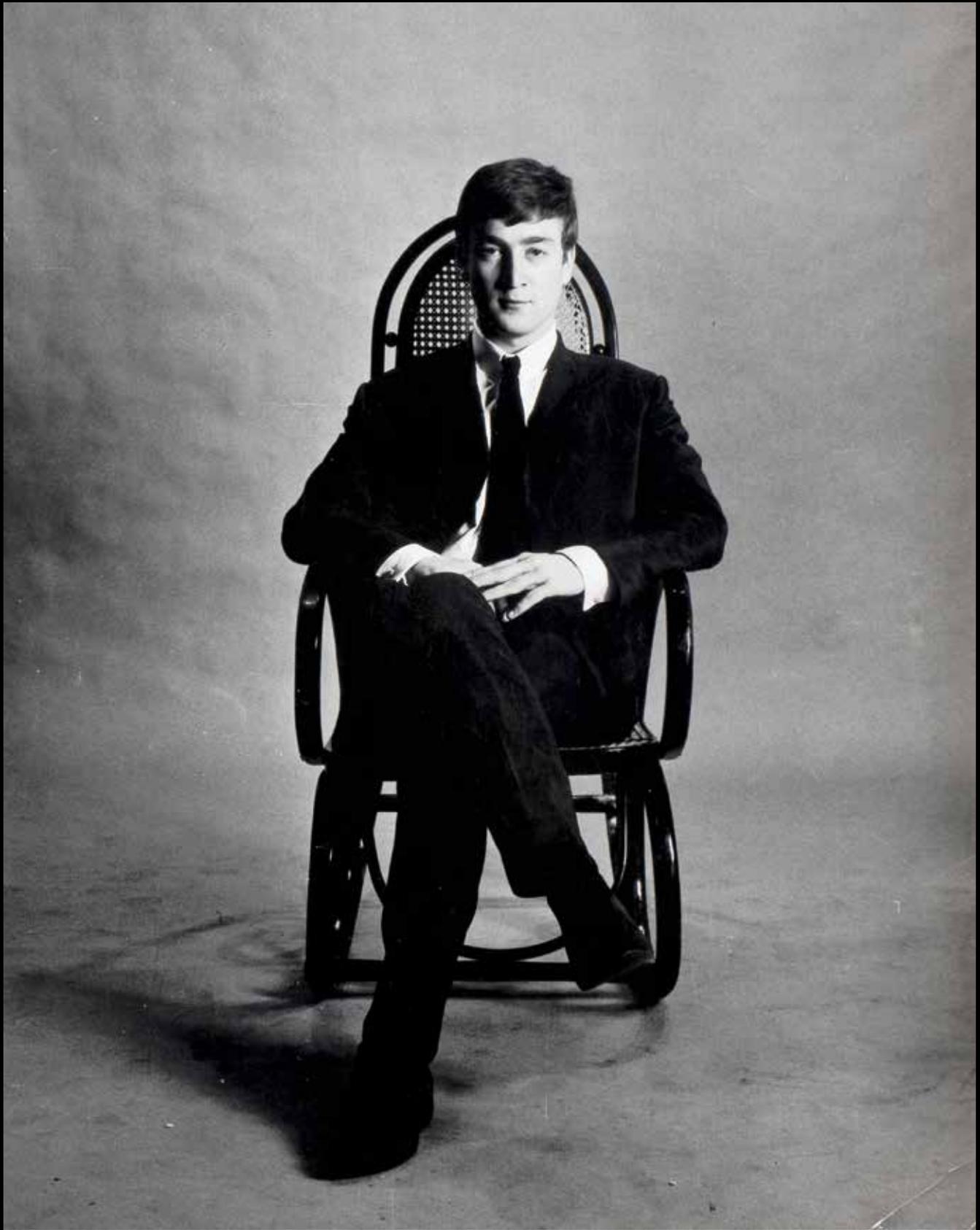
£2,000 - 3,000
€2,300 - 3,500
\$2,800 - 4,100

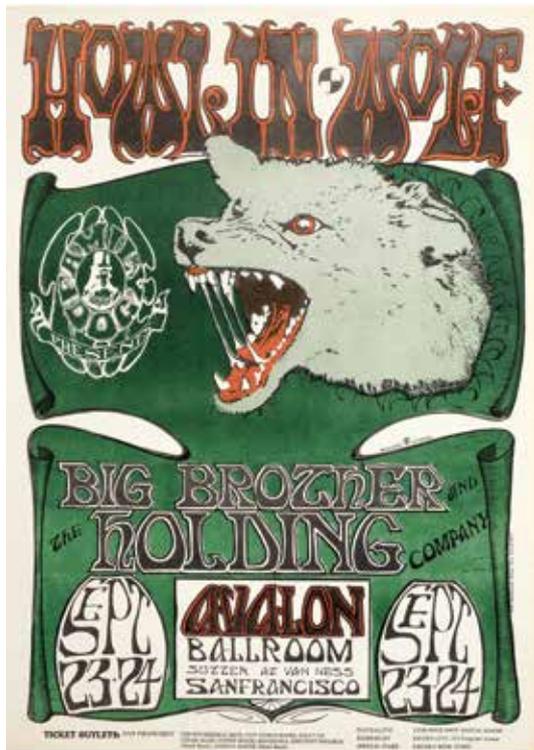
These Snitches were produced and distributed by Warner Bros. Consumer Products and were gifted to executives associated with the production of the film in 2001. It is unknown how many were made.



62

Rock & Pop

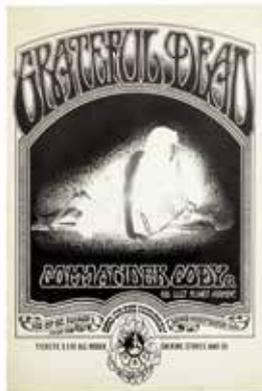




66



65



68



68



67

65
BO DIDDLEY: AN AVALON BALLROOM CONCERT POSTER, SAN FRANCISCO,

28-30 July 1966, support acts Quicksilver Messenger Service and Bill Ham light show, art by Alton Kelley and Stanley Mouse, 14in x 20in (35.6cm x 50.8cm)

£500 - 700

€590 - 820

\$690 - 960

66

HOWLIN' WOLF: AN AVALON BALLROOM CONCERT POSTER, SAN FRANCISCO,

23-24 September 1966, rare poster for this concert which was cancelled, support acts include Big Brother & The Holding Company, other acts Janis Joplin not posted, art by Alton Kelley, 14in x 20in (35.6cm x 50.8cm)

£2,000 - 3,000

€2,300 - 3,500

\$2,800 - 4,100

67

VARIOUS MUSICIANS: A GROUP OF FIVE HANDBILLS,

1966-1967, for acts including; Buffalo Springfield at the Avalon Ballroom art by Ned Lamont; Country Joe and The Fish at the University of California; Young Bloods at the Avalon Ballroom art by Alton Kelley & Stanley Mouse; Krishna Consciousness Comes West with The Grateful Dead at Avalon Ballroom art by Harvey Cohen; Big Brother & The Trading Company with Bo Diddley at Avalon Ballroom art by Alton Kelley & Stanley Mouse; the largest 20in x 8 3/4in (50.8cm x 22.2cm), (5)

£600 - 800

€700 - 940

\$830 - 1,100

68

THE GRATEFUL DEAD: TWO HANDBILLS FOR THE BAND,

1966 and 1970, both Family Dog Presents, 3-4 November at the Avalon Ballroom, art by Alton Kelley and Stanley Mouse, accompanied by one other for 27-28 Feb / 1 March 660 Great HWY outdoor event, art by Randy Tuten, largest 8 1/2in x 12 3/8in (21cm x 32cm)

£300 - 500

€350 - 590

\$410 - 690



71



70



69

69

VARIOUS ARTISTS: A GROUP OF FILLMORE POSTERS AND HANDBILLS,

1966-1968,

for various venues, acts including; Quicksilver Messenger Service Independence Ball, featuring The Grateful Dead Fillmore Concert Auditorium a poster by Bill Graham; 13th Floor Elevators at Avalon Ballroom a poster by Alton Kelley & Stanley Mouse; Daily Flash at Avalon Ballroom by Alton Kelley & Stanley Mouse handbills [2]; The Incredible Fish/Pink Floyd a handbill; Velvet Underground at Retinal Circus handbills [2]; Jimmy Reed at Berkeley Community Theatre by Stan Miklose a handbill; Michael McClure Freewheelin' at Moes Book Store, Berkeley by Tom Weller & Larry Keenan a handbill; *the largest 14 1/8in x 20in (35.9cm x 50.8cm)*

£1,000 - 1,500

€1,200 - 1,800

\$1,400 - 2,100

70

HELLS ANGELS: A CAROUSEL BALLROOM POSTER,

15th May 1968,

printed on card stock, for the concert at the San Francisco club, with live appearances by Janis Joplin, The Youngbloods, Big Brother & The Holding Company, and Rejoice, poster appears to be backed on thin conservation paper, *22 1/2in x 17 1/2in (57cm x 44.5cm)*

£600 - 800

€700 - 940

\$830 - 1,100

71

THE DOORS: AN AUTOGRAPHED COPY OF THE ALBUM *THE DOORS*,

Elektra EKS-74007, the front cover signed in orange felt-tip pen by Jim Morrison, with vinyl

£2,000 - 3,000

€2,300 - 3,500

\$2,800 - 4,100

Provenance:

Sold with a statement dated 1996 from a former Elektra employee (1968-1973) detailing how the autograph was obtained, believed late 1968, when Jim Morrison came into the record company office for a meeting.

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.

72

FLEETWOOD MAC & JOHN MAYALL: A GROUP OF PHOTOGRAPHS AND AUTOGRAPHS,

1967/1969,

comprising: Fleetwood Mac - a small German magazine page signed in black ink and blue ballpoint by Peter Green, Mick Fleetwood, John McVie, Jeremy Spencer and Danny Kirwan; together with 10 modern black and white prints and 36 negatives, taken at the concert, rehearsal and wardrobe at the ABC theatre in Copenhagen, 1967, sold with copyright via deed of assignment;

John Mayall - a portrait poster painted in pointillism style, signed in black marker by John Mayall, together with black and white photographs of him in concert, in Munich, 1969, 69 modern prints and 83 negatives, sold with copyright via deed of assignment, artwork 17 1/2in x 24in (44.5cm x 61cm)

£1,200 - 1,500
€1,400 - 1,800
\$1,700 - 2,100

Provenance:

Offered by the artist/photographer.

73

FRANK ZAPPA & THE MOTHERS OF INVENTION: AN AUTOGRAPHED HAND-PAINTED POSTER,

1968,

signed by Frank Zappa, Jim Black, John 'Bunk' Gardner, Roy Estrada, James Sherwood and Ian Underwood, signed and dated 10.68 by the artist, 25 1/2in x 39in (63.5cm x 99cm)

£500 - 700
€590 - 820
\$690 - 960

Provenance:

Offered by the artist. Autographs obtained when the band appeared at the Konzerthaus, Vienna, 12th October 1968.

74

FRANK ZAPPA & THE MOTHERS OF INVENTION: AN AUTOGRAPHED HAND-PAINTED POSTER AND PHOTOGRAPHS,

1968/69,

the hand-painted poster signed by Frank Zappa, Mark Volman, Howard Kaylan, Aynsley Dunbar, Jeff Simmons and George Duke, signed by the artist and indistinctly dated, together with 62 black and white photographs believed unpublished, of the band when they appeared at the concert in Vienna Konzerthaus 12 October, 1968, sold with copyright via deed of assignment, poster 27in x 37 1/4in (68.5cm x 94.5cm)

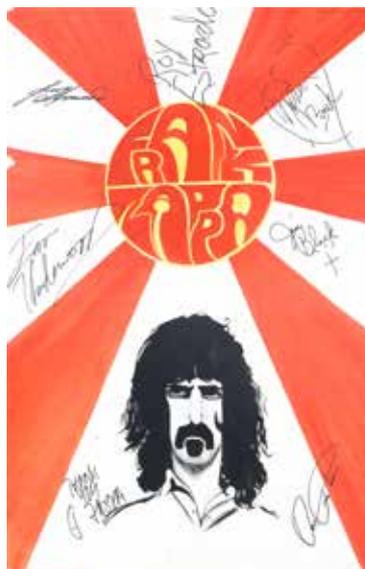
£1,000 - 1,500
€1,200 - 1,800
\$1,400 - 2,100

Provenance:

Offered by the artist / photographer.



72 (part)



73



74 (part)

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.



MARTIN GUITARS: A MARTIN 000-45 ACOUSTIC GUITAR,

1929,

serial no.39320 stamped on neck block, with Brazilian rosewood back and sides, spruce top, pearl and celluloid binding to top and back, pearl inlaid rosette, inside of body with label reading, *March 21, 1996 To Martin Taylor In recognition of your extraordinary performance with Steve Howe on the historic Chinery Collection recording and with gratitude for the unprecedented way your music has touched my life personally. With awe and admiration your friend Scott Chinery*, rectangular ebony bridge with celluloid saddle and pins, one-piece mahogany neck, celluloid-bound 12-fret-to-body ebony fingerboard with snowflake pearl markers, bound slotted headstock with rosewood top and intricate pearl inlay, celluloid tuners, in case

£60,000 - 80,000**€70,000 - 94,000****\$83,000 - 110,000****Provenance:**

The property of guitarist Martin Taylor, MBE.

This was presented to Martin Taylor by US guitar collector Scott Chinery. To mark the publication in 1996 of *The Chinery Collection: 150 Years Of American Guitars*, a commemorative CD was released, *Chinery Collection: Masterpiece Guitars*, featuring around 90 instruments from Scott's collection played by Steve Howe and Martin Taylor.

Martin's Style 45 guitar is the company's top of the range in terms of detailing and woods used. Martin's catalogue from October 1930 describes the Style 45 as 'very handsomely decorated' and of the three '45' models listed, the 000-45 is the most expensive, at \$170, the same price as in 1929. The catalogue also states: 'Rosewood is selected for the finest Martin guitars, because of its resonant tone quality. The wood grows in Brazil, is very hard, and takes a beautiful finish, showing the matched grain and rich dark color.' Martin historian Mike Longworth gives production of just 20 examples of the 000-45 in 1929.

Grammy-nominated musician Dr. Martin Taylor, MBE, has enjoyed a musical career over five decades, with more than 100 recordings to his credit and the recipient of a record 14 British Jazz Awards as a guitarist. In addition to his solo work he has collaborated with musicians from different musical genres, including Jeff Beck, Bill Wyman, Chet Atkins, George Harrison, Jamie Cullum and Bryn Terfel.

Born into a musical family, Martin took up the guitar at a very early age and was inspired by guitarist Django Reinhardt. Completely self-taught, Martin turned professional as a teenager. Through jazz guitarist and mentor Ike Isaacs he was introduced to legendary violinist Stephane Grappelli and this led to more than a decade of Martin playing with him, occupying the position once held by his idol, Django Reinhardt, in the Quintette du Hot Club de France in the 1930s and 1940s.

Literature:

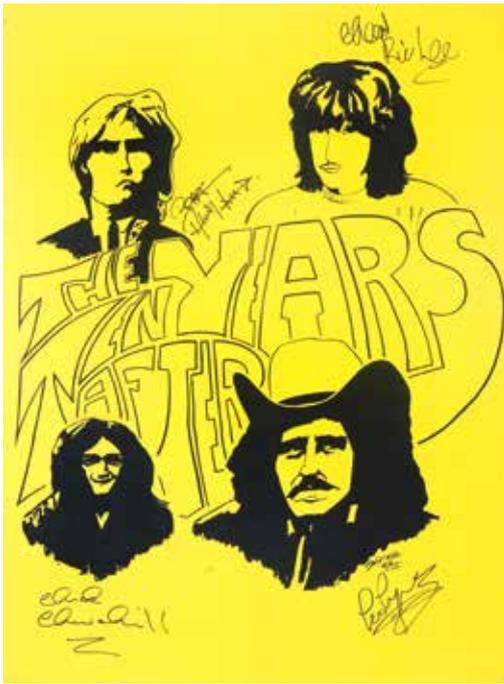
Longworth, Mike, *Martin Guitars: A History*, 4 Maples Press, Pennsylvania, 1988.

Bacon, Tony & Chinery, Scott, *The Chinery Collection: 150 Years Of American Guitars*, Balafron Books, London 1996.

Illustrated in Freeth, Nick & Alexander, Charles, *The Acoustic Guitar*, Mel Bay Publications, 1999.

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





76 (part)



77

76

TEN YEARS AFTER: AN AUTOGRAPHED POSTER AND PHOTOGRAPHS,

1970, the hand-painted poster signed by Alvin Lee, Ric Lee, Leo Lyons and Chick Churchill, signed and dated by the artist 25.4.70; together with 22 black and white photographs of the band in concert at the Kronebau, Munich, 27th April 1970, modern prints, believed unpublished, sold with copyright via deed of assignment, poster, 26 1/2in x 38in (67cm x 96.5cm)

£1,000 - 1,500
 €1,200 - 1,800
 \$1,400 - 2,100

Provenance:

Offered by the artist/photographer.

77 *

B.B. KING: A 'GOLD' AWARD FOR THE ALBUM AFTER HOURS BY GARY MOORE,

1992, presented to B.B. King for sales in the UK of more than 100,000 copies, BPI certified, 16in x 16in (40.5cm x 40.5cm)

£500 - 700
 €590 - 820
 \$690 - 960

Provenance:

Ex-Lot 304, *From the B.B. King Estate sale*, Julien's Auctions, 2019.



78

78

JIMI HENDRIX: CLASSIC HENDRIX

Genesis Publications, 2004, no.74 from a limited edition of 350 numbered deluxe copies, signed by Ross Halfin, Brad Tolinski and Joe Perry, quarter-bound in purple leather, encased in leather box

£400 - 600
 €470 - 700
 \$550 - 830

79 •

RUSH: ART OF RUSH BY HUGH SYME,

2015, Deluxe Limited Edition no.92 of 100, signed by Geddy Lee, Alex Lifeson, Neil Peart and artist Hugh Syme, detailing the long relationship Syme has had with the band and the albums he has designed for them over 40 years, in slipcase with lithograph of the *Caress Of Steel* cover numbered 92/100 and signed by Syme, all in an Anvil road-case, case 14 1/2in x 14 1/2in (37cm x 37cm)

£800 - 1,200
 €940 - 1,400
 \$1,100 - 1,700



79

Property from the Ginger Baker Family

Lots 80-92



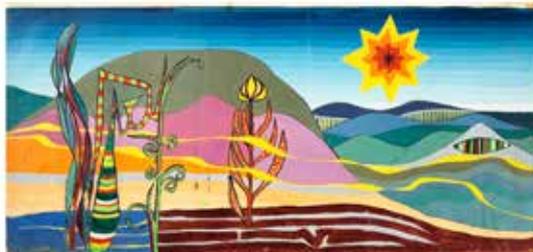
80 (part)



82



81



83

80
**GINGER BAKER (BRITISH, 1939-2019): A PAIR OF SELF-
PORTRAIT SKETCHES,**
circa 1964,
original artworks by Ginger Baker, one pen and ink on paper, the
other colour felt pen on paper, both, 16 1/2in x 12in (42cm x 31cm), (2)

£500 - 700
€590 - 820
\$690 - 960

Provenance:
The Ginger Baker Family

81 AR
**GINGER BAKER (BRITISH, 1939-2019): A PSYCHEDELIC ALIEN
LANDSCAPE PAINTING,**
circa 1965,
gouache on paper, the multi-coloured landscape featuring abstract
plants, a mountain scape and angular blocks, by Ginger Baker,
unsigned, accompanied by a letter concerning the provenance, 22in
x 9 3/4in (55.9cm x 24.8cm)

£1,000 - 1,500
€1,200 - 1,800
\$1,400 - 2,100

Provenance:
The Ginger Baker Family

82 AR
**GINGER BAKER (BRITISH, 1939-2019): A STAVE SELF-
PORTRAIT SKETCH,**
circa 1965,
the stylised monochrome portrait, with Ginger's distinctive wavy hair
and sculpted face, unframed, 11 3/4in x 16 1/2in (29.8cm x 41.9cm)

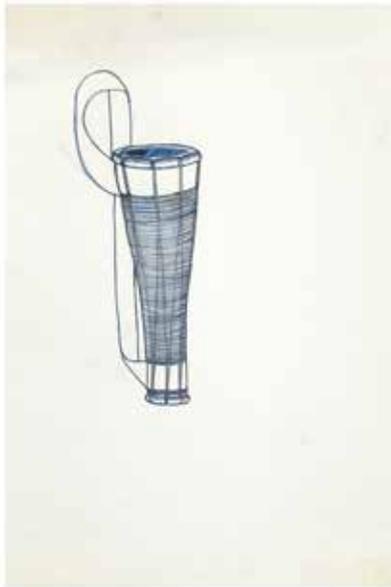
£500 - 700
€590 - 820
\$690 - 960

Provenance:
The Ginger Baker Family

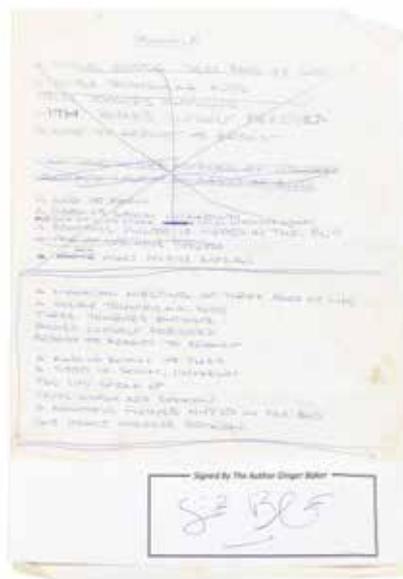
83 AR
**GINGER BAKER (BRITISH, 1939-2019): A PSYCHEDELIC ALIEN
LANDSCAPE PAINTING,**
circa 1965,
gouache on paper, the multi-coloured landscape featuring abstract
plants, a mountain and seascape with blazing sun, by Ginger Baker,
unsigned, accompanied by a letter concerning the provenance, 22in
x 10 1/4in (55.9cm x 26cm)

£1,000 - 1,500
€1,200 - 1,800
\$1,400 - 2,100

Provenance:
The Ginger Baker Family



84



85

84 AR

**GINGER BAKER (BRITISH, 1939-2019):
A BATÁ DRUM SKETCH LOGO FOR
BATAKOTO,**

circa 1965,
a black and white ink drawing of a native
Batá drum by Ginger Baker, unframed, 23
1/4 x 16 1/2in (59cm x 41.9cm)

£200 - 300
€240 - 350
\$280 - 410

Provenance:

The Ginger Baker Family

The sketch was used as a preliminary work
for Ginger Baker's Management agency in
Nigeria. A native double-headed Batá drum,
popular for use in entertainment as well as to
convey messages, be it to gods, royalty, the
past or to political figures.



86



86 (part)

85

**GINGER BAKER: A HANDWRITTEN
POEM 'TRIANGLE',**

circa 1966,
written in uppercase in Ginger's hand,
blue pen on white paper, twenty-four
lines, the first thirteen working proses with
amendments and crossing out, last eleven
lines the final poem, beginning *Magical
meeting of three pairs of lips...*

£1,000 - 1,500
€1,200 - 1,800
\$1,400 - 2,100

Provenance:

The Ginger Baker Family

An unpublished poem written by Ginger
which has remained in the family.

86

**CREAM/GINGER BAKER: A BLACK
COLLARLESS CASSOCK WORN BY
GINGER BAKER,**

1967,
the three-quarter length garment of thick
cotton with shoulder cape and rounded
buttons to front and cuffs, labelled inside
'The House Of Vanheems', worn extensively
by Ginger Baker in publicity photographs
with Cream, accompanied by an image of
him wearing it and a letter concerning the
provenance (2)

£1,500 - 2,000
€1,800 - 2,300
\$2,100 - 2,800

Provenance:

The Ginger Baker Family

This jacket was worn extensively by Ginger
Baker and is seen in numerous images of
him for promotional shoots with *Cream*. It
is also worn on the rare concert poster for
Cream at Grand River, 15th October, 1967.

87 AR

GINGER BAKER (BRITISH, 1939-2019): 'UNTITLED' GO WEST ORIGINAL ARTWORK,

circa 1968,
by Ginger Baker, felt-tip pen on graph paper, unsigned, 22in x 29 1/2in
(56cm x 75cm)

£800 - 1,200
€940 - 1,400
\$1,100 - 1,700

Provenance:
The Ginger Baker Family



87

88

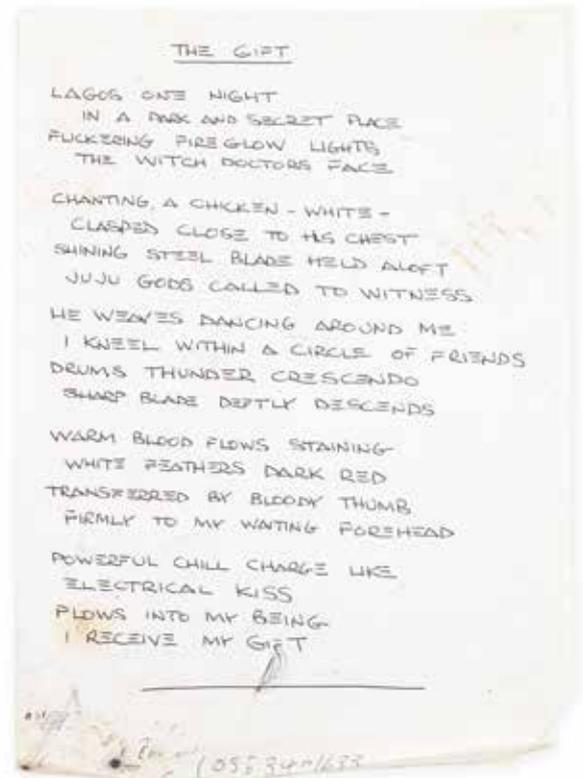
GINGER BAKER: A HANDWRITTEN POEM 'THE GIFT',

circa 1970,
written in uppercase in Ginger's hand, black pen on white paper,
twenty lines, first prose *LAGOS one night, In a dark and secret place,
Flickering fireglow lights, The witch doctors face*

£1,200 - 1,800
€1,400 - 2,100
\$1,700 - 2,500

Provenance:
The Ginger Baker family

An unpublished poem written by Ginger, which has remained in the family. Written when in Africa and around the time he was playing with Fela Kuti.



88

89

GINGER BAKER: A SIGNED ZILDJIAN SIGNATURE DRUMSTICK FROM THE CREAM REUNION,

the used drumstick signed in black ink *Ginger Baker*, accompanied by Ginger Baker's well used sheet music books, *Ginger Baker's Drum Book*, Wise Publications 1980, and *John McLaughlin and the Mahavishnu Orchestra*, Warner Bros. Publication, 1976, (3)

£800 - 1,200
€940 - 1,400
\$1,100 - 1,700

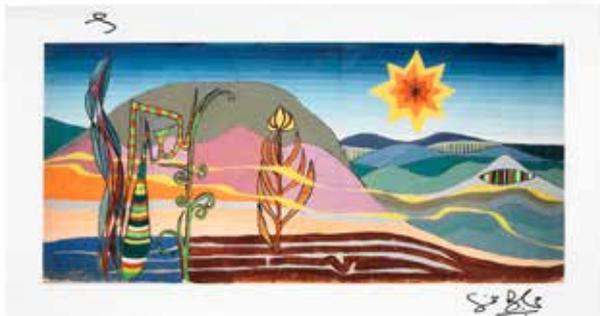
Provenance
The Ginger Baker Family



89 (part)



90 (part)



92



91 (page)

91
GINGER BAKER: A 3RD DRAFT MANUSCRIPT OF HELLRAISER,

2008,
 Ginger's copy edit, approximately 265 pages of typescript, few pages missing, with numerous edits, amendments and additions throughout the text, for the 2009 autobiography by *John Blake Publishing Ltd*

£500 - 700
 €590 - 820
 \$690 - 960

Provenance:
 The Ginger Baker Family

92
GINGER BAKER: A PAIR OF ALIEN LANDSCAPE PRINTS,
 circa 2013,
 the psychedelic landscapes, signed in black pen by Ginger Baker,
 both 15 1/2in x 8 1/4in (39.4cm x 21cm), (2)

£300 - 500
 €350 - 590
 \$410 - 690

Provenance:
 The Ginger Baker Family

90
GINGER BAKER / CREAM / BLIND FAITH: A GROUP LOT INCLUDING PSYCHEDELIC SKETCHES, TOUR ITINERARIES AND PUBLICATIONS,

a quantity of items relating to Ginger, Cream or Blind Faith: a collection of seven tarot card designs in multi-colour by Baker on folded A3 cartridge paper; three Cream tour itineraries for the 2005 reunion at the Royal Albert Hall and Madison Square Gardens; an official 'Full Cream' hardback book; a Blind Faith song book with sheet music; Rock and Roll Hall Of Fame 8th Induction Dinner programme including Cream; handwritten sheet music notes; large sketches for Algeria, (Qty)

£800 - 1,200
 €940 - 1,400
 \$1,100 - 1,700

Provenance:
 The Ginger Baker Family



94

93

PINK FLOYD: AN 'ALL NIGHT GARDEN PARTY' CONCERT POSTER,

1967,
printed on paper for the concert at the Queen's Hall, Leeds, Friday 17th November 1967, 30in x 19 3/4in (76cm x 50cm)

£1,000 - 1,500
€1,200 - 1,800
\$1,400 - 2,100

Pink Floyd appeared at this event after playing at the City (Oval) Hall in Sheffield as part of their UK package tour with the Jimi Hendrix Experience. Also appearing at the Queen's Hall but not listed on the poster were John Mayall's Bluesbreakers.

Provenance:

From the estate of a DJ who worked in the Leeds/Yorkshire area.

94

PINK FLOYD: A SOUNDWAVE PRINT FOR WISH YOU WERE HERE SIGNED BY THE BAND,

2008,
Fine Art lithograph limited edition print from an edition of 10 created worldwide, created from digitising a section of Pink Floyd's song "Wish You Were Here" and turning it into a soundwave, signed by all the band members: David Gilmour, Rick Wright, Nick Mason and Roger Waters in silver metallic pen, framed and glazed with standard conservation UV protective glass, print 39 1/2in x 39 1/2in (100cm x 100cm)

£5,000 - 7,000
€5,900 - 8,200
\$6,900 - 9,600



93

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

EMS SYNTHI VCS3 MK2 MODULAR SYNTHESIZER

circa 1978, in original wooden case with two panels providing controls for: two voltage controlled oscillators (VCOs), a low frequency oscillator (LFO), voltage controlled low pass/band pass voltage controlled filter (VCF), trapezoid envelope generator, noise source, ring modulator, voltage controlled spring reverb, 16 x 16 patch board matrix and 18 resistive connecting pins, joystick providing X, Y modulation control, reverse with power connector, headphone output, oscilloscope output, stereo output, two voltage control outputs, keyboard connector, two line level inputs and two microphone level inputs, trigger input, accompanied by a EMS manual and plug, *approx 17in wide x 20in high (43cm x 51cm)*

£10,000 - 15,000
€12,000 - 18,000
\$14,000 - 21,000

Electronic Music Studios, Ltd, better known as EMS was formed in 1969 by Peter Zinovieff, Tristram Cary and David Cockerell, mainly as a way to fund Zinovieff's experimental music studio. The Cockerell-designed VCS3 "Putney" (after the location of the studio) was the first commercial product. It was an attempt, at a time when the current offerings from early synthesizer companies such as Moog and Buchla were large modular systems that covered walls, to provide a compact (considered portable at the time) version of an electronic studio, hence the name VCS (Voltage Controlled Studio). The VCS3 was also modular, but utilized an ingenious patch matrix that alleviated the need for patch cables to connect the separate modules. The synthesizer soon found its way on to the soundtracks of popular television programs like *Doctor Who* and onto a number of popular albums of the day. It was prominently featured on tracks by Pink Floyd (such as the *Dark Side of the Moon*'s "On the Run,") The Who (the "Won't Get Fooled Again" intro includes Lowrey organ

processed through a VCS3), Roxy Music where it was played by original member Brian Eno who also used it on his solo albums, Led Zeppelin (played by John Paul Jones on "Four Sticks,") Hawkwind, King Crimson, Jean Michel Jarre, Tangerine Dream, etc.

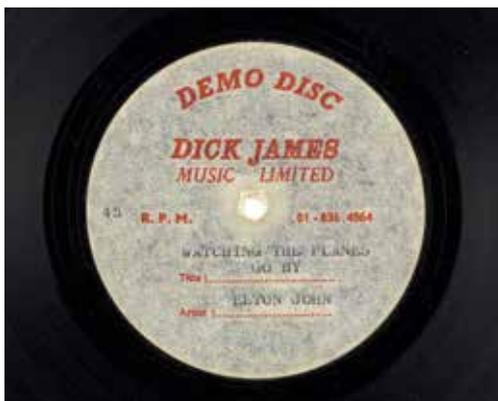
The VCS3 Mk2, known as the 'Synthi' remedied some of the issues of the earlier iteration especially regarding the oscillator instabilities and issues with the power supply and added envelope triggering on external audio through the input channel. This particular example was purchased by the consignor directly from EMS in the late 1970s and carefully maintained through the years. It's uncertain how many VCS3s were built, but some estimates put the number at 800. Doubtlessly, many of those had been discarded with the change of fashion that came with widely available digital synthesis and MIDI in the 1980s.

This is a rare opportunity to purchase one of the legendary British synthesizers from the golden age of synthesis.



(detail)

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.



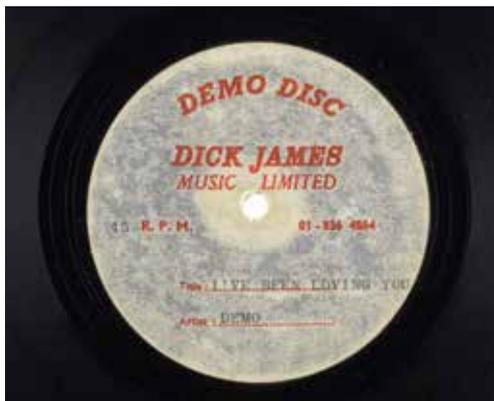
96 (detail)



97 (detail)



98 (detail)



99 (detail)

96

ELTON JOHN: AN ACETATE RECORDING OF WATCHING THE PLANES GO BY,

1967, single-sided, 7inch 45rpm, Dick James Music Limited Demo Disc label with typewritten recording details, good audio quality

£700 - 900
 €820 - 1,100
 \$960 - 1,200

The song's copyright was registered in September 1967 and was one of the earliest written under the Elton John/Bernie Taupin partnership. This acetate has Elton on vocals and piano with backing band/vocals.

97

ELTON JOHN: AN ACETATE RECORDING OF THE ANGEL TREE,

probably late 1967, a single-sided, 7inch 45rpm, Emidisc with handwritten recording details in blue ballpoint, good audio quality

£600 - 800
 €700 - 940
 \$830 - 1,100

An Elton John/Bernie Taupin composition, the copyright was registered in January 1968. This acetate has Elton on vocals and piano, with backing band and orchestral overdubs.

98

ELTON JOHN: AN ACETATE RECORDING OF TARTAN COLOURED LADY,

probably early 1968, single-sided, 7inch 45rpm, with This Record Co. Limited Demo Disc label, typewritten recording details, good audio quality

£600 - 800
 €700 - 940
 \$830 - 1,100

An Elton John/Bernie Taupin composition, the copyright was registered in February 1968. This acetate has Elton on vocals and piano with backing band but no orchestral overdubs and begins with a count-in and silly voices.

99

ELTON JOHN: AN ACETATE RECORDING OF I'VE BEEN LOVING YOU,

probably early 1968, single-sided, 7inch 45rpm, with Dick James Music Ltd. Demo Disc label, typewritten recording details, good audio quality

£700 - 900
 €820 - 1,100
 \$960 - 1,200

Recorded in the DJM studio before Christmas 1968, with Caleb Quaye as producer, this track was Elton's debut UK single release as Elton John, in March 1968. Although composed solely by Elton, Bernie Taupin was given a writing credit in order that he would earn his first publishing royalties. This acetate has Elton on vocals and piano, with backing band but no orchestral overdubs.



100 (detail)

100
ELTON JOHN: AN ACETATE RECORDING OF WHEN I WAS TEALBY ABBEY,
early 1968,
single-sided, 7inch 45rpm, *This Record Co. Limited Demo Disc* label with typewritten recording details, good audio quality

£600 - 800
€700 - 940
\$830 - 1,100

An Elton John/Bernie Taupin composition, the copyright was registered in April 1968. This acetate has Elton on vocals and piano with a backing band but no orchestral overdubs. An unreleased version of this song, believed to be the first cover of an EJ/BT composition, exists by the Young Brothers, whose members were Paul Young and Frank Renshaw. The pair had previously been in The Toggery Five, who had a couple of unsuccessful singles on Parlophone in 1964/65 and whose lineup at one time included Mick Abrahams and Clive Bunker, later of Jethro Tull.



101 (detail)

101
ELTON JOHN: AN ACETATE RECORDING OF TWO OF A KIND,
1968,
single-sided, 7inch 45rpm, *Emidisc* label with handwritten recording details in blue ballpoint, good audio quality

£600 - 800
€700 - 940
\$830 - 1,100

An Elton John/Bernie Taupin composition, the copyright was registered in September 1968. This acetate has Elton on vocals and piano with backing band/vocals but no orchestral overdubs. There is an abrupt fade-out.



102 (detail)

102
ELTON JOHN: AN ACETATE RECORDING OF THE TIDE WILL TURN FOR REBECCA/ TAKING THE SUN FROM MY EYES,
probably 1969,
double-sided, 7inch 45rpm, each side with *This Record Co. Limited* label with typewritten recording details and + *Orch* inscribed in black ballpoint, good audio quality

£1,200 - 1,500
€1,400 - 1,800
\$1,700 - 2,100

Both tracks are Elton John/Bernie Taupin compositions and both tracks on this acetate have Elton John on piano and vocals with orchestral backing. *Taking The Sun From My Eyes* was first released as the B-side to a Polydor single by Ayshea in February 1969. London-born Ayshea Hague hosted the TV pop show, *Lift Off With Ayshea*, 1969-1974. *The Tide Will Turn For Rebecca* saw its first release on an Edward Woodward album in April 1970 entitled *This Man Alone*.



103 (detail)

103
ELTON JOHN: AN ACETATE RECORDING OF I CAN'T GO ON LIVING WITHOUT YOU,
probably early 1969,
a single-sided, 7inch 45rpm, with *This Record Co. Limited Demo Disc* label, typewritten recording details, good audio quality

£600 - 800
€700 - 940
\$830 - 1,100

An Elton John/Bernie Taupin composition, this acetate has Elton on vocals and piano with backing band but lacks orchestral overdubs. It was first released in Europe by Lulu in March 1969, on a four-track EP which, with two others, were contenders for the UK's entry into that year's Eurovision Song Contest. It was first released in the UK by Stuart A. Brown as a single A-side, also in March. Brown had been a member of Bluesology, as had Elton.



104 (detail)

104
ELTON JOHN: AN ACETATE RECORDING OF THE TIDE WILL TURN FOR REBECCA,
probably early 1970,
single-sided, 7inch 45rpm, *Emidisc* label with handwritten recording details in black and blue ballpoints, good audio quality

£700 - 900
€820 - 1,100
\$960 - 1,200

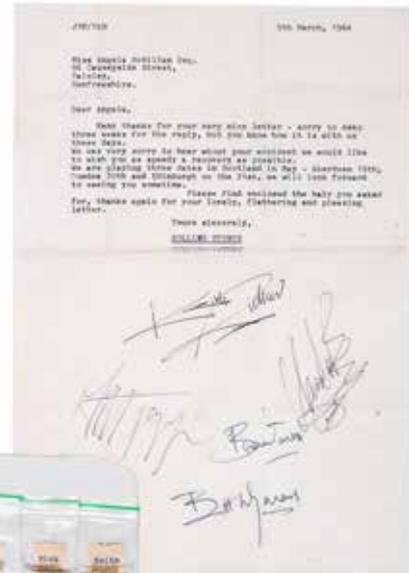
An Elton John/Bernie Taupin composition, it was first released on an album by Edward Woodward entitled *This Man Alone*, in April 1970. This acetate features a solo performance by Elton on vocals and piano.

105

THE ROLLING STONES: AUTOGRAPHS AND HAIR CLIPPINGS,

1964, comprising a typewritten letter to a fan, dated 9th March, 1964, giving forthcoming concert dates in Scotland and finishing, *Please find enclosed the hair you asked for, thanks again for the lovely, flattering and pleasing letter*, signed in black ballpoint and blue ink by Mick Jagger, Keith Richards, Brian Jones, Bill Wyman and Charlie Watts, with four small pieces of card with hair clippings attached for Bill, Brian, Mick and Keith, with front half of original envelope postmarked London 10 MCH 1964, letter 8in x 11 1/4in (20cm x 28.5cm)

£1,000 - 1,500
€1,200 - 1,800
\$1,400 - 2,100



105

106

THE ROLLING STONES: ONE OF MICK JAGGER'S MARACAS,

1964, decorated with a tropical beach scene in black, green and crimson, with letter of provenance, 11 1/4in (28.5cm) long

£600 - 800
€700 - 940
\$830 - 1,100



106

Provenance:

The letter explains how the original recipient of this obtained it. Her father was a councillor in Ryde, Isle Of Wight and was involved in securing the Stones for a concert there at the Esplanade Pavilion, 22nd March 1964. Just 7 years old at the time, she recalls being backstage with her father at the end of one of the shows and meeting Mick Jagger.

107

THE ROLLING STONES: A SET OF AUTOGRAPHS,

1964, a piece of lined paper signed by Mick Jagger, Keith Richards, Brian Jones, Bill Wyman and Charlie Watts in blue ballpoint, inscribed *best wishes* by Keith, with a Gold Leaf cigarette packet inscribed in unknown hand *Brian Jones Cig Packet* and colour machine-print photo of Brian holding a similar packet, *autograph sheet 6 1/4in x 8 1/4in (16cm x 21cm)*

£800 - 1,200
€940 - 1,400
\$1,100 - 1,700



107

Provenance:

According to information from the vendor, these autographs were obtained on the 12th July 1964 when the Stones appeared at the Queens Hall, Leeds.

108

THE ROLLING STONES: AUTOGRAPHS IN AN ALBUM,

circa 1964, on one page in the album, signed Keith Richards, Brian Jones, Bill Wyman and Charlie Watts in blue ballpoint and black felt-tip pen; other signatories include The Kinks, Everly Brothers, Adam Faith, Gene Pitney, Billy J. Kramer & The Dakotas, Georgie Fame, Freddie Garrity, Cilla Black and Lulu, 6 1/2in x 4 3/4in (16.5cm x 12cm)

£300 - 500
€350 - 590
\$410 - 690



108 (page)

Provenance:

From the estate of a DJ who worked in the Yorkshire area.



110



109

109 AR

RICHARD HAMILTON (BRITISH, 1922-2011): SWINGING LONDON '67,

1967-1968, a limited edition print, numbered 319/1000, a collage of news clippings relating to The Rolling Stones, Mick Jagger, and Robert Fraser's arrest and court case, 19 3/4in x 27 3/4in (50.2cm x 70.5cm)

£500 - 700

€590 - 820

\$690 - 960

110

KEITH RICHARDS / THE ROLLING STONES: A SATIN RAINBOW JACKET MADE FOR KEITH,

circa 1967, a labelled *Granny Takes A Trip, The World's End* single-breasted tailored jacket of multi-coloured striped satin, made for Keith Richards, accompanied by a document concerning the provenance

£5,000 - 6,000

€5,900 - 7,000

\$6,900 - 8,300

Provenance:

Ex-Lot 76, *Pop Memorabilia*, Christie's South Kensington, 29 September 2004.

The letter from the publisher of *Up And Down With The Rolling Stones*, confirming this was given to a member of Keith's entourage and worn by him. Our extensive image research has yet to find an image of him wearing this garment.

111 AR

DOMINIQUE TARLE (FRENCH, B.1949): A SET OF FOUR BLACK AND WHITE PHOTOGRAPHS OF THE ROLLING STONES IN HYDE PARK AT THE STONES IN THE PARK CONCERT,

1969,
each photograph stamped on the reverse by Dominique Tarle, each mounted, framed and glazed, 7in x 9in (18cm x 23cm) each, (4)

£800 - 1,200
€940 - 1,400
\$1,100 - 1,700

The Stones in the Park was a free outdoor festival held in Hyde Park on 5 July 1969, headlined by The Rolling Stones and featuring Third Ear Band, King Crimson, Screw, Alexis Korner's New Church, Family and the Battered Ornaments, in front of an estimated audience between 250,000–500,000 spectators.

It was the Stones' first public concert in over two years, and was planned as an introduction of new guitarist, Mick Taylor, following the death of former member Brian Jones two days earlier. Fans started to arrive at the park with candles on 4 July in tribute to Jones, and by the morning of 5 July, 7,000 people had already gathered. Mick Jagger read a short eulogy on stage before the Stones' set began. After this recital, several hundred cabbage white butterflies were released.



111 (part)

112

THE ROLLING STONES: A EUROPEAN TOUR POSTER,

1970,
concert tour poster, designed by John Pasche, framed and glazed, 33in x 24in (84cm x 61cm)

£400 - 600
€470 - 700
\$550 - 830



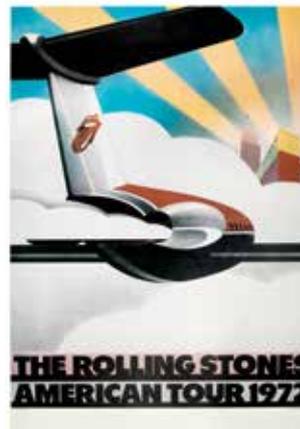
112

113

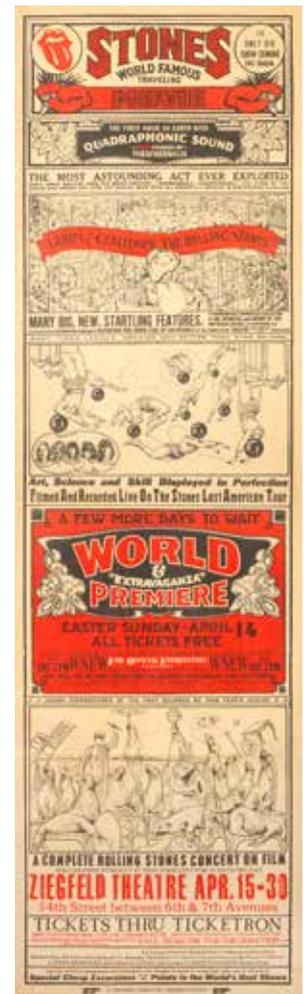
THE ROLLING STONES: AN AMERICAN TOUR POSTER,

1972,
poster for the S.T.P. ("Stones Touring Party") concert tour of United States and Canada for 'Exile on Main St', released weeks earlier, framed and glazed, 27in x 41in (69cm x 104cm)

£400 - 600
€470 - 700
\$550 - 830



113



114

114 *

THE ROLLING STONES: A PROMOTIONAL POSTER FOR STONES WORLD FAMOUS TRAVELING MOVIE,

15th April 1972,
poster for the World Premier at Ziegfeld Theatre, New York, framed and glazed, 34in x 10in (86.5cm x 25.5cm)

£400 - 600
€470 - 700
\$550 - 830

Provenance:

This lot is offered by the Director of The Rolling Stones music video 'Time Is On My Side'.



115

115 *

THE ROLLING STONES: A RARE UK PROMOTIONAL POSTER,
1978,
for the album 'Some Girls', made by Rolling Stones Records, framed
and glazed, 9in x 30in (23cm x 76cm)

£1,200 - 1,500
€1,400 - 1,800
\$1,700 - 2,100

Provenance:

This lot is offered by the Director of The Rolling Stones music video
'Time Is On My Side'.

116 *

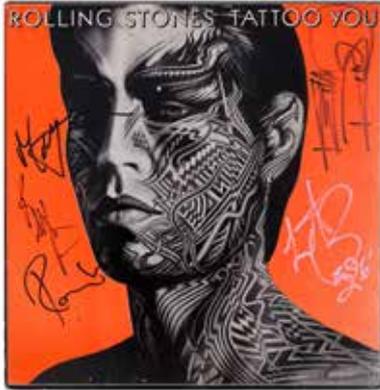
THE ROLLING STONES: A SIGNED TATTOO YOU RECORD COVER,

1981,
signed later in black pen by Mick Jagger, Keith Richards, Ronnie
Wood, Bill Wyman and in silver by Charlie Watts, dated 1996

£500 - 700
€590 - 820
\$690 - 960

Provenance:

This lot is offered by the Director of The Rolling Stones music video
'Time Is On My Side'.



116

117

PETER ANDERSON (BRITISH, B.1954): MICK JAGGER,
CHELSEA, LONDON,

1985,
artist's proof, silver gelatin photograph, printed by Peter Anderson,
signed, titled and numbered by the photographer in metallic pen,
also blindstamped, framed and glazed in custom-welded steel frame,
12in x 12in (30.5cm x 30.5cm)

£500 - 700
€590 - 820
\$690 - 960

Provenance:

Offered directly by the photographer.



117

118

VARIOUS MUSICIANS: AN AUTOGRAPHED LEYENDAS DE LA
GUITARRA CONCERT POSTER,

15th-19th October 1992,
printed on paper for the 'Guitar Legends' concert which took place
in Seville, Spain, signed by various headline acts including; Keith
Richards, Roger Waters, B.B. King, Bo Diddley, Bob Dylan, Les Paul,
Brian May, Joe Walsh, Roger McGuinn, John McLaughlin, Paco de
Lucia, George Duke, Stanley Clarke, George Benson, Rickie Lee
Jones, and two more, 14in x 19 3/4in (35.5cm x 50.2cm)

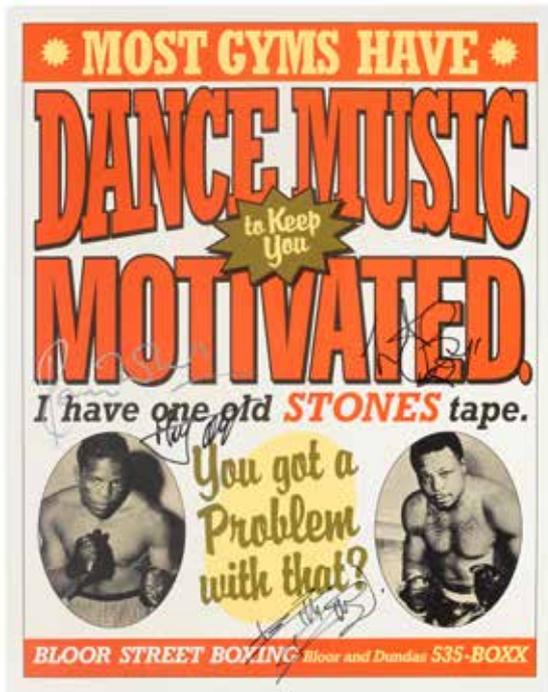
£1,200 - 1,500
€1,400 - 1,800
\$1,700 - 2,100

Provenance:

Acquired by Jim Callaghan whilst working as Bob Dylan's security
guard during this tour. Signatures obtained at the rehearsal for the
festival. Callaghan worked with Bob Dylan from 1978-2004.



118



119

119

THE ROLLING STONES: A SIGNED POSTER,

boxing-style poster, printed on thick paper, reading *Most Gyms have dance music to keep you motivated, I have one old Stones tape, Bloor Street boxing*, signed by Mick Jagger, Keith Richards, Ronnie Wood and Charlie Watts in black and metallic inks, 27in x 32in (68.5cm x 81cm)

£1,000 - 1,500

€1,200 - 1,800

\$1,400 - 2,100

Provenance:

Acquired by Jim Callaghan who was Head of Security for all The Rolling Stones tours from 1973-2003. He was also Mick Jagger's main security guard.

120

THE ROLLING STONES: A FENDER SQUIER TELECASTER SIGNED BY THE BAND,

1991, serial no. MN400834 in cream finish, 22 fret beech fingerboard and white scratch plate, signed and annotated in black ink with the song title *Time Is On My Side*, Keith Richards, with a clock face motif, additionally signed by Mick Jagger in black ink and Charlie Watts and Ronnie Wood in blue; with original hard-shell case with black plush lining

£3,000 - 4,000

€3,500 - 4,700

\$4,100 - 5,500

Provenance:

The guitar is offered by the Director of the music video 'Time Is On My Side' which was shot in 1982. A photo of the vendor with Keith Richards taken during a pre-production meeting to explain the concept for the video is available on request. The vendor has confirmed that in the mid-1990's he worked with the band on their 'Voodoo Lounge' and 'Bridges to Babylon' tour, when he met the band again he asked if they would sign this guitar as a memento of the 'Time Is On My Side' production.



120



121 (part)



123 (page)

121 AR

IAIN MACMILLAN (BRITISH, 1938-2006): PETE TOWNSHEND OF THE WHO,

1960s,

a vintage black and white photographic print of Pete Townshend in a studio, accompanied by two contact sheets showing Pete Townshend in various poses, some close-ups, *print 12in x 15in (30.5cm x 38cm)*, (3)

£500 - 700

€590 - 820

\$690 - 960

Provenance:

Property from the Iain Macmillan Collection.

122 *

THE WHO: A PROMOTIONAL POSTER FOR THE WHO'S WEEKLY APPEARANCE AT THE MARQUEE CLUB,

1964,

printed on paper, *30in x 20in (76cm x 51cm)*

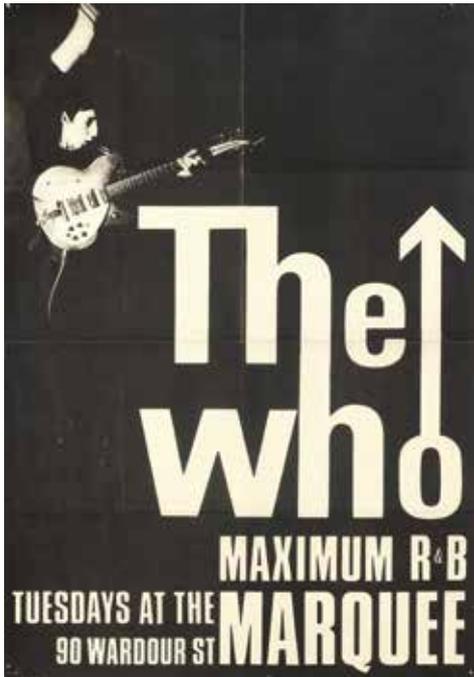
£1,000 - 1,500

€1,200 - 1,800

\$1,400 - 2,100

Provenance:

This lot is offered by the Director of The Rolling Stones music video 'Time Is On My Side'.



122

123

THE WHO: KEITH MOON'S SCRIPT FOR THE FILM TOMMY,

1974,

in cerise-coloured card covers, dated on the title page *8th April 1974*, with 69 mimeographed pages (2-66 numbered), a clean copy, with a Call Sheet for *Wednesday, 15th May, 1974*, inscribed in unknown hand in black ballpoint, *L/Hotel 8.30AM*, for filming on location at St. Andrews Church, Portsmouth

£1,000 - 1,500

€1,200 - 1,800

\$1,400 - 2,100

Provenance:

From the collection of Peter 'Dougal' Butler, Keith Moon's personal assistant.

124 AR

THE WHO / PETER BLAKE (BRITISH, B.1932): FACE DANCES,

1981,

no.54 of 300, lithographic print depicting the front cover of the new Who album 'Faces Dances', signed by Pete Townshend, Roger Daltrey, John Entwistle, and Kenny Jones of The Who in black inks, as well as various artists who worked on the artwork with Peter Blake including; Peter Blake, Colin Self, Patrick Caulfield, Patrick Procktor, Joe Tilson, David Inshaw, Allen Jones, Howard Hodgkin, and Clive Barker, framed and glazed, *the print 11in x 11in (28cm x 28cm)*, overall *15 1/4in x 11 5/8in (38.7cm x 31.5cm)*

£800 - 1,200

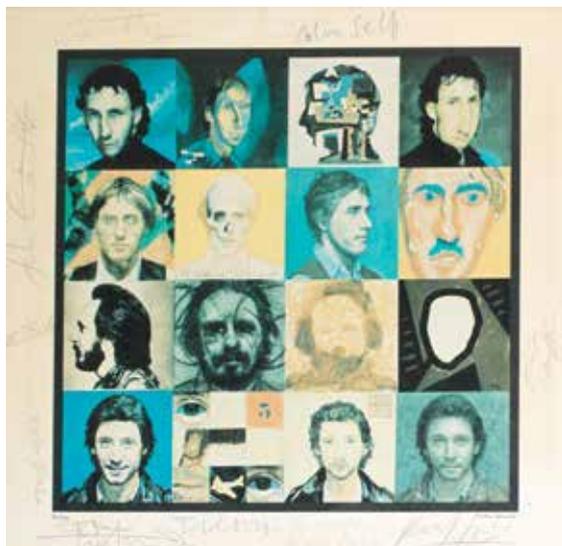
€940 - 1,400

\$1,100 - 1,700

The Who commissioned Peter Blake to design a cover for their ninth studio album. Rather than create a single piece of art, Blake gathered fifteen other artists to work with him in producing portraits of each member of the group.

Provenance:

Property of Jim Callaghan who was the security for The Who's tours from 1975-1983. This print was gifted to him at the launch party of the album. The signatures were subsequently obtained at this event.



124

Property from The Harvey Goldsmith Collection

Lots 128-165

HARVEY
GOLDSMITH



© Alan Davidson / Shutterstock

Harvey Goldsmith & Bob Geldof, Wembley Stadium, 10 June 1985

Harvey Goldsmith CBE



www.harveygoldsmith.com

Renowned concert promoter and producer Harvey Goldsmith CBE has brought to the world some of the biggest concerts and live shows to date. Beginning his career while at University and having the ability to spot new talent as well as able to work with the artists management and teams to put on unforgettable performances. This success has made his name tantamount with the best and biggest live events. Some of his greatest achievements being; Live Aid, the first concert of its type broadcast live on two continents and watched by 1.9 billion people with over 75 live acts, raising in excess of £140million. Together with Bob Geldof persuading artists such as Queen, Madonna, Status Quo, Elton John, David Bowie, Sting, The Who, U2 and Paul McCartney to perform on the same day (Saturday 13 July 1985), raising money for the same cause (Band-Aid Trust). The world-famous Pink Floyd The Wall tour, where Harvey aided in creating Roger Waters vision from his preliminary ideas to facilitating it on stage. Additionally, Harvey was the major influence behind the reunion of Led Zeppelin in 2007 for the tribute concert for Atlantic Records co-founder and President Ahmet Ertegun. Which, following the press announcement created the greatest number of hits to a website at any one time of 253 million.

Bonhams are privileged to offer a selection of signed memorabilia that Harvey has assembled throughout his career. With a collector's heart and mentality, from the very beginning he has kept and treasured signed items, posters and other mementos from his remarkable tenure. Many pieces given to him directly by the artists he has worked with, the majority as a thank you following the end of a successful tour or event. Other signed items orchestrated by Harvey backstage as a souvenir of his accomplishments. Icons and mega-bands such as David Bowie, Bruce Springsteen, The Who, The Rolling Stones, Queen, Madonna, Eric Clapton, Bob Dylan and more are included in this compilation.

Currently, while the world has been quiet, with concerts and live events suspended due to Covid-19. Harvey has been working tirelessly to push the UK Government to formulate how and when live events will be able to happen safely again. He has assured that things will re-open soon as life gets back to some normality. Nonetheless he has no intention to stop promoting anytime soon, as he looks to his next challenge, raising awareness of the devastating effects that climate change is having. As a proven campaigner and philanthropist, let us all hope the world is ready for Harvey's next courageous endorsement, and likely one of the most important of them all.

"The Who are the greatest rock band of all time"

- Harvey Goldsmith



125

THE WHO: A PROMOTIONAL POSTER FOR THE 1975 EUROPEAN TOUR,

October 1975,
a Harvey Goldsmith and John Smith Entertainment in association with Trifold promotional poster featuring The Who, framed, accompanied by a certificate, overall 13in x 16 1/2in (33cm x 42cm)

£500 - 700
€590 - 820
\$690 - 960

Provenance:

From the private collection of Harvey Goldsmith



125

126

THE WHO: A WEMBLEY STADIUM CONCERT POSTER FOR THE WHO AND FRIENDS,

1979,
a Harvey Goldsmith and Trifold British concert poster for The Who, AC/DC, Nils Lofgren and The Stranglers, 18th of August at Wembley Stadium, backed on board, framed, accompanied by a certificate, overall 27 1/2in x 38in (69cm x 96.5cm)

£800 - 1,200
€940 - 1,400
\$1,100 - 1,700

Provenance:

From the private collection of Harvey Goldsmith



126

For Harvey Goldsmith, The Who are the greatest rock band of all time. The way that they performed on stage was full of energy and excitement which had not been seen before. They always did something new onstage to 'wow' and shock their audience. Early on in their gigging days the bands' renowned after show parties often resulted in the venues dressing rooms being wrecked. As the venues began banning The Who from performing, they quickly realised it would be wise to take the party back to their hotel. Harvey was one of the entourage who witnessed Keith Moon throwing a TV out of a hotel window, for the first time. However, Harvey would often take himself off early as he would have too much to do the following day. He recalls one afterparty which took place at Five Bridges Hotel in Newcastle. After leaving the raucous celebration early on, he was woken the next morning by the hotel manager to discuss the huge damage his hotel's function room and foyer had sustained from the revelry from the night before. Harvey, as the promoter and organiser of the tour, was the hotel manager's point of call. However on this occasion the manager was thrilled as it meant that all the snagging issues he had with the premises could now be fixed without calling on his insurance.

127

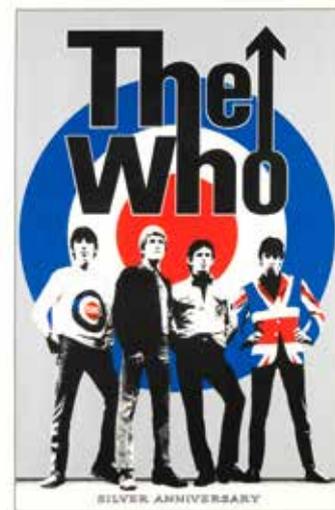
THE WHO: A LIMITED EDITION SOUVENIR PRINT FOR THE WHO'S SILVER ANNIVERSARY,

1989,
edition no.110 of 150, artwork by Gary Grimshaw, framed, accompanied by a certificate, overall 23in x 33 1/2in (58cm x 85cm)

£300 - 500
€350 - 590
\$410 - 690

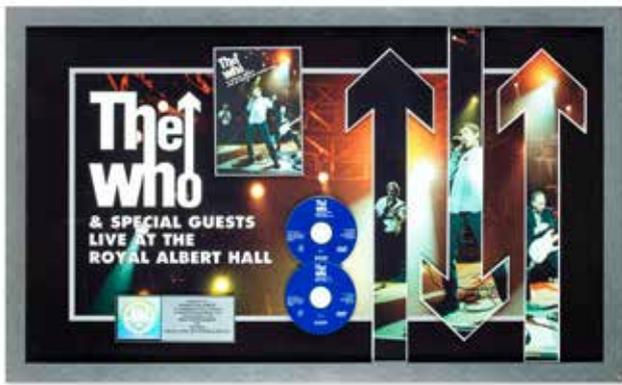
Provenance:

From the private collection of Harvey Goldsmith



127

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.



128



130



129



131

128

THE WHO: A 'PLATINUM' RIAA CERTIFIED DVD AWARD, 2001, presented to Harvey Goldsmith, the plaque inscribed *The Who and Special Guests Live at The Royal Albert Hall* and RIAA hologram, together with a bespoke display, framed, accompanied by a certificate, overall 24 1/2in x 40 1/2in (62cm x 103cm)

£1,000 - 1,500
€1,200 - 1,800
\$1,400 - 2,100

Provenance:

From the private collection of Harvey Goldsmith

129

ISLE OF WIGHT FESTIVAL: A PROGRAMME, CORRESPONDING FLYER AND TWO TICKETS, August 1970, a souvenir programme for the Isle of Wight festival 28th-30th of August with flyer and two one-day tickets dated 29th August, accompanied by a certificate, (4)

£300 - 500
€350 - 590
\$410 - 690

Provenance:

From the private collection of Harvey Goldsmith

130

THE SEX PISTOLS: A PROMOTIONAL POSTER FOR THE SINGLE GOD SAVE THE QUEEN, 1977, the poster by Virgin Records, designed by Jamie Reid, 30in x 40in (76cm x 102cm)

£800 - 1,200
€940 - 1,400
\$1,100 - 1,700

Provenance:

From the private collection of Harvey Goldsmith
Ex-lot 100, *Pop Culture*, Christie's South Kensington, 10th July 2008.

131 AR

DENNIS MORRIS (BRITISH, B.1960): THE SEX PISTOLS ON TOUR, 1977, no.3 of 40, a large black and white Cibachrome print, limited edition, from the *S.P.O.T.s tour*, framed and glazed, accompanied by a certificate, print 31.9in x 36.9in (81cm x 119cm)

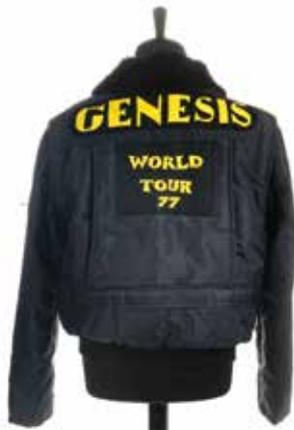
£700 - 900
€820 - 1,100
\$960 - 1,200

Provenance:

From the private collection of Harvey Goldsmith



132



133



134



135

132

THE GRATEFUL DEAD: A RARE CONCERT POSTER,

1978,
a UK concert poster from Harvey Goldsmith Entertainments, designed by Alton Kelley for *The Grateful Dead European Tour 1978*, at the Rainbow, 28th to the 30th of September, framed, accompanied by a certificate, overall 37 1/2in x 24 3/4in (94cm x 63cm)

£500 - 600
€590 - 700
\$690 - 830

Provenance:

From the private collection of Harvey Goldsmith

133

GENESIS: A BLACK BOMBER-STYLE TOUR JACKET FOR HARVEY GOLDSMITH,

1977,
the black jacket labelled *Campri* with faux fur collar and silver zips and popper closures to body, with felt badges to the back *Genesis World Tour 77*, accompanied by a certificate

£300 - 500
€350 - 590
\$410 - 690

Provenance:

From the private collection of Harvey Goldsmith

134

THE EAGLES: A BASEBALL-STYLE TOUR JACKET FOR HARVEY GOLDSMITH,

circa 1980s,
the jacket in purple labelled *West Wind Buccaneer* with yellow detail to collar, cuffs and waist, with yellow popper closures, with Eagles logo transfer on the back, accompanied by a certificate

£300 - 500
€350 - 590
\$410 - 690

Provenance:

From the private collection of Harvey Goldsmith

135

THE ROLLING STONES: A COWBOY-STYLE DENIM TOUR SHIRT FOR HARVEY GOLDSMITH,

1976,
the dark blue denim shirt labelled *Lee* with mother of pearl style popper detail to cuffs, body and pocket, embroidered on the back *Rolling Stones Tour of Europe 76*, accompanied by a certificate

£400 - 600
€470 - 700
\$550 - 830

Provenance:

From the private collection of Harvey Goldsmith

“The Rolling Stones - Complete professionals & a touring machine”

- Harvey Goldsmith



136

136

THE ROLLING STONES: A CONCERT POSTER SIGNED BY THE BAND,

1976,

a concert poster *Rolling Stones Tour of Europe 76*, signed and inscribed in black pen by each member of the band *Thank you love Charlie Watts, On your trouser leg Harvey cheers Woody, love to Harvey Bill Wyman, best wishes to Harv the Marv love Keith Richards, to Marvy Harvey without which this could not be impossible Mick Jagger*, backed on board, accompanied by a certificate, overall 22in x 33in (56cm x 84cm)

£1,500 - 2,000

€1,800 - 2,300

\$2,100 - 2,800

Provenance:

From the private collection of Harvey Goldsmith

This poster, which is backed on plyboard, was presented by the Rolling Stones to Harvey after his leg of the world tour. A tour which Harvey assisted in designing the set for. As a band working with the Stones was always a pleasure. According to Harvey they are complete professionals. As a group they are one of the world's most experienced touring band having been on the road on and off since the early-1960s. They consistently know how to put on an exciting spectacle, and are experts at building up energy and tension before coming on stage and delivering beyond the audiences expectations. Harvey believes that it is rarely the artist who is difficult to work with, but notoriously it is the people that work around them who interpret what they think the artist wants. He has found through experience that once he is able to get past the layers of management and work more directly with the artists themselves, he gets the results he is after.



137

137

THE ROLLING STONES: A CONCERT POSTER SIGNED BY THE BAND,

1990,

a poster for *The Rolling Stones, Urban Jungle, European Tour* with large inscriptions and signatures in black ink including *Hi Harvey Mick Jagger; love Keith Richards; cheers Harvey and all the office Ronnie Wood; love to Harvey and the Gang Bill Wyman (shame about the finger); love Charlie Watts*; framed, accompanied by a certificate, overall 24in x 36in (61cm x 91cm)

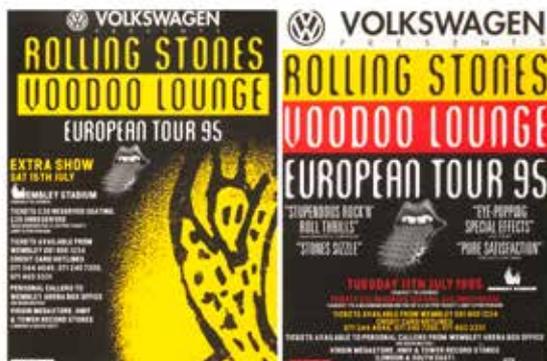
£2,000 - 3,000

€2,300 - 3,500

\$2,800 - 4,100

Provenance:

From the private collection of Harvey Goldsmith



138 (part)

138

THE ROLLING STONES: THREE PROMOTIONAL POSTERS,

a collection of Harvey Goldsmith tour posters, including a UK poster for *Rolling Stones Urban Jungle Europe 1990* at Wembley Stadium 4th, 6th, 7th and 13th July, accompanied by a pair of UK posters *Rolling Stones Woodoo Lounge European Tour 95* Wembley Stadium 11th and 15th of July in common mount, both framed, accompanied by a certificate, the larger 26 1/2in x 18in (66cm x 46cm)

£500 - 700

€590 - 820

\$690 - 960

Provenance:

From the private collection of Harvey Goldsmith



140

“David Bowie was the iconic performer & one of the best artists to work with.”

- Harvey Goldsmith



139 (detail)



139 (part)



139 (part)

139

PINK FLOYD: A BOMBER-STYLE TOUR JACKET FOR HARVEY GOLDSMITH,

1980-1981,
the silver light-reflective jacket labelled *The Watkins Group* with black collar, cuffs, waist and zip, with embroidered Pink Floyd patch to arm and Union Jack patch to alternate sleeve, accompanied by a Harvey Goldsmith and Umbrella Productions promotional poster for Pink Floyd's *The Wall*, framed, accompanied by a certificate, *the poster overall 13in x 17in (33cm x 43cm), (2)*

£500 - 700
€590 - 820
\$690 - 960

Provenance:

From the private collection of Harvey Goldsmith

140

DAVID BOWIE: A LARGE SIGNED PORTRAIT POSTER OF DAVID BOWIE,

1983,
image taken by photographer Greg Gorman in Los Angeles, signed and inscribed *for Goldy best and love, David Bowie 83* with Earl Slick, Stan Harrison and other session musicians, framed, accompanied by a certificate, *overall 24in x 29in (61cm x 74cm)*

£2,000 - 3,000
€2,300 - 3,500
\$2,800 - 4,100

Provenance:

From the private collection of Harvey Goldsmith

For Harvey Goldsmith, David Bowie was the iconic performer and one of the nicest and most creative artists he was fortunate to work with. Harvey began working with David in 1972 at the start of his career in the lesser known Hemel-Hempstead Pavilion. David Bowie and The Spiders From Mars performed the year Ziggy Stardust came to the forefront. From this point Harvey was always happy to work with such a revolutionary act, with the personality to go with it. The signed poster in this lot was kindly given by David to Harvey as a thoughtful memento following the end of the *Serious Moonlight* World Tour.

Live Aid 1985

A career highlight for Harvey and still one of the most famous live events that has ever taken place, was Live Aid. Following the success of Bob Geldof's Band Aid single in December 1984, Harvey was approached by Bob to produce the first live show of its kind. From initial contact to the day of the concert was 10 1/2 weeks. Harvey remembers clearly the press call at Wembley Stadium where he and Bob Geldof announced the event and listed the acts who would be playing. Although at this time the acts had been told the event was to take place, only the Boomtown Rats (Geldof's band) had confirmed that they would play. However this announcement set the tone for artists to confirm their attendance, David Bowie, Madonna, Elton John and U2 being some of the first.

Before the time of mobiles phones and the internet, it was a huge feat to keep such a tight schedule. The morning of the concert Harvey sent his runner to find 40 clocks to place backstage. Harvey personally put them in every dressing room, restaurant, green room area and even the toilets affixed with the instruction - "I don't mind what time you go on, but it does matter what time you come off". If the artists could stick to their stage exit there was a hope that the live transfer over from Wembley Stadium in London to John F. Kennedy Stadium in Philadelphia would sync without a glitch.

Live Aid has become a historic event, with the initial anticipation it would raise £1million. To this day the Band-Aid Trust receives £2-3million each year, and directly following Live Aid a staggering £140million.



141 (part)



142



141 (part)

141

LIVE AID: A BASEBALL-STYLE TOUR JACKET PERSONALISED FOR HARVEY GOLDSMITH,

1985, the black canvas jacket labelled *Satin Jackets* with red detail to collar, arms, cuffs and waist, with red popper closures, embroidered on the front in white *Harvey*, the back adorned with Live Aid Africa guitar logo and Hard Rock Café symbol, embroidered *Feed The World July 13 1985*, with Hard Rock Café Singapore guitar pin, accompanied by a Harvey Goldsmith, Bob Geldof and Maurice Jones for the Band Aid Trust promotional Live Aid poster *Live Aid July 13th Sold Out*, framed, accompanied by a certificate, *the poster overall 13in x 16 1/2in (33cm x 42cm)*

£400 - 600
 €470 - 700
 \$550 - 830

Provenance:

From the private collection of Harvey Goldsmith

142

BAND AID: A DOUBLE 'PLATINUM' BPI CD AWARD,

2004,
presented to Harvey Goldsmith, the plaque inscribed *To recognise sales in the United Kingdom in excess of 1,500,000 copies of the Band Aid Trust/Mercury Records single "Do They Know It's Christmas"* re-release, framed, accompanied by a certificate, overall 19in x 16 1/4in (48.3cm x 41.3cm)

£800 - 1,200
€940 - 1,400
\$1,100 - 1,700

Provenance:

From the private collection of Harvey Goldsmith

A proportion of the proceeds from this lot will be donated to The Band Aid Trust.

143

QUEEN/STATUS QUO: A BRITISH PROMOTIONAL POSTER FOR QUEEN, STATUS QUO AND BIG COUNTRY,

9th August 1986,
a Harvey Goldsmith poster, for the concert at Knebworth Park, framed, accompanied by a certificate, overall 14 1/2in x 18 1/2in (37cm x 47cm)

£200 - 300
€240 - 350
\$280 - 410

Provenance:

From the private collection of Harvey Goldsmith

144

FREDDIE MERCURY/QUEEN: TWO MULTI-SIGNED TRIBUTE POSTERS,

1992,
a UK concert poster, *The Freddie Mercury Tribute Concert for Aids Awareness*, 20th April 1992 at Wembley Stadium, signed by multiple artists including Roger Taylor, Brian May, David Bowie, Bob Geldof, Elizabeth Taylor, Cindy Crawford, Phil Collins, Roger Daltrey, framed; together with a multi-signed *Freddie Mercury Concert For Aids Awareness Hard Rock Café* poster with various signatures, accompanied by a certificate overall 26in x 37in (66cm x 91.5cm)

£2,000 - 3,000
€2,300 - 3,500
\$2,800 - 4,100

Provenance:

From the private collection of Harvey Goldsmith.

Harvey Goldsmith refers to Queen as the 'best party band'. He was taken on by them following issues they had with a previous promoter, renowned for not keeping the crew happy. In Harvey's career he stipulates that he quickly identified that a happy crew resulted in an even happier artist. Before going on stage the last person a guitarist speaks to is his tech and for a solo artist it is their PA. Hearing from those people that everything is running smoothly results in a relaxed artist able to give their best performance.

145

QUEEN: A RACING GREEN PADDED TOUR JACKET,

1979,
the padded jacket labelled *Campri* with green zip and silver poppers, with embroidered *Harvey* in yellow above official *Queen Crazy Tour* patch, accompanied by a certificate

£300 - 500
€350 - 590
\$410 - 690

Provenance:

From the private collection of Harvey Goldsmith

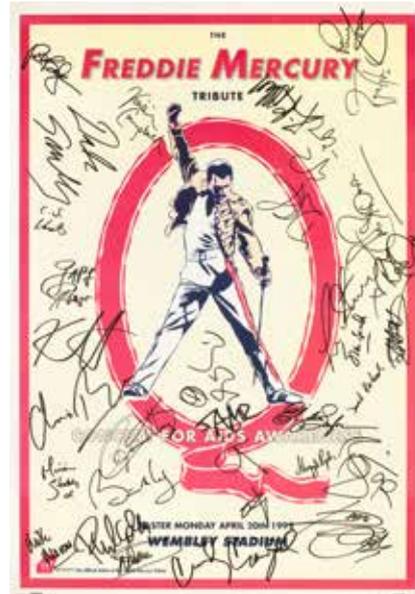
For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

"Queen are the best party band."

- Harvey Goldsmith



143



144 (part)



145



149 (page)

146

STING: A BRITISH POSTER FOR STING LIVE THE DREAM OF THE BLUE TURTLES UK LEG OF THE WORLD TOUR,

1985-1986,
a Harvey Goldsmith Entertainments Presents tour poster, dates for Manchester Apollo, Edinburgh Playhouse, London Royal Albert Hall, among others, framed, accompanied by a certificate, overall 12in x 16in (30cm x 41cm)

£200 - 300
€240 - 350
\$280 - 410

Provenance:

From the private collection of Harvey Goldsmith

147

MADONNA: A CONCERT POSTER FOR WHO'S THAT GIRL,

1987,
a box office concert poster for *Who's That Girl World Tour 1987* 'tickets on sale here' in mount and framed, accompanied by a box office poster for *Blonde Ambition World Tour 1990*, both framed, accompanied by a certificate, the larger 21 1/2in x 24 1/2in (54.5cm x 63cm), (2)

£600 - 800
€700 - 940
\$830 - 1,100

Provenance:

From the private collection of Harvey Goldsmith



146



147 (part)

148

ERIC CLAPTON: A GERMAN CONCERT POSTER,

20 January 1984,
at Hallenstadion, Zurich, framed, accompanied by a certificate, overall 13 1/4in x 29in (33.7cm x 73.7cm)

£200 - 300
€240 - 350
\$280 - 410

Provenance:

From the private collection of Harvey Goldsmith

149

ERIC CLAPTON: A SIGNED 25TH ANNIVERSARY PROGRAMME,

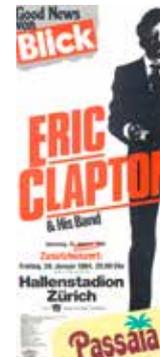
1988,
signed on the back page *Eric Clapton 88* in silver pen and on the inside back cover signed by various members of his band including Alan Clark and others, accompanied by a Harvey Goldsmith Presents poster *Eric Clapton and His Band, Royal Albert Hall, 1996*, framed, accompanied by a certificate, the poster overall 12 1/2in x 15 1/2in (30cm x 40cm), (2)

£800 - 1,200
€940 - 1,400
\$1,100 - 1,700

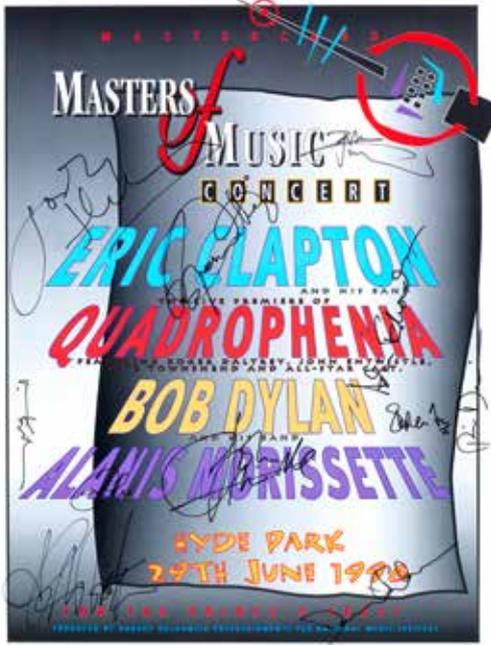
Provenance:

From the private collection of Harvey Goldsmith

Harvey Goldsmith has worked with Eric Clapton since he met him at his 21st Birthday party and was blown away by his talent. He has promoted Eric and the following bands he has been a part of; John Mayall & The Bluesbreakers, Cream, Blind Faith and Derek and the Dominos. He's toured with him all over the world, by plane, train and by boat, culminating in over 100 concerts at the Royal Albert Hall.



148



151 (part)

150

ERIC CLAPTON: A CUSTOM LIMITED EDITION FENDER STRATOCASTER,

serial no.G036446, double cutaway body in black finish with white scratch plate, 22-fret beech fingerboard and corresponding headstock with black dot inlays, signed on the body in silver pen *Eric Clapton 91*, with two-tone and one volume knob and selector switch, with personalised plaque to the body engraved *To Harvey with our sincere thanks Eric and Roger 1990/91*, in hard shell tour case with foam protective lining, accompanied by a certificate

£2,000 - 3,000
€2,300 - 3,500
\$2,800 - 4,100

Provenance:

From the private collection of Harvey Goldsmith

151

VARIOUS ARTISTS: TWO MULTI-SIGNED PROMOTIONAL POSTERS FOR MASTERS OF MUSIC, MASTERCARD AND THE PRINCE'S TRUST,

29th June 1996, a UK concert poster for *Masters Of Music* at Hyde Park, acts on the day include: Eric Clapton, members of The Who, Bob Dylan and Alanis Morissette, signed in black pen by various artists; John Entwistle, Roger Daltrey, Stephen Fry, Alanis Morissette, Pete Townshend, Eric Clapton and others; accompanied by corresponding Mastercard advertising poster with various signatures including; Ronnie Wood, Eric Clapton, David Gilmour, John Entwistle, Roger Daltrey, Pete Townshend and others, both framed, accompanied by a certificate, *largest overall 20in x 26in (51cm x 66cm), (2)*

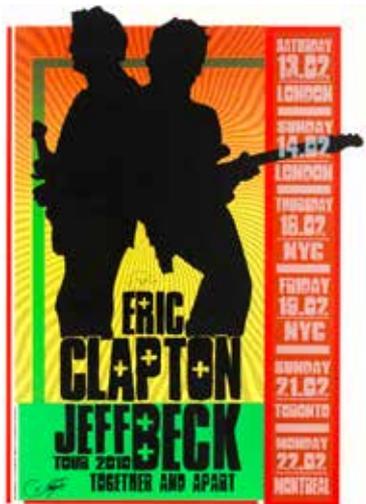
£800 - 1,200
€940 - 1,400
\$1,100 - 1,700

Provenance:

From the private collection of Harvey Goldsmith



150



152

152

ERIC CLAPTON AND JEFF BECK: A LIMITED EDITION SILKSCREEN PRINT BY RON DONOVAN,

2010, the edition made for the *Together and Apart* tour for the UK and Americas throughout February 2010, signed in black ink by Eric Clapton and the artist, edition no.363 of 1050, mounted and framed, accompanied by a certificate, overall 25in x 33in (63.5cm x 84cm)

£500 - 700
 €590 - 820
 \$690 - 960

Provenance:

From the private collection of Harvey Goldsmith

153

JEFF BECK: A 'PLATINUM' RIAA DVD AWARD,

2008, presented to Harvey Goldsmith, the plaque inscribed *Jeff Beck Performing this Week Live at Ronnie Scotts* with RIAA hologram, framed, accompanied by a certificate, overall 11in x 24in (28cm x 61cm)

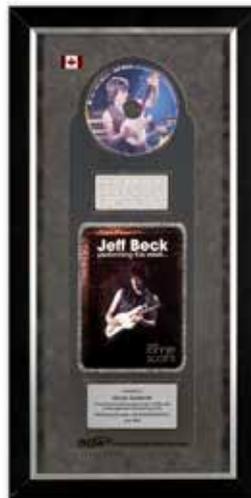
£600 - 800
 €700 - 940
 \$830 - 1,100

Provenance:

From the private collection of Harvey Goldsmith



153



154

154

JEFF BECK: A 'PLATINUM' CRIA AWARD,

2008, presented to Harvey Goldsmith for 10,000 copies, the plaque inscribed *Jeff Beck Performing this Week Live at Ronnie Scotts* with CRIA hologram, framed, accompanied by a certificate, overall 12 1/2in x 24 1/2in (32cm x 62cm)

£500 - 700
 €590 - 820
 \$690 - 960

Provenance:

From the private collection of Harvey Goldsmith



155

155

PAUL SIMON: AN IN-HOUSE PRESENTATION AWARD DISPLAY FOR THE GRACELAND CONCERT,

1987, a bronze plaque to commemorate the *Royal Albert Hall, Allied Entertainments presents Paul Simon, The Graceland concert*, ticket with presentation plaque *Sold out thanks from the directors of Allied Entertainments*, framed; together with a copy of the album artwork, accompanied by a certificate, overall 10 1/2in x 14 1/2in (27cm x 37cm)

£500 - 700
 €590 - 820
 \$690 - 960

Provenance:

From the private collection of Harvey Goldsmith



157

156
BRUCE SPRINGSTEEN: A SIGNED TOUR POSTER FOR BORN IN THE USA,

1994-1995,
 featuring the iconic image of Springsteen playing guitar, signed and annotated in black ink *To Jonathan ya got a great dad! Bruce Springsteen, framed, accompanied by a certificate, 12in x 14 3/4in (30cm x 40cm)*

£1,000 - 1,500
 €1,200 - 1,800
 \$1,400 - 2,100

Provenance:
 From the private collection of Harvey Goldsmith



156

157
BRUCE SPRINGSTEEN: A HANDWRITTEN LETTER AND SET-LIST BY BRUCE SPRINGSTEEN,

May 2008,
 the letter on American notepaper, written in black felt pen to a fan *Harvey said you've been a long time fan...c'mon backstage and say hi, hope to see you there. Best, Bruce Springsteen* with hand-drawn guitar motif; accompanied by a handwritten set list dated 28th May 2008 Manchester UK with twenty-four abbreviated song titles all in Springsteen's hand, songs including *Long Walk Home, Lonesome Day, Thunder Road, Born to Run, American Land*; with a corresponding printed set list and additional list dated 8th May 2008 Cardiff with twenty-five song titles (and key prompts), accompanied by a certificate

£3,000 - 5,000
 €3,500 - 5,900
 \$4,100 - 6,900

Provenance:
 From the private collection of Harvey Goldsmith

Harvey first saw Bruce Springsteen in New York at the Bottom Line in early 1970s when he was the opening act. He was amazed at his performance and on meeting him backstage said that he must come to the UK. Springsteen's response was that it was his first time in New York! It was two years later that Harvey was finally able to promote him at the Hammersmith Odeon in 1975.

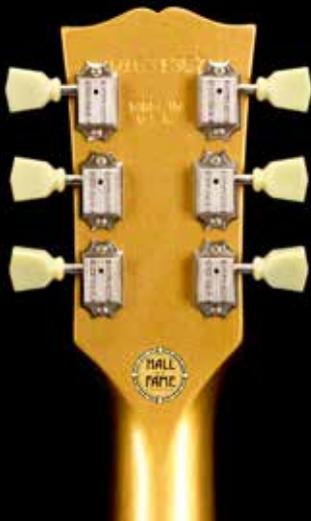


158 Y

BOB DYLAN/GEORGE HARRISON AND OTHERS: AN IMPORTANT MULTI-SIGNED LES PAUL GOLD TOP "HALL OF FAME" DELUX EDITION GUITAR SIGNED AT THE 30TH ANNIVERSARY CONCERT CELEBRATION AT MADISON SQUARE GARDENS, NEW YORK,

16th October 1992,
 serial no.91631367 blind stamped to the back, dated 12 June 1991, with single cutaway body, mahogany neck and body with maple cap, 22-fret rosewood bound fingerboard with trapezoid inlays, headstock fitted with Kluson delux machine heads and inlaid 'Gibson' logo, decal to back "Hall of Fame Edition", cream scratch plate, two volume and two tone controls, three way toggle switch, mini-humbucker pickups, accompanying Gibson hard shell case with pink plush lining and matching silk protector, signed by various artists on the night, including Bob Dylan, George Harrison, Eric Clapton, Johnny Cash, Willie Nelson, Chrissie Hynde, Ronnie Wood, Tom Petty, Johnny Winter, Kris Kristofferson, Neil Young and Stevie Wonder, accompanied by a certificate

£10,000 - 15,000
 €12,000 - 18,000
 \$14,000 - 21,000

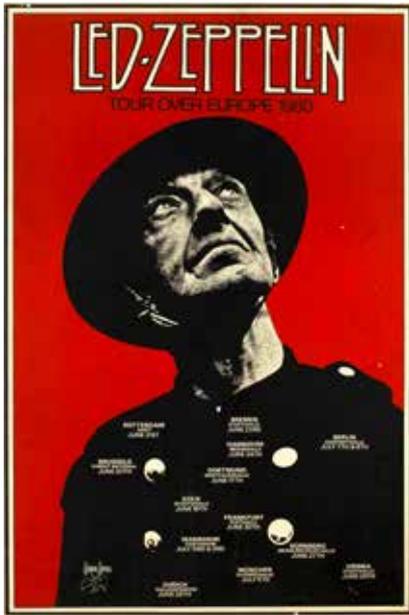


Provenance:

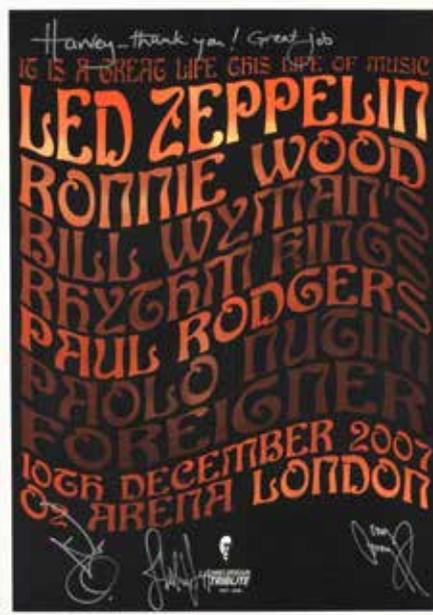
From the private collection of Harvey Goldsmith

Only six weeks before the concert was scheduled Bob Dylan personally called Harvey Goldsmith asking for his help with the project. The promotion company he had been using was out of its depth with a project of this scale. Dylan knew Harvey was the right promoter to have on board for such a large and impressive line-up. Harvey accepted the job and simply knuckled down to ensure that it was well organised and managed properly. Although many of the acts had been approached by Dylan and his team to perform, it was only when they knew that Harvey was the promoter that they confirmed they would be available to play, many of whom had worked with Harvey previously. This concert was a huge event for Bob Dylan celebrating his career. It was also an important anniversary concert as it became one of the first big events of this nature to happen in the USA. Previously it was stadium events in Europe which had dominated the scene.

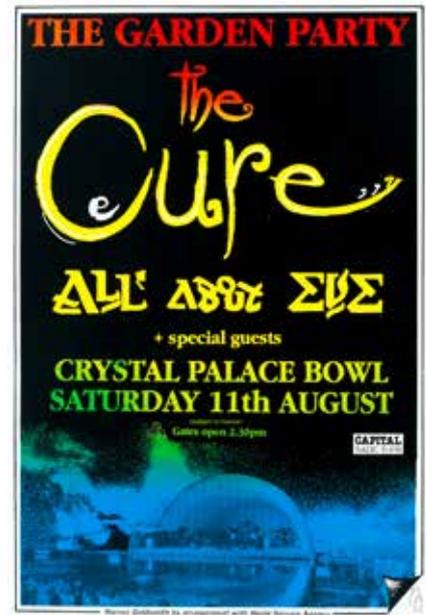




159



160



161

159

LED ZEPPELIN: A EUROPEAN TOUR POSTER,

1980,
a Swan Song Led Zeppelin poster for *Tour Over Europe 1980* June and July, cities including Rotterdam, Berlin, Brussels, Frankfurt and Vienna, backed on board, accompanied by a certificate, overall 20in x 30in (51cm x 76cm)

£400 - 600
€470 - 700
\$550 - 830

Provenance:

From the private collection of Harvey Goldsmith

This was to be Led Zeppelin's last tour as the original line-up. Following this John Bonham passed away tragically and the band felt they could not carry on as Led Zeppelin without him.

160

LED ZEPPELIN/AND OTHERS: A SOUVENIR POSTER FOR THE AHMET ERTEGUN TRIBUTE CONCERT,

2007,
the limited edition poster for *It Is A Great Life, This Life Of Music* reunion, headlining Led Zeppelin and featuring Ronnie Wood, Bill Wyman and more, edition 1136 of 1200, signed and annotated in white ink *Harvey-thank you! Great job*, Robert Plant, Jimmy Page, John Paul Jones, framed, accompanied by a certificate, overall 18 3/4in x 26in (47.5cm x 66cm)

£2,000 - 3,000
€2,300 - 3,500
\$2,800 - 4,100

Provenance:

From the private collection of Harvey Goldsmith

Ahmet Ertegun was the President of Atlantic Records when he had a freak accident at a Rolling Stones concert. He was a huge inspiration to Harvey Goldsmith and he has referred to him as his USA mentor. Knowing the pairs close friendship, Harvey was instructed by

Ahmet's widow immediately following the memorial service for him in New York, that he would have loved for Harvey to produce a tribute concert for him in the UK. While at the post memorial lunch at The Tavern On The Green restaurant in Central Park, Harvey started to discuss the idea with his table that included; Eric Clapton, Robbie Robertson, Jimmy Page and Robert Plant. The concert would stage all the huge UK names signed by Ahmet to Atlantic. Immediately Eric said that he would put Cream back together. At this point Harvey knew that he had a show and that it was going to happen. However the band members of Led Zeppelin, who all attended the service and lunch kept decidedly quiet. They had not performed together since their last tour in 1980, and it did not seem that they planned to do so again. It was in the following weeks that Harvey, knowing how instrumental the band were to Atlantic's success and that they had to be involved, pursued them. After sending a personal letter to each individually, he got the call to meet with Jimmy Page, Robert Plant and their managers. He was bowled over when they agreed to play, but with one stipulation; they said they would only perform if they could play a whole concert, not the 30 minute slot the other acts had signed up to. This was too good to be true and was an immediate 'Done' from Harvey. On the day the concert was announced the promotion website attracted 253 million hits, the most amount of hits in any one day, in the world at that time. When the event finally went on sale, an astounding 25 million people attempted to get one of the 16,000 tickets issued.

161

THE CURE: A UK POSTER FOR THE CURE, ALL ABOUT EVE, AND SPECIAL GUESTS,

11th August 1990,
a Harvey Goldsmith tour poster, Crystal Palace Bowl, framed, accompanied by a certificate, overall 15 1/2in x 22in (39cm x 56cm)

£200 - 300
€240 - 350
\$280 - 410

Provenance:

From the private collection of Harvey Goldsmith



164



163



165

162

VARIOUS ARTISTS: A GROUP OF HARVEY GOLDSMITH'S TOUR ITINERARIES,

1980s-1990s,

twenty official tour itineraries made by Harvey Goldsmith Productions for artists such as Pink Floyd, The Who, Bruce Springsteen, Elton John, The Cure, Def Leppard, George Michael, The Grateful Dead, Eric Clapton, Paul Simon, Queen, Rod Stewart, Pet Shop Boys and Duran Duran, each including venue, hotel and crew information, as well as tour dates, some with minor annotations, accompanied by a certificate, (Qty)

£500 - 700

€590 - 820

\$690 - 960

Provenance:

From the private collection of Harvey Goldsmith

163

DEPECHE MODE: A 'GOLD' BPI CERTIFIED AWARD,

1993,

presented to Harvey Goldsmith, the plaque inscribed *To recognise sales in the United Kingdom in excess of 180,000 copies of the Depeche Mode album "Songs Of Faith and Devotion"*, framed, accompanied by a certificate, overall 16in x 20 1/4in (40.6cm x 51.4cm)

£700 - 900

€820 - 1,100

\$960 - 1,200

Provenance:

From the private collection of Harvey Goldsmith

164

TITANIC: A TRIPLE 'PLATINUM' BPI AWARD,

1998,

a presentation CD together with plaque presented to Harvey Goldsmith for the *SONY Classical Album Titanic* framed, accompanied by a certificate, overall 16in x 16in (41cm x 41cm)

£400 - 600

€470 - 700

\$550 - 830

Provenance:

From the private collection of Harvey Goldsmith

165

UB40: A 'SILVER' BPI CD AWARD,

2000,

presented to Harvey Goldsmith, the plaque inscribed *To recognise sales in the United Kingdom of more than 300,000 copies of the Virgin Album "The Very Best Of UB40 1980-2000"*, framed, accompanied by a certificate, overall 16in x 16in (40.6cm x 40.6cm)

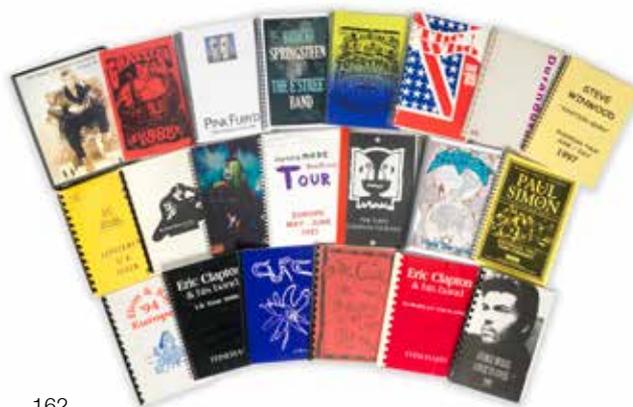
£400 - 600

€470 - 700

\$550 - 830

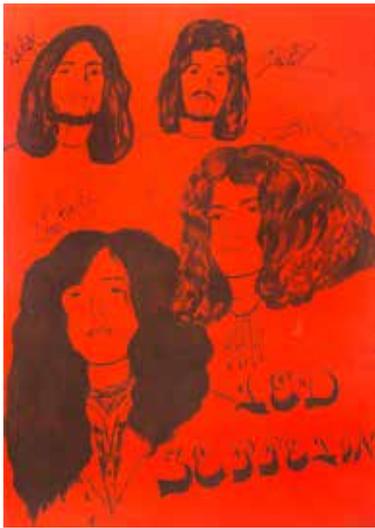
Provenance:

From the private collection of Harvey Goldsmith



162

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.



166

VARIOUS PROPERTIES

166

LED ZEPPELIN: A LARGE AND UNUSUAL AUTOGRAPHED HAND-PAINTED POSTER,

1970,

a vivid hand-painted portrait poster signed by Robert Plant, Jimmy Page, John Paul Jones and John Bonham in black marker, signed and dated 8.3.1970 by the artist, 37 1/2in x 26 3/4in (94cm x 68cm)

£4,000 - 5,000

€4,700 - 5,900

\$5,500 - 6,900

Provenance:

Offered by the artist. Autographs obtained when Led Zeppelin appeared at the Circus Krone, Munich, 8th March 1970.

167

LED ZEPPELIN: A GROUP OF PHOTOGRAPHS TAKEN AT THEIR CONCERT, CIRCUS KRONE, MUNICH,

8th March 1970,

unpublished, black and white, comprising 37 modern digital prints with 43 negatives, to be sold with copyright via deed of assignment

£1,000 - 1,500

€1,200 - 1,800

\$1,400 - 2,100

Provenance:

Offered by the photographer.



167 (part)

168

LED ZEPPELIN: A CONCERT POSTER FOR THE ELECTRIC MAGIC SHOW, EMPIRE POOL, WEMBLEY,

20th November 1971,

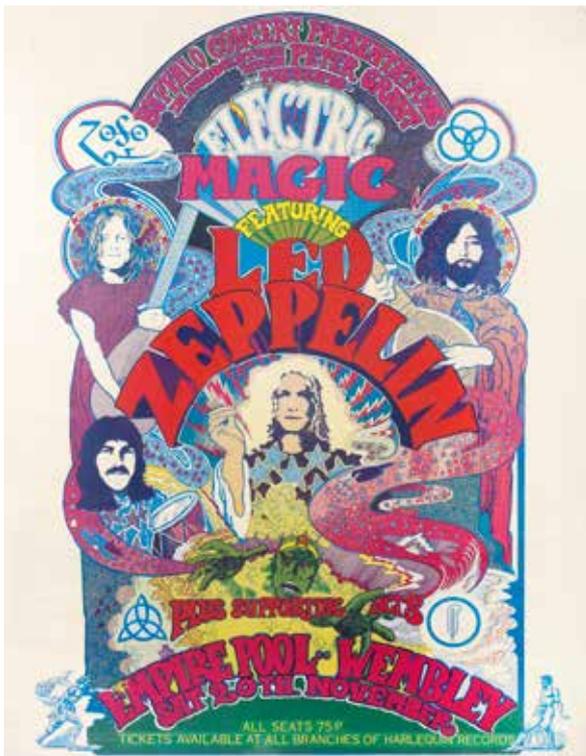
printed on paper by Buffalo Concert Presentations in association with Peter Grant, graphics by Paper Tiger, framed and glazed, 30in x 40in (76cm x 102cm)

£4,000 - 5,000

€4,700 - 5,900

\$5,500 - 6,900

One of two shows held at London's Wembley stadium which featured circus performers, and included support acts such as Stone the Crowes. The shows themselves lasted five hours and included bizarre vaudeville circus acts with plate spinners, trapeze artists and performing pigs which were dressed in policeman's uniforms. This poster is for the first night for which nearly 10,000 tickets were sold, event-goers could pick up one of these posters for 30p. This was also the first concert tour on which the band visually projected the "four symbols" which adorned (and is a variant title for) their fourth album onto their stage equipment.



168

"The band played at the end of a six hour circus-like evening with a 167 minute set... What the true essence of rock and roll is about."

- NME, 11.71



169



170

169 *

BAD COMPANY: A 'GOLD' AWARD FOR THE 1973 ALBUM *BAD COMPANY*,

presented to executive John Kalodner for sales of more than one million dollars, RIAA certified, white matte, 17 1/2in x 21 1/2in (44.5cm x 54.5cm)

£800 - 1,000
 €940 - 1,200
 \$1,100 - 1,400

Provenance:

From the Estate of John Kalodner, Backstage Auctions, Texas.

170 *

LED ZEPPELIN: A 'GOLD' AWARD FOR THE ALBUM AND CASSETTE *PHYSICAL GRAFFITI*,

presented to the 1975 album cover designer Peter Corriston for sales of more than 500,000 copies in the US, RIAA certified, hologram logo, Fitzgerald Hartley Marketing label to reverse, 17in x 21in (43cm x 53.5cm)

£1,000 - 1,500
 €1,200 - 1,800
 \$1,400 - 2,100

171 *

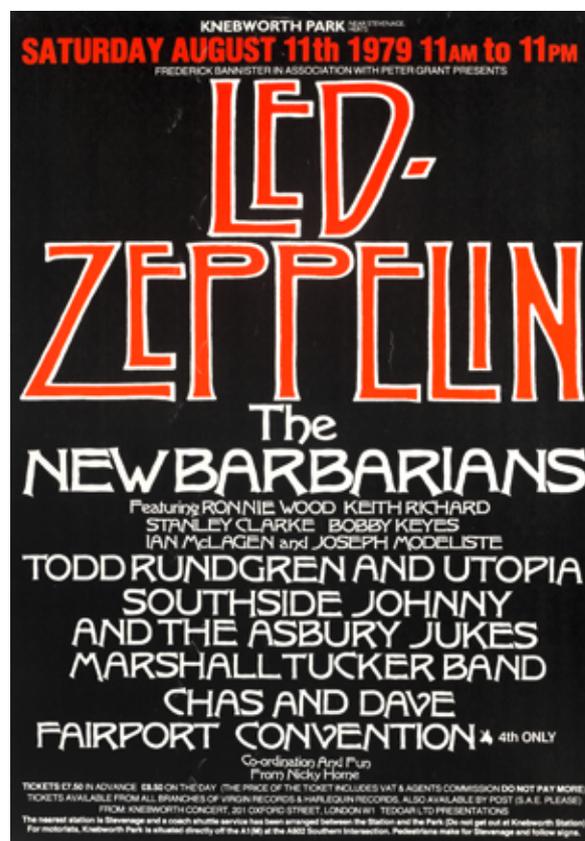
LED ZEPPELIN: A KNEBWORTH FESTIVAL CONCERT POSTER,

Saturday 11th August 1979,
 support acts including; The New Barbarians (with Keith Richards and Ronnie Wood) and Todd Rundgren and Utopia, 24in x 17in (61cm x 43cm)

£600 - 800
 €700 - 940
 \$830 - 1,100

Provenance:

This lot is offered by the Director of The Rolling Stones music video 'Time Is On My Side'.



171



©Eric Radtke

John Bonham on stage with Led Zeppelin at the Royal Albert Hall 9th January 1970

172

JOHN BONHAM / LED ZEPPELIN: A 36 INCH PAISTE SYMPHONIC GONG USED ON STAGE AT THE ROYAL ALBERT HALL,

9th January 1970,
a hammered metal gong with original Paiste Chinese logo to the front top and bottom, with large white stencil *Zeppelin* on the back and various airway stickers including Pan America and Northwest Orient Airlines, the top rim with two suspension holes and attached rope, accompanied by original auction receipt, diameter 36in (91.4cm)

£20,000 - 30,000
€23,000 - 35,000
\$28,000 - 41,000

Provenance:

This gong was purchased from a Chelsea auction house in 1982. At that time Led Zeppelin had an office nearby and it was following the untimely death of John Bonham. It has been identified as the one John Bonham used on stage at The Royal Albert Hall in 1970, illustrated in the image taken by a fan as shown in the catalogue. This early concert is one of the first that was professionally filmed and is available to view on the YouTube link below.

<https://youtu.be/r9-42mu1D9Y>

Legendary drummer Bonham is seen by many as the greatest rock drummer. His style and stage presence are as synonymous as Keith Moon's were for The Who. According to Carmine Appice, drummer with American rock band Vanilla Fudge, it was he who inspired Bonham to incorporate a gong into his drum kit. Led Zeppelin had supported Vanilla Fudge during their first tour of North America in 1968. Appice says, *I brought the gong into rock and then Bonzo brought it in with Led Zeppelin, Carl Palmer had gongs, everybody had gongs, it became like a staple. The two China cymbals on a boom stand, I brought that in and even in Spinal Tap, you had a gong and two Chinese cymbals.* Only six months later Led Zeppelin were equal billing with Vanilla Fudge showing the speed at how their popularity grew.

This gong is an earlier Paiste model as it has the original Chinese symbols for the brand's logo. There are also signs of use as it is blackened. John Paul Jones, referring to the practice of setting fire to the gong at a dramatic point in the band's set said, *He did that more or less every night. His roadie Mick Hinton had to set it alight. I think he used lighter fuel, and it was quite dangerous...* Additionally due to the scale of the percussion piece, it appears that it did not have a dedicated flight case or bag when taken on tour. It was simply labelled with a stencil *Zeppelin* had airway tickets stuck to it (which are still attached), and put into the plane's hold.



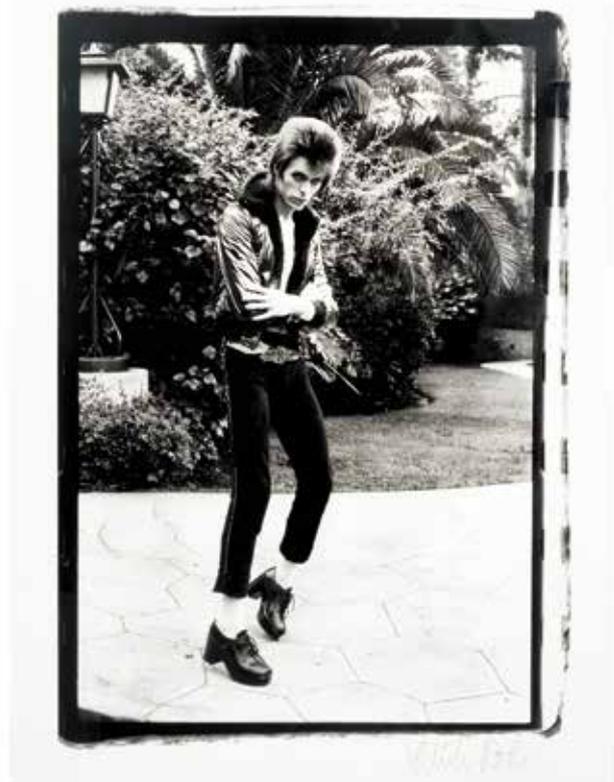
(front)



(back)



173



175



174 (part)

174

DAVID BOWIE: A CHANGES '69 TOUR FLYER AND TICKET STUB,

October 1969, printed on paper, with headline act Humble Pie, and support acts Love Sculpture, David Bowie and Samson, with ticket details, tour dates and venues printed on the reverse, accompanied by a ticket stub for the show at the Empire in Liverpool, Sunday October 26th, flyer 10in x 7 1/2in (25.5cm x 19cm), (2)

£600 - 800
 €700 - 940
 \$830 - 1,100

Provenance:

Acquired by the vendor who attended the concert.

On the 11th July 1969, David Bowie released his single "Space Oddity". Three months later he joined Humble Pie on a three week tour of the UK in support of its release. The show was designed by notable set designer Sean Kenny, better known for his theatre designs. Following the tour, "Space Oddity" climbed the UK charts to no.5, making this rare flyer an important piece from a pivotal point in Bowie's career.

175^{AR}

MICK ROCK (BRITISH, BORN 1944): DAVID BOWIE, BEVERLY HILLS,

1972, printed later, a full-length black and white portrait, signed in pencil by the photographer and inscribed 2/30/100, framed and glazed, image size 16in x 23in (40.5cm x 58.5cm)

£1,200 - 1,800
 €1,400 - 2,100
 \$1,700 - 2,500

173

T.REX/MARC BOLAN: A SIGNED TOUR POSTER,

1972, original double-sided paper poster from the 1972 Autumn tour of the UK, signed in blue ink by Marc Bolan, Bill Legend, Steve Currie, and Mickey Finn, 20in x 30in (51cm x 76cm)

£700 - 900
 €820 - 1,100
 \$960 - 1,200

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.



Duffy

176^{AR}

BRIAN DUFFY (BRITISH, 1933-2010): DAVID BOWIE ALADDIN SANE (EYES SHUT),

1973, printed later,
no.35 of 75, archival pigment print, signed and numbered in ink by the photographer, blindstamped in the margin by the Duffy archive; also signed and dated by Chris Duffy, Archive Administrator on the verso, accompanied by a certificate of authenticity, 21in x 21 1/2in (53.5cm x 54.5cm)

£7,000 - 10,000

€8,200 - 12,000

\$9,600 - 14,000

“Taken by Duffy during the second of ‘Five Sessions with David Bowie’. Duffy’s most famous photograph dates from 1973 and is 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.”

- The Duffy Archive.



177

Duffy



178

Brian Duffy first came to prominence in London during the 1960s alongside fellow fashion photographers David Bailey, Terence Donovan and Norman Parkinson.

Duffy worked on his first assignment with David Bowie in 1972, during the musician's Ziggy Stardust period. Bowie and Duffy had an instant rapport and so collaborated on various other projects until around 1980, during which time Duffy photographed and sometimes even helped shape Bowie's various extraordinary stage personae. It was Duffy, for example, who carved the red and blue lightning bolt in lipstick across Bowie's face for his iconic *Aladdin Sane* album, and this extraordinary contact sheet enlargement dates from this session.

178

GEOFF MACCORMACK (ENGLISH, B.1947): DAVID BOWIE IN FRONT OF THE TRANS-SIBERIAN EXPRESS,

1973, printed later, no.2 of 25, black and white silver gelatin print of David Bowie during the *Ziggy Stardust* tour, signed to the lower border by Bowie and the photographer in black ink and dated 2015 by Bowie, blindstamped and accompanied by a certificate of authenticity, 20in x 24in (51cm x 61cm)

£5,000 - 6,000
 €5,900 - 7,000
 \$6,900 - 8,300

Provenance:

Offered directly by the photographer.

MacCormack reminisces; "Heading back to London from Japan the long way, I'd only just acquired a Nikkormat camera which Japanese photographer Masayoshi Sukita got me (trade price); the attraction being its ease of use for a novice. It was my first decent camera. Not knowing the camera, I at least pride myself on getting the composition right. The other thing I love about this shot is that, although David clearly strikes a pose, the image is still unguarded and natural. David reciprocated by taking one of me in exactly the same spot. Believe me, mine's better."

177 AR

BRIAN DUFFY (BRITISH, 1933-2010): DAVID BOWIE 'ALADDIN SANE' CONTACT SHEET,

1973, printed later, no.35 of 75, archival pigment print, signed and numbered in ink by the photographer, blindstamped in the margin by the Duffy archive; also signed and dated by Chris Duffy, Archive Administrator on the verso, unframed, accompanied by a certificate of authenticity, 21in x 21 1/2in (53.5cm x 54.5cm)

£7,000 - 10,000
 €8,200 - 12,000
 \$9,600 - 14,000



179

179

179
GEOFF MACCORMACK (ENGLISH, B.1947): DAVID BOWIE IN A LOS ANGELES RESTAURANT,
 1975, printed later,
no.3 of 25, black and white silver gelatin print of David Bowie taken in a Japanese restaurant in LA, signed and numbered to the lower border by the photographer in black ink, also signed by the printer Robin Bell, bearing blindstamps for both, *20in x 24in (51cm x 61cm)*

£2,000 - 3,000
 €2,300 - 3,500
 \$2,800 - 4,100

Provenance:

Offered directly by the photographer.

180
DAVID BOWIE: AN AUTOGRAPHED 7INCH SINGLE FOR SORROW/AMSTERDAM,
 1974,
 RCA Victor 2424, the A-side label signed and inscribed in blue ballpoint by David Bowie, *My thanx Bowie*, in original sleeve

£800 - 1,200
 €940 - 1,400
 \$1,100 - 1,700

Provenance:

According to information from the vendor, this was signed during the completion of the 'Diamond Dogs' album at Olympic Studios.

181 *
THE MAN WHO FELL TO EARTH,
 British Lion, 1976,
 British quad poster, *30in x 40in (76cm x 102cm)*

£400 - 600
 €470 - 700
 \$550 - 830

Provenance:

This lot is offered by the Director of The Rolling Stones music video 'Time Is On My Side'.

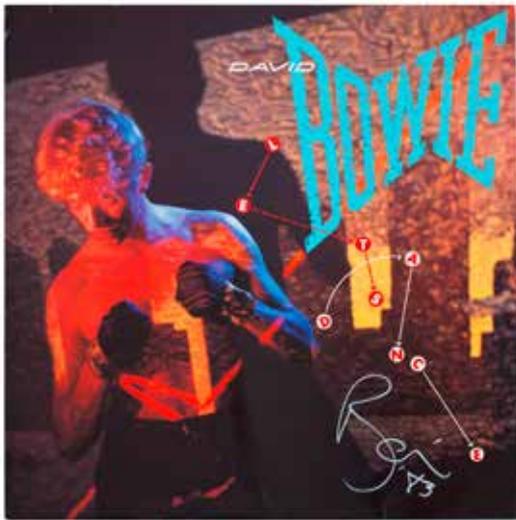


181

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.



180



182

182

DAVID BOWIE: AN AUTOGRAPHED COPY OF THE ALBUM LET'S DANCE,

1983,

EMI AML 3029, the front cover signed by David Bowie in silver pen and dated '83, with letter reading *Congratulations! As a runner-up in Channel 4 Switch Competition, your signed David Bowie album - compliments of Levi's, back cover with Manufacturer's Property Not For Sale* sticker

£600 - 800

€700 - 940

\$830 - 1,100

183

DAVID BOWIE: A SIGNED SERIOUS MOONLIGHT TOUR POSTER,

October 1983,

a Japanese poster for the *Serious Moonlight* tour, signed in black ink and dated '83 by Bowie, rolled, 20 1/4in x 28 1/2in (51.5cm x 72.4cm)

£600 - 800

€700 - 940

\$830 - 1,100

Provenance:

Acquired by Jim Callaghan who was Head of Security on Bowie's *Serious Moonlight* World Tour.

184

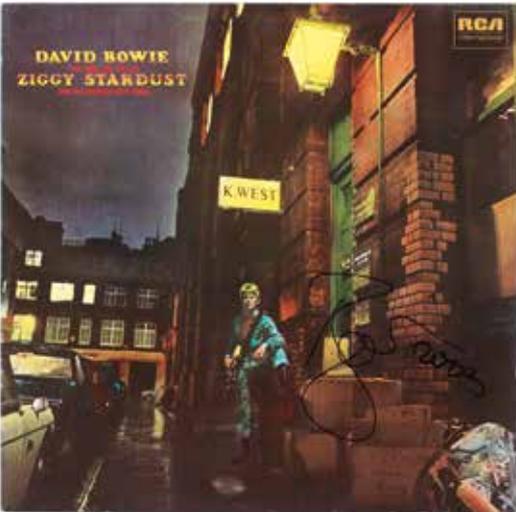
DAVID BOWIE: A SIGNED ALBUM FOR THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS,

a 1983 pressing, the front cover signed in black marker by David Bowie and dated 2003

£1,000 - 1,500

€1,200 - 1,800

\$1,400 - 2,100



184

185

DAVID BOWIE: A SIGNED INVITATION CARD FOR THE SCREENING OF WHEN THE WIND BLOWS,

the card invitation reading *IVE invites you and a guest to attend the screening of 'When the Wind Blows'... featuring the music of David Bowie, Roger Waters (Pink Floyd), Genesis and the The Squeeze*, which was held at The Prince Street Club in New York, on the 24th May 1988, card later signed and dated 1995 by Bowie and inscribed *for Dennis best wishes* in red felt tip on the reverse, 8in x 3 1/2in (20cm x 9cm)

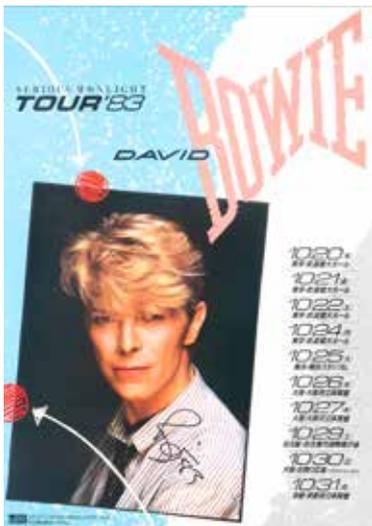
£600 - 800

€700 - 940

\$830 - 1,100

Provenance:

The vendor owned the event space in NYC at which the screening of the film was shown in 1988. Then in 1995 the space was used as a holding area for the film, *Basquiat*, starring David Bowie. It was at this event that the vendor got this invitation signed by Bowie.



183



185



186



186

186 AR

DAVID BOWIE (BRITISH, 1947-2016): TWO SILVER SHELL AND RESIN FILLED LIFEMASKS,

1975 & 1995, the Special Edition casts after David Bowie's Edition for his exhibition *New Afro-Pagan And Work: 1975-1995*, commissioned by the vendor, produced at Morris Singer Foundry, overseen by Singer and Kate Chertavian, by Cal Howard, London 2010, Fine Standard 999, accompanied by photographs of Bowie at Morris Singers Foundry; both 10in (25.5cm) long

£4,000 - 5,000
 €4,700 - 5,900
 \$5,500 - 6,900

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 life mask of the artist was also included in the exhibition.

187 AR

DAVID BOWIE (BRITISH, 1947-2016): A PAGAN HEAD AMULET,

1995, a metal amulet statuette by David Bowie marked on the base by Bowie, from *The Remember Series* as part of the *New Afro/Pagan And Work 1975-1995* exhibition at The Gallery at 28 Cork Street, London, 3in (7.6cm) high

£600 - 800
 €700 - 940
 \$830 - 1,100

Provenance:

Acquired by the vendor from Bowieart.com.

187





188

188

DAVID BOWIE: FOUR LIMITED EDITION SELF-PORTRAIT POSTCARDS,

1999, one signed on the reverse by David Bowie and dated 2001, issued by Bowieart.com, each 6in x 8in (15.3cm x 20.4cm), (4)

£600 - 800
 €700 - 940
 \$830 - 1,100



189

189 AR

DAVID BOWIE (BRITISH, B.1947-2016) ZIGGY 2002

2002, limited edition lithograph no. 1240 of 2002, signed and numbered in pencil by artist Rex Ray along the bottom edge, and signed and dated 2003 by Bowie in pencil, 17in x 11in (43cm x 28cm)

£500 - 700
 €590 - 820
 \$690 - 960

The artwork was created by Rex Ray and commissioned by Bowie for the 30th anniversary of his album 'The Rise and Fall of Ziggy Stardust and the Spiders from Mars'.

190

DAVID BOWIE: A SIGNED STATION TO STATION ALBUM COVER,

2003, signed in black ink by David Bowie and dated 2003, together with a *Station To Station* album insert credit sheet signed in gold pen by David Bowie and dated '91, 12 1/2in x 12 1/2in (31.7cm x 31.7cm)

£1,000 - 1,500
 €1,200 - 1,800
 \$1,400 - 2,100



190

191

FREDDIE MERCURY AND MONTSERRAT CABALLE: A TEST PRESSING OF THE GOLDEN BOY/THE FALLEN PRIEST,

circa 1988, 7inch 45rpm single, white labels, indistinct scratched matrices PODJ23-A2 and PO23-B4

£150 - 200
 €180 - 240
 \$210 - 280

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.



192

192
VIVIENNE WESTWOOD & MALCOLM MCLAREN: A PARACHUTE SHIRT,

1977,
 in navy cotton with straps and buckles, 'hoover' ring to centre of chest, chest pocket with half *Seditionaries* label and neck with *Seditionaries Exclusive Collection* and *SEX original* labels, lower sleeves in contrasting turquoise and khaki-coloured cuff to right sleeve

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

Provenance:

This and the following five lots were all acquired by the vendor in the 70s/80s. His father taught printmaking at the Central School of Art & Design at the time and one of his students, Alex McDowell, printed shirts at the vendor's home from 1976 onwards for a period of time for Vivienne Westwood and Malcolm McLaren. The vendor was 14 when he first saw the Sex Pistols at the Notre Dame Hall in 1976 and from then on accumulated the items in this auction - usually influenced by things that Alex was involved with, for example, the start-up of *i-D* magazine.

Parachute shirts were designed by Westwood and McLaren in the autumn of 1976, as plans were made to transform their shop, 'Sex', into 'Seditionaries', described by McLaren as the 'ultimate punk enclave'. These strappy tops were part of a new range including bondage trousers, jackets and boots and were originally in black sateen and hard-wearing cotton. By spring 1977 they were produced in brushed cotton in single colours but with elements such as cuffs and sleeves in different colours, such as the example offered here. Photographs by Toro Kogure of Paul Cook and Steve Jones taken in Wessex Sound Studio in May 1977 show them wearing similar tops.

Bonhams is grateful to fashion consultant Paul Gorman for his assistance in cataloguing this lot.



193

193
VIVIENNE WESTWOOD & MALCOLM MCLAREN: A 'NAKED FOOTBALLER' T-SHIRT,

circa late 1976,
 in white jersey with image of US footballer Maurice Spencer to the front printed in blue, pink and green

£1,500 - 2,000
€1,800 - 2,300
\$2,100 - 2,800

Provenance:

See footnote to Lot 192

This design was the second created by Malcolm McLaren in the summer of 1974, as the shop at 430 King's Road transformed from 'Let It Rock', to 'Sex'. With this image, Malcolm intended to tackle the issue of racist fears in society. In an interview with Paul Gorman in 2008, he said: "A big, bruising handsome naked black footballer would, I thought, if hung in the window, terrify the locals! That is exactly what I wanted to do. This thought provoked me to do just that: print one on a t-shirt." To Malcolm's satisfaction, there were indeed complaints about the image and persuaded him that the choice of the shop's new name was appropriate. "Sex is the one thing that scares the English," he said. "They are all afraid of that word."

The source of the image was a photograph of Maurice Spencer taken in 1969 and which appeared in a magazine, *Beefcake*, a copy of which Malcolm bought in New York in late 1973.

This T-shirt is a rare version, appearing to be a one-off variant on the original, as printed in 1976/77 by Alex McDowell whilst a student at the Central School of Art and Design. By the time this was printed, the shop had stopped selling this design since it had changed to 'Seditionaries'. McDowell became a part of the Sex Pistols coterie after booking their second gig in November 1975 and becoming Malcolm's T-shirt printer. This design was a particular favourite of Sid Vicious.

Bonhams is grateful to fashion consultant Paul Gorman for his assistance in cataloguing this lot.



194

194

VIVIENNE WESTWOOD & MALCOLM MCLAREN: A RARE MOHAIR SWEATER,

1977,

black, front embroidered with red skull-and-crossbones with *No Future Sex Pistols* text, a red silk ribbon similarly printed attached to D-ring at right shoulder, with black *Malcolm McLaren Vivienne Westwood Seditonaries* label

£1,800 - 2,200

€2,100 - 2,600

\$2,500 - 3,000

Provenance:

See footnote to Lot 192

A variety of mohair sweaters were sold in the various incarnations of the shop at 430 King's Road from the early 70s through to 1980, but this is a particularly rare design. Relatively few were made in late 1977, with some featuring swastika patches and *No Future* ribbons. Due to the fragility of the design and material, very few examples have survived in good condition. A photograph by Bob Gruen of Johnny Rotten and Sid Vicious in Luxembourg in November 1977 shows Johnny wearing a similar skull-and-crossbones sweater.

Bonhams is grateful to fashion consultant Paul Gorman for his assistance in cataloguing this lot.

195

SEX PISTOLS: ANARCHY IN THE UK AND SNIFFIN' GLUE FANZINES,

1976-77,

Anarchy In The UK No. 1, the only issue, sold to coincide with the corresponding UK tour; together with *Sniffin' Glue* No. 11, July 1977, (2)

£300 - 500

€350 - 590

\$410 - 690

Provenance:

See footnote to Lot 192

196

SEX PISTOLS: A NOTRE DAME HALL CONCERT HANDBILL AND RELATED ITEMS,

1976-77,

the handbill for 15th November 1976; together with *God Save The Queen* and *No Future* stickers; and a scarce club membership card for The Roxy, London, numbered 3140 and stamped expiry date of 31 Dec 1977, with member's signature, (4)

£800 - 1,000

€940 - 1,200

\$1,100 - 1,400

Provenance:

See footnote to Lot 192



195 (part)



196 (part)

197

I-D MAGAZINE: THE FIRST THREE ISSUES,

1980,
each with colour card covers, (3)

£600 - 800
€700 - 940
\$830 - 1,100

Provenance:

See footnote to Lot 192

i-D magazine was founded in 1980 by designer and former *Vogue* art director Terry Jones and features articles on music, fashion, art and youth culture. The first issue took the form of a fanzine, with stapled covers and typewritten text. Although it has changed over the years to become a glossy publication, it has retained its themes of youth culture and street style. It has become known for its innovative typography and photography and has launched the careers of the likes of photographer Mario Testino and journalist/author Dylan Jones.



197

198

SEX PISTOLS: THREE PROMOTIONAL POSTERS,

1977,
comprising a Virgin Records promotional poster for *Never Mind The Bollocks Here's The Sex Pistols*, *God Save The Queen* and *Holiday In The Sun*, all designed by Jamie Reid, each 27in x 39in (69cm x 99cm), (3)

£1,500 - 2,000
€1,800 - 2,300
\$2,100 - 2,800

199

SEX PISTOLS: A PRETTY VACANT PROMO BANNER,

1977,
featuring the 'Nowhere' and 'Boredom' buses, 7 1/4in x 27 1/4in (18.5cm x 69cm)

£400 - 600
€470 - 700
\$550 - 830



198 (part)

200

THE CURE: A CONCERT POSTER,

Friday 23 May 1980,
for The Cure at the Paradiso club, Amsterdam, 24in x 17in (61cm x 43cm)

£500 - 700
€590 - 820
\$690 - 960



199



200

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.



202 (part)

201

THE DAMNED: A CONCERT POSTER,

1st May 1977,
produced for The Damned and Flyin' Spiderz at the Paradiso club,
Amsterdam, 17in x 13½in (43cm x 34cm)

£300 - 500
€350 - 590
\$410 - 690

202

BRIAN JAMES: A SEDITIONARIES 'VIVE LE ROCK' T-SHIRT,

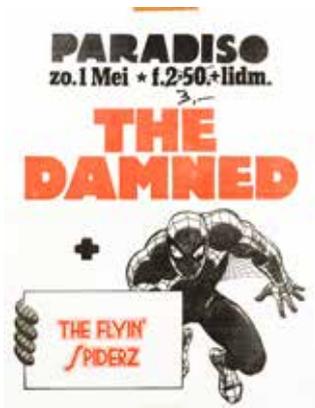
1979,
black cotton printed in white, 'Jerry Lee Lewis' graphics to back,
labelled L (42-44), with guitar strap damage to left shoulder/neck
seam, together with a 'Two Cowboys' T-shirt, accompanied by a
letter of provenance

£1,500 - 2,000
€1,800 - 2,300
\$2,100 - 2,800

Provenance:

Collection of Brian James of The Damned.

This was purchased by Brian from the Westwood & McLaren shop,
'Seditionaries', prior to joining Iggy Pop's solo touring band and worn
for dates in the US in 1979, with former Sex Pistol Glen Matlock on
bass.



201



203

203

THE CLASH: A CONCERT FLYER FOR THE COLISEUM, HARLESDEN, LONDON,

11th and 12th March 1977,
printed on paper, 8 1/4in x 12 3/4in (21cm x 32.5cm)

£700 - 900
€820 - 1,100
\$960 - 1,200

Provenance:

Collection of Brian James of The Damned.

204 ^Ω

JOHN CALE/THE CLASH: AN ORIGINAL CONCERT POSTER,

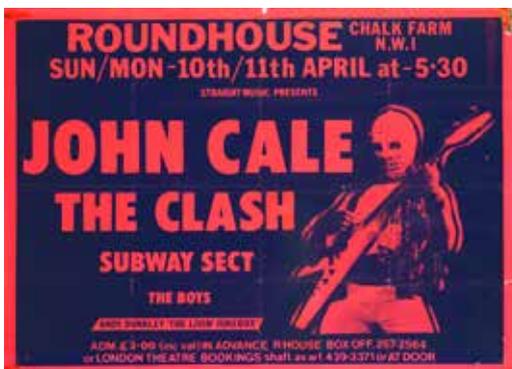
10th & 11th April 1977,
printed for their shows at Chalk Farm Roundhouse in London, with
support acts Subway Sects and The Boys, 29in x 39in (74cm x
99cm)

£600 - 800
€700 - 940
\$830 - 1,100

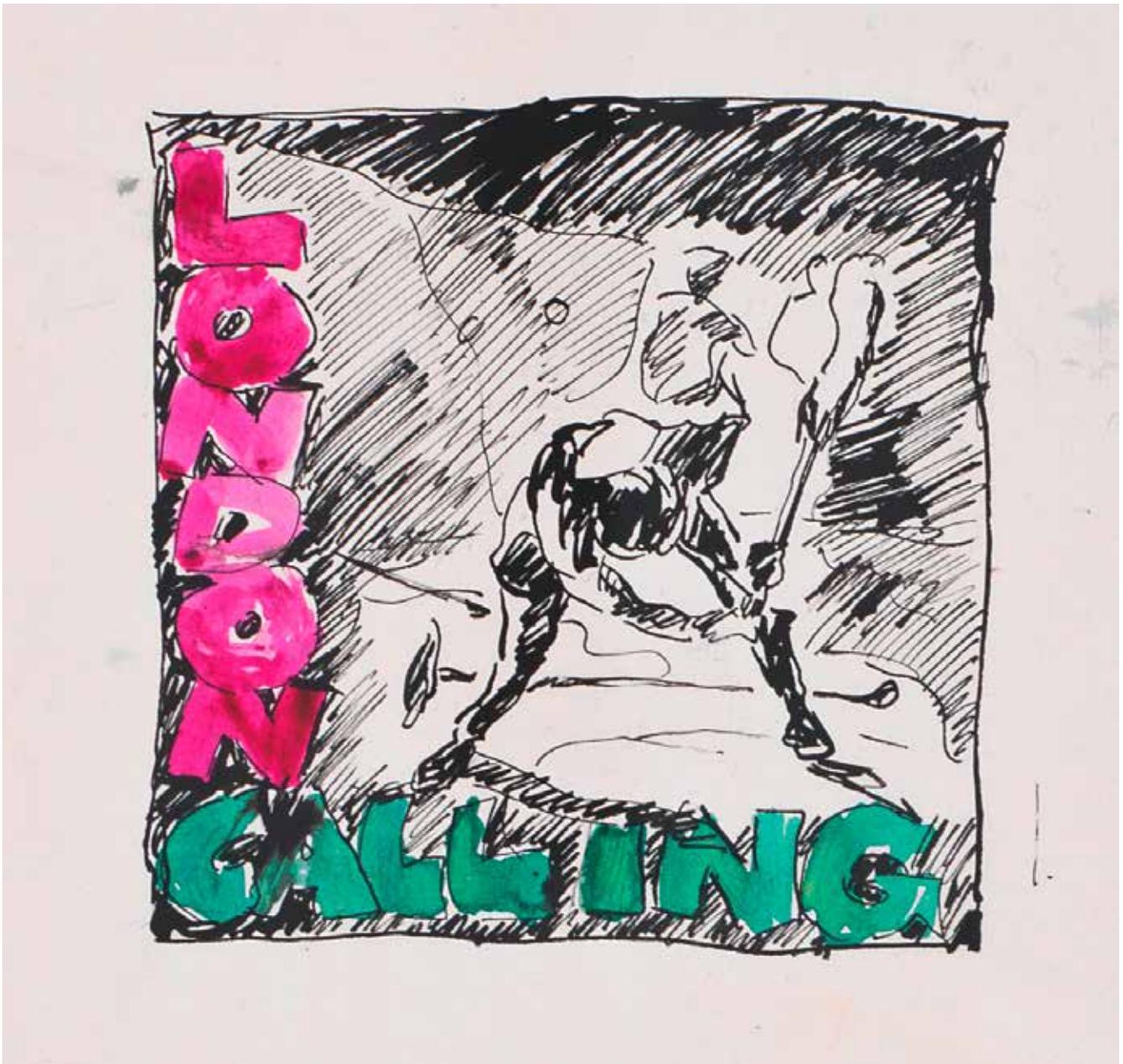
The Clash pulled out of this gig after the posters were printed and
were replaced by Generation X on the night.

Provenance:

From a private collection.



204



(detail)

205

RAY LOWRY (BRITISH, 1944-2008): ORIGINAL CONCEPT ARTWORK FOR THE ALBUM LONDON CALLING BY THE CLASH,

1979,
ink, watercolour and pencil, comprising: a sketch of what was to become the iconic front cover; two further similar sketches; and two double-sided sheets of back cover design sketches with text, *four sheets in clip-frames*; together with a watercolour study by Lowry of Joe Strummer onstage with a microphone, mounted and framed, *8in x 10in (20cm x 25.5cm) each, one slightly larger, (5)*

£6,000 - 8,000
€7,000 - 9,400
\$8,300 - 11,000

Provenance:

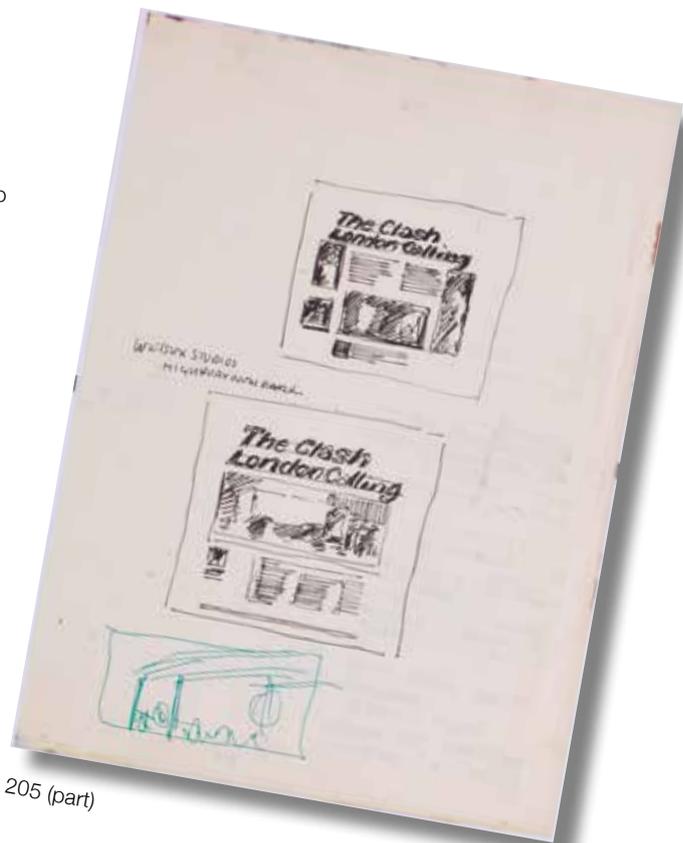
Offered for sale by Samuel Lowry, the artist's son.

This, the third studio album by The Clash, was originally released in the UK in December 1979. The album reflected the band's interests, going beyond their punk roots and taking in musical influences such as reggae, rockabilly and ska. *London Calling* has been included at No.8 in *Rolling Stone* magazine's list of 'The 500 Greatest Albums Of All Time'.

Artist Ray Lowry became friendly with The Clash after they had played in Manchester and this led to him accompanying them on their US tour in 1979 as a 'war artist'. Also documenting the tour was photographer Pennie Smith, who took the photograph of Paul Simonon smashing his bass guitar on stage at the Palladium, New York, an image voted by Q magazine in 2002 as 'the best rock and roll photograph of all time'. Ray Lowry is reported to have said that The Clash were as important as Elvis had been, hence his homage to the cover of Elvis' first album, its black and white image juxtaposed with the vivid green and pink lettering.

In an article in *Amateur Photographer*, February 2021, Justin Williams, former keeper of the Ray Lowry archive explained why Ray chose Pennie's photograph for the cover: "What Ray recognised within the photograph was Elvis with the open mouth, the closeness of the picture, the black and white...he felt that image captured everything that rock and roll was about. It was a moment, and what Ray saw in Pennie Smith's photo was the same moment." Conversely, Pennie herself thought that it was of too poor a quality to be used, but Ray's choice has since been proved to have been perfect. In 2010 the UK's Royal Mail issued a set of ten stamps commemorating Classic Album Covers. Alongside albums by the likes of the Rolling Stones, Led Zeppelin and David Bowie was *London Calling*.

The front cover sketch included here was amongst items shown in the Museum Of London's 2020 exhibition, 'The Clash: London Calling'.



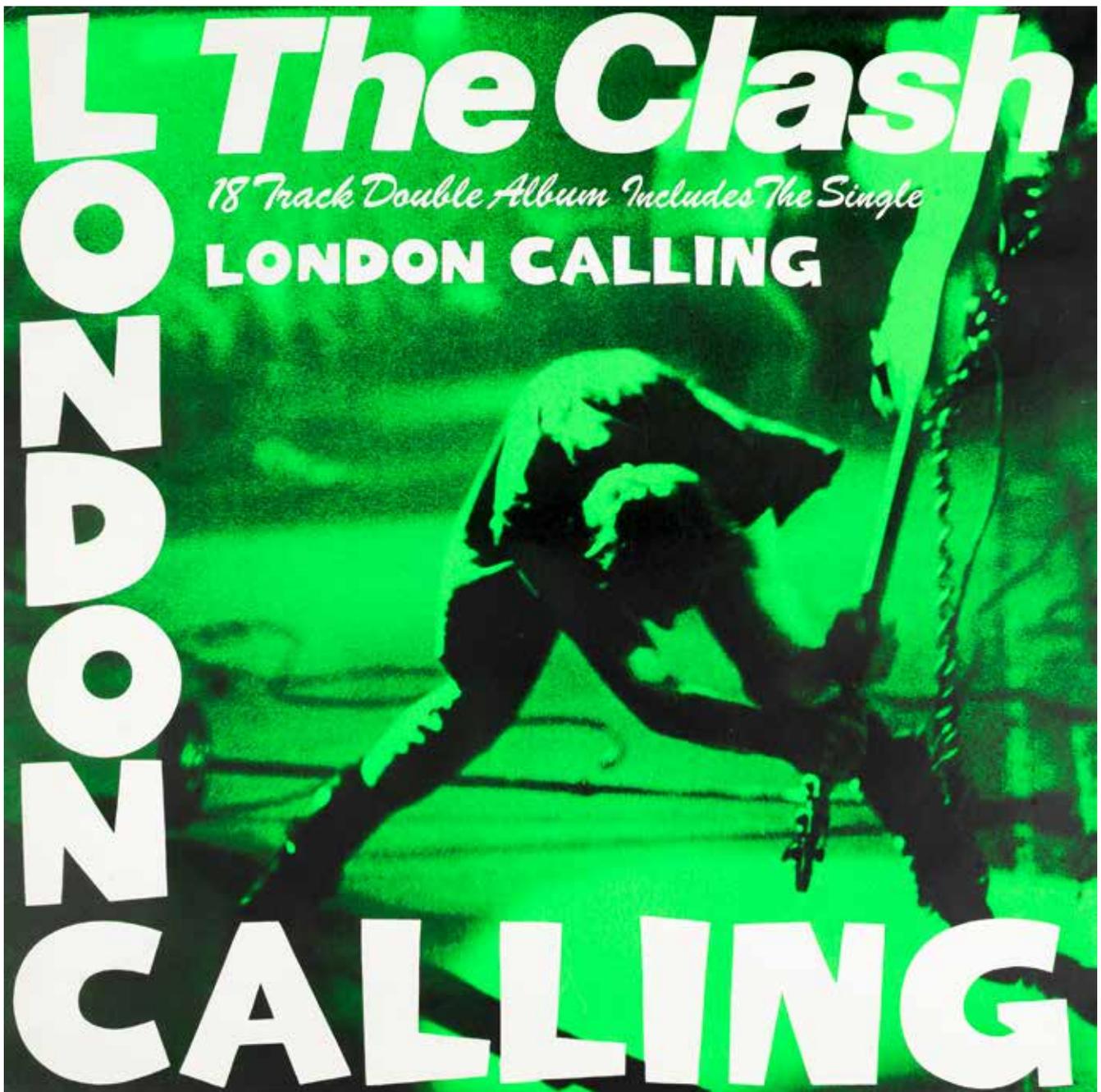
205 (part)



205 (part)



205 (part)



206

THE CLASH: A PROMOTIONAL POSTER FOR *LONDON CALLING*,

CBS Records, 1979,

a UK in-store promo poster for the album, featuring the famous image of Paul Simonon smashing his bass guitar, *23 1/2 in x 23 1/2 in* (60cm x 60cm)

£800 - 1,200

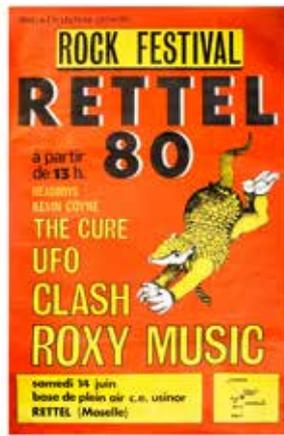
€940 - 1,400

\$1,100 - 1,700

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.



207



208

207

THE CLASH: A PROMOTIONAL POSTER FOR SANDINISTA, 1980,
a Columbia Records UK billboard poster for the album, 60in x 40in (153cm x 102cm)

£500 - 700
€590 - 820
\$690 - 960

208 ^Ω

THE CLASH / THE CURE: A PROMOTIONAL POSTER FOR ROCK FESTIVAL IN RETTELL, SWEDEN,

14th June 1980,
printed on paper, line-up includes The Cure, UFO, The Clash, and Roxy Music, 31in x 47in (78.5cm x 119cm)

£600 - 800
€700 - 940
\$830 - 1,100

Provenance:

From a private collection.

209 ^Ω

THE CLASH / BRUCE SPRINGSTEEN: A SPANISH TOUR POSTER,

21st & 27th April 1981,
printed on thin paper for Bruce Springsteen & the E Street Band's show at the Palacio Municipal Deportes on the 21st April and The Clash's show on the 27th April, in Spain, 39in x 28in (99cm x 71cm)

£1,200 - 1,800
€1,400 - 2,100
\$1,700 - 2,500

Provenance:

From a private collection.

210 ^Ω

THE CLASH / STATUS QUO: A SPANISH TOUR POSTER WITH PEARL HARBOUR,

28th April 1981,
printed on thin paper for the Clash's concert at the Pabellon Deportivo in Real Madrid, also listing the next concert for Status Quo on the 8th May, 39 1/2in x 28in (100cm x 71cm)

£800 - 1,000
€940 - 1,200
\$1,100 - 1,400

Provenance:

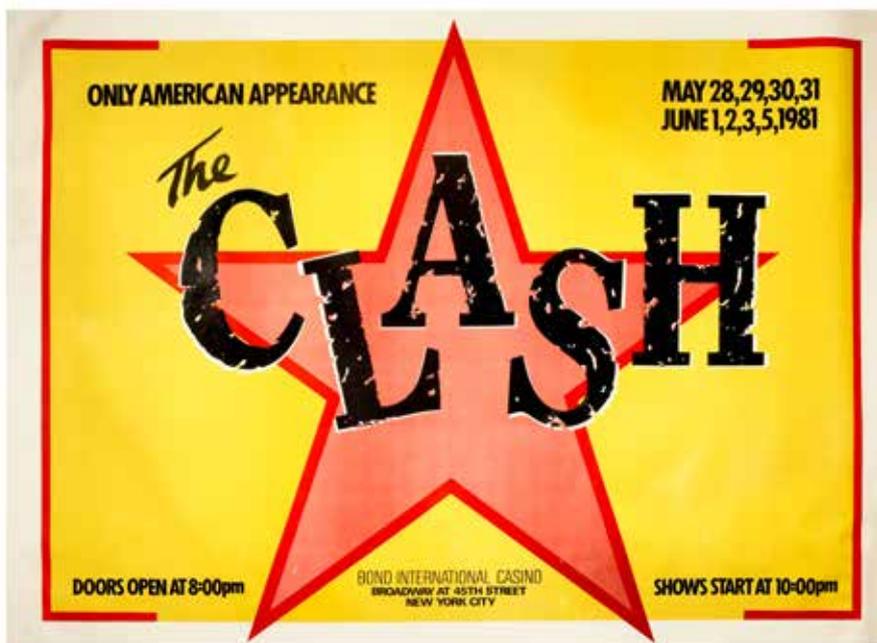
From a private collection.



209



210



211



212

211 ^Ω

THE CLASH: A CONCERT POSTER,

28th May-5th June 1981,
printed on paper for the band's shows at Bonds International Casino
in New York, 43in x 57in (109cm x 145cm)

£1,500 - 2,000
€1,800 - 2,300
\$2,100 - 2,800

The Clash played a series of 17 concerts at Bonds International Casino in New York City in support of their album *Sandinista!*. Due to their wide publicity, the concerts became an important moment in the history of the band.

Provenance:

From a private collection.

212 ^Ω

THE CLASH: THREE ORIGINAL RADIO CLASH POSTERS,

1981,
trptych of posters printed in blue, yellow and red, artwork by Futura
2000, 17 3/4in x 20in (45cm x 51cm) each, (3)

£1,500 - 2,000
€1,800 - 2,300
\$2,100 - 2,800

Printed for The Clash's residency at Bonds International Casino in New York in 1981. This imagery was also used on the sleeve for their single "This Is Radio Clash", released in the UK in November 1981.

Provenance:

From a private collection.



213



214



215



216

213
THE CLASH: A PROMOTIONAL POSTER FOR MISSION IMPOSSIBLE,
 1981,
 a Columbia Records tour poster for the album, 31½in x 47in (80cm x 119cm)

£600 - 800
 €700 - 940
 \$830 - 1,100

214^Ω
THE CLASH: A CONCERT POSTER,
 27th July 1982,
 printed on paper for the band's show at the Poole Arts Club as part of the *Down at the Kasbah Club* tour, 20in x 30in (51cm x 76cm)

£600 - 800
 €700 - 940
 \$830 - 1,100

Provenance:
 From a private collection.

215^Ω
THE CLASH: A CONCERT POSTER FOR THE CLASH AT BRIXTON ACADEMY,
 30th July 1982,
 UK quad poster, printed on paper for the band's show at the Brixton Fair Deal, yellow version, 30in x 40in (76cm x 102cm)

£1,000 - 1,500
 €1,200 - 1,800
 \$1,400 - 2,100

Provenance:
 From a private collection.

216^Ω
THE CLASH: A CONCERT POSTER FOR THE CLASH AT BRIXTON ACADEMY,
 30th July 1982,
 UK quad poster, printed on paper for the band's show at the Brixton Fair Deal, green version, 30in x 40in (76cm x 102cm)

£1,000 - 1,500
 €1,200 - 1,800
 \$1,400 - 2,100

Provenance:
 From a private collection.

217 Ω

THE CLASH: AN ORIGINAL UK TOUR POSTER,

22nd-24th July 1982,
printed on paper for the band's shows in Irvine, Edinburgh and
Inverness, part of the tour for *Down At The Casbah Club* with a letter
concerning the provenance, 18 1/2in x 29in (47cm x 74cm)

£400 - 500
€470 - 590
\$550 - 690

Provenance:

From a private collection.



217

218

JOY DIVISION: AN ORIGINAL STUDIO TRACKING SHEET FOR THE RECORDING OF LOVE WILL TEAR US APART,

1980,
the *Strawberry Recording Studio* 'Track Split' list giving
instrumentation in black felt-tip pen and ballpoint over 24 tracks,
including *Vox Guitar (Ian)* on Track 20, also inscribed *Reel Six Track
One TK1*, framed, 9 3/4in x 14 3/4in (24.5cm x 37.5cm) overall

£1,500 - 2,000
€1,800 - 2,300
\$2,100 - 2,800

Provenance:

The vendor's father and uncle are Paul and Steve Hanley, former
members of The Fall, as drummer and bassist respectively.

Recording for the track began in January 1980, at Pennine Studios,
Oldham. However, the results were unsatisfactory and so the band
moved to Strawberry Studios, Stockport to re-record it. The single
was released in June 1980, just a month after singer Ian Curtis's
suicide.



218

219 AR TP

ANDY EARL (BRITISH): ELECTRONIC - SUMMER/MARR

1990s, printed later,
unknown edition, archival digital C-type photographic print, framed in
large Perspex format, 115in x 200in (292cm x 508cm)

£1,500 - 1,800
€1,800 - 2,100
\$2,100 - 2,500

Andy Earl is a music and portrait photographer, and has a hugely
successful career within the international music business with over
120 creative memorable covers and album sleeves, working with
artists such as, Pink Floyd, Johnny Cash, Robbie Williams, Madonna
and Prince.



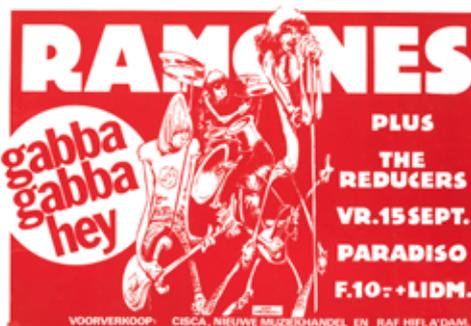
219

220

THE RAMONES: A DUTCH SILKSCREEN CONCERT POSTER,

15th September 1978,
for the Ramones at the Paradiso club, Amsterdam, 17in x 24in (43cm
x 61cm)

£400 - 600
€470 - 700
\$550 - 830



220

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.



221 (part)

221

THE RAMONES: PHOTOGRAPHS AND OTHER MEMORABILIA,

majority 1990s, including: a large number of colour photographs taken by Veronica Kofman at concerts and various private occasions, with rare and candid shots; *Sibling Rivalry* cover shoot; Joey and Mickey; Astoria 1995 and Brixton 1996; many held in an indexed box file for 1994, New York/Paris/New Britain/Buffalo/Brixton; other material includes proof of *Taking Dope*, No.2; faxes from Joey to Veronica; a fax from Joey to Bruce Springsteen regarding his Grammy award; various faxes/emails from Joey to Veronica, (Qty)

£300 - 400

€350 - 470

\$410 - 550

Provenance:

From the collection of Veronica Kofman, former secretary of The Ramones' UK Fan Club from the late 1980s until 2001.



222

222

DEPARTMENT-S / RED HOT PEPPERS: A SILKSCREEN CONCERT POSTER,

29th January 1982, made for the Paradiso club, Amsterdam, 17in x 24in (43cm x 61cm)

£400 - 600

€470 - 700

\$550 - 830

223

BEASTIE BOYS: A PROMOTIONAL POSTER FOR LICENSED TO ILL,

1987, a Columbia Records promo poster for the album, 18in x 35in (45cm x 89cm)

£500 - 700

€590 - 820

\$690 - 960

224^{AR}

PAUL SPENCER (BRITISH): BLUR "BRITISH IMAGE 1", CHELSEA,

1987, printed later, unknown edition, C-type photographic print, framed in Perspex format, 31in x 39 1/2in (79cm x 100cm)

£700 - 900

€820 - 1,100

\$960 - 1,200



223



224

Paul Spencer has photographed countless idols of music and silver screen over the past 30 years. His portfolio features many iconic images including Blur's acclaimed first press shoot; "British Image No.1", as well as The Sex Pistols, Elvis Costello, Morrissey, Siouxsie and the Banshees, and Radiohead, among others.



225



226

225 AR

RAY SMITH (BRITISH, 1949-2018): THE ORIGINAL ALBUM COVER ARTWORK PAINTING FOR HEAVEN 17'S PENTHOUSE AND PAVEMENT,

1981,
acrylic on paper, mounted and framed, *image 25 1/2in x 15 3/4in (65cm x 40cm)*

£5,000 - 7,000
€5,900 - 8,200
\$6,900 - 9,600

Provenance:

Purchased directly from the artist Ray Smith (British, 1949-2018) by Martyn Ware, founding member of The Human League and Heaven 17, and offered for sale by him.

Penthouse And Pavement was Heaven 17's debut album, released in September 1981. The imagery of the cover satirises the early 1980s' emergence of the 'yuppie' and the idea apparently came from a Toshiba advertisement spotted by band member Ian Craig Marsh. The band are pictured as suited, deal-making, successful businessmen, contrasting with the traditional perception of musicians as boho types.

226 AR

RAY SMITH (BRITISH, 1949-2018): THE ORIGINAL ALBUM COVER ARTWORK PAINTING FOR HEAVEN 17'S THE LUXURY GAP,

1983,
acrylic on paper, mounted and framed, *image 27 1/4in x 15in (69cm x 38cm)*

£5,000 - 7,000
€5,900 - 8,200
\$6,900 - 9,600

Provenance:

Purchased directly from the artist Ray Smith (British, 1949-2018) by Martyn Ware, founding member of The Human League and Heaven 17, and offered for sale by him.

For their second album, Heaven 17 commissioned Ray Smith to provide another cover piece. This image was to address and state their socialist beliefs and was a clarification of the occasionally misinterpreted theme of the *Penthouse And Pavement* cover art. The band are now seen in 'street' clothing, not suits, and appear at first sight to be incongruously attired in a tropical island setting. However, closer inspection reveals the backdrop is actually a billboard poster, peeling in one corner, partially covering the reality of the grim scrapyard scene behind. It is a striking metaphor for the haves and have-nots in society and the deception of luxury for the masses, hence the theme and title of the album.



227

RAY SMITH (BRITISH, 1949-2018): THE LARGE ORIGINAL ALBUM COVER ARTWORK PAINTING FOR HEAVEN 17'S HOW MEN ARE,

1984,
acrylic on canvas, on stretcher, 4ft x 4ft (122cm x 122cm)

£8,000 - 10,000

€9,400 - 12,000

\$11,000 - 14,000

Provenance:

Purchased directly from the artist Ray Smith (British, 1949-2018) by Martyn Ware, founding member of The Human League and Heaven 17, and offered for sale by him.

How Men Are was the third album released by the band on the Virgin label and its theme was broadly related to an examination of the male role in contemporary society and world politics. This time the band are shown dressed in somewhat dishevelled, after-show attire, apparently in an enclosed space or box. It is not immediately clear if the crowd behind is real or painted and the sense of surrealism is enhanced by the flying fish. The roses and their shadows symbolise the audience's acclaim and a closer look at the image reveals that the fish and roses are suspended on wires.



228



229 (part)

228

THE JAM: A DUTCH SILKSCREEN CONCERT POSTER,
13-14th March 1981,
printed for The Jam at the Paradiso club, Amsterdam, 24in x 17in
(61cm x 43cm)

£400 - 600
€470 - 700
\$550 - 830

229 ^Y

**PAUL WELLER: AN EPIPHONE CASINO GUITAR
AUTOGRAPHED BY PAUL WELLER AND DESIGNER PAUL
SMITH,**

2007,
serial no.EE07110625, natural finish hollow body with mahogany neck
and rosewood fingerboard. Signed in black marker pen, in shaped
plush-lined rigid case, accompanied by an 8in x 10in photo of Weller
and Smith with the guitar

£1,000 - 1,500
€1,200 - 1,800
\$1,400 - 2,100

Provenance:

This was autographed in June 2008 at an exhibition of Paul Weller
memorabilia held at the Paul Smith store in London to celebrate the
launch of the Genesis Publications book, *A Thousand Things*.

Ex-Lot 459, *Entertainment Memorabilia including "The Private World
of Spike Milligan"*, Bonhams London, 25th November 2008.

230

**OASIS: AN AUTOGRAPHED PROMOTIONAL SINGLE-SIDED
12" EP OF COLUMBIA,**

Big Brother Recordings, 2004,
signed on the sleeve by Noel and Liam Gallagher, Andy Bell and
Gem, also signed on the centre label by Noel and Liam in black ink,
vinyl present, 12in x 12in (30.5cm x 30.5cm)

£500 - 700
€590 - 820
\$690 - 960

Provenance:

Ex-Lot 114, *Pop Memorabilia*, Christie's South Kensington, 25th May
2006.

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.



229



230



Michael Abrams / ©1991 Stars and Stripes, All Rights Reserved

231^Y

THE POGUES: DARRYL HUNT'S FENDER PRECISION BASS GUITAR,

1963, serial no. L05378 stamped on the neckplate, wide C profile maple neck with dark Brazilian rosewood fingerboard and clay dots, double cutaway solid alder body, black refinish, and tortoiseshell-effect plastic scratch-plate, with a 'Top of The Pops' sticker applied to the body from the band's performance on the show in 1994, accompanied by a red plush-lined Fender guitar case with a pink label on the outside inscribed *The Pogues Darryl Hunt* as well as a 'global motion' sticker, together with a packet of 32-34in standard gauge swing bass strings, a maroon leather Westbury guitar strap, a black fabric guitar strap, three packs of Rotosound short and long scale swing bass strings, and a letter of provenance from Darryl Hunt, CITES no.596239/01, 46 1/2in (118cm) long

£7,000 - 9,000
 €8,200 - 11,000
 \$9,600 - 12,000

Provenance:

Purchased by bass guitarist, singer, songwriter, Darryl Hunt from Manny's Guitar Shop in New York in 1988, and used by Hunt as his primary instrument for the next eight years, featuring on numerous studio recordings, tours, promotional work, and live performances whilst with Celtic punk band, The Pogues.

Founded in London in 1982, Hunt joined The Pogues in 1986 as bassist. During the next ten years the band reached international prominence recording several hit albums and singles, specifically their Christmas hit *Fairy-tale of New York* (1987) for which the band may best be known, as well as *Peace and Love* (1989), *Hell's Ditch* (1990), *Waiting For Herb* (1993) and the band's seventh and final studio album *Pogue Mahone* (1996). Released in 1987, "Fairy-tale of New York" reached No.1 in the Irish charts and No.2 in the British charts over Christmas, and has since become a festive classic in the UK and Ireland.

Hunt stayed with the Pogues until 1996 when the band separated. Apart from playing the bass guitar, Hunt contributed to drums, guitar and backing vocals to the band. He also wrote several songs for The Pogues one of which "Love You Till The End", from the album *Pogue Mahone* was used in the credits of the Burt Reynolds film *Mystery Alaska* (1999), and was also used throughout the Richard LaGravenese film *P.S. I Love You* (2007).

Following the 1996 split, the band has reunited on several occasions, playing the GuilFest festival in Guildford and three shows in Japan in 2005, several shows on US and UK tours in 2006-2007, and again in 2011-2013. The Pogues' last performance in Britain was on 5 July 2014 at the British Summer Time festival in London's Hyde Park, this being the last public performance at which Hunt used this guitar.

Please contact the department for further images of Darryl Hunt with this guitar.



232

232

DANNY CLINCH (AMERICAN, B.1964): U2 BONO,

2001, printed later,
no.3 of 250, archival photographic print, depicting Bono at Slane Castle in Ireland, signed and dated 2009 in black ink by the photographer, framed and glazed, 20in x 24in (51cm x 61cm)

£400 - 600

€470 - 700

\$550 - 830

Danny Clinch has photographed a wide range of artists from the music scene. His work has appeared in publications such as Vanity Fair, Spin, Rolling Stone, GQ, Esquire, The New Yorker and The New York Times Magazine, among others.

233

LIVE 8 / BOB GELDOF: AN AUTOGRAPHED GIBSON LES PAUL STUDIO GUITAR,

2004,
serial no.02894353 in white finish with gold hardware, unbound single cutaway body, unbound neck, twenty-two fret rosewood fingerboard with crown inlays, headstock facia with Les Paul MODEL, two humbucking pickups, four rotary controls, selector switch, metal bridge, stud tailpiece and black pickguard, signed and dated on the body in black ink *Bob Geldof 7/2/05*, together a black hard-shell contour case with black plush lining

£1,500 - 2,000

€1,800 - 2,300

\$2,100 - 2,800

Provenance:

Ex-Lot 126, *Pop Culture: Rock and Pop Memorabilia*, Christie's South Kensington, 15th November 2011 in which it was donated by Gibson Guitars to benefit the Band Aid Trust.

234

KEVIN WESTENBERG (AMERICAN, 1957): U2,

circa 2005, printed later,
no.6 of 25, archival photographic print, signed and numbered by the photographer in black ink, framed and glazed, 20in x 24in (51cm x 61cm)

£600 - 800

€700 - 940

\$830 - 1,100

Westenberg moved to London in 1983 and learned his trade working for UK music magazines New Musical Express and Melody Maker mainly throughout the late 80's and 90's documenting, amongst others, all the UK 'Britpop' bands.



234



233



235

235

BAND AID: AN AUTOGRAPHED JUSTIN HAWKINS GIBSON LES PAUL CUSTOM '68 GUITAR,

2004,

serial no. CS41262 printed to back of headstock, silver burst finish, bound single cut-away body, bound neck, twenty-two fret ebony fingerboard with ornate flame-style abalone inlays, headstock facia with split diamond inlay, two pickups, four rotary controls, selector switch, metal bridge, Bigsby tremolo tailpiece, signed on the body by many of the artists including Hawkins at the recording of the 'Band Aid 20' single on the 14 November 2004, together with a Les Paul hardshell case

£4,000 - 5,000

€4,700 - 5,900

\$5,500 - 6,900

Provenance:

Ex-Lot 122, *Pop Culture: Rock and Pop Memorabilia*, Christie's South Kensington, 15th November 2011 in which it was donated by Gibson Guitars to benefit the Band Aid Trust.

236

DANNY CLINCH (AMERICAN, B.1964): STING,

2001, printed later,

no. 10 of 250, archival photographic print, depicting Sting in Philadelphia at the Eastern State Penitentiary, signed and dated 2009 in black ink by the photographer, framed and glazed, 20in x 24in (51cm x 61cm)

£400 - 600

€470 - 700

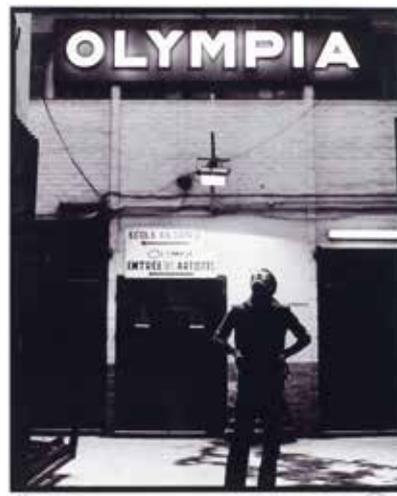
\$550 - 830



236



237



238



239



240

237^{AR}

LAWRENCE WATSON (BRITISH, 1963): IAN BROWN OF THE STONE ROSES,

1990s, printed later
no.2 of 25, archival photographic print, signed and numbered by the photographer in black ink, framed and glazed, 15 3/4in x 15 3/4in (40cm x 40cm)

£300 - 400
€350 - 470
\$410 - 550

238

KEVIN WESTENBERG (AMERICAN, 1957): JARVIS COCKER, PARIS OLYMPIA,

1996, printed later,
no.6 of 25, archival photographic print, signed and numbered by the photographer in black ink, framed and glazed, 20in x 24in (51cm x 61cm)

£600 - 800
€700 - 940
\$830 - 1,100

Jarvis Cocker, frontman of British band Pulp had this image taken for the NME Cover Shoot July, 1996.

239^{TP}

KEVIN WESTENBERG (AMERICAN, B.1957): MASSIVE ATTACK, BERLIN,

1998, printed later,
unknown edition, fine archival photographic print, housed in large Perspex format, 39in x 63in (99cm x 160cm)

£2,000 - 3,000
€2,300 - 3,500
\$2,800 - 4,100

240^{TP}

KEVIN WESTENBERG (AMERICAN, B.1957): MASSIVE ATTACK,

date unknown,
unknown edition, archival digital C-type photographic print, now framed in large Perspex format, 115in x 175in (292cm x 445cm)

£2,000 - 3,000
€2,300 - 3,500
\$2,800 - 4,100



241



242



243



244

241

GREG WATERMANN (AMERICAN): NIRVANA,

1991, printed later, archival photographic print, signed, titled and dated *Oct 22, 1991* by the photographer in black ink, framed and glazed, *20in x 24in (51cm x 61cm)*

£400 - 600

€470 - 700

\$550 - 830

This image was taken by famed rock photographer, Greg Watermann in 1991 supposedly for Nirvana's new album *Nevermind*. Images from this shoot were later used for 'Spin' Magazine's New Music Issue in 1992.

242

KEVIN WESTENBERG (AMERICAN, 1957): KURT COBAIN LIVE,

1990s, printed later, *no.6 of 25*, archival photographic print, signed and numbered by the photographer in black ink, framed and glazed, *20in x 24in (51cm x 61cm)*

£600 - 800

€700 - 940

\$830 - 1,100

243 AR

STEVE DOUBLE (BRITISH, 1961): NIRVANA, PARQUE DEL RETIRO, SPAIN,

1992, printed later, *no.3 of 50*, archival photographic print, signed and dated *2008* by the photographer in black ink, framed and glazed, *16in x 20in (40.5cm x 51cm)*

£300 - 400

€350 - 470

\$410 - 550

Steve is a contemporary celebrity photographer who has worked with Oasis, Blur, Stone Roses, Nirvana, Red Hot Chilli Peppers, Foo Fighters and more. Double spent time with Nirvana on two occasions, the first being in c.1990 when he travelled with them in their van for 5 days, and then two years later in Valencia and Madrid.

244 *

NIRVANA: A 'GOLD' AWARD FOR THE ALBUM IN UTERO,

1993, presented to Ron Stone for sales in the UK of more than 100,000 copies, BPI certified, *16 1/4in x 16 1/4in (41.5cm x 41.5cm)*

£600 - 800

€700 - 940

\$830 - 1,100



247



246

245 AR

STEVE DOUBLE (BRITISH, 1961): RED HOT CHILI PEPPERS, MUNICH,

1992, printed later, no.2 of 50, archival photographic print, signed and dated 2008 by the photographer in black ink, framed and glazed, 16in x 20in (40.5cm x 51cm)

£300 - 400
€350 - 470
\$410 - 550

246

DANNY CLINCH (AMERICAN, B.1964): FOO FIGHTERS, INDIANAPOLIS,

2000, printed later, unknown edition, archival digital C-type photographic print, framed in Perspex format, approx 26in x 39in (66cm x 99cm)

£800 - 1,000
€940 - 1,200
\$1,100 - 1,400



Steve Double

YSD MUNICH 1992

245

247 TP

KEVIN WESTENBERG (AMERICAN, B.1957): KINGS OF LEON, RICHMOND PARK, LONDON,

2003, printed later, unknown edition, archival digital C-type photographic print, framed in large Perspex format, 115in x 175in (292cm x 445cm)

£2,000 - 3,000
€2,300 - 3,500
\$2,800 - 4,100

Created from photo shoot in Richmond Park with The 'Kings Of Leon' in June 2003. Their first cover shoot for the New Musical Express.



249



248



250

249 TP

THIN LIZZY: A TOUR USED FLIGHT CASE,

1970's,
metal flight case painted blue, made by Packhorse Ltd, removable front, with two four-way extension plugs fixed on the inside, stenciled on the outside *THIN LIZZY, SR, FRAGILE, GR4* in various areas on the outside, 20in x 20in x 22in (51cm x 51cm x 56cm)

£600 - 800
€700 - 940
\$830 - 1,100

Provenance:

Similar cases can be seen on stage during the band's 1979 tour. Acquired by the vendor from someone who purchased it from a Thin Lizzy roadie.

250 TP

ABBA: A TOUR USED WARDROBE FLIGHT CASE,

1979-1997,
large wardrobe flight case opening up to several drawers and compartments, adorned with stickers from other tours on the outside, 32 1/2in deep x 23 1/2in wide x 53in high (83cm x 60cm x 135.5cm)

£1,500 - 2,000
€1,800 - 2,300
\$2,100 - 2,800

Provenance:

Acquired by the vendor from their career in the music industry having worked as a roadie, local production manager, local tour manager, studio co-ordinator and tour manager in Sweden, including working with the Abba Girls.

It's believed this case was used on the following ABBA tours: North American & European tour 1979, Japanese tour 1980, and European & Australian tour 1997. The stickers on the case are from shows that took place at the stadium in Stockholm where this case was later stored and used, and include: The Eurythmics, U2, David Bowie, Michael Jackson, Bruce Springsteen, Pink Floyd, Pet Shop Boys, Bryan Adams, Def Leppard, Simple Minds, Metallica, and Guns N' Roses.

248 TP

JETHRO TULL: A TOUR USED FLIGHT CASE FOR MARTIN BARRE,

1970's,
metal flight case with removable lid, with 'Martin Barre' sprayed in stencil on the inside foam, also bearing a stenciled *TULL* on the side and *STAGE LEFT* on the front, 32in x 32in x 18in (81cm x 81cm x 46cm)

£1,000 - 1,500
€1,200 - 1,800
\$1,400 - 2,100

Provenance:

It is believed this exact case was featured on the front cover of lead guitarist Martin Barre's solo album *Stage Left* released in 2003. Acquired by the vendor from former tour manager.



251

251

ABBA: A WOODEN CONTROL UNIT CASE USED ON TOUR,

circa 1979, the black wooden box with hinged lid, used to house the control unit for an ABBA back-drop sign on tour, stenciled *ABBA SIGN CONTROL* in white on the top and sides of the box, with airline sticker applied to the lid, 22in x 17in x 16in (56cm x 43cm x 41cm)

£800 - 1,200
 €940 - 1,400
 \$1,100 - 1,700

Provenance:

Acquired by the vendor during their career in the music industry as a tour manager. This unit is thought to have been used on the 1979 North American & European tours.

252 *

KISS: A 'GOLD' AWARD FOR THE ALBUM *CRAZY NIGHTS*,

1987, presented to Glickman Marks Inc. for sale of more than 100,000 copies in the UK, BPI certified, 16 1/4in x 20 1/4in (41cm x 51.5cm)

£300 - 400
 €350 - 470
 \$410 - 550

253 *

OZZY & KELLY OSBOURNE: A 'GOLD' AWARD FOR THE SINGLE *CHANGES*,

2003, presented to Ozzy's PA, Tony Dennis, for sales of more than 400,000 copies in the UK, BPI certified, 16 1/4in x 16 1/4in (41.5cm x 41.5cm)

£300 - 400
 €350 - 470
 \$410 - 550

254 *

COLDPLAY: A BPI DOUBLE 'PLATINUM' DISC AWARD FOR THE ALBUM *VIVA LA VIDA*,

2008, plaque reading *Presented to Guy Berryman to recognise sales in the United Kingdom for in excess of 600,000 copies*, glazed, signed in silver ink by Chris Martin, Guy Berryman, Will Champion and Jonny Buckland, 17in x 24in (43cm x 68cm)

£1,500 - 2,000
 €1,800 - 2,300
 \$2,100 - 2,800



252



253



254

Provenance:

According to the vendor this award was donated by Guy Berryman to a private charity auction where it was purchased.



255 (part)



255 (part)



256



255
GEORGE MICHAEL: A GREY STETSON HAT WORN BY GEORGE MICHAEL,
circa 1986,
the felt hat labelled *Akubra, Made In Australia*, with tan plat and feather detail, accompanied by photographs of George Michael at Gatwick airport wearing an identical Stetson, with a letter of provenance

£2,000 - 3,000
€2,300 - 3,500
\$2,800 - 4,100

Provenance:
According to the letter of provenance the vendor worked at Gatwick Airport and was invited to meet George Michael's flight that had arrived from Los Angeles. She accompanied him through the airport and the photographs that accompany this lot show him with the vendor. These were taken by British Caledonian Press who were in attendance at the time. George gave the vendor his hat once he was landside and at his waiting car.

256
PRINCE: A TOUR USED REMO "LOVE SYMBOL #2" TAMBOURINE AND PROGRAMME,
2007,
black tambourine with gold metallic symbol, used by Prince during the *The Earth Tour: 21 Nights in London*, made by Remo USA, accompanied by a tour brochure, 10in (25.5cm) diameter, (2)

£800 - 1,200
€940 - 1,400
\$1,100 - 1,700

Provenance:
Acquired by the vendor after Prince threw it into the audience at the concert.



257



258



259

257

PETER ANDERSON (BRITISH, B.1954): MADONNA, SOHO, LONDON,

1983, artist's proof, silver gelatin photograph, printed by Peter Anderson, signed, titled and numbered by the photographer in black ink, also blindstamped, framed and glazed in custom-welded aluminium frame, 24 1/2in x 17 3/4in (62cm x 45cm)

£600 - 800
 €700 - 940
 \$830 - 1,100

Provenance:

Offered directly by the photographer.

258

PETER ANDERSON (BRITISH, B.1954): MADONNA CONTACT SHEET, SOHO, LONDON,

1983, artist's proof, silver gelatin photograph, printed by Peter Anderson, signed and blindstamped by the photographer, framed and glazed in custom-welded steel frame, 36in x 28in (91cm x 71cm)

£800 - 900
 €940 - 1,100
 \$1,100 - 1,200

Provenance:

Offered directly by the photographer.

259

MADONNA: A 'MULTI-PLATINUM' SALES AWARD FOR THE ALBUM AND CASSETTE MADONNA,

2000, presented to Warner Bros. Records for sales in the US of more than 5,000,000 copies, RIAA certified, with CoA, framed and glazed, 21in x 17in (53cm x 43cm)

£800 - 1,000
 €940 - 1,200
 \$1,100 - 1,400

Released in 1983, Madonna's debut album was certified five-times Platinum, 3rd October 2000, and has now sold some 10,000,000 copies worldwide.



260

Provenance:

From the estate of a DJ who worked in the Yorkshire area.

260 AR

MARIO TESTINO (PERUVIAN/ITALIAN, B.1954): KATE IN BLUE CAFÉ,

2005, no.41 of 120, chromogenic print, on Fujicolor Professional paper, signed and numbered in black ink by the photographer, published by Counter Editions, London, framed and glazed, overall 33in x 27in (84cm x 68.5cm)

£2,500 - 3,500
 €2,900 - 4,100
 \$3,400 - 4,800



261

261
JENNIFER LOPEZ: A PEPSI COMMERCIAL WORN CUSTOM-MADE LEATHER JACKET,

2005,
 bespoke fitted black leather jacket with blue piping low-cut front, Velcro choker neckline and 'J' symbol zip, as worn by 'J.Lo' in the 2005 Pepsi commercial with Beyoncé, made by Academy Costumes, London, and bearing a label to the inside

£1,500 - 2,000
 €1,800 - 2,300
 \$2,100 - 2,800

Provenance:

Gifted to the current vendor by a family friend who worked on the production of the commercial as part of wardrobe/styling team. Academy Costumes has confirmed to us they made this jacket for J.Lo.

Please contact the department for images of J.Lo wearing this jacket.



262



262 (part)

262

CIARA: A COWBOY-STYLE LEATHER HAT MADE BY CECILIO CASTRILLO AND WORN BY CIARA FOR KING KONG MAGAZINE,

2018,
 designed and handmade by Leather Designs founder Cecilio Castrillo, constructed of black leather and metal plates, cowboy-style hat with exaggerated sides, embellished with small spikes and studs, with metal chin-strap, as worn by singer and actress Ciara for her fashion shoot in the October 2018 issue of 'King Kong' Magazine, together with a copy of the magazine, *hat approx 22in (56cm) wide*

£2,000 - 3,000
 €2,300 - 3,500
 \$2,800 - 4,100

Provenance:

Offered directly by Spanish designer Cecilio Castrillo (b.1979).

Inspired by Science Fiction, Tim Burton, Punks, and Goths, Castrillo's designs have been worn by numerous celebrities, including Madonna, Nicki Minaj, Kylie Jenner, Lady Gaga and Marilyn Manson. His work has also been exhibited at the Paris National Opera and the Zurich Opera House, the Brooklyn Museum of Art and at Naves del Matadero in Madrid.

In August 2018 'King Kong' Magazine invited Castrillo to feature this hat in a photoshoot for Ciara. 'King Kong' is an independent, biannual print magazine dedicated to showcasing the work of ground-breaking artists, designers, models, musicians and image-makers from every corner of the world.

263 *

ED SHEERAN: A SHURE SM58 MICROPHONE OWNED BY ED SHEERAN,

with steel mesh grille, a black hard-shell case with foam padding, together with a letter of provenance on *Bishop & Miller Auctioneers* headed paper and original lot label

£600 - 800
€700 - 940
\$830 - 1,100

Provenance:

Ex-lot 750, *Ed Sheeran Auction*, Bishop & Miller, Saturday 10th November 2018.



263



264

264 *

ED SHEERAN: A PAIR OF 'KYUSU' SUNGLASSES OWNED BY ED SHEERAN,

the black aviator-style sunglasses with metal frames, accompanied by a letter of provenance on *Bishop & Miller Auctioneers* headed paper and original lot label

£400 - 600
€470 - 700
\$550 - 830

Provenance:

Ex-lot 735, *Ed Sheeran Auction*, Bishop & Miller, Saturday 10th November 2018.

265 *

ED SHEERAN: A HOHNER CROSS HARP HARMONICA OWNED BY ED SHEERAN,

stainless steel plates, coated with black paint, and a gold-anodized plastic comb and original hardshell case, accompanied by a letter of provenance on *Bishop & Miller Auctioneers* headed paper stating *..signs of use*

£800 - 1,200
€940 - 1,400
\$1,100 - 1,700

Provenance:

Ex-lot 750, *Ed Sheeran Auction*, Bishop & Miller, Saturday 10th November 2018.



265



267



266

266

ED SHEERAN: A RARE SPINNING MAN DEMO CD AND CORRESPONDING TICKET,

2005, the CD with printed label with track listing: *Typical Average, Celebrity, Misery, All By Myself, Concord, Butterfly, Addicted, Broken, Crazy, and I Love You*, also printed *All tracks written, played and sung by Ed Sheeran and Produced by Orange Room, 2005*, with CD cover folding insert, accompanied by a ticket for 'Ed Sheeran Live' at 8pm on Saturday 16th April, 2005 at The Royal British Legion, Albert Road, Framlingham, ticket price £3, with ticket number 014 in Sheeran's handwriting, (2)

£8,000 - 12,000
€9,400 - 14,000
\$11,000 - 17,000

Provenance:

This EP was acquired by a fellow pupil from Thomas Mills High School when they attended the gig at the Royal British Legion in Framlingham. It is widely known that Ed Sheeran designed, burned and created all his own promotional recordings at this time. This included the inner sleeve, CD label and gig ticket.

267 *

ED SHEERAN: A LITTLE MARTIN LXK2 ACOUSTIC GUITAR SIGNED BY ED SHEERAN AT CAMP BASTION AND USED BY HIM TO PLAY A TEAM WHILE MINGLING WITH THE TROOPS,

16th March 2014, serial no. MG152302, a Hawaiian Koa body with HPL pattern textured finish, natural stratbond headstock and neck, herringbone style rosette in black and gold, accompanied by original Martin & Co soft travel bag, signed and inscribed in black pen *Tom! Lovely to meet you! Ed Sheeran*; with a letter concerning the provenance, (2)

£5,000 - 7,000
€5,900 - 8,200
\$6,900 - 9,600

Provenance:

The letter accompanying this lot is written by the serviceman who took the Little Martin on tour of duty in Afghanistan in 2013. He writes, *I chose the guitar partly because of its size...but mainly because I had seen that model played so many times by the artist Ed Sheeran*. It is also a durable guitar made from materials that are well suited to varying heats and stark conditions, which the troops would have faced. It was by chance while the patrol were back at Camp Bastion to refuel and re-supply that the soldier met his idol. *I approached him and he smiled at seeing the Little Martin and remarked to his PA that 'this is my signature guitar'.. He agreed to sign the body and with a little coaxing from the soldier was happy to play it for those standing around him...he took my guitar and in one of the most surreal moments of that tour he stood there and played "A Team" on my guitar.*

This moment was recorded and in a still you can see Sheeran playing an identical guitar as identified by the signature. Please contact the department for images of Ed Sheeran with this guitar.

Judas Priest

Lots 268-282



277

276

282



268

268

JUDAS PRIEST: A MOOG 'THE SOURCE' ANALOGUE SYNTHESISER,

Model 341BX, serial no. 3131X, as owned and used by Judas Priest in the 1980s on albums such as *Turbo*, with lead, in flight case with various transit labels, apparently in good working order, 12in x 26 1/2in x 3in (30.5cm x 67.5cm x 7.5cm)

£1,500 - 2,000

€1,800 - 2,300

\$2,100 - 2,800

This was produced by Moog Music from 1981 to 1985 and was the company's first synthesizer to offer patch memory storage, capable of holding 16 presets. It also has a 37-note keyboard. Notable users include New Order whose track *Blue Monday*, has a throbbing bassline created by the Moog 'Source'.



269

269

JUDAS PRIEST/K.K. DOWNING: A TASCAM 244 PORTASTUDIO,

1980s,

serial no.090404, 17 1/2in x 13 1/2in x 4 3/4in (44.5cm x 34.3cm x 12cm)

£200 - 300

€240 - 350

\$280 - 410

Provenance:

The property of Ken (K.K.) Downing.



270

This was the world's first four-track recording unit based on a standard compact cassette tape. This, together with its first incarnation, the Teac 144, is generally regarded as launching the home-recording phenomenon and thus is one of the most significant developments in music production technology. The Tascam 244 was introduced in 1982 with various improvements on its predecessor, including recording on up to 4 tracks simultaneously. These units were widely used by musicians for recording home demos, as was this by Ken Downing.

270 *

JUDAS PRIEST: A 'GOLD' AWARD FOR THE ALBUM *BRITISH STEEL*,

1986,

presented to drummer Dave Holland for sales in Sweden of more than 50,000 units, 13 1/2in x 16in (34.5cm x 40.5cm)

£250 - 350

€290 - 410

\$340 - 480

Provenance:

Acquired by the vendor from the estate of Dave Holland.



271

271

JUDAS PRIEST/K.K. DOWNING: A US 'GOLD' AWARD FOR THE ALBUM *SCREAMING FOR VENGEANCE*,

1982,

presented to K.K. Downing for sales of more than 500,000 copies, RIAA certified, strip-plate style, accompanied by letter of provenance, 17in x 27in (43cm x 68.5cm)

£1,000 - 1,500

€1,200 - 1,800

\$1,400 - 2,100

Provenance:

Property of Ken (K.K.) Downing of Judas Priest.

272

JUDAS PRIEST/K.K. DOWNING: A CANADIAN 'PLATINUM' AWARD FOR THE ALBUM SCREAMING FOR VENGEANCE, presented to K.K. Downing for sales of more than 100,000 units, CRIA certified, dated *April, 1984* on plaque, accompanied by letter of provenance, *17in x 27in (43cm x 68.5cm)*

£600 - 800
€700 - 940
\$830 - 1,100

Provenance:

Property of Ken (K.K.) Downing of Judas Priest.



272

273

JUDAS PRIEST/K.K. DOWNING: A US 'GOLD' AWARD FOR THE ALBUM DEFENDERS OF THE FAITH,

circa 1984, presented to K.K. Downing for sales of more than 500,000 copies, RIAA certified, strip-plate style, accompanied by letter of provenance, *17in x 27in (43cm x 68.5cm)*

£1,000 - 1,500
€1,200 - 1,800
\$1,400 - 2,100

Provenance:

Property of Ken (K.K.) Downing of Judas Priest.



273

274

JUDAS PRIEST/K.K. DOWNING: A CANADIAN 'GOLD' AWARD FOR THE ALBUM PRIEST-LIVE!,

presented to K.K. Downing for sales of more than 50,000 units, CRIA certified, dated *September 1987* on plaque, accompanied by letter of provenance, *20in x 30in (51cm x 76cm)*

£500 - 700
€590 - 820
\$690 - 960

Provenance:

Property of Ken (K.K.) Downing of Judas Priest.



274

275

JUDAS PRIEST/K.K. DOWNING: A SILVER GUITAR STRAP,

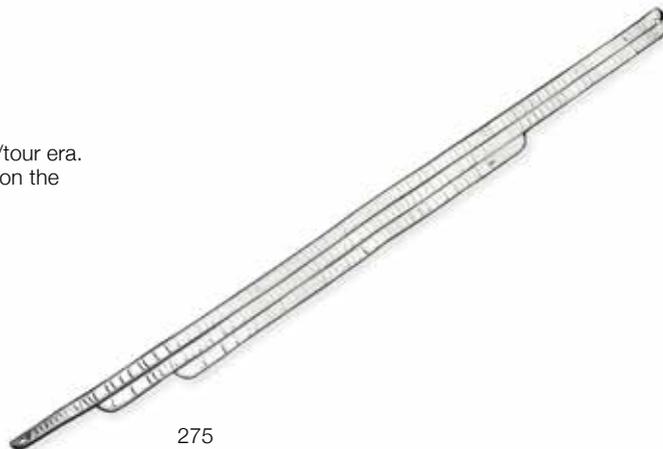
mid-1980s, composed of three strips of brown leather of varying length with silver-coloured facing, accompanied by letter of provenance, *52in (132cm) long*

£500 - 700
€590 - 820
\$690 - 960

Provenance:

Property of Ken (K.K.) Downing of Judas Priest.

One of two identical straps used by K.K. in the *Turbo* album/tour era. One can be seen in the video of the 1986 *Fuel For Life* tour, on the track "Turbo Lover".



275



© dpa / Alamy

Judas Priest, Hammersmith, London, 22 March 1991

276^Y

JUDAS PRIEST/K.K. DOWNING: A HAMER CUSTOM K.K. MINI V GUITAR,

circa 1984,

serial no. 821374, blue finish, top and bottom of body with round metal studs, two EMG pickups, two selectors and one control, tremolo unit, scalloped rosewood fingerboard with dot markers, locking nut, angled headstock with six-a-side tuners, maker's logo and lettered *K.K. Downing*, in hard, rectangular Hamer case, accompanied by letter of provenance

£15,000 - 20,000

€18,000 - 23,000

\$21,000 - 28,000

Provenance:

Property of Ken (K.K.) Downing of Judas Priest.

This was one of four Mini V's in various colours made specially for Ken by Hamer. The red version was sold in these rooms, Lot 145, *Entertainment Memorabilia*, 17th December 2019.

This blue example is similarly customised, with the addition of metal upholsterer's studs to the body to make it appear more 'metal'. It was Ken's main backup guitar to the red version and used during the *Turbo*, *Ram It Down* and *Painkiller* albums and tours era; because of its size it was also his main travelling guitar, for use backstage and in hotel rooms. It can be seen in use in the 1991 *Rock In Rio* concert video. It bears the scars of life on the road, with many chips to the finish and wear down to the wood on the back.







277^Y

JUDAS PRIEST/K.K. DOWNING: A BOLT CUSTOM 'V' GUITAR,
1990/1991,
bound top with brown-toned airbrushed line graphics, single Di
Marzio Super Distortion pickup with volume and tone controls, Kahler
tremelo, bound neck, rosewood fingerboard with diamond markers,
locking nut, angled headstock with six-a-side tuners and logo inlay, in
case, accompanied by letter of provenance

£3,000 - 5,000

€3,500 - 5,900

\$4,100 - 6,900

Provenance:

Property of Ken (K.K.) Downing of Judas Priest.

Bolt operated from 1989-1991, founded in Schnecksville,
Pennsylvania by Wayne Bolt and Jim Dala Pallu. They supplied necks
and bodies to Kramer and BC Rich before producing their own
guitars. It is thought that just 100-125 were built, including around 40
with graphics, like the example offered here. This was not stage-used
but Ken Downing describes it as having a great action and "*a real
player's guitar*".

"A real player's guitar"

- Ken Downing



278

278
JUDAS PRIEST/K.K. DOWNING: A SILVER GUITAR STRAP,
 mid-1980s,
 composed of three strips of brown leather of varying length with
 silver-coloured facing, accompanied by letter of provenance, 52in
 (132cm) long

£500 - 700
 €590 - 820
 \$690 - 960

Provenance:
 Property of Ken (K.K.) Downing of Judas Priest.

One of two identical straps used by K.K. in the *Turbo* album/tour era.
 One can be seen in the video of the 1986 *Fuel For Life* tour, on the
 track "Turbo Lover".



© Gene Ambo/Media Punch/Shutterstock

278

279
**JUDAS PRIEST/K.K. DOWNING: A US 'GOLD' AWARD FOR
 THE ALBUM AND CASSETTE RAM IT DOWN,**
 1988,
 presented to K.K. Downing for sales of more than 500,000 copies,
 RIAA certified, hologram logo, accompanied by letter of provenance,
 17in x 27in (43cm x 68.5cm)

£1,000 - 1,500
 €1,200 - 1,800
 \$1,400 - 2,100

Provenance:
 Property of Ken (K.K.) Downing of Judas Priest.



279

280
**JUDAS PRIEST/K.K. DOWNING: A SONY/BMG US 'GOLD'
 AWARD FOR THE ALBUMS SIN AFTER SIN, KILLING
 MACHINE, POINT OF ENTRY AND PRIEST...LIVE!,**
 2005,
 presented to K.K. Downing for 'Gold' sales of the four albums,
 accompanied by letter of provenance, 12 1/2in x 31in (32cm x 79cm)

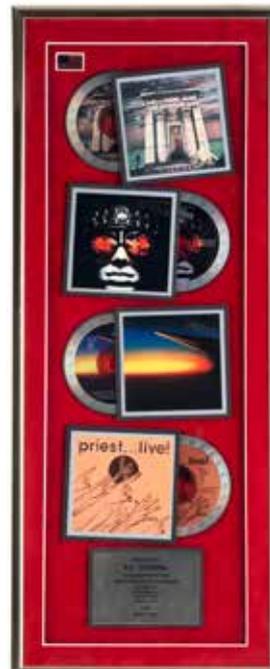
£600 - 800
 €700 - 940
 \$830 - 1,100

Provenance:
 Property of Ken (K.K.) Downing of Judas Priest.

281
**JUDAS PRIEST/K.K. DOWNING: A SONY/BMG CANADIAN
 'PLATINUM' AWARD FOR THE ALBUMS KILLING MACHINE,
 UNLEASHED IN THE EAST, BRITISH STEEL AND DEFENDERS
 OF THE FAITH,**
 2005,
 presented to K.K. Downing for Platinum sales of the four albums, the
 last title double Platinum level, accompanied by letter of provenance,
 12 1/2in x 31in (32cm x 79cm)

£600 - 800
 €700 - 940
 \$830 - 1,100

Provenance:
 Property of Ken (K.K.) Downing of Judas Priest.



280



281

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.



© George Chin / IconicPix

Judas Priest, Royal Albert Hall, 31 March 2006

282

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

2005, serial no.554289, mahogany body with bound, gold-finish top, custom electronics with two EMG pickups and single volume control, Kahler tremolo, white scratch-plate, mahogany neck with scalloped, maple fingerboard, pearl dot markers, zero fret with Floyd Rose locking nut, headstock with pearl logo and K.K. Downing, Schaller tuners, with Hamer Custom Order Certificate dated *October 4th 2005*, and letter of provenance, in shaped Hamer case

£10,000 - 15,000
 €12,000 - 18,000
 \$14,000 - 21,000

Provenance:

Property of Ken (K.K.) Downing of Judas Priest.

This was supplied by Hamer to Ken whilst Judas Priest were in the US during their *Retribution World Tour* and used by him for various concerts in its latter stages, in Canada, the US and Europe. Since then, it has been one of Ken's studio instruments.





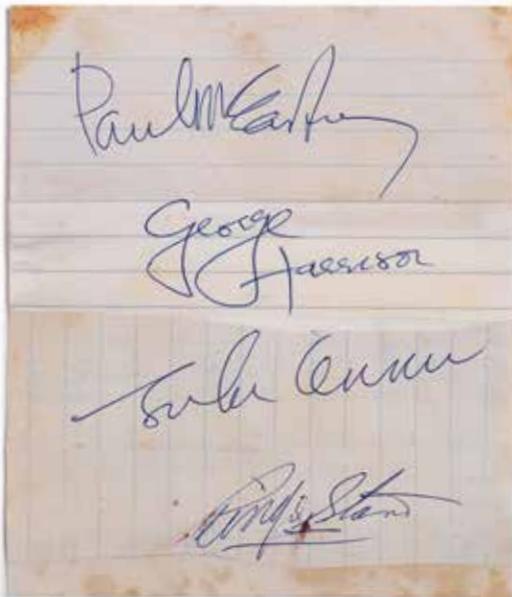
The Beatles



283



285



284

283

THE BEATLES: THREE AUTOGRAPHS,

probably 1963, signed by Paul McCartney, John Lennon and George Harrison in blue ballpoint pen on three pieces of clipped, lined paper, each glued to a clipped, black and white magazine photograph of each member, approx 6in x 4in (15cm x 10cm) each

£600 - 800
€700 - 940
\$830 - 1,100

284

THE BEATLES: A SET OF AUTOGRAPHS,

probably 1963, signed by Paul McCartney, George Harrison, John Lennon and Ringo Starr in blue ballpoint pen on four pieces of clipped, lined paper, with backing paper, 5 1/2in x 4 3/4in (14cm x 12cm)

£1,200 - 1,500
€1,400 - 1,800
\$1,700 - 2,100

285

THE BEATLES: A PIECE OF THE CAVERN CLUB STAGE AND RELATED MEMORABILIA,

1960s, the piece of wooden stage painted black and with card attached reading, *From The Cavern - Liverpool "The Birthplace Of The Beatles" Comes This Genuine Piece Of The Cavern Club Stage On Which The Beatles Performed 292 Times During The Period 1961-1963*; together with various items of Cavern Club memorabilia, including two stickers and three various business cards, with text, *Original Cavern Club Memorabilia from 1964-1967. From the personal collection of Debbie & Nigel Greenberg. Nigel owned Cavern Club Sound Studios from 1964-1966. Debbie, with her father Alf Geoghegan, owned the Cavern Club 1966-1971, framed*

£2,000 - 3,000
€2,300 - 3,500
\$2,800 - 4,100

Although the Quarry Men had appeared at the Cavern in 1957, the Beatles' first performance there was 9th February 1961, for a fee of £5. By the time of their final appearance at the club, 3rd August 1963, they commanded a fee of £300 and had trodden its boards almost 300 times.

In September 1964 the legendary Cavern hosted a series of concerts, 'Beat Time For Oxfam', to raise money for the then-running Liverpool's Freedom From Hunger Campaign. As part of the fundraising, the old stage, which had recently been refurbished, was cut into pieces and sold off as souvenirs for 5 shillings apiece.

Provenance:

This Lot has been donated by Nigel and Debbie Greenberg to Liverpool's Strawberry Field to help raise funds for its ongoing work. Immortalised by John Lennon and The Beatles, Strawberry Field and its original Victorian house were gifted to The Salvation Army in 1934. In 1936 it opened as a children's home and operated in that role until 2005. The site's iconic red gates opened to the public for the first time in 2019 and visitors can access an interactive exhibition, café and shop. At the heart of the centre is the 'Steps To Work' programme to help young adults with learning difficulties and other barriers to employment.

For more information on the Salvations Army's important work here, please visit: www.strawberryfieldliverpool.com

Please Please Me THE BEATLES

PMC
1202

*To Geraldine + Colleen
Paul McCartney love from the Beatles*

John Lennon

■ **GEORGE HARRISON** (lead guitar) ■ **JOHN LENNON** (rhythm guitar)
■ **PAUL MCCARTNEY** (bass guitar) ■ **RINGO STARR** (drums)

SIDE ONE

1. **I SAW HER STANDING THERE**
(McCartney-Lennon)
2. **MISERY**
(McCartney-Lennon)
3. **ANNA (GO TO HIM)**
(Alexander)
4. **CHAINS**
(Goffin-King)
5. **BOYS**
(Dixon-Farrow)
6. **ASK ME WHY**
(McCartney-Lennon)
7. **PLEASE PLEASE ME**
(McCartney-Lennon)

George Harrison

Pop picking is a fast 'n' furious business these days whether you are on the recording studio side listening out, or on the disc-counter side listening in. As a record reviewer I find myself jostled halfway in-between with an ear cocked in either direction. So far as Britain's record collecting public is concerned, The Beatles broke into earshot in October, 1962. My natural tomatoes interest in the group prevented me taking a totally unbiased view of their early success. Eighteen months before their first visit to the EMI studios in London, The Beatles had been visited Merseyside's favorite outfit and it was inevitable that their first Parlophone record, LOVE ME DO, would go straight into the top of Liverpool's local hit parade. The group's chances of national chart entry seemed much more remote. No other team had and the best-sellers via a debut disc. But The Beatles were history-makers from the start and LOVE ME DO sold enough copies during its first 48 hours in the shops to send it soaring into the national charts.

So the busy year of the pop single first shrank from ten to seven in Britain and a British group leap to the forefront of the scene with such force and energy. Within the six months which followed the Top Twenty appearance of LOVE ME DO, almost every leading Sunday and musical journal in the country began to shout the praises of The Beatles. The New Musical Express voted the boys into a surprise number one place in the 1962-63 popularity poll... on the strength of just one record release. Pictures of the group spread themselves across the front pages of three national music papers. People inside and outside the record industry expressed tremendous interest in the new vocal and instrumental sounds which The Beatles had introduced. Brian Matthew (who has since brought The Beatles to many millions of viewers and listeners on his "Thank Your Lucky Stars", "Saturday Club" and "Easy Beat" programmes) describes the quartet as classily and musically the most exciting and accomplished group to emerge since The Shadows.

Doc (revising, like disc producing, teaches one to be wary about making long-term predictions. The hit parade isn't always dominated by the most worthy performances of the day so it is no good assuming that versatility counts for everything. It was during the recording of a Radio Luxembourg programme in the EMI Friday Spectacular series that I was finally convinced that The Beatles were about to enjoy the type of top-flight national fame which I had always believed that they deserved. The teen-audience didn't know the evening's line-up of artists and groups in advance, and before Muriel Young brought on The Beatles she began to read out their Christian names. She got as far as John... Paul... and the rest of her introduction was buried in a mighty barrage of very genuine applause. I cannot think of more than one other group - British or American - which would be so readily identified and welcomed by the announcement of two Christian

names. To me, this was the ultimate proof that The Beatles were not just one more of the "teenybop" records of the day, but the one common past-catch-up record which had found a way to be heard. Shortly afterwards The Beatles' first new single, I SAW HER STANDING THERE, was released. It was their first single to reach the top of the charts and it was their first single to be a million-seller.

This trick-acting disc went on to overtake all rivals when it bounced into the coveted Number One slot towards the end of February. Just over four months after the release of their very first record The Beatles had become triumphant chart-toppers!

Producer George Martin has never had any headaches over choice of songs for The Beatles. Their own, built-in tunesmith team of John Lennon and Paul McCartney has already backed away enough well-pressed numbers to maintain a steady output of all-original singles from now until 1970. Between them The Beatles adopt a do-it-yourself approach from the very beginning. They write their own lyrics, design and eventually build their own instrumental backdrops and work out their own vocal arrangements. Their music is wild, pungent, hard-hitting, uninhibited... and personal. The do-it-yourself angle ensures complete originality at all stages of the process. Although so many people suggest (without closer definition) that The Beatles have a trans-Atlantic style, their only real influence has been from the unique blend of Rhythm and Blues folk music which abounded on Merseyside and which The Beatles themselves have helped to pioneer since their formation in 1960.

This record comprises eight Lennon-McCartney compositions in addition to six other numbers which have become firm live-performance favorites in The Beatles' varied repertoire. The group's admiration for the work of The Shirelles is demonstrated by the inclusion of BABY IT'S YOU (John taking the lead vocal with George and Paul supplying the harmony), and BOYS (a fast rocker which allows drummer Ringo to make his first recorded appearance as a vocalist). ANNA, ASK ME WHY, and TWIST AND SHOUT also feature stand-out solo performances from John, whilst DO YOU WANT TO KNOW A SECRET hands the audio spotlight to George. MISERY may sound as though it is a self-duet created by the multi-recording of a single voice... but the effect is produced by the fine matching of two voices belonging to John and Paul. There is only one "trick duet" and that is on A TASTE OF HONEY featuring a dual-voiced Paul, John and Paul get together on THERE'S A PLACE and I SAW HER STANDING THERE. George joins them for CHAINS, LOVE ME DO and PLEASE PLEASE ME.

SIDE TWO

1. **LOVE ME DO**
(McCartney-Lennon)
2. **P.S. I LOVE YOU**
(McCartney-Lennon)
3. **BABY IT'S YOU**
(David-Williams-Bacharach)
4. **DO YOU WANT TO KNOW A SECRET**
(McCartney-Lennon)
5. **A TASTE OF HONEY**
(Scott-Marlow)
6. **THERE'S A PLACE**
(McCartney-Lennon)
7. **TWIST AND SHOUT**
(Medley-Russell)

Recording first published 1963



LONG PLAY 33 ¹/₃ R.P.M.

E.M.I. RECORDS LIMITED
(Incorporated in England & Wales under Companies Act, 1947)
HAYES • MIDDLESEX • ENGLAND
Made and Printed in Great Britain



Printed and Made by Great J. Day & Co. Ltd. London PMC 1202 PCS 304

286
THE BEATLES: AN AUTOGRAPHED SLEEVE FOR THE ALBUM PLEASE PLEASE ME,
1963,
Parlophone PMC 1202, mono, the back cover signed in blue ballpoint by John Lennon, Paul McCartney, George Harrison and Ringo Starr, with dedication by Paul, *To Geraldine + Colleen love from The Beatles*

Provenance:
Gifted to the current vendor by her father, who obtained the signatures backstage at a Finsbury Park Astoria show in 1963/1964 whilst working as a Metropolitan Police Officer and providing security for the Beatles.

£10,000 - 15,000
€12,000 - 18,000
\$14,000 - 21,000

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.



287

287 AR

ROBERT FREEMAN (BRITISH, 1936-2019): WITH THE BEATLES,

1963,
 AP, no. 13 of 35, black and white print, signed, numbered and inscribed *To Richard in friendship, Bob Freeman*, in pencil along the lower border, framed and glazed, overall 18 1/4in x 16 1/4in (46.5cm x 41cm)

£800 - 1,200

€940 - 1,400

\$1,100 - 1,700

Provenance:

Gifted to the vendor in the 1960s when they worked with photographer and film director, Robert Freeman, probably best known for his work with The Beatles. The vendor was also part of the editing team on the production for *'Help!'*.



288

288 AR

ROBERT FREEMAN (BRITISH, 1936-2019): BEATLES FOR SALE,

1964,
 a colour photographic print of Freeman's front cover shot of the Beatles' 1964 album, signed and inscribed by the photographer *For Richard, Bob Freeman* in black ink to the lower border, framed, 22 1/2in x 18 1/2in (56cm x 47cm)

£600 - 800

€700 - 940

\$830 - 1,100

Provenance:

Gifted to the vendor in the 1960s when they worked with photographer and film director, Robert Freeman, probably best known for his work with The Beatles. The vendor was also part of the editing team on the production for *Help!*.



289

289 AR

GÜNTER ZINT (GERMAN, B.1941): JOHN LENNON AND RICHARD LESTER, HAMBURG,

1966, printed later,
 a silver gelatin black and white print depicting John Lennon and Richard Lester during a press conference in Hamburg for Lester's film *'How I Won The War'* which stars Lennon, signed by the photographer in black ink to the lower margin, 16in x 12in (40.5cm x 30.5cm)

£100 - 200

€120 - 240

\$140 - 280

Provenance:

From the collection of musician, lyricist, composer, producer, author and photographic archive manager, Ulf Kruger.



290

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

1967,
first UK pressing, Parlophone PMC 7027, the inner gatefold signed in
black ballpoint by Ringo Starr, Paul McCartney and George Harrison,
Paul adding *To David*, with inauthentic John Lennon autograph,
complete with insert and vinyl, with statement of provenance

£20,000 - 30,000

€23,000 - 35,000

\$28,000 - 41,000

Provenance:

The original owner of this album ('David') was a childhood friend of Mal Evans, having lived in the same street. They remained friends and later Mal became the Beatles' road manager and assistant. David was a huge Beatles fan and it was his birthday shortly after the release date of the album in June 1967. Unbeknownst to him, Mal arranged to get the album signed to give to David as a birthday present. The album has remained in David's family since.



(part)



(part)



(part)



(part)

291

THE BEATLES: PHOTOGRAPHS OF JOHN LENNON AND PAUL MCCARTNEY, TAKEN DURING JOHN'S SO-CALLED 'LOST WEEKEND',

1974,

comprising: eighteen Polaroids, three colour prints and two black and white prints (copies, originals lost), as taken by Keith Moon's assistant, Peter 'Dougal' Butler, the majority unpublished, sold with copyright via deed of assignment, (Qty)

£18,000 - 22,000

€21,000 - 26,000

\$25,000 - 30,000

Provenance:

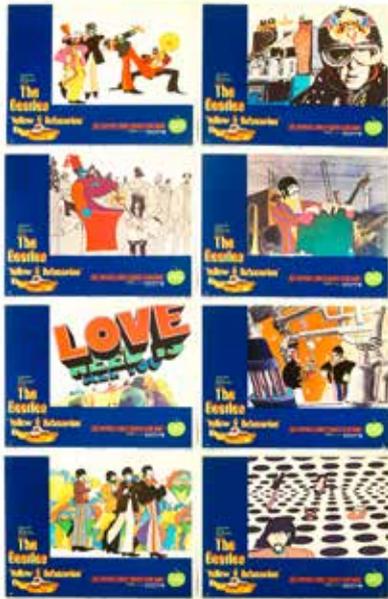
Ex-Lot 305, *Entertainment Memorabilia*, Bonhams London, 29th June 2011.

On 22nd March 1974, John and May Pang moved into a rented beach house in Santa Monica. This would be John's base for the next few weeks while he worked as producer on Harry Nilsson's album, *Pussycats*, at Warner Bros.' Burbank Studios. With Lennon 'in town', the house became a hub for musicians and friends and John held a series of get-togethers, when anybody could drop by and have a jam session.

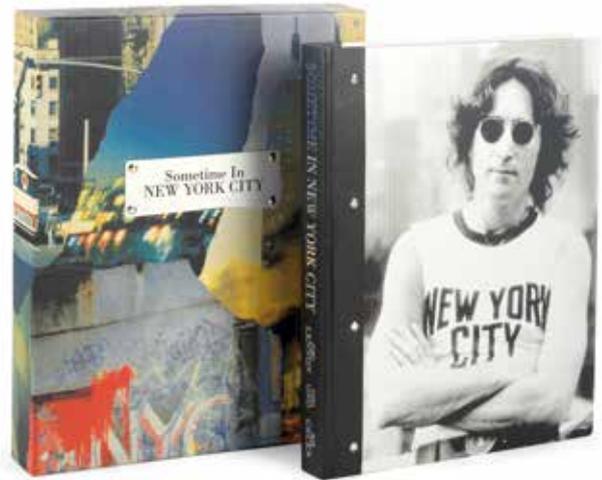
Keith Moon and his assistant Dougal Butler arrived in Los Angeles on 1st April and, after a stay at the Beverly Wilshire Hotel, on the 10th April moved into John's new rented house in Santa Monica, which had once been owned by actor Peter Lawford and his wife, Pat Kennedy, JFK's sister. One day Ringo Starr, Nilsson and Keith Moon were at the house and were joined by Paul and Linda McCartney, all then participating in a Beatles' song medley. John was asleep but joined the party around the pool in the afternoon. It was during these events that some of the photos offered here were taken, including the shot of John and Paul. Dougal Butler was not to know at the time, but this was the very last time that the pair were photographed together.

Literature:

Badman, Keith, *The Beatles After The Break-Up 1970-2000*, Omnibus Press, London, 1999.



292



293



294



295

292

THE BEATLES: A SET OF FRONT OF HOUSE STILLs FROM YELLOW SUBMARINE,

Apple Films / United Artists, 1968, set of eight stills, depicting various scenes from the animated film, 11in x 14in (28cm x 35.5cm), (8)

£800 - 1,200
 €940 - 1,400
 \$1,100 - 1,700

293

JOHN LENNON: SOMETIME IN NEW YORK CITY,

Genesis Publications Ltd, 1995, limited edition no.2278 out of 3,500 copies, signed by Yoko Ono and photographer Bob Gruen, in slip case and box

£300 - 500
 €350 - 590
 \$410 - 690

294

GEORGE MARTIN: PLAYBACK

Genesis Publications Ltd, 2002, limited edition *Artist's Proof XXV* of 2000 copies, signed by George Martin, bound in black quarter leather, silver page edges, with exclusive music CD recorded for this publication, clamshell box

£500 - 700
 €590 - 820
 \$690 - 960

295

ASTRID KIRCHHERR: WHEN WE WAS FAB,

Genesis Publications Ltd, 2003, Deluxe Limited Edition, no. 14 of 750 copies, signed by Astrid Kirchherr, 41 photographs, full black leather cover, clam-shell box

£300 - 500
 €350 - 590
 \$410 - 690



(part)



(part)



(part)



(part)

296

THE BEATLES: A GROUP OF RARE PHOTOGRAPHS OF THE BEATLES AT HAMBURG AIRPORT,

2nd June 1962, believed unpublished, thirty-one black and white prints with six duplicates, the negatives now lost, reverse with Foto Kunze Hamburg stamp, approx 3in x 4in (7.5cm x 10cm), some smaller (Qty)

£3,000 - 4,000

€3,500 - 4,700

\$4,100 - 5,500

Provenance:

According to the vendor, these photographs were taken by her aunt with a borrowed camera. Apparently her aunt had got to know the Beatles and had attended their final night at the Star-Club, at the close of their third residency in Hamburg, which ran from 13th April to 31st May. This added around 144 hours of stage time to their career, over 48 nights, with just one day off. Their arrival in Hamburg had been overshadowed by the news of the death on 10th April of their former bassist, Stuart Sutcliffe, aged just 21.

Also seen in these photographs taken on Saturday 2nd June are Gerry Marsden, who had taken the vendor's aunt to say goodbye, bouncer Horst Fascher and club-owner Manfred Weissleder. Paul can be seen holding a bunch of roses brought, it seems, by the aunt. Amongst the Beatles' new clothes they were taking home was Stuart Sutcliffe's art school scarf, the only item that John retained from his close friend's possessions.

The Beatles left on a mid-afternoon Lufthansa flight to London Airport and then flew to Manchester where they were collected by Neil Aspinall for the drive back to Liverpool. Just four days later they travelled to London for the historic recording session at EMI's Abbey Road studios.

Literature:

Lewisohn, Mark, *All These Years Volume 1: Tune In*, Little, Brown, London, 2013

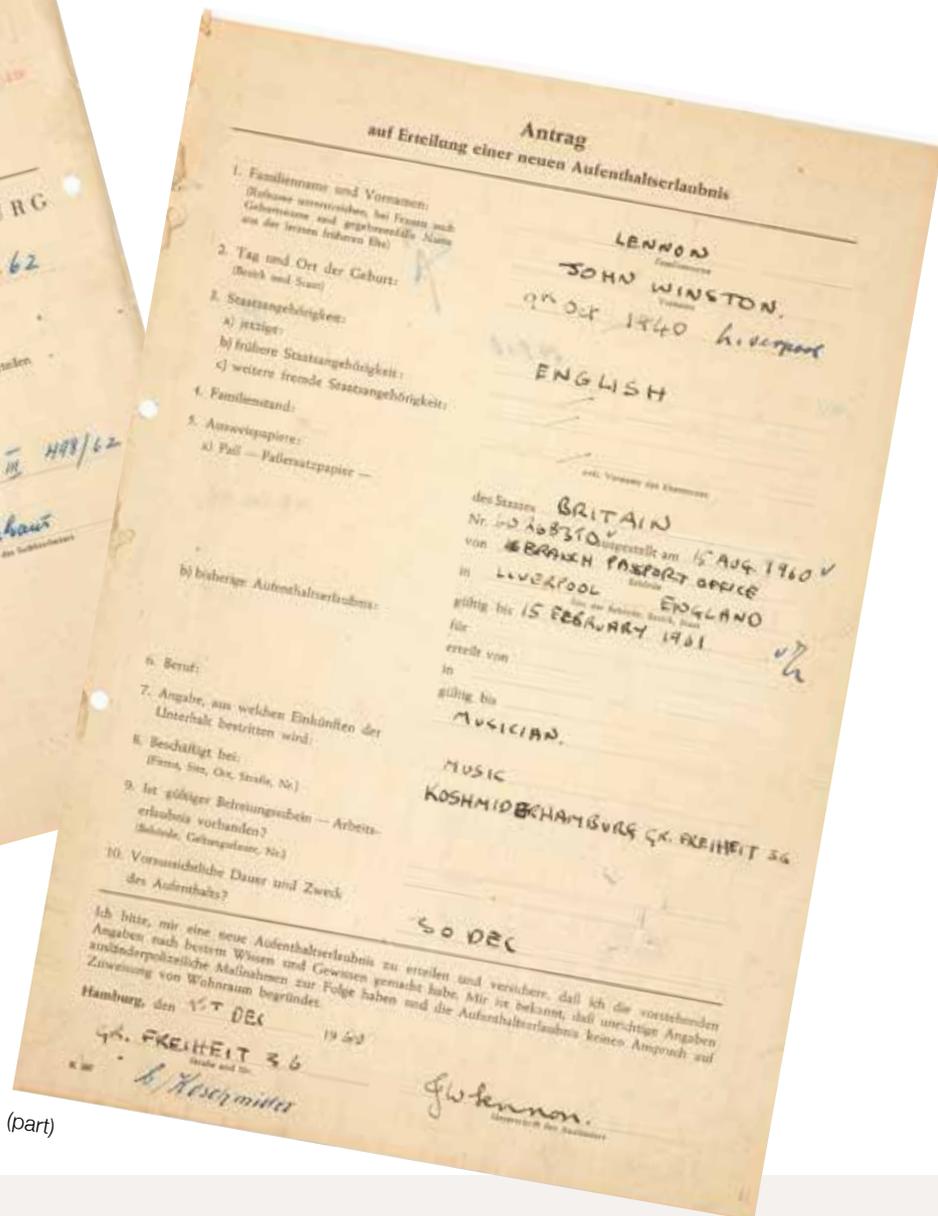
John Lennon's work permits for Hamburg

<p>14. Angabe, aus welchen Einkünften der Unterhalt bestritten wird State from what income the maintenance is provided for Indicazione di quali rendite il mantenimento si paga Indication de quelles revenus les frais de maintien seront payés</p>	<p>LOHN</p>
<p>15. Beschäftigt bei? (Firma, Sitz, Ort, Straße Nr.) Employed at? (Firm, place, street, Nr.) Impiegato da? (Casa, sede, luogo, strada, no.) Employé chez? (Maison, siège, lieu, rue, no.)</p>	<p>BRUNO KOSCHMIDER BETRIEBE GROSSE FREIHEIT HAMBURG</p>
<p>16. Ist ein gültiger Befreiungsschein — Arbeiterlaubnis — vorhanden? (Behörde, Geltungsdauer, Nr.) Is there a valid permit of liberation — working permit? (Office, duration, number) C'è un attestato di disimpegno — permesso di lavoro? (Autorità, validità, no.) Existe-t-il une attestation de libération — un permis de travail? (Autorité, durée de validité, no.)</p>	<p>ZWEI MONATE</p>
<p>17. Voraussichtliche Dauer und Zweck des Aufenthalts? Probable duration and purpose of stay Durata probabile e scopo del soggiorno? Durée probable et but du séjour?</p>	<p>Ich versichere, daß ich die vorstehenden Angaben nach bestem Wissen und Gewissen gemacht habe. Mir ist bekannt, daß unrichtige Angaben behördliche Maßnahmen zur Folge haben. I herewith assure to have made the preceding statements most conscientiously. I know that any false statement will be persecuted. Io asserisco aver fatto le dichiarazioni presenti secondo della mia miglior conoscenza. Io so che le dichiarazioni falsi saranno la cagione di misure ufficiali. Je déclare avoir fait les indications précédentes consciencieusement. Je sais que les indications inexactes ou fausses seront poursuivies.</p>
<p>52 mm</p>  <p>74 mm</p>	<p>HAMBURG 25/8/60 (Ort) (Datum) (Place) (Date) (Luogo) (Data) (Lieu) (Date)</p>
	<p><i>John Lennon</i> (Unterschrift des Ausländers, Ruf- und Familienname) (Signature of the foreigner, family name and Christian name) (Firma dello straniero, nome di famiglia e cognome) (Signature de l'étranger, nom de famille et prénom)</p>
<p>1. Abgemeldet am <u>6.1.61</u> nach <u>St. Pauli</u> 2. Mitteilung an „AZR“ ✓ 3. Karte zur B-Karte ✓ 4. Zu den Sammelakten <u>Wu 6-1-62</u></p>	
<p><i>Uwe</i></p>	

(part)



(part)



(part)

297 *

THE BEATLES/JOHN LENNON: AN IMPORTANT GROUP OF EARLY DOCUMENTS INCLUDING JOHN LENNON'S PERMITS RELATING TO THE BEATLES' HISTORIC TRIPS TO HAMBURG,

1960-1962, comprising nine double-sided forms and two single sided, eight sheets signed by John Lennon, including an application for a temporary residency permit, the first page dated 16.8.1960 and listing all five members of the Beatles with their Liverpool addresses, another page completed in blue ink with John's personal details, date and place of birth, occupation and passport issue, 15.8.60; a four-page *Announcement of Residence of a Foreigner* form, completed by John in blue ballpoint, giving his father's address as *Unbekannt* (Unknown) and his mother as *Dead*, employer as Bruno Koschmider and probable duration of stay as two months, the last page dated 25.8.60 and with black and white passport-style photograph of John stapled to it; a form completed by John in black ink and dated 1st Dec 1960, the reverse of which has an overpasted piece of paper

with a signed note by John, *I have been informed that I can no longer work here I am staying here for a few days as a tourist and will leave before or on the 10 December 1960 Hamburg 6 December 1960 J.W. Lennon*; a permit for the Beatles' trip in April-May 1962, variously dated 27.4.62 and 3 Mai 1962; a permit application date-stamped 24 SEP 1962, with typewritten details, including 'Purpose of Sojourn in the Federal Republic' as *To play with a group of Musicians at the Star-Club, Hamburg*, relating to the Beatles' two trips in November and December 1962; a Police Residency Permit, dated 24. September 1962; and an application completed in blue and red ballpoints by John for the periods 1st Nov-15th Nov 18 Dec-2nd Jan, dated by John 14th Nov '62, each sheet 8 1/4in x 11 1/2in (21cm x 29cm)

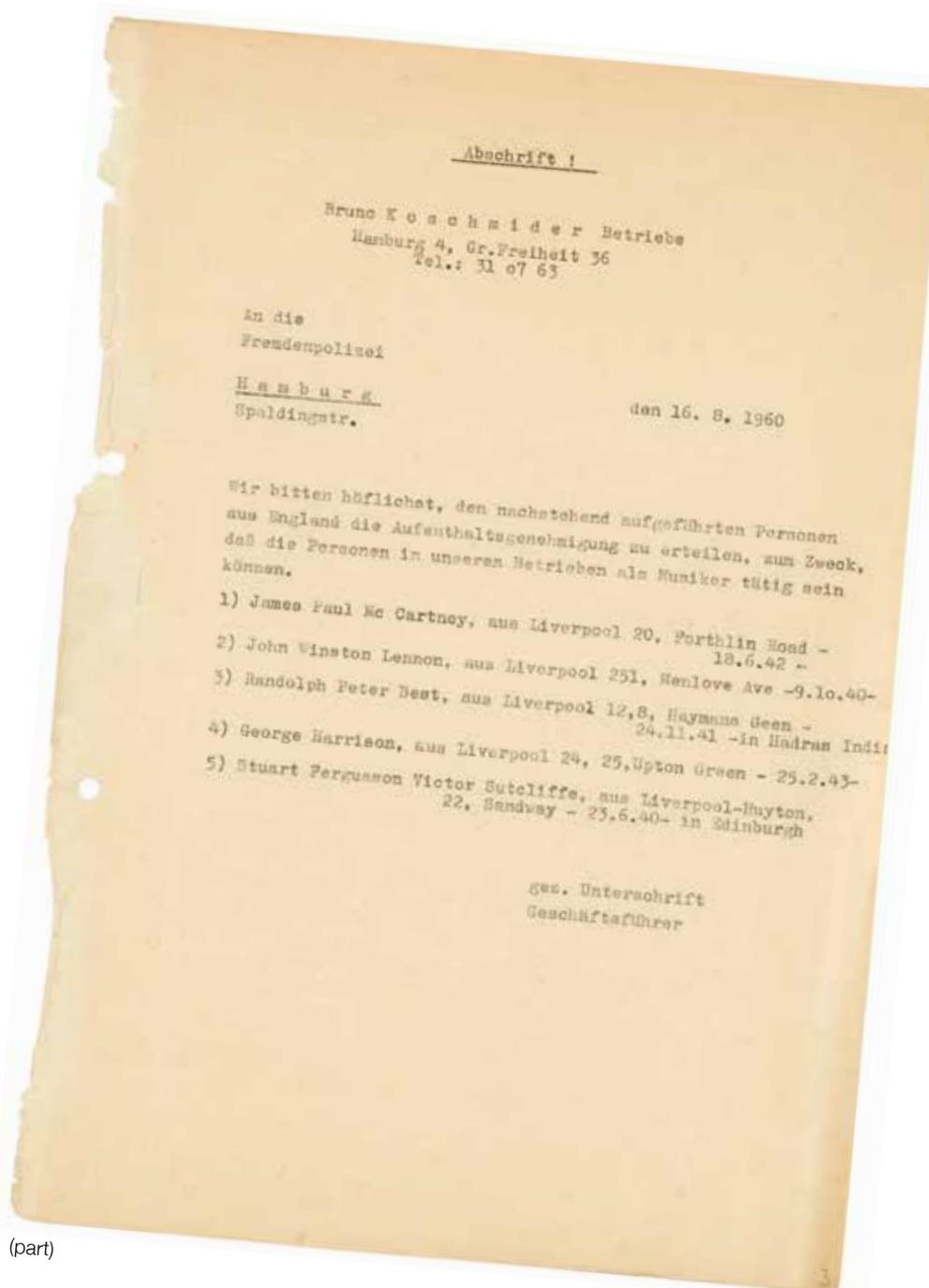
£120,000 - 140,000
 €140,000 - 160,000
 \$170,000 - 190,000

The Beatles' first visit to Hamburg, in 1960, came about thanks to Liverpool promoter Allan Williams, who had connected with Bruno Koschmider, owner of the Kaiserkeller night club and other venues in Hamburg's red-light district. Williams had sent several Liverpool groups over to Hamburg and Koschmider needed another to play at a new club he was opening, the Indra. Williams offered the Silver Beatles (as they were known then) the opportunity to fill the bill. However, they lacked a permanent drummer, but just two days before they were to leave for Hamburg, they offered Pete Best the job. On the 15th August, the newly-christened Beatles left for Germany with all their equipment in Allan Williams' van, arriving in Hamburg some 36 hours later. John's passport had had to be hastily obtained and this was issued on the 15th August, as is recorded on several of the documents offered here. The arrangement of work-permits had been left to Koschmider, who apparently overlooked this formality, and thus were applied for after the Beatles had arrived in Hamburg, as documents in this lot attest.

The Beatles' contract with Koschmider originally ran from 17th August to 16th October. They were required to play for 4 1/2 hours every weekday night and six on both Saturday and Sunday, a pretty gruelling schedule. This contract was then extended to 31st December. However, at the end November George was ordered to leave the country after it had become clear to the authorities that he was under 18 and, according to German law, was not allowed to stay or work in a night club after midnight. At the same time, Paul and Pete went to the squalid 'digs' provided by Koschmider, two tiny rooms just behind the screen of a small cinema he owned, and in order to provide some light in the darkened, closed premises, the two Beatles set light to a wall hanging. They packed their belongings in order to take up the offer of new employment and accommodation in a rival club, the Top Ten, and left the smouldering tapestry. Koschmider was then informed that the Beatles had tried to set fire to the cinema and he went to the police. Paul, Pete, John and bassist Stuart Sutcliffe were soon arrested and put in the cells. When it was clear that John and Stuart were innocent, they were allowed to go but Paul and Pete were deported on a flight back to London on 1st December. John and Stuart visited the police station on 6th December, to provide statements regarding their plans to remain in Germany, as reflected by the document with the overpasted section included in this lot.

"We went in young boys and came out old men"

- John Lennon



(part)

FREIE UND HANSESTADT HAMBURG
POLIZEIBEHÖRDE

Ausländerabteilung

den 5. Jan. 1961

1. U. R.
an Krim. Abtg. I — KK 1 B 4 —
2. dem
Einwohnermelde- und Passamt

5. JAN. 1961

Vorgänge
Einwanderungsamt

KK 1 B 4
Keine Akte

14/6 a) Einwohnermeldeamt gemeldet seit: 29.1.60 wie umstehend 9. 1. 61
b) Paßausnahmeliste

FREIE UND HANSESTADT HAMBURG
POLIZEIBEHÖRDE

Ausländerabteilung

den 6. Dez. 1960

Vfg.

Aufenthaltslaubnis für das Bundesgebiet bis zum 10.12.60 erteilen.

Im Auftrage:

1. Aufenthaltslaubnis für das Bundesgebiet wie verfügt erteilt.

Gebühr 3,-

Gebührenbuch Nr. III/722/60

2. Weggelegte Akte über die Arbeitsaufnahme nicht gestattet
(gilt nur als Verlängerung im Sinne
§ 2 Abs. 2 des APVO vom 22.8.38)

I have been informed that I can no longer work here
I am staying here a few days as a tourist and will leave
before or on the 10 December 1960

Hamburg 6 December 1960

J. W. Jensen

(part)

Underneath John's declaration, there is a handwritten note by Stuart which reads: *I have been informed that I may no longer work in this country. I intend to stay here from this day, as a tourist by Mrs. Kirchherr, Hamburg, Altona Eimsbüttelerstr45A, Hamburg 6th December - Stuart Sutcliffe.* Mrs. Kirchherr was the mother of a local girl, Astrid, whom Stuart had met and fallen in love with previously and it was planned that he would stay at her family home (eventually returning to Liverpool in February 1961). It appears Stuart mis-spelled the street name, which was crossed out and re-written in a German hand, likely by the attending police officer. Stuart also had trouble with the spelling of Astrid's mother's surname. A possible explanation for this document's format is that John and Stuart were erroneously presented with each other's paperwork. Stuart's statement was

written on John's document before the error was discovered and presumably John's statement had already been written on Stuart's document. John was asked to re-write his statement on a blank piece of paper which was then glued onto the form, covering Stuart's statement.

Whilst Stuart stayed on, John left Hamburg on the 7th December, undertaking the somewhat arduous journey by boat and various trains back to Liverpool, complete with his amplifier, and arrived there in the middle of the night on the 8th. He returned to his home at his Aunt Mimi's and had to throw stones at her bedroom window to let her know he was there.

Despite the troubles of a few months earlier, the Beatles returned to Germany to take up a three-month residency at the Top Ten Club in April 1961. Stuart had already returned to Hamburg, to continue his romance with Astrid and enrol in the city's State College Of Art. He was a very promising student but became ill and, after a series of increasingly-severe headaches, suffered a violent convulsive fit on 10th April 1962. He went into a coma and died a few hours later. It was two months short of his 22nd birthday. That same day, John, Paul and Pete had arrived yet again in Hamburg ahead of a seven-week residency, this time at a new venue, the Star-Club.

In all, the Beatles made five trips to Hamburg between 1960 and 1962. Their final appearances at the Star-Club in December 1962 brought their stage time in the city to around 1,100 hours. Beatles historian Mark Lewisohn sums up that experience: *Quite how valuable the work tied up in this remarkable statistic was to prove was, at this point, beyond comprehension. The Beatles had served their apprenticeship, and served it the hard way. They were now ready to take on whatever the world could throw at them.*

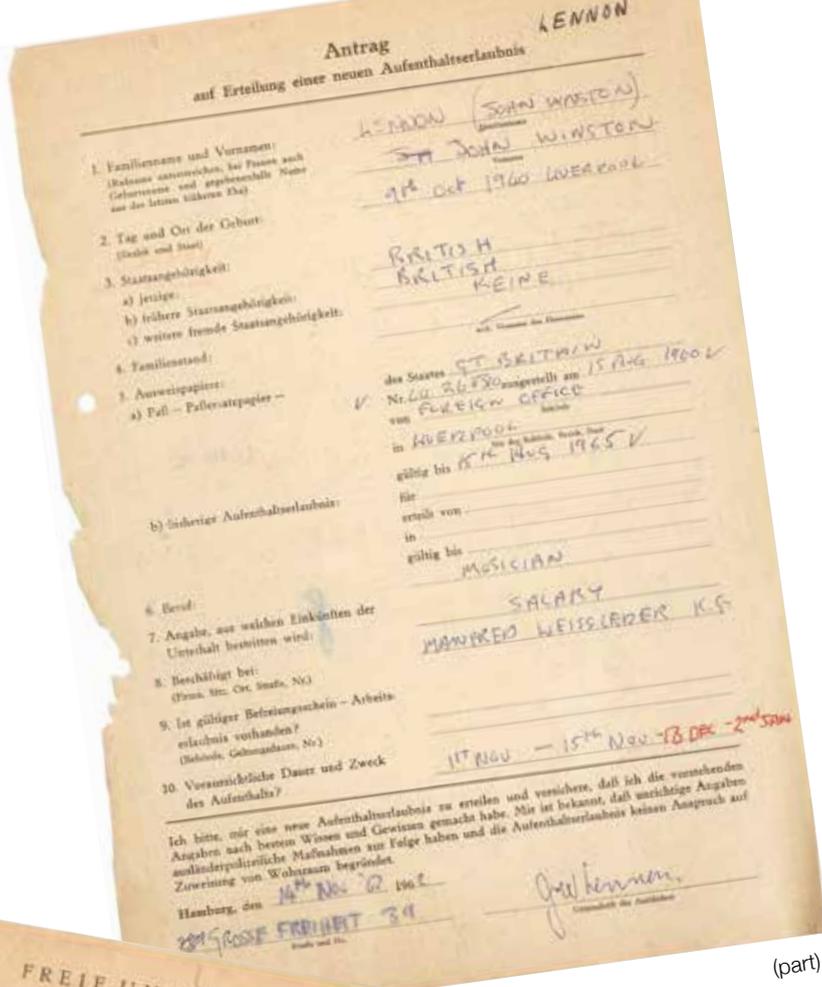
In an interview in 1969, John described their time in Hamburg thus: *"We went in young boys and came out old men."*

Provenance:

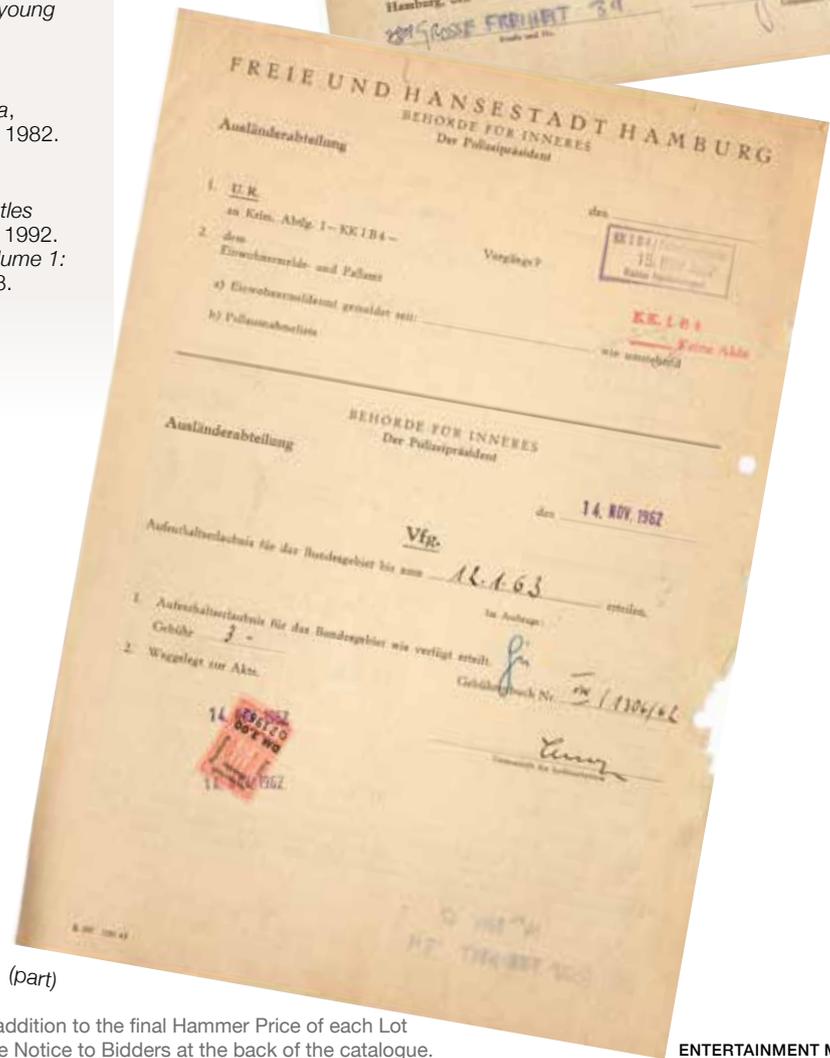
Ex-Lot 237, *Rock & Roll Memorabilia*, Sotheby's London, 22nd December 1982.

Literature:

Lewisohn, Mark, *The Complete Beatles Chronicle*, Pyramid Books, London, 1992.
 Lewisohn, Mark, *All These Years Volume 1: Tune In*, Little, Brown, London, 2013.



(part)



(part)

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.

Property from a Private German Collection

These previously unseen letters, sketches and poems were given or sent to Astrid Kirchherr by members of The Beatles, and later gifted to the current vendor.

Lots 298-312



Astrid Kirchherr with Ringo Starr and John Lennon



298 (page one)

298 AR

**JOHN LENNON (BRITISH, 1940-1980): TWO SKETCHES
DEPICTING A CREATURE AND AN ABSTRACT FEMALE FORM,**
circa 1961,

in black ink, a single adjoined double page from a lined exercise book, one page with a large portrayal of a creature, the other page depicting an abstract female figure possibly crying, each with a blank verso, unsigned 6 1/2in x 8 3/4in (16.5cm x 22.5cm); images approx 5in x 8 1/2in (13cm x 20cm)

£5,000 - 7,000

€5,900 - 8,200

\$6,900 - 9,600

Provenance:

From a Private German Collection

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





299

299 AR

JOHN LENNON (BRITISH, 1940-1980): A SKETCH OF A CRAWLING CREATURE,
 circa 1961,
 in black ink, a single page of a lined exercise book, the page featuring an abstract crawling creature with large claws and with one eye open, in black ink with blank verso, unsigned, overall 6 1/2in x 8 3/4in (16.5cm x 22.5cm);
 image 4 1/2in x 4 1/2in (11.5cm x 11.5cm)

£800 - 1,200
 €940 - 1,400
 \$1,100 - 1,700

Provenance:

From a Private German Collection

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

300 AR

JOHN LENNON (BRITISH, 1940-1980): A CRUDE CARICATURE OF TWO FIGURES,
 circa 1961,
 a single page of a lined exercise book, the one page with nude portrayal of two people, in black ink with blank verso, unsigned 6 1/2in x 8 3/4in (16.5cm x 22.5cm)

£5,000 - 7,000
 €5,900 - 8,200
 \$6,900 - 9,600

Provenance:

From a Private German Collection

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

301 AR

JOHN LENNON (BRITISH, 1940-1980): A SKETCH OF A WOMAN'S FACE WITH ONE EYE MISSING,

circa 1961,
 in black ink, a single page of a lined exercise book, the page featuring an image of a face drawn around an area of paperloss, in black ink, unsigned, overall - 6 1/2in x 8 3/4in (16.5cm x 22.5cm)

£1,500 - 2,000
 €1,800 - 2,300
 \$2,100 - 2,800

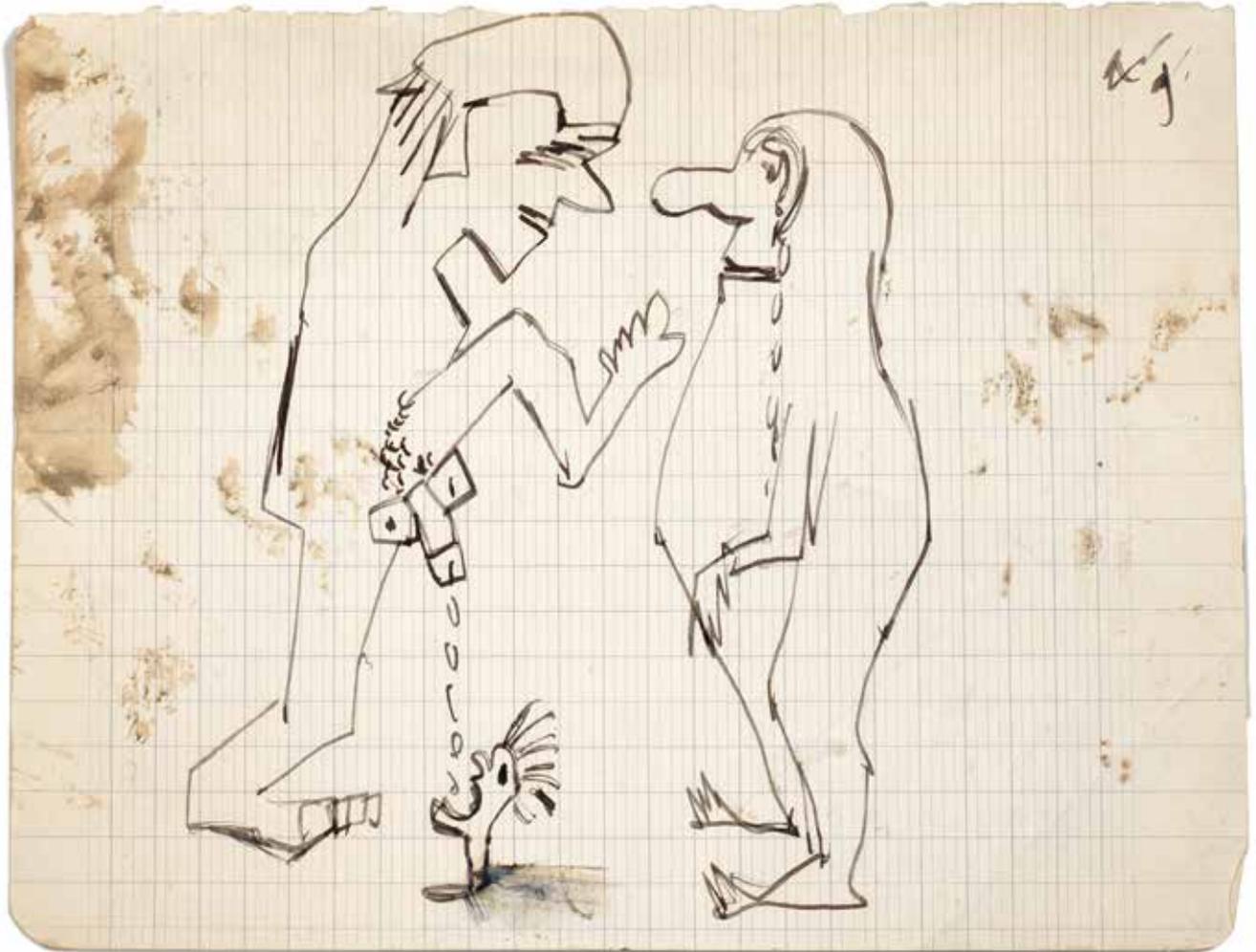
Provenance:

From a Private German Collection

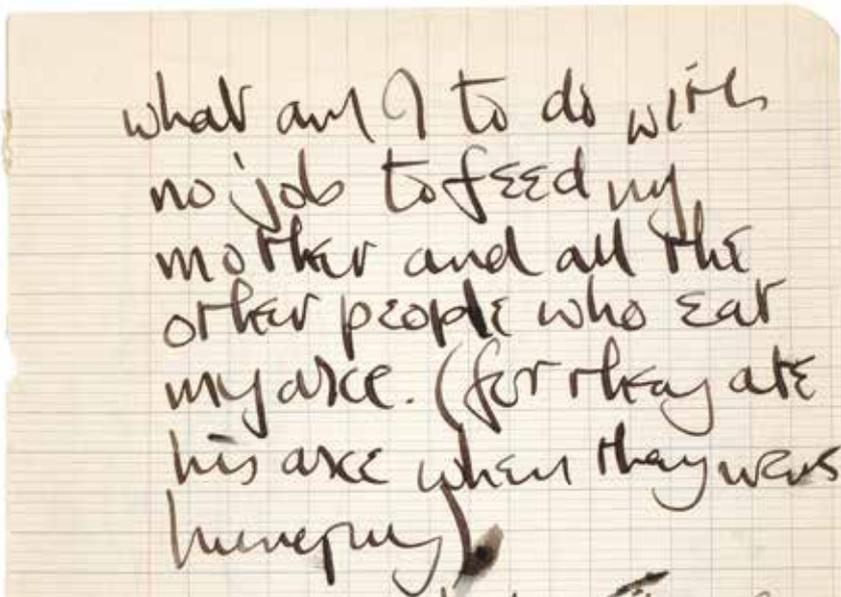
All reproduction rights reserved to the Estate of the late John Lennon.



301

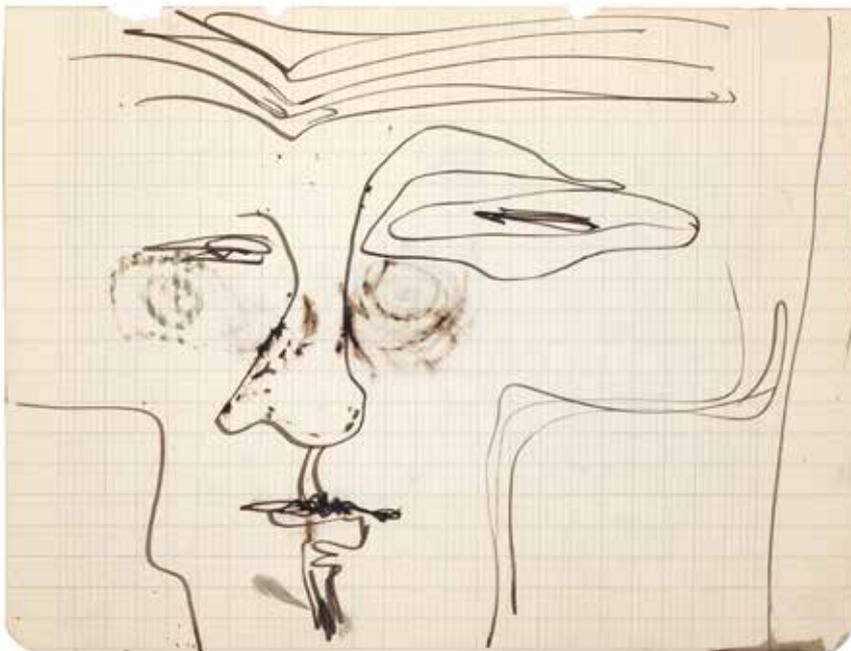


300



what am I to do with
no job to feed my
mother and all the
other people who eat
my arse. (for they ate
his arse when they were
hungry)

302 (cropped - page one)



302 (page)

302 AR

JOHN LENNON (BRITISH, 1940-1980): A NONSENSE POEM 'WHAT AM I TO DO WITH...' AND JOHN LENNON SKETCH OF A FACE,

circa 1961,
in black ink, a single adjoined double page from a lined exercise book, the opening line *What am i to do...*, one page with thirteen lines of prose and blank verso, the other page a sketch of a face, both in John's hand, unsigned, 6 1/2in x 8 3/4in (16.5cm x 22.5cm) [image full page]

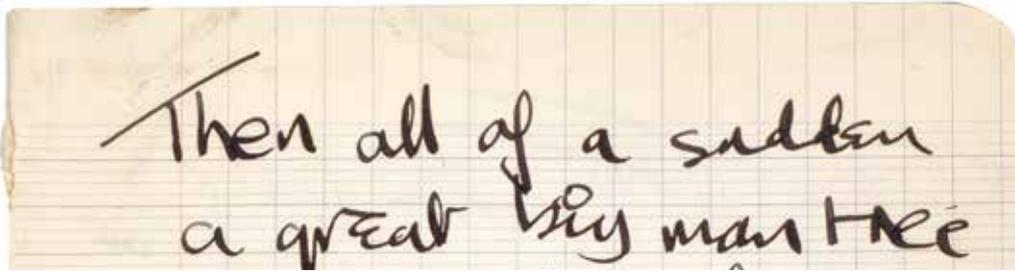
£6,000 - 8,000
€7,000 - 9,400
\$8,300 - 11,000

Provenance:

From a Private German Collection

The prose composed of two verses in John Lennon's signature semi-sensical dialogue. A short poem written about not having a job and how to provide food for his mother. Before descending into comical discussion about people dining on their own or others "arses". Numerous spelling and grammatical errors, as Paul McCartney wrote about John's later published poetry books 'In His Own Write' and 'A Spaniard In The Works'... *There are bound to be thickheads who will wonder why some of it doesn't make sense, and others who will search for hidden meanings....None of it has to make sense and if it seems funny then that's enough.*

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



303 (page detail)

303

JOHN LENNON/STUART SUTCLIFFE: A SHORT NONSENSE POEM BY JOHN THEN ALL OF A SUDDEN...

circa 1961, in black ink, a single adjoined double page from a lined exercise book, one page with six lines of prose in John Lennon's hand with blank verso, beginning *Then all of a sudden...* the other page an ink sketch by Stuart Sutcliffe of a profile with a mop-top hairstyle possibly signed, the back with another Sutcliffe sketch depicting figures on a street, unsigned, 6 1/2in x 8 3/4in (16.5cm x 22.5cm)

£1,500 - 2,000
€1,800 - 2,300
\$2,100 - 2,800

Provenance:

From a Private German Collection

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

304 ^{AR}

STUART SUTCLIFFE (BRITISH, 1940-1962): THREE INK SKETCHES,

circa 1961, two single pages from a lined exercise book, one page with drawings of nudes, the male genitalia likely in Lennon's hand, the verso with stylised geometric doodle by Sutcliffe, the second page with two Stuart Sutcliffe portraits, all in black ink, unsigned, 6 1/2in x 8 3/4in (16.5cm x 22.5cm)

£500 - 700
€590 - 820
\$690 - 960

Provenance:

From a Private German Collection

305

THE BEATLES: A BEATLES STAR-CLUB CARD SIGNED BY JOHN LENNON, RINGO STARR AND GEORGE HARRISON,

circa 1962, the black and white fan club card signed in blue pen by Ringo Starr, John Lennon and George Harrison, additionally with *Geor[sic]* over John's face; with an identical blank Star-Club card and two further fan club cards, a photograph of the Beatles on stage at the Top-Ten Club, an early black and white photograph of John Lennon on stage; accompanied by two Star-Club cards for Little Richard and Joey Dee signed accordingly; largest 5 3/4in x 4 1/4in (14cm x 12cm)

£700 - 900
€820 - 1,100
\$960 - 1,200

Provenance:

From a Private German Collection

Not sold with copyright or reproduction rights.



304 (part)



305 (part)

"You will always be Stuart's Astrid to us"

- John Lennon

306

JOHN LENNON: A TWO PAGE AUTOGRAPHED LETTER FROM JOHN TO ASTRID KIRCHHERR,

Royal Mail stamped October 1962, written in blue ballpoint pen on blue note paper, the insightful letter titled *This letter isn't a funny one sorry!*, sent to reassure Astrid following Stuart Sutcliffe's sudden death, he writes *I am sorry you are so sad and uncertain of yourself... You must know that Cyn[sic] and I and the other Beatles will always feel the same about you. You will always be Stuart's Astrid to us*, he continues to discuss his then wife Cynthia and her pregnancy *...having this 'little' John inside her...and being a wife, hee!*, and later about the Beatles current release *...it is quite good - but not good enough...*, signed off *Lots of love John XXX*; with original envelope in red ink, showing faded Royal Mail date stamp Oct. 1962, pages 7in x 9in (18cm x 23cm)

£15,000 - 20,000

€18,000 - 23,000

\$21,000 - 28,000

Provenance:

From a Private German Collection

The Beatles were all extremely fond of Astrid as this letter confirms. Especially following the tragic and early death of Stuart Sutcliffe, her fiancé and one of the Beatles founding members. The letter written six months following this, in what appears to be a reply to one John may have received from her. He writes in a direct and kind tone, in support of a young and grieving friend. Lennon refers to himself as John Winston in the letter and references Cynthia as 'Cyn', his new wife, on numerous occasions. They both knew Astrid as he discusses how they are looking forward to seeing her soon. But he quickly states that he is not looking forward to being back in Hamburg.

The second page of the letter discusses Lennon's upset that 'Klaus', which we believe to be Voorman, was at that time not on speaking terms with Astrid. However this is not elaborated on in the letter. He simply hopes to reassure her that he will come around and that she is ok living her life as she wishes. On a more positive note he comments on her recent photography of the Liverpool band The Undertakers, for which Astrid had taken promotional images. He finishes the letter updating her on the current news and successes of the Beatles, showing some lack in confidence of their current record and predicting it not being as good as he would like, but that it is selling well. At this time they had just released "Love Me Do" which went to No.17 in the UK charts, in contrast to its re-release in the USA two years later when it went straight to No.1.

THIS LETTER ISN'T
A FUNNY ONE
SORRY!

(1)

Dear Astrid,

Yes it's me - John Winston
writing to you - the 'new' Astrid.

I am sorry it
is so sad and uncomf
Maybe when we
will have a
lea-

(2)

251 Menlove Ave
Woolton
Liverpool
25.

It is a pity Klaus will not speak
why should he be
in our life (even when
more sad than you
etc again (you know



ASTRID KIRCHNER
45A EIMS BUTTELNER STRASSE
HAMBURG
ALTONA
GERMANY.

See
Cyn
is so
but
she does. (she is always so tired
with having this 'little john' inside
her - and being a wife hee! hee!)

...s of the
... and are in
... famous
...ter Bark
... it
... enough

... with
... GEAR,
... you soon Astrid
lots of love
John
X X X

We have new suits now
 Very dark brown. Like Davy Jones!
 John + I have both got new
 guitars - Gibson Jumbo country &
 western type. We still have
 our other guitars, and
 John has had his painted
 black. We have new Amplifiers
 too! Paul has a new car, it
 is a Ford Classic - bigger than
 mine, with 4 lights on the front.
 Ringo is drumming very nice.
 I hope you like the
 letter, and I will write quicker
 next time. Cheerio love from
 George.

Don't forget ✓

(page detail)

307

GEORGE HARRISON: A THREE PAGE AUTOGRAPHED LETTER FROM GEORGE TO ASTRID KIRCHHERR,

circa September 1962, written in blue ballpoint pen on white note paper, the insightful letter to Astrid following Pete Best's departure from the band, he writes *We went to London to record 'Love Me Do', again...and do another song for the B [P.S I Love You]*, following on from discussing their music George shares the news *John & I have both got new guitars - Gibson Jumbo country and western style*, with a small guitar doodle in George's hand, he also mentions Paul's new car *a Ford Classic - bigger than mine...* and comments that their new band member *Ringo is drumming very nice*, signed off *Cheerio, love from George* 5in x 8in (12.75cm x 20.5cm)

£10,000 - 15,000
 €12,000 - 18,000
 \$14,000 - 21,000

Provenance:

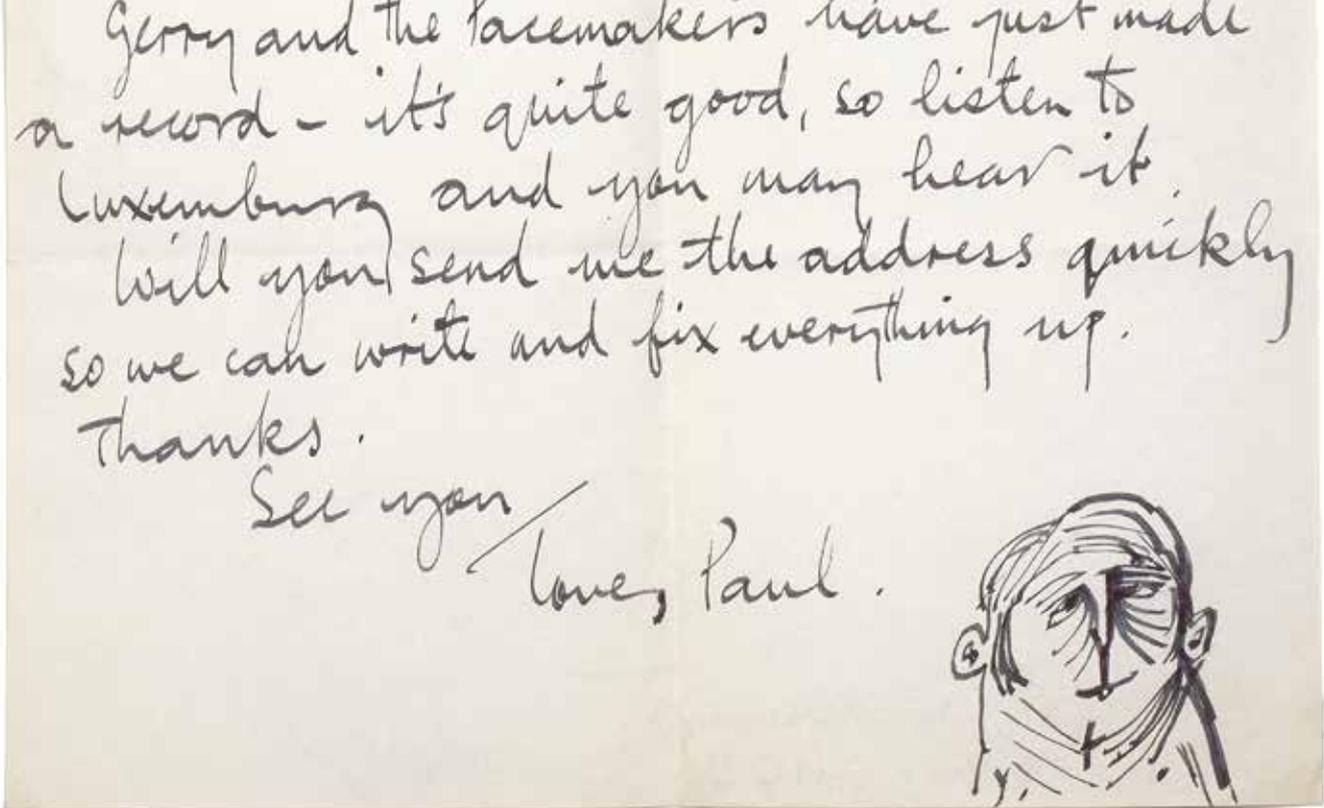
From a Private German Collection

The kind letter from George updating his dear friend Astrid of his new address written at the top of the first page and again at the bottom of the last page as a reminder. George's move from Upton Green the family home he had lived since the age of 6 years old was a sign of the start of the band's success. He was still only 19 at this point, as he tells Astrid about a recent fight he had been in where he got a black eye. Followed shortly by being knocked down by a bus on his way home from the hospital. He goes on to tell her about recording "Love Me Do" and the re-recording of the B side which was originally, according to George, "How Do You Do".

On the third page of the letter George updates Astrid on the band's new look, which includes suits that are dark brown. Astrid, the quintessential Mod many believe was instrumental in starting the band's makeover, away from the Teddy-Boy look when she met them in Hamburg. Additionally to the new clothes George mentions excitedly about his and John's new Gibson jumbo guitars. These matching Gibson J-160s are documented being used at numerous concerts such as *The Operation Big Beat* in September 1962, and there are still images of them using the Gibson's performing for Granada TV. George also expresses joy at their new amplifiers, another sign that after all their hard work the band were starting to see some of their due rewards.

"John & I have both got new guitars - Gibson Jumbo country & western style"

- George Harrison



308 (detail)

308
PAUL MCCARTNEY: A SINGLE PAGE AUTOGRAPH LETTER FROM PAUL TO ASTRID KIRCHHERR,

1963, written in black ink on white typescript paper, he writes to inform Astrid on the group's holiday plans to Tenerife requesting Klaus' address, he later discusses *We're doing quite well etc. our record is now No.3 in the Hit Parade Hee! Hee! So we're laughing.*, he signs off *See you love Paul* and embellishes with a caricature of himself, 8in x 13in (20.5cm x 33cm)

£6,000 - 8,000
 €7,000 - 9,400
 \$8,300 - 11,000

Provenance:
 From a Private German Collection

309
THE BEATLES / GEORGE HARRISON: SIX BEATLES ALBUMS SENT FROM GEORGE HARRISON TO ASTRID KIRCHHERR,

1963-1966, the Parlophone MONO pressing LPs include: *'Please Please Me'*, PMC1202 black and gold label; *'With The Beatles'* PMC 1206 a *Factory Sample Not For Sale* sticker to label and *FOTO Astrid Kirchherr* stamp to back of sleeve; *'A Hard Day's Night'* PMC 1230; *'Help!'* PMC 1255 a *Factory Sample Not For Sale* sticker to label; *'Rubber Soul'* PCM 1267 a *Factory Sample Not For Sale* sticker to label; *'Revolver'* PMC 7009

£1,500 - 2,000
 €1,800 - 2,300
 \$2,100 - 2,800

Provenance:
 From a Private German Collection.



309



310 (part)



310 (part)

310

THE BEATLES/GEORGE HARRISON: A LARGE BEATLES FAN CLUB CARD BY DEZO HOFFMAN SIGNED AND INSCRIBED BY GEORGE HARRISON,

early 1963, the large card signed and annotated by George Harrison in black ink *To Astrid, lots and lots and lots of love forever George Harrison (your friend, buddy and pal)*; accompanied by two black and white portrait photographs of John Lennon by Astrid Kirchherr, largest 7in x 9 1/2in (18cm x 24cm)

£1,000 - 1,500
 €1,200 - 1,800
 \$1,400 - 2,100

Provenance:

From a Private German Collection

311

THE BEATLES/ASTRID KIRCHHERR: A COLLECTION OF EIGHT NEGATIVES OF THE BEATLES IN TENERIFE,

1963, six 6cm x 6cm negatives which include Paul, George and Ringo on holiday, one colour, taken by Astrid; accompanied by two 9cm x 14cm photos of Astrid one colour and one black and white, 3 1/2in x 5 1/2in (9cm x 14cm)

£1,000 - 1,500
 €1,200 - 1,800
 \$1,400 - 2,100

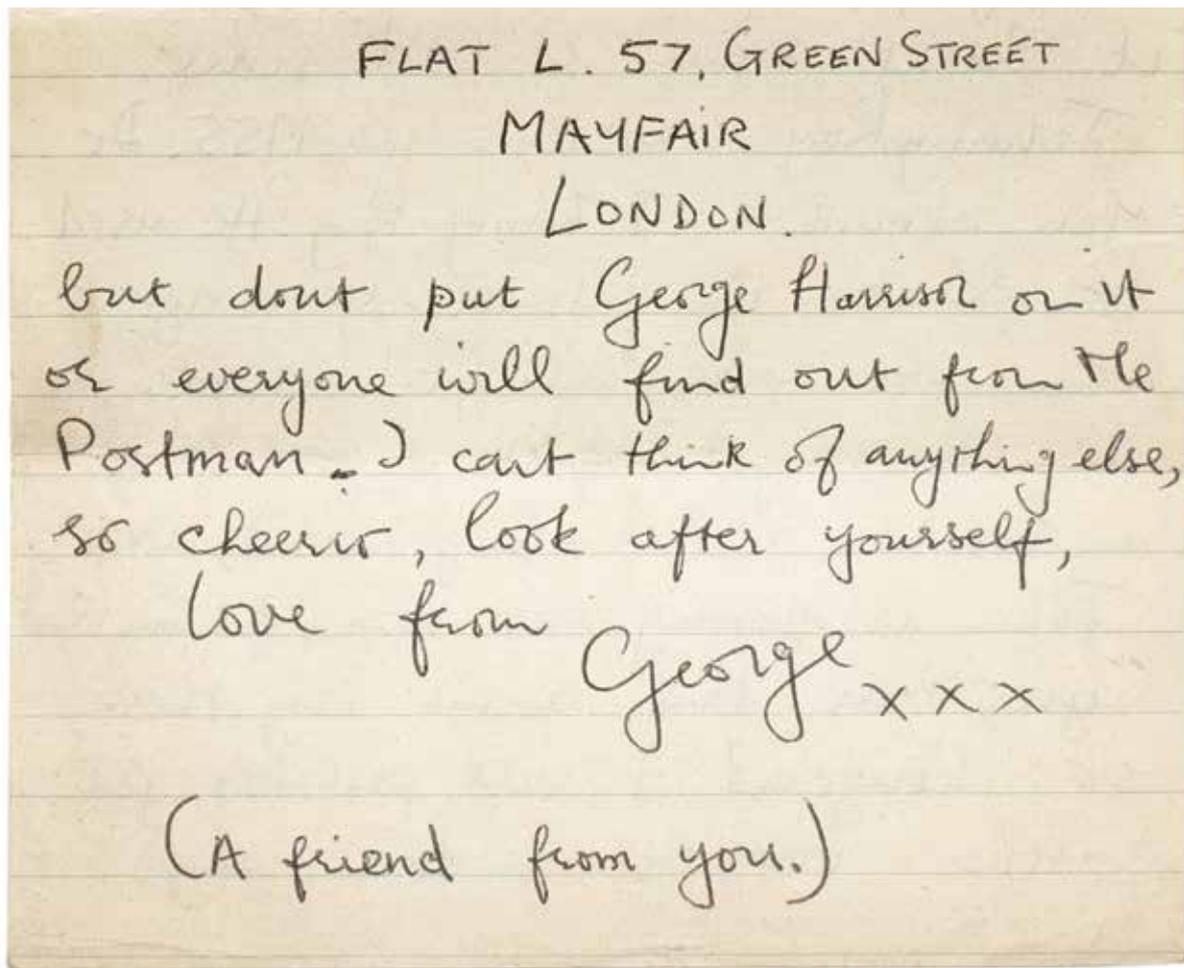
Provenance:

From a Private German Collection

Not offered with copyright or reproduction rights.



311 (part)



312 (page detail)

312

GEORGE HARRISON: A FOUR PAGE AUTOGRAPH LETTER FROM GEORGE TO ASTRID KIRCHHERR,

21st October 1964,
written in black ballpoint pen back to back on white lined note paper, dated October 21st, the thoughtful letter reminiscing, *I found a lot of old letters from Stu...it seems funny reading about the Beatles in the Top-Ten, and all those things sound a long time ago...*, and writes in astonishment *...we were on 'Sunday night at the London Palladium'...we had riots there with our fans, and the doorman said it hadn't been so bad since Johnny Ray...* he later suggests Astrid should come and stay at the bands London flat *...and make us tea and cornflakes!*, adding when she writes to address the letter to Dave Lloyd *...don't put George Harrison on it or everyone will find out from the postman...* 5in x 8in (13cm x 20cm)

£10,000 - 15,000

€12,000 - 18,000

\$14,000 - 21,000

Provenance:

From a Private German Collection

The letter from George is a general catch up with Astrid informing her of what he has been doing as well as reminiscing on the past. A nice insight into the pairs continued friendship well after the Beatles Hamburg days and into the height of the bands popularity. He briefly mentions the Beatles recent trip to America and that they are about to go to Sweden before starting their Autumn tour. He reminisces about Stuart Sutcliffe and also Jurgen Vollmer and the letters he had from them both. George suggests that Jurgen may have had feelings for him back in 1961. The last part of the letter invites Astrid to the group's new London flat on Green Street where he was living with Ringo and Paul (before he moved in with Jane Asher). He discusses that the fans are already aware the group are using the apartment, often finding crowds gathering outside. It has been documented that Klaus Voorman did stay with George and Ringo for a time in Green Street when establishing himself in London.

"It seems funny reading about the Beatles in the Top-Ten, and all those things sound a long time ago"

- George Harrison

Property from The Iain Macmillan Collection

Lots 313-317

313^{AR}

IAIN MACMILLAN (BRITISH, 1938-2006): TWO PRINTS OF THE BEATLES ON ABBEY ROAD,

1969,
two original vintage chromogenic prints, the first depicting the Beatles walking from left to right (frame no.5) as seen on the album cover, signed and numbered 7/25 by Iain Macmillan in silver metallic pen, together with a second print depicting the Abbey Road street sign with the girl in the blue dress as seen on the back of the album, signed and numbered 8/25 by Macmillan in silver metallic pen, *both 20in x 24in (51cm x 61cm), (2)*

£15,000 - 20,000

€18,000 - 23,000

\$21,000 - 28,000

Provenance:

Property from the Iain Macmillan Collection.

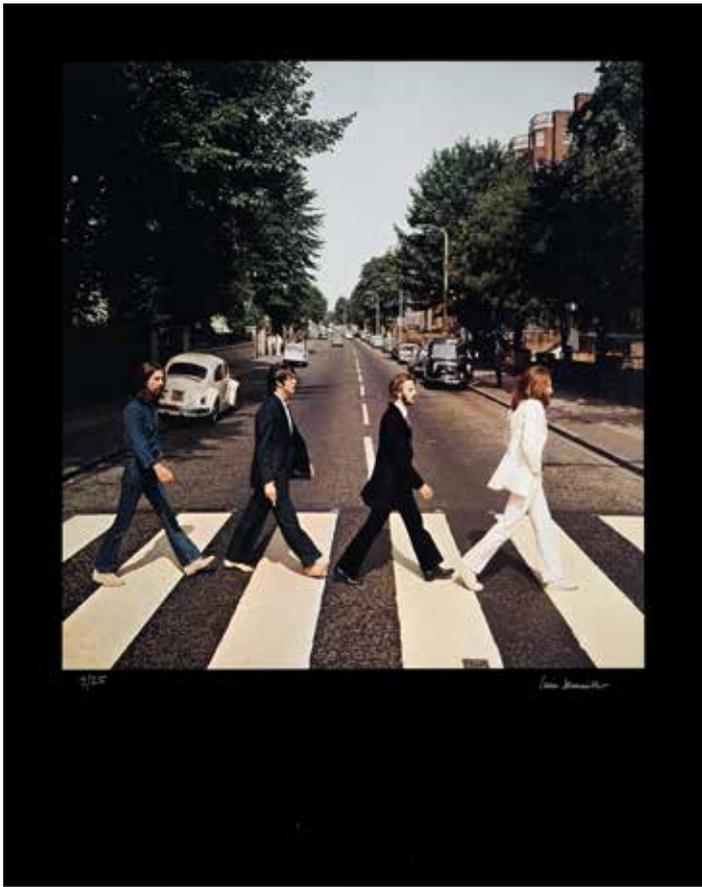
Having met John Lennon at the Indica Gallery with Yoko Ono in 1966, Lennon later invited Macmillan to photograph the Beatles for the cover of their final album 'Abbey Road'. Given the Beatles recorded most of their music at the EMI Studios on Abbey Road, St John's Wood, London, they decided to name their last album after the road. Armed with a sketch Paul McCartney had given him a couple of days before of what the picture should look like, Iain knew he didn't have long to get the right shot for the world's most famous band.

On 8th August 1969, at around 11:30 am, a hired policeman stopped the traffic, Iain climbed up a large stepladder in the middle of Abbey Road and took just six pictures of the Beatles crossing the street. In approx 10 minutes Iain shot the band in various orders, but it was frame no.5 that was used for the cover of the album - the only photo where all four of them are striding in perfect formation.

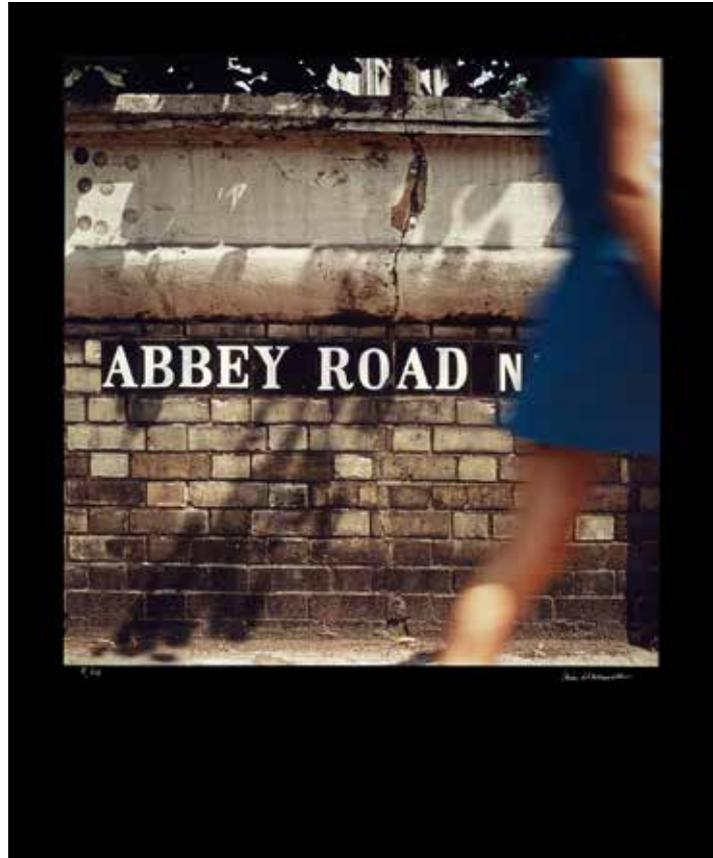
After the shoot, Macmillan went to find a road sign for use on the back cover. Over 50 years on, and the cover for 'Abbey Road' by the Beatles is still undoubtedly one of the most iconic album covers of all time.

"The whole idea was McCartney's. A few days before the shoot, he drew a sketch of how he imagined the cover, which we executed almost exactly that day. I took a couple of shots of the Beatles crossing Abbey Road one way. We let some of the traffic go by and then they walked across the road the other way, and I took a few more shots. The one eventually chosen for the cover was number five of six. It was the only one that had their legs in a perfect 'V' formation, which is what I wanted stylistically."

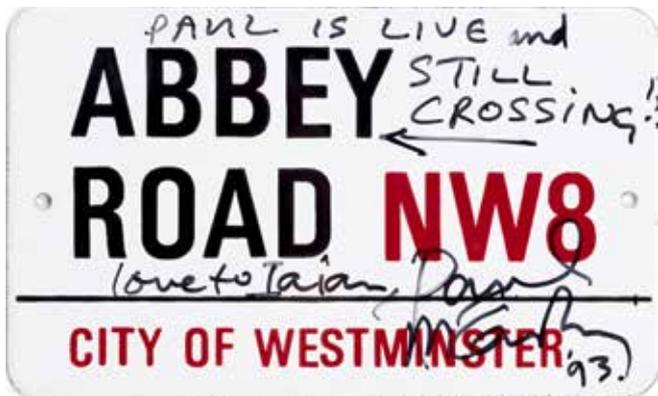
- Iain Macmillan.



313



313



314

314

PAUL MCCARTNEY: A SMALL AUTOGRAPHED ABBEY ROAD SIGN,

1993, the small metal sign for 'Abbey Road, NW8, City of Westminster', signed and inscribed to Iain Macmillan by Paul McCartney in black ink, *PAUL IS LIVE and STILL CROSSING! Love to Iain, Paul McCartney '93*, 5in x 3in (12.5cm x 7.5cm)

£600 - 800
 €700 - 940
 \$830 - 1,100

Provenance:

Property from the Iain Macmillan Collection.



315

LINDA MCCARTNEY (AMERICAN, 1942-1998): IAIN MACMILLAN AND PAUL MCCARTNEY WITH SHEEPDOGS,

1993, black and white photographic print of Iain Macmillan and Paul McCartney on the set for the *Paul Is Live* album, signed, dated and inscribed *For Iain, X Love, Linda & All '93* in brown ink, with Linda McCartney's stamp on the verso, 8in x 10in (20cm x 25.5cm)

£500 - 700
 €590 - 820
 \$690 - 960

Provenance:

Property from the Iain Macmillan Collection.

315



316

PAUL MCCARTNEY: A MOCK-UP FOR THE PAUL IS LIVE ALBUM COVER,

1993, comprising; a square mock-up of the *Paul Is Live* album cover printed on card, together with a small 'thank you' card reading *Thanks for your help in squashing the old rumour that Paul is dead. Paul is Live with boots on!* signed by Paul and Linda McCartney in blue and black inks; accompanied by an 'Access All Areas' pass featuring Iain Macmillan's picture; a ticket for the 'Paul Is Live' New World Tour; and a VIP Earl's Court 'Paul Is Live' New World Tour sticker, mock-up 25in x 25in (63.5cm x 63.5cm), (5)

£400 - 600
 €470 - 700
 \$550 - 830

Provenance:

Property from the Iain Macmillan Collection.

316 (part)

317 AR

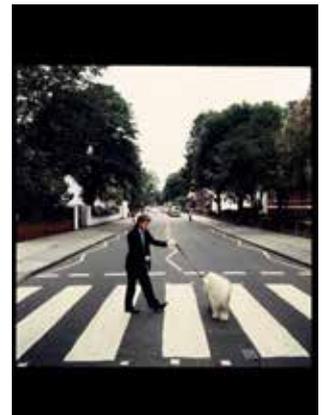
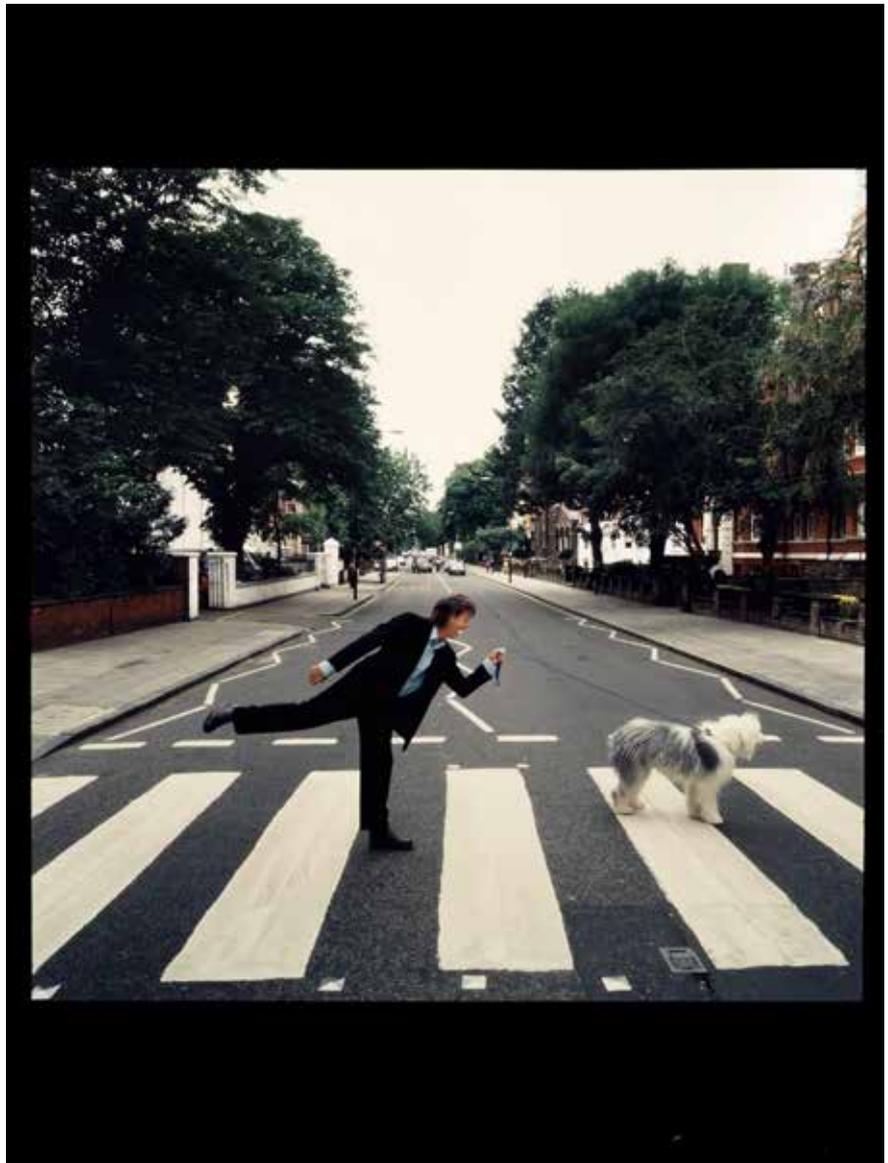
**IAIN MACMILLAN (BRITISH, 1938-2006):
A SERIES OF SEVEN PHOTOGRAPHIC
PRINTS FROM THE SHOOT FOR THE
ALBUM COVER OF *PAUL IS LIVE*,**

1993,
comprising; six photographic prints depicting
Paul McCartney with an old English
sheepdog in various poses on the famous
'Abbey Road' zebra crossing, including the
image that was later used on the album
cover, together with another showing four
policemen on the crossing, *each 12in x 16in
(30.5cm x 40.5cm), (7)*

£2,000 - 3,000
€2,300 - 3,500
\$2,800 - 4,100

Provenance:

Property from the Iain Macmillan Collection.



INDEX

Film & Television

Alien	53
A Night in Casablanca.....	7
Barbarella	51, 52
Batman.....	50
Blow-Up	22
Bond, James	28-48
Breakfast at Tiffany's	21
Casablanca.....	6
Chaplin, Charles	1
Dirty Dozen, The	16
Disney	8, 9, 11
Doctor Strange	63
Doctor Who	54-56
Dracula.....	12
For a Few Dollars More	14
Harry Potter	64
Italian Job, The	17
Lolita	18
Memphis Belle	27
Monty Python	23
Paris When It Sizzles	19
Pulp Fiction.....	26
Star Wars.....	57-62
The Good, The Bad and The Ugly	15
Titanic.....	164
The Seven Year Itch	20

Rock & Pop

ABBA	250, 251
Band Aid	142, 235
B.B. King.....	77
Beastie Boys	223
Beatles, The	158, 283-317
Beck, Jeff	153, 154
Blur	224
Bowie, David	140, 174-190
Ciara	262
Clapton, Eric.....	148-152
Clash, The.....	203-217
Coldplay	254
Cure, The	161, 200
Damned, The.....	201, 202
Depeche Mode.....	163
Doors, The	71
Duffy, Brian	176, 177
Dylan, Bob	118, 158

Rock & Pop

Eagles, The	134
Elton John	96-104
Fleetwood Mac.....	72
Foo Fighters	246
Genesis	133
Ginger Baker	80-92
Goldsmith, Harvey	128-165
Grateful Dead, The	68, 132
Heaven 17.....	225-227
Hendrix, Jimi	78
Jam, The	228
Joy Division	218
Judas Priest	268-281
Kirchherr, Astrid	295, 309, 311
KISS.....	252
Led Zeppelin	159, 160, 166-172
Live Aid	141
Lopez, Jennifer	261
MacMillan, Iain.....	121, 313, 317
Madonna.....	147, 257-259
Mercury, Freddie.....	144, 191
Michael, George	255
Nirvana.....	241-244
Oasis.....	230
Pink Floyd.....	93, 94, 139
Pogues, The.....	231
Prince.....	256
Queen	143, 144, 145, 191
Ramones, The.....	220, 221
Red Hot Chili Peppers	245
Rolling Stones, The.....	105-120, 135-138
Sex Pistols.....	130, 131, 195, 196, 198, 199
Sheeran, Ed	263-267
Springsteen, Bruce.....	156, 157, 209
Status Quo	210
Sting.....	146, 236
Stone Roses, The	237
Thin Lizzy	249
T. Rex	173
U2	232, 234
Weller, Paul.....	229
Westwood, Vivienne	192-194
Who, The.....	122-128
Zappa, Frank.....	73, 74

Bonhams

AUCTIONEERS SINCE 1793



1982 DE TOMASO PANTERA GT5
£120,000 - 160,000 *



A concours example
1969 DE TOMASO MANGUSTA
£200,000 - 250,000 *



Final call for entries

The Bond Street Sale Important Collectors' Motor Cars

New Bond Street, London | 19 May 2021



Download Bonhams app
for iOS & Android

ENQUIRIES

+44 (0) 20 7468 5801
ukcars@bonhams.com

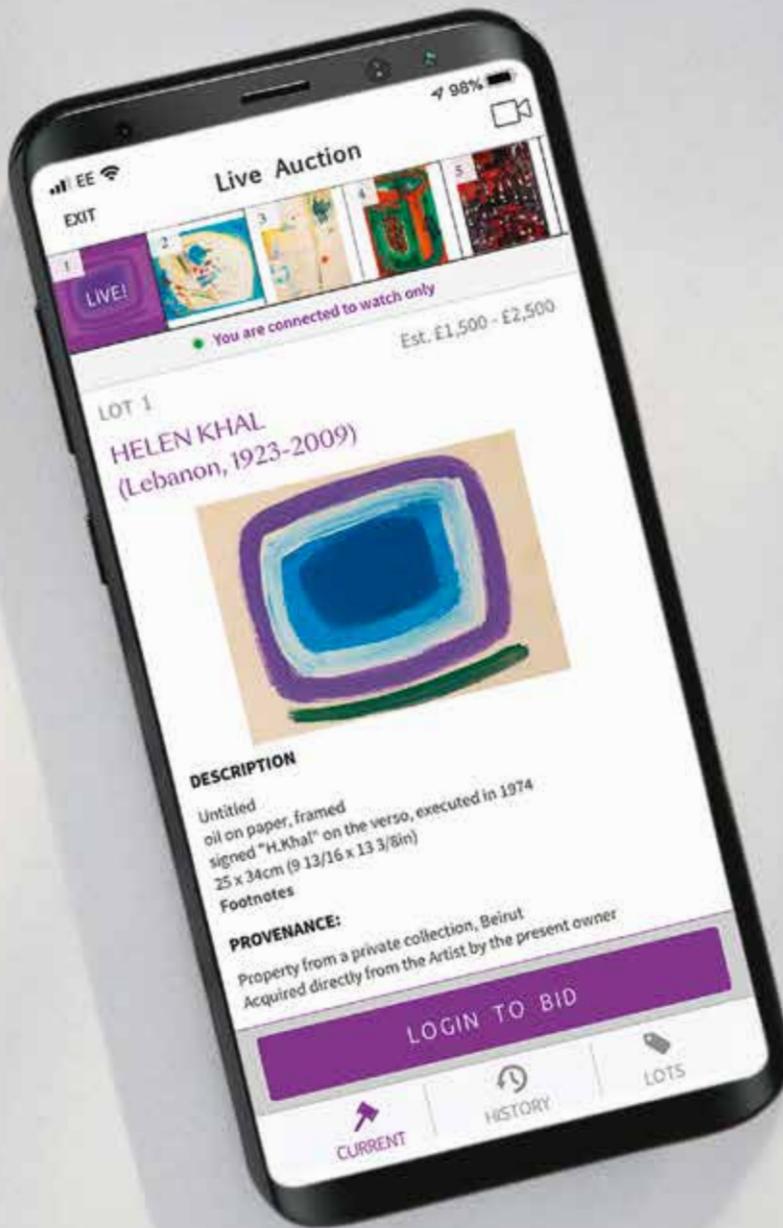
[bonhams.com/motorcars](https://www.bonhams.com/motorcars)

Delivered new to France, one owner since 1971

1961 AC ACE 2.6-LITRE ROADSTER
£240,000 - 280,000 *

Bonhams

AUCTIONEERS SINCE 1793



Discover. Follow. Register. Bid.
The new Bonhams app makes it easy to take part in our auctions, wherever you are.



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, historical 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 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

resolving 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. Bonhams undertakes Customer Due Diligence (CDD) into its Sellers and Buyers as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by Buyers into Sellers at Bonhams auctions or vice versa.

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% of the Hammer Price on the first £10,000; plus
 25% of the Hammer Price from £10,001 and up to £450,000; plus
 20% of the Hammer Price from £450,001 and up to £4,500,000; plus
 14.5% of the Hammer Price above £4,500,000

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

15. BOOKS

As stated above, all Lots are sold on an "as is" basis, subject to all faults, imperfections and errors of Description save as set out below. However, you will be entitled to reject a Book in the circumstances set out in paragraph 11 of the Buyer's 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.

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 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 Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on

a successful Sale or a financial loss if unsuccessful.

- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- ⊕ This *Lot* contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

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 WARRANTIES AND 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 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;
 - 2.1.6 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 any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller*

- 3.2 or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold. Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams'*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

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

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
 - 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
 - 7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyer's Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
 - 7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
 - 7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
 - 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.
- #### 8 FAILURE TO PAY FOR THE LOT
- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
 - 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
 - 8.1.3 to retain possession of the *Lot*;
 - 8.1.4 to remove and store the *Lot* at your expense;
 - 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
 - 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
 - 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
 - 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
 - 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
 - 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
 - 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
 - 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.
- #### 9 THE SELLER'S LIABILITY
- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
 - 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.
 - 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
 - 9.3.1 the *Seller* 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 *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
 - 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
 - 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
 - 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 Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller 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 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The Seller's failure or delay in enforcing or exercising any power or right under the *Contract for Sale* 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 Seller's ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* 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 Seller, addressed c/o Bonhams at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* 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.
- 10.6 References in the *Contract for Sale* to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 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.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

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

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

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

1 THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a Lot has been knocked down by the Auctioneer.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue for the Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions

are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue for the Sale*, and where such information is referred to it is incorporated into this agreement.

- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the Lot between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
 - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;
 - 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller and following completion of our enquiries pursuant to paragraph 3.11;
 - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the Lot or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the *Catalogue* or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless Bonhams itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT AND BUYER WARRANTIES

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

under investigation for neither have been charged nor convicted in connection with any criminal activity.

- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
 - 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
 - 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;
 - 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;
 - 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
 - 3.10.5 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.
- 3.11 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.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us; in cleared funds, everything due to the Seller and to us, 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.
 - 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the Sale.
 - 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
 - 4.4 If you have not collected the Lot by the date specified in the *Notice to Bidders*, you authorise us, acting 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 paragraph 4.2. These storage fees form part of our *Expenses*.
 - 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
 - 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the Lot into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
 - 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
 - 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.
- #### 5 STORING THE LOT
- We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 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 *Purchase Price*). If you do not collect the Lot before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If

you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, 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 *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *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;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

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;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) 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 *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

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 *Sale*) until all sums due to us have been paid in full;

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;

7.1.10 on three months' written notice to sell, *Without Reserve*, 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 *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (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.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

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 *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* 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:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, 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

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* 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 *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* 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 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, 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 *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* 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 *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

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

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.but not if: the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

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

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

12 MISCELLANEOUS

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

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

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

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

communication to ensure that it is received in a legible form within any applicable time period.

- 12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams*' officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

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

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

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

*Section 12 Implied terms about title, etc

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

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

Paddle number (for office use only)

Bonhams

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties. If you do not want to receive such information (except for information you specifically requested) please tick this box Would you like to receive e-mailed information from us? if so please tick this box

Notice to Bidders.

At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed or completed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself
Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

Sale title: Entertainment Memorabilia	Sale date: 5 May 2021
Sale no. 26708	Sale venue: Knightsbridge

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200by 10s	£10,000 - 20,000by 1,000s
£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s
£500 - 1,000by 50s	£50,000 - 100,000by 5,000s
£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s
£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion
£5,000 - 10,000by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	

Please answer all questions below

1. ID supplied: Government issued ID and (if the ID does not confirm your address) current utility bill/ bank statement. If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act.

2. Are you representing the Bidder? If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):

Bidder's ID: Government issued ID and (if the ID does not confirm their address) current utility bill/bank statement

Are you acting in a business capacity?

Yes No

If registered for VAT in the EU please enter your registration here:

/ - -

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid *

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.	
Bidder/Agent's (please delete one) signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.