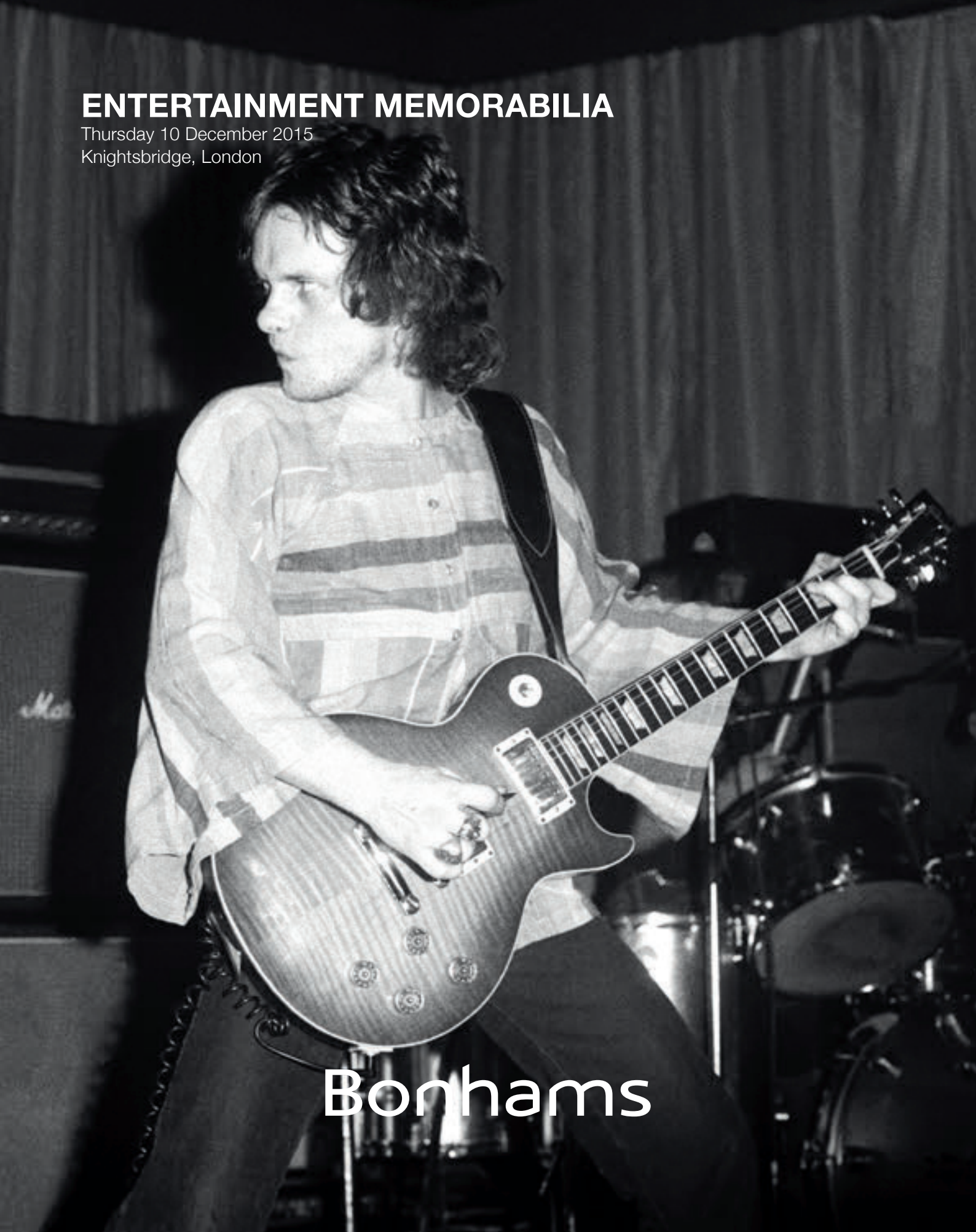


ENTERTAINMENT MEMORABILIA

Thursday 10 December 2015
Knightsbridge, London



Bonhams



ENTERTAINMENT MEMORABILIA

Thursday 10 December 2015 at 12noon
Knightsbridge, London

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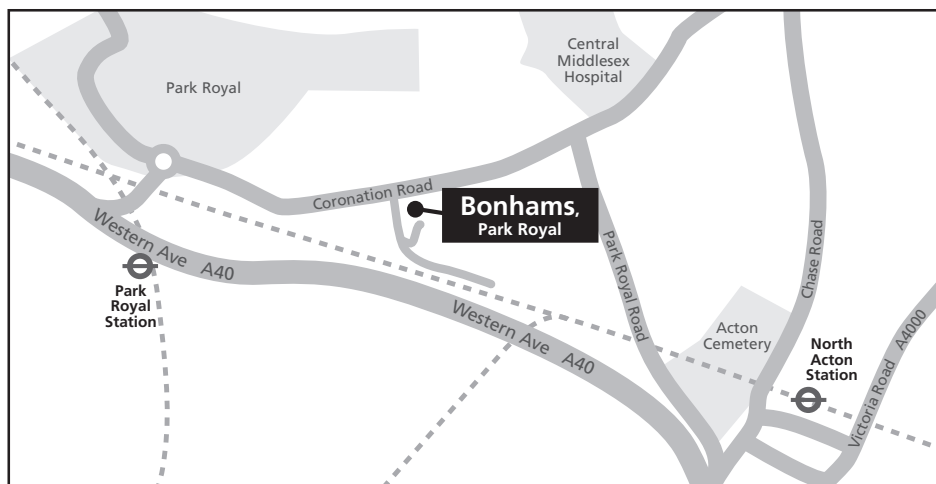


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on Tuesday 5 January 2016.
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† VAT 20% on hammer price
and buyer's premium

FILM AND TELEVISION

May the force be with you



HILDEBRANDT

Lot 43



5



1

3
MARLENE DIETRICH: AN EARLY AUTOGRAPHED THEATRE PROGRAMME,

Berlin 1928, signed in blue ink by Marlene Dietrich to internal page alongside her machine print image, the programme for 'Es liegt in der Luft' (It's In The Air) 15 x 24cm (6 x 9½in)

£200 - 300
US\$300 - 450
€280 - 420

4
L'HORLOGER AMOUREUX/ALLEZ OOP,

1934, French poster, linen backed, 59 x 79cm (23 x 31in)

£300 - 500
US\$450 - 760
€420 - 700

From the collection of British film critic David Robinson.

5 AR

HORST P. HORST (GERMAN/AMERICAN, 1906-1999): NOËL COWARD, GELATIN SILVER PRINT,

1933, printed later, signed in pencil to bottom right and a second time on the reverse, artist's stamp to reverse, in mount and framed, 28 x 21cm (11 x 8¼in)

£2,000 - 3,000
US\$3,000 - 4,500
€2,800 - 4,200

FILM AND TELEVISION

1
CHARLIE CHAPLIN: AN EARLY SEPIA PUBLICITY PHOTOGRAPH SIGNED,

by subject in black ink and inscribed *To My Friend, From Charlie Chaplin, May 26th 1916,* 33 x 24cm (13 x 9½in)

£800 - 1,200
US\$1,200 - 1,800
€1,100 - 1,700

2
CHARLIE CHAPLIN: AN ETCHING SIGNED AND INSCRIBED,

in pencil *To Peggy, whose success came in the beginning, and will endure I'm sure to the end Charlie, Chaplin,* the image of a St. Moritz landscape, in mount and framed, 16 x 13cm (6½ x 5in)

£500 - 700
US\$760 - 1,100
€700 - 980

This photograph is dedicated to Peggy Salaman who was an early pioneer of female aviators. In 1931 Peggy Salmon was awarded the Harman Trophy along with her friend Amy Johnson.



4



7

6

MICKEY MOUSE WEEKLY: A COLLECTION OF DRAWINGS AND PLOT SUMMARIES,

including: 155 preparatory sketches and tracings in pencil, one in pen on paper, subjects including characters from Peter Pan and Mickey Mouse; 7 concept storyboards on paper; together with several plot summaries for cartoons, 47pp. of mimeographed typescript, including one entitled *Peter Pan - Coronation Issue*, a complements slip and envelope, the largest 29 x 46cm (11½ x 18in)

£800 - 1,200
 US\$1,200 - 1,800
 €1,100 - 1,700

7

SNOW WHITE AND THE SEVEN DWARFS: AN ORIGINAL CEL OF DOPEY WITH DIAMONDS IN HIS EYES,

Walt Disney, 1937, gouache on multi layers of celluloid over background, mounted and framed together, with Catto Animation certificate on reverse, sight, 23 x 24cm (9 x 9½in)

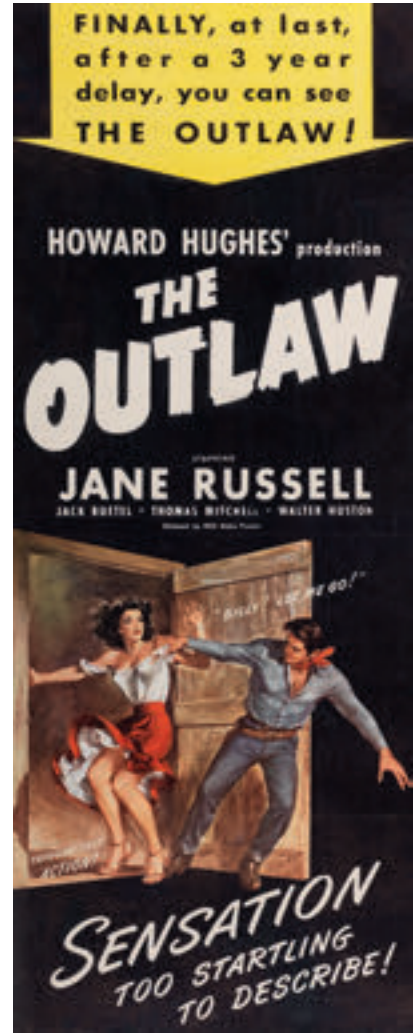
£1,500 - 2,000
 US\$2,300 - 3,000
 €2,100 - 2,800

8

THE OUTLAW,

RKO, 1943, 1950 United Artist release, U.S. insert poster, linen backed, 36 x 92cm (14 x 36in)

£300 - 500
 US\$450 - 760
 €420 - 700



8



6 (part)



9



10 (part)

9

THE WIZARD OF OZ: A BLOUSE MADE FOR JUDY GARLAND AS DOROTHY,

Metro-Goldwyn-Mayer, 1939, a short cream-coloured cotton blouse with a high neck, pale blue rickrack trim at the cuffs and neck, hook-and-eye and snap closure at the back, and a bias label which has been removed from the blouse inscribed, "Judy Garland 4461", framed, 65 x 65cm (25½ x 25½in) overall

£20,000 - 30,000
 US\$30,000 - 45,000
 €28,000 - 42,000

Provenance

Ex-lot 143, Christie's auction, 29 November 1984

Bonhams would like to thank Nick Inglis for his assistance in cataloguing this lot.

10

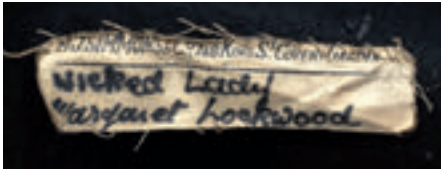
WIZARD OF OZ: SEVEN BRITISH FRONT OF HOUSE CARDS,

Metro-Goldwyn-Mayer, 1939, all 1955 re-release cards, each measuring, 20 x 25.5cm (8 x 10in)

£500 - 700
 US\$760 - 1,100
 €700 - 980



11



11 (detail)



11



11 (illus)

©TV/Rex Shutterstock

11

WICKED LADY: A HAT MADE FOR MARGARET LOCKWOOD AS BARBARA WORTH,

Gainsborough Pictures, 1945, black felt hat with centre dent, a narrow velvet ribbon to base of the crown, a wide brim folded upwards to one side, with black ostrich feather attached to hat band at the front and the edge of the brim, with *B. J. Simmons & Co. 7 & 8 King St. Covent Garden* label, with *Wicked Lady Margaret Lockwood* written in black ink, in *Herbert Johnson Hatters* box, the hat 36 x 44 x 14cm (14 x 17¼ x 5½ in)

£500 - 700
US\$760 - 1,100
€700 - 980

Margaret Lockwood can be seen wearing an identical hat in the film. The feather has been attached additionally to the edge of the brim after the production.

12

FILM STARS OF THE 1940S: A SIGNED ROYAL COMMAND PERFORMANCE SCROLL,

1st November 1946, signatures including: Laurence Olivier, Vivien Leigh, Margaret Lockwood and 34 others, together with 11 press stills from the event and a signed letter on headed paper from Ginny Simms to Val Guest, with accompanying paperwork & a copy of Val Guest's autobiography (2)

£300 - 500
US\$450 - 760
€420 - 700

This was the first Royal Command Performance.

13

LAUREL & HARDY: AN AUTOGRAPHED PAGE FROM AN AUTOGRAPH BOOK,

1947, signed in black ink by Stan Laurel and blue ballpoint pen by Oliver Hardy, with a cartoon image of the pair, inscribed in black ink by an unknown hand *August 1947*, measuring 13 x 8cm (5 x 3in); together with a Hippodrome Theatre programme for *Laurel & Hardy in Variety*, 25 August - 7 September 1947, and a modern print of a publicity photograph, in mount and framed, 49 x 38cm (19 x 15in) overall

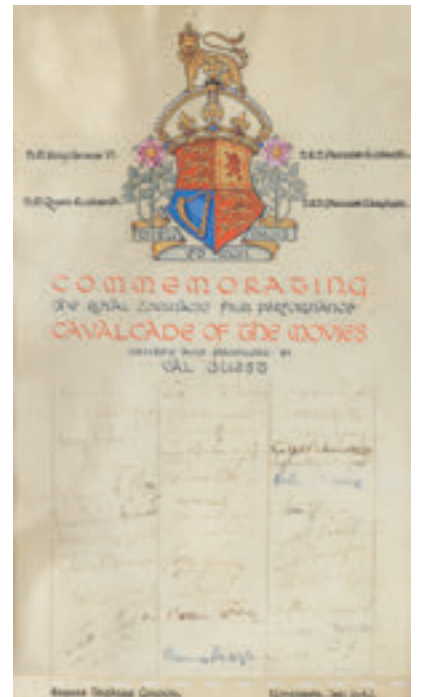
£400 - 500
US\$600 - 760
€560 - 700

14

LAUREL AND HARDY: AN AUTOGRAPHED PAGE PASTED INTO AN AUTOGRAPH BOOK,

signed by Stan Laurel and Oliver Hardy in blue ballpoint pens on blue lined paper, with cartoon image of the pair, the inserted paper, 6.5 x 11cm (2½ x 4¼in)

£300 - 400
US\$450 - 600
€420 - 560



12



13 (detail)



14 (detail)



15 (part)

15
VARIOUS SIGNATURES/MARILYN MONROE: APPROXIMATELY 590 SIGNATURES ACQUIRED AT THE EMPIRE THEATRE, LEICESTER SQUARE,

1946-1955, in two bespoke bound books, first album embossed in gilt *The Royal Command, Film Performance, Empire Theatre, Leicester Square, London, 1949-1950*, some on pages of headed notepaper, dated and with gilt edges, others on plain paper pages, subjects include: H.R.H Prince Philip, Eleanor Roosevelt, James Mason, Margaret Lockwood, Noel Coward, Michael Wilding, Freddie Mills, J. Arthur Rank, Tommy Handley, Stuart Granger, Reginal Gardiner, Dennie Price, Ann Todd, Shelia Sim, Alec Guinness, Richard Todd, Marlene Dietrich, Claudette Colbert, James Stewart, Montgomery Cliff, Gloria Swanson, Vivien Leigh, Laurence Olivier, Harold Wilson, Douglas Montgomery, Anthony Eden, Ivor Novello, Jack Warner, Elizabeth Taylor, Maureen O'Hara, Winston Churchill, Mountbatten of Burma, Gene Kelly, Gregory Peck, Katharine Hepburn, Richard Attenborough and Jayne Mansfield, the second book with subjects; Marilyn Monroe, Douglas Fairbanks Jnr, Richard Todd, Rosemary Clooney, Olivier De Havilland, Arthur Miller, Jane Russell, Anna Neagle, Harold Lloyd, Margot Fonteyn, Oliver Messell and Audrey Hepburn 33 x 24cm (13 x 9½in)

£3,000 - 5,000
 US\$4,500 - 7,500
 €4,200 - 7,000

16
SARABAND FOR DEAD LOVERS,

Ealing, 1948, a British door panel, art by Robert Medley, 153 x 51cm (60 x 20in)

£300 - 500
 US\$450 - 760
 €420 - 700

From the collection of British film critic David Robinson.

Literature

Projecting Britain, Ealing Studios Film Posters, Wilson, D., (BFI Publishing: 1952) p.34 (illus.)



17 (part)

17
AFRICAN QUEEN: A GROUP OF STILLS AND ITEMS RELATING TO THE PRODUCTION,

United Artists, 1951, including: a large collection of over 100 stills taken by photographer Arthur Lemon, featuring scenes from the film as well as behind the scenes candid shots taken during the film and while the cast and crew relaxed in the local villages, including images of Lauren Bacall and Humphrey Bogart fishing, the crew watching a traditional dance performed by local villagers, the filming on the 'African Queen' viewed from the shore and other scenes, largest 11 x 14cm (4½ x 5½in); a handwritten menu from the film set entitled "*The African Queen Summer 1951, Stanleyville-Ponthieville Biondo Entebbe, Butiaba-Budongo, Victoria Nile, Marchison Falls* on the cover, dated Aug 24th 1951; a copy of *The Making of the African Queen or How I went to Africa with Bogart, Bacall and Huston and almost lost my mind*, Katherine Hepburn (Century Hutchinson, 1987); a commemorative leather covered cigarette case with "*The African Queen*" embossed in gold to inside lid; together with a typed and signed letter from Katherine Hepburn to Art Lemon thanking Lemon for his help with her book, on headed paper, framed, 16 x 20cm (6 x 8in); newspaper clippings relating to the provenance

£700 - 900
 US\$1,100 - 1,400
 €980 - 1,300

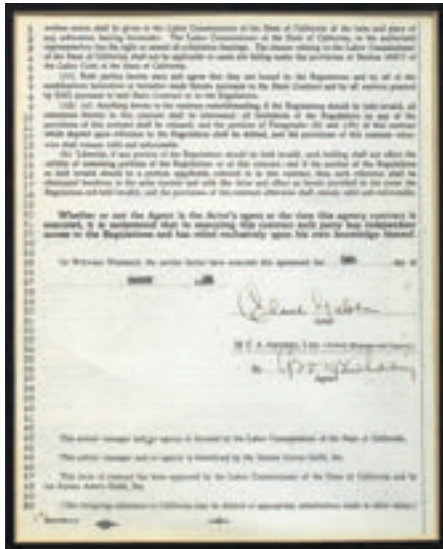
The vendor's father was Arthur Lemon, the stills photographer for the production.

18
DORIS DAY: A COLLECTION OF SIGNED LETTERS, PHOTOGRAPHS AND OTHER MEMORABILIA,

comprising: four letters typed on headed paper, signed *Doris*, two handwritten Christmas cards; a framed signed photograph; a signed Nipper file with signed photograph taped to front containing Rollercoaster Records papers and a record list; four Doris Day club journals; numerous further photographs and film stills- eight signed; a club Pajama party invite; a set of 7 front of house stills for *The Pajama Game*, a set of 8 front of house stills for *Love Me or Leave Me* (qty)

£500 - 700
 US\$760 - 1,100
 €700 - 980

From the estate of the late Mr John G.R. Smith, President of the UK Doris Day club



22 (detail)



19

19

THE LAVENDER HILL MOB,

Ealing, 1951,
British quad poster, art by S. John Woods and Ronald Searle, framed,
76 x 104cm (30 x 40in)

£2,000 - 3,000
US\$3,000 - 4,500
€2,800 - 4,200

Literature

Projecting Britain, Ealing Studios Film Posters, Wilson, D. (BFI Publishing, 1982), p.7

Provenance

Ex-lot 50, Christies South Kensington auction, 15 June 2011

20

FILM STARS OF THE 1930S-1960S: A COLLECTION OF SIGNED LETTERS AND PHOTOGRAPHS,

including: a signed letter from Peter Sellers to Anatole de Grunwald on headed paper, dated 8th November 1965, discussing a script for *Over the Rainbow*; a typed and signed letter from Lawrence Olivier to de Grunwald on headed paper dated 3rd October 1953 signed *Larry O*; a signed Elizabeth Taylor photograph signed and dedicated to *Tolly*, together with several further signed photographs and photographs of de Grunwald with Rex Harrison, Richard Burton, Elizabeth Taylor and others, the largest, 37 x 28cm (14½ x 11in) (33)

£500 - 700
US\$760 - 1,100
€700 - 980

From the estate of Anatole de Grunwald, film producer and screenwriter

21

ELIZABETH TAYLOR AND RICHARD BURTON: TWO SIGNED PHOTOGRAPHS,

dedicated to Anatole de Grunwald, Taylor signing *Dear Tolly, What can I say? Love, Elizabeth*, Burton signing *Dear Tolly, I hope it's not 13 years 'till the next one! Love Richard B*, largest, 29 x 24cm (11.5 x 9.5in)

£500 - 700
US\$760 - 1,100
€700 - 980

See footnote to lot 20



20



21

22

CLARK GABLE: A SIGNED TELEVISION MOTION PICTURE AGENCY CONTRACT,

dated 4th March 1956,
two page contract between M C A Artists, Ltd. and Clark Gable, setting out the terms of his three year engagement with the agency, signed by Gable and the M C A Artists Ltd. Agency representative in black ink, mounted and framed together with a black and white publicity photograph, the contract pages measuring 19 x 23cm (7½ x 9in) each, 49 x 80cm (19¼ x 31½in) overall

£500 - 700
US\$760 - 1,100
€700 - 980



23



24



25



26

23

LAWRENCE OF ARABIA: A PRE-PRODUCTION FINAL SHOOTING SCRIPT,

November, 1957,
115pp. mimeographed typescript, in J. Arthur Rank Productions LTD blue paper covers, title page printed "Lawrence Of Arabia" by Terence Rattigan with quote by Sir Winston Churchill *I deem him one of the greatest beings alive in our time. I do not see his likeness elsewhere. I fear whatever our need, we shall never see his like again...His name will live in history... It will live in the annals of war; it will live in the traditions of the Royal Air Force, and the legends of Arabia.*

£700 - 900
US\$1,100 - 1,400
€980 - 1,300

24

A NIGHT TO REMEMBER: A SIGNED PROGRAMME,

Rank Organisation, 1958,
signed twice and inscribed by the director Roy Baker, "To Peter Vollebregt - good wishes for all your ambitions in films, RM III 1984" in black ink, 25.5 x 34.5cm (10 x 13½in)

£300 - 500
US\$450 - 760
€420 - 700

25

ROMAN HOLIDAY: A POLISH FILM POSTER,

Paramount/CWF, 1953,
a 1959 Polish release poster, artwork by Jerzy Flisak, 58 x 84cm (23 x 33in)

£700 - 900
US\$1,100 - 1,400
€980 - 1,300



27 (part)

26

CLEOPATRA: A SHOOTING SCRIPT, JULY 1960,

Twentieth Century Fox, 1963,
166pp. mimeographed typescript, in red paper covers, title page printed "Cleopatra" Shooting script 15th July, 1960, with 100 revised pages included in the script

£500 - 700
US\$760 - 1,100
€700 - 980

27

MAN IN THE MOON,

Allied Films, 1960,
a rare British three sheet and corresponding British quad poster, both linen backed, the largest 201 x 102cm (79 x 40in) (2)

£500 - 700
US\$760 - 1,100
€700 - 980

28



28
MARGOT FONTEYN: A COLLECTION OF SIGNED PROGRAMMES,

October 1961 - June 1965, twenty Royal Opera House programmes signed by Margot Fonteyn Arias on the front cover mostly in blue ballpoint pen, six of which include tickets taped inside, for productions including: Romeo and Juliet, Swan Lake, La Bayadere, Giselle, Cinderella and others

£700 - 900
 US\$1,100 - 1,400
 €980 - 1,300

29
CARRY ON: A COLLECTION OF 8 CARRY ON POSTERS,

Rank Organisation, 1960s-1970s all British quads, titles; Carry On Again Doctor, Carry On Jack, Carry On Henry, Carry On Dick, Carry On At Your Convenience, Carry On Girls, Carry On ? and Carry On Abroad, 76 x 102cm (30 x 40in)

£400 - 600
 US\$600 - 910
 €560 - 840

30
GEORGE BARRIS (AMERICAN, B.1922): A PHOTOGRAPH OF MARILYN MONROE,

a limited edition black and white portrait of Marilyn on Santa Monica beach, 1962, entitled *Lost In Thought*, Giclee on paper, numbered in pencil on the margin 118/295 and with *Edward Weston Collection* stamp, published Washington Green Fine Art, Birmingham, UK, 2014, framed, reverse with two certificates, overall size 80.5 x 68cm (31¼ x 26¾in)

£500 - 700
 US\$760 - 1,100
 €700 - 980

31
ALFRED HITCHCOCK: TWO POLISH FILM POSTERS,

including: *Strangers on a Train*, Warner Brothers / CWF (1951) a 1963 Polish release poster; *Vertigo*, Paramount (1958) a 1963 Polish release poster, both 58 x 84cm (23 x 33in)

£500 - 700
 US\$760 - 1,100
 €700 - 980

32
INGRID BERGMAN: TWO SIGNED PHOTOGRAPHS,

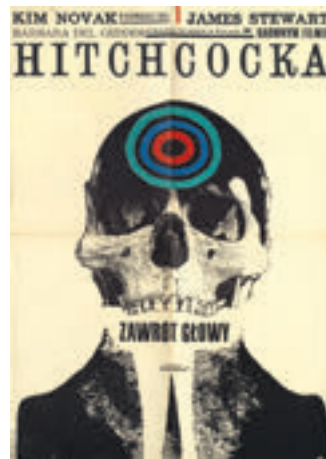
1964, two photographs of Anatole de Grunwald and Ingrid Bergman, one signed by Ingrid Bergman with dedication to *Tollie*; the other with "*The Yellow Rolls Royce*", 1964 written along the bottom edge in blue pen in Bergman's hand, this has been trimmed and taped to other photograph; together with three photographs of Anatole de Grunwald and Ingrid Bergman together on a film set, the largest, 26 x 31cm (10¼ x 12¼in)

£500 - 700
 US\$760 - 1,100
 €700 - 980

See footnote to lot 20



30



31



31



32 (part)



33



35



36



34

33^W

2001: A SPACE ODYSSEY,

Metro-Goldwyn-Mayer, 1968,

bus stop poster, art by Robert T. McCall, framed, 102 x 150cm (40 x 59in)

£500 - 700

US\$760 - 1,100

€700 - 980

Provenance

Ex-lot 1759, Christies Vintage Poster auction, 29th June 2006

34^{AR}

STEVE MCQUEEN: TERRY O'NEILL (BRITISH, B. 1938) GELATIN SILVER PRINT,

Los Angeles, 1969,

photographed at a desk in his Hollywood office, signed by the

photographer in black ink, numbered 10/50, in mount and framed, 46 x 33cm (18 x 13in)

£1,500 - 2,000

US\$2,300 - 3,000

€2,100 - 2,800

35^{AR}

JANE FONDA: TERRY O'NEILL (BRITISH, B. 1938) GELATIN SILVER PRINT,

photographed on a beach, signed by the photographer in black ink, numbered 5/50, in mount and framed, 38 x 54cm (15 x 21in)

£800 - 1,200

US\$1,200 - 1,800

€1,100 - 1,700

36^{AR}

DAVID HEMMINGS: TERRY O'NEILL (BRITISH, B. 1938) GELATIN SILVER PRINT,

London circa. 1966,

Photographed on location in London, signed by the photographer in

black ink, numbered 6/50, in mount and framed, 31 x 43cm (12 x 17in)

£1,500 - 2,000

US\$2,300 - 3,000

€2,100 - 2,800



38 (part)

37

FILM MEMORABILIA: A COLLECTION OF 25 FILM SCRIPTS,

titles including: Sleepy Hollow (1998), The Dirty Dozen (1966), Event Horizon (1996), Made (1971), Goodbye Mr Chips (1968), Murphy's War (1970), Finder's Keepers (1983), many scripts with revised pages included and with annotations throughout in unknown hands, all bound in hard backed black leather covers

£500 - 700
 US\$760 - 1,100
 €700 - 980

38 AR

SCROOGE: FOUR BACKGROUND ILLUSTRATIONS FOR THE OPENING TITLES WITH CREDIT OVERLAYS, BY RONALD SEARLE,

1969/70, lithographic outlines extensively hand worked in watercolour, gouache, pencil and pen and ink on board, depicting: Ebenezer Scrooge skipping down a street, a window into a toy shop, two busy London street scenes, one with artist studio stamp to reverse, the largest background illustrations 51 x 22cm (20 x 8 5/8 in); the London street scenes and Scrooge scene with credit overlays, gouache on celluloid, with scene references 11, 12-13, 17A, 18, 8 and 8A, one of the London scenes with Motion Picture Association of America snipe printed to bottom right hand corner, these three scenes used in the titles, the toy shop window view was produced for the titles but is unseen, 49.5 x 59cm (19 1/2 x 23 1/4 in) overall

£800 - 1,200
 US\$1,200 - 1,800
 €1,100 - 1,700

39

PLAYBOY: A PLAYBOY BUNNY COSTUME,

circa 1969, comprising: a black polyester strapless leotard with black lacing detail to hips, a white cotton collar, a pair of cuffs with cufflinks, a black clip-on bowtie, a pair of black polyester bunny ears on a black hairband, a white imitation fur bunny's tail and a white rosette name tag Dixie

£800 - 1,200
 US\$1,200 - 1,800
 €1,100 - 1,700



41



40 (part)

40

PLAYBOY: A COLLECTION OF HANDBOOKS AND MEMORABILIA,

circa 1974-1980, including: two certificates, employee handbooks, a Bunny Training Manual, newspaper cuttings, several service awards including - two gold pens, a charm bracelet, a lighter and gold charms

£500 - 700
 US\$760 - 1,100
 €700 - 980



39

41

TAXI DRIVER,

Colombia, 1976, U.S. one sheet poster, linen backed and framed, 104 x 69cm (41 x 27in)

£400 - 600
 US\$600 - 910
 €560 - 840

Provenance

Ex-lot 1785, Christies Vintage Poster auction, 29th June 2006



43



44



42



45

42

STAR WARS,

Twentieth Century Fox, 1977,
an advance US one sheet poster, printed on mylar stock,
104 x 69cm (41 x 27in)

£800 - 1,200
US\$1,200 - 1,800
€1,100 - 1,700

43

STAR WARS,

Twentieth Century Fox, 1977,
British quad poster, artwork by Greg & Tim Hildebrandt,
76 x 104cm (30 x 40in)

£800 - 1,200
US\$1,200 - 1,800
€1,100 - 1,700

44

STAR WARS,

Twentieth Century Fox, 1977,
Academy Awards © style C, British quad poster, artwork
by Tom William Chantrell, 76 x 104cm (30 x 40in)

£300 - 500
US\$450 - 760
€420 - 700

45

STAR WARS: THE EMPIRE STRIKES BACK, 1980: AN 'INTERGALACTIC PASSPORT',

blue board covers with silver print, pages with printed
'Visas', together with two pieces of 'The Empire Strikes
Back' production stationery, passport 10 x 15.5cm (4 x
6in)

£300 - 400
US\$450 - 600
€420 - 560

Intergalactic passports were a novel concept devised by
Producer Gary Kurtz, allowing members of the crew and
media to access various soundstages at Elstree Studios in
Hertfordshire. According to reputable enthusiast website
Starwars.com, only 450 such passports were produced.
They are extremely hard to find, as the vast majority are
officially archived.



©Herbie Knot/Rex Shutterstock

49 (illus)

46

SUPERMAN II: A DRAFT SCREENPLAY,

Warner Brothers 1980, a second draft screenplay by David Leslie and Leslie Newman for *Superman - II*, title page dated *July 20th, 1979*, 140pp. of mimeographed typescript in brown paper covers, bound together with a Group Three Productions inter-office memo and a call sheet dated Tuesday 4 December 1979, with numerous annotations throughout in pen and pencil in an unknown hand, bound in hard backed black leather covers

£500 - 700
 US\$760 - 1,100
 €700 - 980

47

SUPERMAN III: A FINAL DRAFT SCREENPLAY REVISED JUNE 1982,

Warner Brothers, 1983, 168pp. of mimeographed typescript, the title page printed *Superman III* by *David Newman and Leslie Newman*, the reverse of the title page signed by Christopher Reeve, Richard Pryor, Jackie Cooper and others in blue pen, with numerous annotations throughout in an unknown hand, 92 revised pages included in the screenplay, bound in hard backed black leather covers

£300 - 400
 US\$450 - 600
 €420 - 560

48

SPITTING IMAGE: A WINSTON CHURCHILL PUPPET,

in moulded and painted foam rubber, eyes with inoperative side to side mechanism and air-operated eyelid movement, 30.5cm (12in) high

£700 - 900
 US\$1,100 - 1,400
 €980 - 1,300

Provenance

Originally sold as a pair with an Adolf Hitler puppet, Sotheby's London auction, July 2000.

49

MONA LISA: A SHIRT MADE FOR BOB HOSKINS AS GEORGE,

HandMade Films, 1986, a short-sleeved cotton shirt in multi-coloured flower print, with pocket to left hand side and *Dometakis A Londres* label, Bob Hoskins can be seen wearing an identical shirt at the beginning of the film when George buys clothes at Simone's request and towards the end when George has rescued Cathy

£500 - 700
 US\$760 - 1,100
 €700 - 980

The vendor worked for HandMade Films.



49



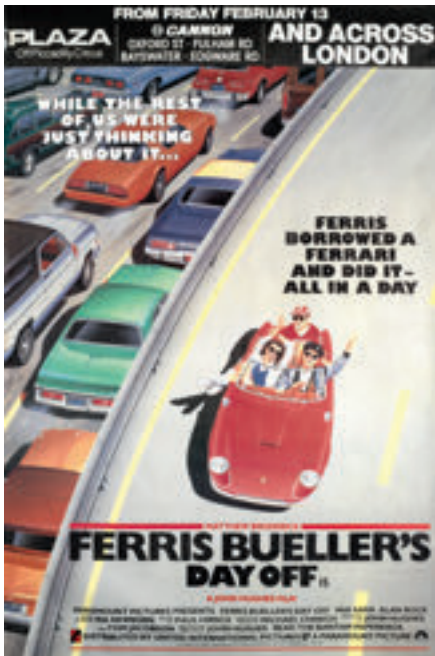
46



47



48



50



52 (part)



53



51

50
FERRIS BUELLER'S DAY OFF,
 Paramount, 1986,
 British advance bus stop poster, 152 x 101cm
 (60 x 40in)

£600 - 800
 US\$910 - 1,200
 €840 - 1,100

51
LORD OF THE RINGS: A CLAPPERBOARD USED IN THE TWO TOWERS,
 New Line Cinema, 2003,
 plastic board with a wooden arm, marked with the slate number J245-3, the roll number A158, take 1a, and the description Saruman, date 08/06/02, handwritten in black ink; with the film title, Director [Peter Jackson], Director of Photography [Andrew Lesnie], names in black lettering, framed, accompanied by a signed letter from New Line Cinema

£2,000 - 3,000
 US\$3,000 - 4,500
 €2,800 - 4,200

Provenance
 Ex-lot New Line Cinema auction, 3rd February 2003

52
HARRY POTTER: TWO PROPS,
 comprising: a framed Sirius Black poster, *Have You Seen This Wizard?*; and a Gringotts Bank 'Knut', framed with colour still signed in silver pen by actors Mike Edmunds and Rusty Goffe, with two letters and certificate regarding provenance, cage 25.5 x 15 x 15cm (10 x 6 x 6in), larger frame 36 x 46cm (14 x 18in)

£300 - 400
 US\$450 - 600
 €420 - 560

These were originally won as prizes in a charity auction for World Vision & The British Red Cross in July 2011.

53
SHAUN THE SHEEP: MODEL SCULPTED AT AARDMAN STUDIOS, BRISTOL,
 a character model, hand made from Fimo and wool by Nick Park, on wooden stand under perspex cover, accompanied by a certificate signed by Nick Park, model height approximately 9cm (3½ in)

£500 - 700
 US\$760 - 1,100
 €700 - 980

The vendor won this model in a competition for which the model had been specially made.



54 (part)

JAMES BOND

54
DR NO: A SET OF EIGHT BRITISH FRONT OF HOUSE CARDS,
 Eon/United Artists, 1962,
 each 20.5 x 25.5cm (8 x 10in)

£1,500 - 2,000
 US\$2,300 - 3,000
 €2,100 - 2,800

55
FROM RUSSIA WITH LOVE: A SET OF SIX BRITISH FRONT OF HOUSE CARDS,
 Eon/United Artists, 1963,
 each 20.5 x 25.5cm (8 x 10in)

£500 - 700
 US\$760 - 1,100
 €700 - 980

56
GOLDFINGER: A SET OF EIGHT BRITISH FRONT OF HOUSE CARDS,
 Eon/United Artists, 1964,
 each 20.5 x 25.5cm (8 x 10in)

£600 - 800
 US\$910 - 1,200
 €840 - 1,100

57
THUNDERBALL: A SET OF EIGHT BRITISH FRONT OF HOUSE CARDS,
 Eon/United Artists, 1965,
 each 20.5 x 25.5cm (8 x 10in)

£300 - 500
 US\$450 - 760
 €420 - 700

58
THUNDERBALL,
 Eon/United Artists, 1965,
 British quad poster, art by Robert McGinnis, with editing for Irish
 audience, 76 x 104cm (30 x 40in)

£500 - 700
 US\$760 - 1,100
 €700 - 980



55 (part)



56 (part)



57 (part)



58



60



61



59 (part)

59
THUNDERBALL: A COLLECTION OF DOCUMENTATION RELATING TO THE MAKING OF THE FILM,

Eon/United Artists, 1965, including: eighteen call sheets dated between 25 February - 6 July 1965, a cast list dated 2 February 1965, a United Artists Corporation press release detailing Kevin McClory's arrival in New York City for the premiere on headed paper, a sheet of in-house headed notepaper for *Thunderball*, together with 47 modern colour and black and white film stills and five colour postcards

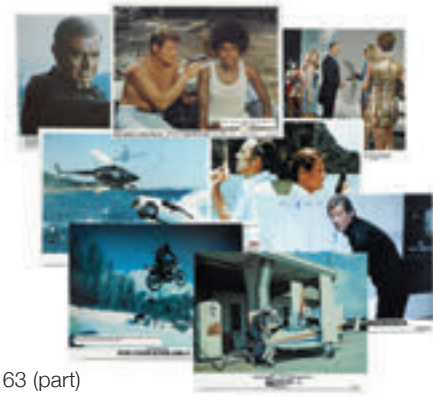
£600 - 800
US\$910 - 1,200
€840 - 1,100



62 (part)

60
YOU ONLY LIVE TWICE,
Eon/United Artists, 1967,
British quad poster, style B, art by Frank McCarthy, 76 x 104cm (30 x 40in)

£500 - 700
US\$760 - 1,100
€700 - 980



63 (part)

61
YOU ONLY LIVE TWICE,
Eon/United Artists, 1967,
British quad poster, style A, art by Frank McCarthy, 76 x 104cm (30 x 40in)

£500 - 700
US\$760 - 1,100
€700 - 980

62
YOU ONLY LIVE TWICE: A SET OF EIGHT BRITISH FRONT OF HOUSE CARDS,

Eon/United Artists, 1967,
each 20.5 x 25.5cm (8 x 10in)

£500 - 700
US\$760 - 1,100
€700 - 980

63
JAMES BOND: A COLLECTION OF BRITISH FRONT OF HOUSE CARDS AND U.S. LOBBY CARDS,

Eon/United Artists, 1967-1983, including: a set of eight British front of house cards for *Live and Let Die*, a set of eight British front of house cards for *The Man with the Golden Gun*, a set of eight British front of house cards for *The Spy Who Loved Me*, a set of eight British front of house cards for *Moonraker*, a set of four British front of house cards for *For Your Eyes Only*, a set of eight mini lobby cards for *Never Say Never Again*, a set of eight British front of house cards for *Octopussy*; together with a set of eight British front of house cards for *Casino Royale* (Columbia, 1967), each 20.5 x 25.5cm (8 x 10in)

£500 - 700
US\$760 - 1,100
€700 - 980



64

64
OCTOPUSSY: A SCARCE FILM SOUNDTRACK POSTER,

1983, A & M Records, art by Syd Brak, designer Mike Ross, linen backed, 43 x 69cm (16½ x 23¼in)

£250 - 350
 US\$380 - 530
 €350 - 490

According to the vendor, the original art was approved personally by Cubby Broccoli in Eon's offices.

65
JAMES BOND: A COLLECTION OF BRITISH FRONT OF HOUSE CARDS,

Eon/United Artists, 1969/1971, including: a set of eight front of house cards for *On Her Majesty's Secret Service*, and a set of seven front of house cards for *Diamonds Are Forever*, each 20.5 x 25.5cm (8 x 10in)

£300 - 500
 US\$450 - 760
 €420 - 700

66
JAMES BOND: A COLLECTION OF EIGHT POSTERS,

Eon/United Artists, 1974-1985, including: two British quads posters for *The Man with the Golden Gun*, a British quad poster for *The Spy Who Loved Me*, a bus stop poster and two British quad posters for *Moonraker*, a British quad poster for *Octopussy*, a British quad poster for *A View to Kill*, the largest approximately 102 x 153cm (40 x 60in)

£500 - 700
 US\$760 - 1,100
 €700 - 980



67

67
JAMES BOND: A CLAPPERBOARD USED IN THE WORLD IS NOT ENOUGH,

Eon Productions, 1999, plastic board with wooden arm, take number 5 inscribed in black ink, the scene and shot numbers are indistinct, with the film title, Director [Michael Apted], Cinematographer [Adrian Biddle], names in red lettering, accompanied by a certificate from The Prop Store of London

£1,000 - 1,500
 US\$1,500 - 2,300
 €1,400 - 2,100

68
JAMES BOND: A SIGNED COPY OF THE GOLDFINGER PORTFOLIO BY GRAHAM RYE,

limited edition, numbered 007/350, signed on an inside page in black pen by Shirley Eaton, Nikki van der Zyl, Norman Wanstall, Caron Gardner, Sir Ken Adam and Nadja Regin, (007 Magazine & Archive Ltd., 2014), accompanied by a document detailing the creation of the book

£500 - 700
 US\$760 - 1,100
 €700 - 980

The proceeds of this lot will be donated to Great Ormond Street Hospital.



65 (part)



68 (detail)

DOCTOR WHO

69

DOCTOR WHO/ PATRICK TROUGHTON - THE WEB OF FEAR: AN ORIGINAL PROP YETI HOMING DEVICE,

BBC, 1968, the hollow figure of stained mixed media resin, mounted on a base, accompanied by a black and white still [printed later] from the film showing the vendor in costume as a yeti, height - 11.5cm (4 $\frac{3}{4}$ in)

£2,000 - 3,000

US\$3,000 - 4,500

€2,800 - 4,200

The vendor acted on Doctor Who for many years in different roles, including as a yeti in the Web of Fear and was given this prop after filming had ended.



69

70

DOCTOR WHO/TOM BAKER - THE CREATURE FROM THE PIT: AN ORIGINAL PROP 'EGGSHELL' PHOTON DRIVE,

BBC, 1979, the hollow 'eggshell' of mixed media resin painted in mottled grey paint, with part of a computer mother board glued to the underneath, the underneath with grey paint to the edge signed and dated by Tom Baker in blue pen, an identical prop can be seen when the Doctor finds the fragment of 'eggshell' which is the 'creature's' space vehicle's photon drive; together with two dyeline copies of construction drawings for the set, the photon drive, 23 x 20 x 4cm (9 x 8 x 1 $\frac{1}{2}$ in) (3)

£1,000 - 1,500

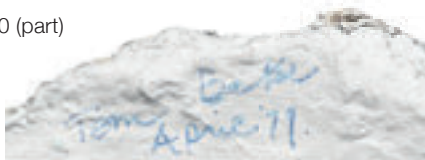
US\$1,500 - 2,300

€1,400 - 2,100

The vendor was the studio design assistant for these episodes.



70 (part)



71

DOCTOR WHO - RESURRECTION OF THE DALEKS: A GROUP OF SCRIPTS AND COPIES OF CONSTRUCTION DRAWINGS,

BBC, 1984, including: three scripts for *Resurrection of the Daleks*, episodes 2-4, all unbound, all with metal fastening to top left hand corner, all with title pages printed *Serial 6P, Resurrection of the Daleks by Edward Seward [...] Transmission: 4th in TX order (Date tbc)*, episode 2 - 80pp. of mimeographed typescript on blue paper, episode 3 - incomplete with 69pp. of mimeographed typescript on green paper, with red annotations in an unknown hand on page 3, episode 4 - 100pp. of mimeographed typescript on pink paper, with red annotations in an unknown hand throughout; 18 dyeline copies of construction drawings and studio floor plans, including 4 duplicates, some with annotations in an unknown hand (21)

£500 - 700

US\$760 - 1,100

€700 - 980



71 (part)

72

DOCTOR WHO - THE TRIAL OF A TIME LORD AND THE FIVE DOCTORS: A CAMERA SCRIPT AND A REHEARSAL SCRIPT,

BBC, 1986 / 1983, *The Trial of a Time Lord* camera script including a recording order for episodes 1-4 taking place 10th-12th May 1986, cast and main crew lists, contact list, the script 126pp. of mimeographed typescript, unbound with metal fastening in top left hand corner; *The Five Doctors* rehearsal script including a cast and main crew list, the script incomplete with 156pp. of mimeographed typescript, unbound with metal fastening in top left hand corner; accompanied by a piece of A4 paper signed by Jon Pertwee and others who worked on *The Five Doctors* (3)

£500 - 700

US\$760 - 1,100

€700 - 980

See footnote for lot 69



72



73



73

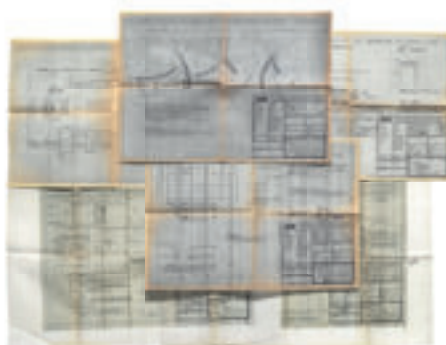
73

DOCTOR WHO - THE GREATEST SHOW IN THE GALAXY: TWO SCREEN USED PROP CIRCUS POSTERS,

BBC, 1988, mixed media of acrylic paint and pen on paper, the posters can be seen in the ticket booking area of the Psychic Circus, approximately 76 x 102cm (30 x 40in)

£500 - 700
US\$760 - 1,100
€700 - 980

The vendor was the set designer for these episodes and commissioned the posters to be made.



75 (part)



74 (part)

74

DOCTOR WHO - THE GREATEST SHOW IN THE GALAXY: A GROUP OF SCRIPTS AND COPIES OF PRODUCTION DRAWINGS,

BBC, 1988, including: a set of four scripts for *The Greatest Show in the Galaxy*, episodes 1-4, all unbound with metal fastening in top left hand corner, all with a cast and main crew list to front, all dated *OB Rehearsal 6th - 12th May* to title page, episode 1 - 87pp. of mimeographed typescript on white paper, episode 2 - 73pp. of mimeographed typescript on blue paper, episode 3 - 73pp. of mimeographed typescript on green paper, episode 4 - 78pp. of mimeographed typescript on pink paper; together with 15 dyeline copies of construction drawings including studio plans for Elstree studios, some with annotations in pen, a photocopy of a computer projection for the set (20)

£500 - 700
US\$760 - 1,100
€700 - 980

See footnote to lot 73

75

DOCTOR WHO - THE CURSE OF FENRIC: A COLLECTION OF SCRIPTS, DESIGNS AND PRODUCTION PAPERWORK,

BBC, 1989, including: a set of four rehearsal scripts for *The Curse of Fenric*, episodes 1-4, all with main crew and cast lists to front, read-through date to title page of *23rd March 1989* and unbound, episode 1 - 79pp. of mimeographed typescript on white paper, episode 2 - 78pp. of mimeographed typescript on blue paper, episode 3 - 79pp. of mimeographed typescript on white paper; two story order breakdowns; 10 dyeline prints of construction drawings for sets and maps, including drawings for a gas chamber and a map for Crowborough Training Camp; 6 page copy of an appendix entitled *Futharks and Flip-Flops* and a production sheet; held in two ringbound folders (2)

£500 - 700
US\$760 - 1,100
€700 - 980

The vendor was the set designer on these episodes.



76 (part)

76^W

DOCTOR WHO - THE CURSE OF FENRIC: A PROP CHEMICAL BOMB AND RELATED CONSTRUCTION PAPERWORK,

BBC, 1989, the bomb of wooden frame with vacuum-formed PVC outer shell which has been painted in grey, two motifs in yellow paint of a skull in a gas mask with cross-bones to centre and yellow paint detail around bomb 'nose', later metal loop has been inserted in the nose, the bomb was made for the scene in the poison weapon arsenal of the secret military base; together with a copy of a plan of a marine camp and 2 photocopies of construction drawings for bombs, the bomb approximately 102cm (40in) high (4)

£500 - 700
US\$760 - 1,100
€700 - 980

See footnote to lot 75



© BBC

78 (illus)



© BBC

79 (illus)

77 †

TORCHWOOD: A COLLECTION OF COSTUMES FOR JOHN BARROWMAN AS CAPTAIN JACK HARKNESS,

BBC, 2008-2009, various single items including shirts (some soiled), trousers and accessories, with some duplicates, for episodes including *Fragments*, *Exit Wounds*, *Day Four*, full list available on request (36)

£500 - 700
US\$760 - 1,100
€700 - 980

78 †

TORCHWOOD: A COLLECTION OF COSTUMES FOR KAI OWEN AS RHYS WILLIAMS,

BBC, 2006-2009, including three part and two complete costumes for episodes *End Of Days*, *Meat*, *Something Borrowed*, *Day Two*, *Children of Earth*, together with various single items including shirts, tops, jackets and blazers, full list available on request (21)

£300 - 500
US\$450 - 760
€420 - 700

79 †

TORCHWOOD: A LARGE GROUP OF COSTUMES,

BBC, circa 2006-2009, comprising: one complete and one part costume for Indra Varma as Suzie Costello in *They Keep Killing Suzie* (2006); one complete and one part costume for Cush Jumbo as Lois Habiba (2009); a complete costume for Liz May Brice as Agent Johnson (2009); a part costume for Naoko Mori as Tosh Sato in *Something Borrowed* (2008); together with numerous costumes for extras including five complete costumes for the episode *Adam* (2008) and numerous duplicate pink, red and white t-shirts printed *All Good Girls Can Feel This Wicked - Lisa's Hen Weekend*, *Gwen's Getting Hitched* and *Jubilee Pizza - Italian Style* respectively, full list available on request (69)

£400 - 600
US\$600 - 910
€560 - 840

80 †

TORCHWOOD: A LARGE COLLECTION OF COSTUMES FOR EVE MYLES AS GWEN COOPER,

BBC, 2006-2009, including eight part costumes (including duplicates), one complete stunt double costume for episodes including- *End of Days*, *Sleeper*, *To the Last Man*, *Reset* and *A Dead Man Walking*; together with several single items (including several duplicates), including two red t-shirts printed *I'm Getting Hitched*, various tops, jeans and accessories, full list available on request (70)

£500 - 700
US\$760 - 1,100
€700 - 980

81 †

TORCHWOOD: A LARGE COLLECTION OF COSTUMES,

BBC, 2006-2009, comprising: one complete and two part costumes for Nerys Hughes as Brenda Williams in *Something Borrowed* (2008); one complete costume and a soiled shirt for Rik Makarem as Dr Ruipesh Pantanjali in *Day One* (2006); one complete and one part school uniform costume, including duplicates, for Madeleine Rakic-Platt as Lily Frobisher (2009); one complete costume and a fur trimmed flying jacket for Louise Delamere as Diane Holmes in *Out of Time* (2006); full list available on request (41)

£400 - 600
US\$600 - 910
€560 - 840



77 (part)



78 (part)



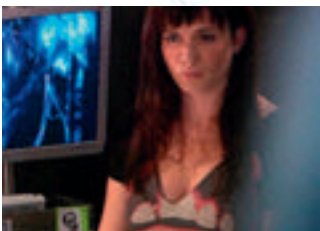
79 (part)



80 (part)

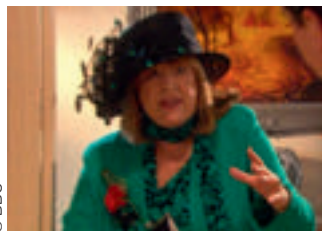


81 (part)



© BBC

80 (illus)



© BBC

81 (illus)

82 †

TORCHWOOD: A LARGE COLLECTION OF COSTUMES FOR BURN GORMAN AS OWEN HARPER,

BBC, 2006 - 2008, comprising: seven part costumes for episodes including *Out of Time*, *Combat*, *Meat*, *Adam*, *Something Borrowed*, *From Out of the Rain*, together with several single costume pieces from various episodes, mostly shirts, t-shirts and trousers, full list available on request (45)

£400 - 600
US\$600 - 910
€560 - 840



© BBC

82 (illus)



© BBC

83 (illus)



82 (part)



83 (part)

83 †

TORCHWOOD: A LARGE COLLECTION OF COSTUMES FOR GARETH DAVID-LLOYD AS IANTO JONES,

BBC, 2008-2009, comprising one complete and three part costumes for episodes *Cyberwoman*, *Something Borrowed*, *Day Two*, *Day Two/Day Three*, the complete costume comprising a yellow high visibility jacket, yellow hard hat and safety boots; together with various single costume pieces including ties, four suits and multiple shirts (including duplicates), full list available on request (39)

£400 - 600
US\$600 - 910
€560 - 840

84 †

THE SARAH JANE ADVENTURES: A LARGE COLLECTION OF COSTUMES FOR ANJLI MOHINDRA AS RANI CHANDRA,

BBC, 2009-2011, comprising eight complete and six part costumes for episodes *The Last Sontaran*, *The Wedding of Sarah Jane Smith*, *The Eternity Trap*, *The Gift*, *The Vault of Secrets*, *Lost in Time*, *Good Bye*, *Sarah Jane Smith*, *Sky* and *The Man Who Never Was*, full list available on request (63)

£500 - 700
US\$760 - 1,100
€700 - 980



84 (part)

85 †

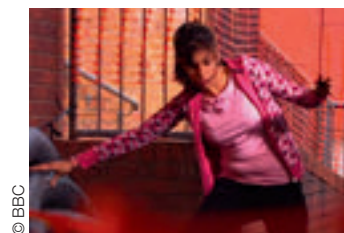
THE SARAH JANE ADVENTURES: A COLLECTION OF COSTUMES FOR DANIEL ANTHONY AS CLYDE LANGER,

BBC, 2007-2011, six complete costumes and four part costumes for episodes including *Warriors of Kludak*, *The Mad Woman in the Attic*, *The Wedding of Sarah Jane Smith*, *The Gift*, *Goodbye Sarah Jane Smith*, *Sky*, *The Curse of Clyde Langer*, *The Man Who Never Was*, full list available on request (38)

£400 - 600
US\$600 - 910
€560 - 840



85 (part)



© BBC

84 (illus)



© BBC

85 (illus)



© BBC

86 (illus)



© BBC

89 (illus)



86 (part)



87 (part)



88 (part)



89 (part)



90 (part)



© BBC

88 (illus)



© BBC

90 (illus)

86 †

THE SARAH JANE ADVENTURES: A COLLECTION OF COSTUMES FOR SINEAD MICHAEL AS SKY SMITH,

BBC, 2010, comprising two complete costumes and a part costume for *The Man Who Never Was* and *The Curse of Clyde Langer*; together with four duplicate white cotton dresses, four white jersey hats, four white jersey pants, two white dresses with embroidery, two white petticoats for Sky, full list available on request (42)

£400 - 600
US\$600 - 910
€560 - 840

87 †

THE SARAH JANE ADVENTURES: A LARGE COLLECTION OF COSTUMES FOR ELISABETH SLADEN AS SARAH JANE SMITH COSTUMES,

BBC, 2007-2011, mostly part costumes, including several duplicates and five costumes for stunt doubles for episodes including *Pilot*, *School Reunion*, *The Temptation of Sarah Jane Smith*, *Prisoner of the Judoon*, *Death of the Doctor*; together with various single costume pieces including tops, t-shirts and blouses, full list available on request

£500 - 700
US\$760 - 1,100
€700 - 980

88 †

SARAH JANE ADVENTURES: A LARGE GROUP OF COSTUMES,

BBC, 2007-2010, comprising: five white shirts, three two piece suits, three black ties, two pairs of black dress shoes, two pairs of cuff links and a black leather belt for the 'Men in Black' in *The Vault of Secrets* (2010); a part costume for Yasmin Paige as Maria Jackson in *Whatever Happened to Sarah Jane* (2007); a complete costume for Ronan Vibert as Professor Skinner *The Last Sontaran* (2008); three 'Slab' costumes made for *The Warriors of Kudlak* (2007); three part costumes, including duplicates, for Julie Graham as Ruby White in *Goodbye, Sarah Jane Smith (parts 1&2)* (2010), full list available on request (45)

£400 - 600
US\$600 - 910
€560 - 840

89 †

THE SARAH JANE ADVENTURES: A COLLECTION OF COSTUMES FOR TOMMY KNIGHT AS LUKE SMITH,

BBC, 2007 - 2010, comprising six complete and two part costumes for the episodes *Whatever Happened to Sarah Jane?*, *The Last Sontaran*, *The Day of the Clown*, *The Mask of Berserker*, *Prisoner of Judoon*, *The Wedding of Sarah Jane Smith*, *The Gift*, full list available on request (31)

£300 - 500
US\$450 - 760
€420 - 700

90 †

THE SARAH JANE ADVENTURES, 'PILOT': A COLLECTION OF 'BUBBLE SHOCK FACTORY' COSTUMES,

BBC, 2010, comprising various part costumes, including: seventeen duplicate orange jackets, fourteen pairs of duplicate orange trousers, full list available on request (31)

£200 - 300
US\$300 - 450
€280 - 420

ROCK AND POP MUSIC MEMORABILIA

SUNDAY 13TH APRIL

ATLANTIC RECORDS

NEW "SUPER" GROUP!

LED

ZEPPELIN

* *DO NOT MISS THIS GROUP!*

ONLY 6/- LICENSED BARS 8 - 11

Lot 143



91 (detail)



92 (detail)



94 (detail)



94 (detail)



95 (part)

91
BUDDY HOLLY AND THE CRICKETS: A SET OF AUTOGRAPHS,

Buddy Holly, Jerry Allison and Joe Mauldin in blue ballpoint pens on a pale pink album page framed with a reprint black and white publicity photograph, 33 x 33cm (13 x 13in)

£400 - 600
 US\$600 - 910
 €560 - 840

A certificate to the back of the frame states these autographs were obtained during Buddy's UK tour in 1958.

92
FRANK SINATRA: AN AUTOGRAPHED ALBUM PAGE,

signed in blue ink, in mount with a modern black and white publicity photograph and framed, page measuring 13 x 9cm (5 x 3½ in), 75 x 49.5cm (29½ x 19½in) overall

£400 - 500
 US\$600 - 760
 €560 - 700

93
FRANK SINATRA: A COLLECTION OF AUTOGRAPH AND OTHER MEMORABILIA,

comprising: a copy of the album 'Songs For Swingin' Lovers', signed and inscribed in blue ballpoint to back cover by Frank Sinatra, *For Debby, Hope You Like-Frank Sinatra*, Capitol W653, US vinyl pressing; together with a colour photograph of Frank and Barbara Sinatra in brass frame engraved *Evelyn And Richard Noel 1976 Love, Barbara and Francis 7-11-76*; a black and white photograph of Sinatra as a child; two framed photographs of Sinatra's swimming pool with 'Manchurian Candidate'-inspired floor; a biography, 'Sinatra' by Robin Douglas-Home, Michael Joseph Ltd., London, 1962 and two identical US concert programmes, 1978

£500 - 700
 US\$760 - 1,100
 €700 - 980

These items came into the vendor's possession through the family friendship between Sinatra and the writer Richard Condon, author of the book 'The Manchurian Candidate'. Sinatra starred as Captain Ben Marco in the 1962 film version.

The album 'Songs For Swingin' Lovers' was released in 1956; the copy included here is an original pressing, with Sinatra facing away from the couple on the front cover. 'Rolling Stone' magazine included it at no. 306 in its 2003 list of 500 Greatest Albums Of All Time. It was the very first No.1 album in the UK charts.

94
ELVIS AND PRISCILLA PRESLEY: TWO AUTOGRAPHED TICKETS FOR THE ELVIS CONVENTION,

21st July 1968, one signed in blue ink by Elvis Presley, the second signed and inscribed in blue ink *Thanks Priscilla Presley* by Priscilla Presley, tickets each measuring, 10 x 8cm (4 x 3in), mounted and framed together with a cigar and a blue pen, a NBC Color City ticket for "Elvis" starring *Elvis Presley*, 29 June 1968, three colour photographs, one showing Elvis Presley in the passenger seat of a car holding two tickets, a cigar and a blue pen, a second showing Priscilla Presley signing a ticket with a blue pen, the third of an unknown female standing outside the NBC building, two colour photographic stills showing Elvis Presley in performance printed later, 80 x 61cm (31½ x 24in) overall

£1,000 - 1,500
 US\$1,500 - 2,300
 €1,400 - 2,100

Provenance
 Ex-lot 122, Christie's South Kensington auction, 30 September 1999

95
ELVIS PRESLEY: ALFRED WERTHEIMER (AMERICAN, B. 1929), A SET OF SIX GELATIN SILVER PRINTS,

Presley photographed performing on stage and in the recording studio, including recording with the Jordanaires at the RCA Victor studios in New York City, each signed by the artist in black ink and numbered out of editions of 950 and 300, all mounted and framed, the largest, 41 x 58cm (16 x 23in)

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



96

96
**THE ROLLING STONES: AN EARLY
 AUTOGRAPHED MAGAZINE 'PULLOUT'
 POSTER OF THE BAND,**

1963,
 signed by Mick Jagger, Brian Jones, Keith
 Richards, Bill Wyman and Charlie Watts in red
 ballpoint pen, 41 x 27cm (16 x 10½in)

£600 - 800
 US\$910 - 1,200
 €840 - 1,100

97 AR W

**THE ROLLING STONES: GERED
 MANKOWITZ (BRITISH, B. 1946) GELATIN
 SILVER PRINT,**

reprint of a contact sheet, signed by the
 photographer in bottom left hand corner
 and numbered 3/5, backed on board, 164 x
 127cm (64 1/2 x 50in)

£600 - 800
 US\$910 - 1,200
 €840 - 1,100

98
**THE ROLLING STONES: A US 1964 TOUR
 PENNANT,**

red material printed in white, *Souvenir of the
 Rolling Stones*, stitched black edge, 74cm
 (29¼in) long

£200 - 300
 US\$300 - 450
 €280 - 420

99

**THE ROLLING STONES: A SET OF
 AUTOGRAPHS,**

circa 1964,
 in an album, one page signed in blue
 ballpoints by Bill Wyman, Keith Richards, Mick
 Jagger and Charlie Watts, another signed in
 blue ballpoint by Brian Jones, 7.5 x 12cm (3
 x 4¾in)

£500 - 700
 US\$760 - 1,100
 €700 - 980



97

100

**MICHAEL JOSEPH (SOUTH AFRICAN, B.
 1941): THE ROLLING STONES/'BEGGARS
 BANQUET' PHOTOGRAPH,**

the later print signed and inscribed by the
 photographer in black ink on the margin, *The
 Rolling Stones 'Beggars Banquet' London 1968
 Selenium Toned Silver Gelatin 1/100*, framed,
 the print 14½ x 11½ inches (37 x 29cm)

£1,000 - 1,500
 US\$1,500 - 2,300
 €1,400 - 2,100

One of the images taken by Joseph during
 the album cover photoshoot at Sarum Chase,
 Hampstead, in June 1968.

101

**THE ROLLING STONES: A GROUP
 OF PHOTOGRAPHS, BELIEVED
 UNPUBLISHED, TAKEN AT THE
 REDIFFUSION TV SHOW, 'THE NEW
 YEAR STARTS HERE',**

31st December 1965,
 comprising: twenty-eight black and white
 prints with corresponding 35mm negatives, of
 the Stones, Dusty Springfield, Manfred Mann
 and the Animals, together with four recent
 colour prints, with transparencies, of P.J.
 Proby, Smokey Robinson and others, to be
 sold with copyright

£600 - 800
 US\$910 - 1,200
 €840 - 1,100



99



100



101 (part)



102 (part)

102

THE ROLLING STONES: RARE AND UNPUBLISHED PHOTOGRAPHS OF THE STONES' CONCERT IN ATHENS,

17th April 1967, photographed by Vasilios Karageorgios, comprising fifty-five negatives, 2½ x 2½ and 1½ x 1½ inch format, including shots of the Stones onstage and being smuggled back to their hotel, at the airport awaiting departure from Athens and general shots of the audience/crowd, to be sold with copyright

£10,000 - 15,000
US\$15,000 - 23,000
€14,000 - 21,000

The Rolling Stones' European tour of March-April 1967 included concerts in a number of countries they had not previously played in - Poland (the first time a rock band from the West had played behind the Iron Curtain), Italy and Greece - and was marked by rioting audiences in a number of cities.

In Warsaw, on the 13th, police had used tear gas and batons to break up the crowds and arrested some of the several thousand ticketless fans trying to get into the concert. The Athens concert, at the Panathenikos Stadium, was the last on the tour and was just as chaotic. Brian's chauffeur/bodyguard, Tom Keylock, lost several teeth in a fight with fans onstage and the concert was eventually stopped by the police. The tour was also the last to include Brian.

103

MORD UND TOTSCHLAG / A DEGREE OF MURDER,

Constanstein Films, 1967,
a German poster signed in black pen by Anita Pallenberg, 119 x 83cm (47 x 33in)

£800 - 1,200
US\$1,200 - 1,800
€1,100 - 1,700

Prior to appearing in *Barbarella* (1968) and *Performance* (1970), Anita Pallenberg starred in Volker Schlöndorff's 'A Degree Of Murder', the story of a girl who accidentally shoots her ex-boyfriend and hires two men to dispose of his body. The film is most notable for its sound track that was written and performed by Pallenberg's then boyfriend, Rolling Stones' guitarist Brian Jones. The sound track also features Led Zeppelin's Jimmy Page, and The Rolling Stone's Mick Jagger and Keith Richards.



103



104 (part)

104 AR

MICK JAGGER: JOHN JUDKINS ORIGINAL POSTER ARTWORK FOR 'I WAS LORD KITCHENER'S VALET',

1969,
mixed media of watercolour, pen and oil paint on paper pasted to board, signed and dated by John Judkins to bottom middle and within the darker area in the bottom right hand corner, 76 x 56cm (30 x 22in), together with an original poster printed LK 76 = A Lord Kitchener's Valet Poster 01-437-4234, 71 x 60cm (28 x 23½in)

£500 - 700
US\$760 - 1,100
€700 - 980

105

PERFORMANCE,

Goodtime Enterprises, 1970,
a U.S. one-sheet poster signed in black pen by Anita Pallenberg 104 x 69cm (41 x 27in)

£800 - 1,200
US\$1,200 - 1,800
€1,100 - 1,700

Provenance

Cult Rock Posters, Aurum Press, 2006, p.32

Exhibition History

Tate Liverpool, *Glam!*, 2013
Frankfurt Kusthalle, *Glam! The Performance of Style*, June 2013
Linz Lentos Kunstmuseum, *Glam! The Performance of Style*, October 2013

'Performance' is considered one of the most important and controversial British films. Starring Fox, Jagger and Pallenberg, it depicts the merging of the underground worlds of rock and roll and organised crime. Gangsters and bohemian musicians inhabit a shared celebrity status within swinging London, revealing the dark side to the prevailing counter culture of flower power. Filmed in 1968, 'Performance' illustrates this and fuses violence, drugs, and sexual ambiguity, shocking topics that caused the film's suppression for two years.

At this time, Pallenberg was at the start of her long partnership with Rolling Stones guitarist Keith Richards, who wrote the seminal "Gimme Shelter" as a response to the couple's relationship during the making of the film.



106



107

106

BILL WYMAN: GERED MANKOWITZ (BRITISH B. 1946), GELATIN SILVER PRINT,

photographed sitting on the bonnet of his MGB Roadster, printed later, signed by the artist and numbered 1/50, in mount and framed, 39 x 42cm (15½ x 16½in)

£300 - 500
US\$450 - 760
€420 - 700

107 AR W

MARIANNE FAITHFULL: GERED MANKOWITZ (BRITISH B. 1946), 'MARIANNE PUB', GELATIN SILVER PRINT,

1964,
printed later, photographed in The Salisbury Pub London, gelatin silver print on cartridge paper, signed by the artist in pencil to bottom right hand corner, in mount, 100 x 110cm (39 1/2 x 43 1/2in) with mount

£300 - 500
US\$450 - 760
€420 - 700



105



108



110

CILLA BLACK: A SUIT WORN ON A TELEVISION SHOW,

1973,
in bright green sateen, comprising single-breasted jacket with three-button front, wide lapels and collar decorated with gold, green and cerise-coloured sequins, a zip-back, sleeveless top in matching sequins, and a pair of flared trousers (3)

£500 - 700
US\$760 - 1,100
€700 - 980

According to information from the vendor, this was won at a fan club event in London in October 1973. It was worn by Cilla in a television show to celebrate her 10th anniversary in showbiz.



109



113



111



112

CREAM/YES: A FENDER CD60 ACOUSTIC GUITAR AUTOGRAPHED BY JACK BRUCE & CHRIS SQUIRE,

serial no. CC100317834 on label inside body, the top of the body signed in black markers by the two legendary bassists, in soft Stagg case, 41 inches (104cm) long

£500 - 700
US\$760 - 1,100
€700 - 980

110

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

21st-22nd June 1968,
at the Houtrusthallen, The Hague, Holland, the bill including Cream, Pink Floyd, Traffic, Family, Move and Small Faces, 43 x 61cm (17 x 24in)

£700 - 900
US\$1,100 - 1,400
€980 - 1,300

111 †

ERIC CLAPTON: AN AUTOGRAPHED COPY OF THE ALBUM '24 NIGHTS',

1992,
the vinyl pressing signed on the front cover in black marker *Eric Clapton '92*, with a Warner Bros. black and white 8 x 10in publicity photograph similarly signed, and a Roger Forrester Management Compliments slip, in original mailer postmarked *London N.W.1. -9.6.92*

£300 - 400
US\$450 - 600
€420 - 560

112

ERIC CLAPTON: A 'SPECIAL CITATION OF ACHIEVEMENT' FOR 'MY FATHER'S EYES',

the certificate reading, *Special Citation of Achievement presented by BMI to Warner/Chappell Music International Ltd. in recognition of the great national popularity as measured by over 2 million broadcast performances attained by My Father's Eyes, framed, 35.5 x 43.2cm (14 x 17in)*

£800 - 1,200
US\$1,200 - 1,800
€1,100 - 1,700

Taken from the 1998 'Pilgrim' album, 'My Father's Eyes' earned Eric Clapton a Grammy award for Best Male Pop Vocal Performance.

113

ERIC CLAPTON: A LEWIS FINE RESOPHONIC RESO UKELELE,

1995,
in red finish, alder body, maple neck, eighteen fret fingerboard with imitation mother-of-pearl dot inlays, single resonator, metal cover plates to front and back and imitation mother-of-pearl pickguard; and handmade wooden case with blue velvet lining with handwritten label with various inscriptions including *LEWIS 'Dobrouke', Mini Dobro Style 'Uke'*.

£2,000 - 3,000
US\$3,000 - 4,500
€2,800 - 4,200

This resonator ukulele, built by Mike Lewis, was given to Eric Clapton by the maker in Paris, April 1995.

Provenance

Ex-lot 23, The Eric Clapton Sale of Guitars and Amps in aid of The Crossroads Center, Bonhams New York, 9 March 2011.



114

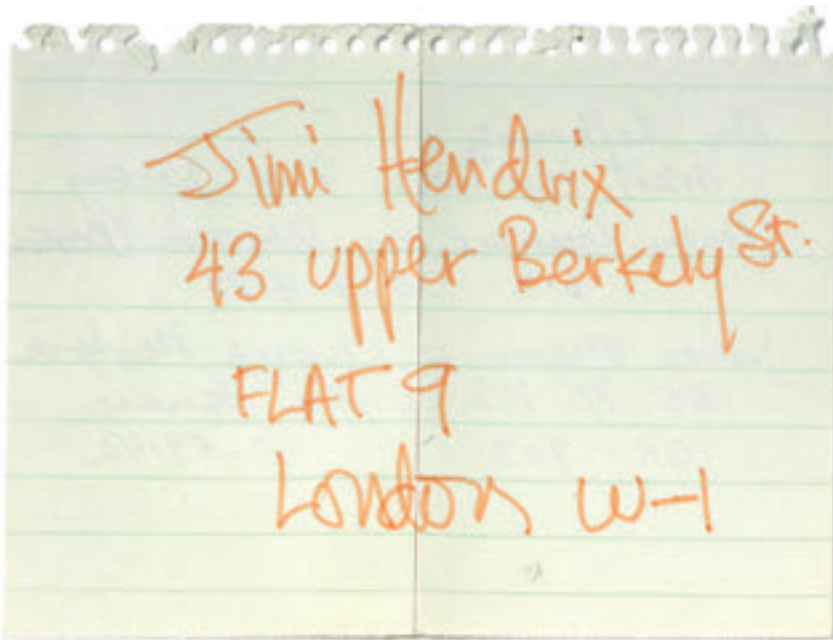
114 ^W

MITCH MITCHELL/THE JIMI HENDRIX EXPERIENCE: A LUDWIG PART-DRUM KIT,

1960s,
black finish, comprising: 22inch bass drum and 13inch and 16inch tom toms, bass drum with badge, serial no. 21708 (dating it to 1964) and cymbal stand, together with smaller tom tom case with Stone The Crows logo stencilled in white, key and statement of provenance

£3,500 - 5,000
US\$5,300 - 7,500
€4,900 - 7,000

The statement of provenance is from Colin Allen. It confirms that he and Mitch were good friends in the 60s and that Colin bought these from Mitch around mid-1969. Colin used the drums for live and studio work whilst with Stone The Crows until selling them to the vendor in the mid-1970s.



115



116



117

115 *

JIMI HENDRIX: A HANDWRITTEN NOTE OF HIS LONDON ADDRESS,

1967, in orange felt-tip pen on a half-sheet of lined notebook paper, reading *Jimi Hendrix 43 upper Berkeley St. FLAT 9 London W-1*, 11 x 15cm (4¼ x 6in)

£1,500 - 2,000
US\$2,300 - 3,000
€2,100 - 2,800

A letter accompanying this lot confirms that the vendor met Jimi when the Experience appeared at the Fifth Dimension Club in Ann Arbor, Michigan, 15th August 1967. This was during the band's first US tour, following Jimi's memorable performance at the Monterey Festival: she recalls that there were probably no more than twenty-five people in the audience at the club! She chatted with Jimi, who was very flirtatious, gave him some beads and he gave her this note, telling her to look him up if she should ever visit London.

116 AR W

JIMI HENDRIX: GERED MANKOWITZ (BRITISH B. 1946), A SCREENPRINT,

screenprint on paper, in gold, black, blue and fluorescent orange, signed by the artist in pencil in the bottom right hand corner and numbered 1/1, *second proof* in pencil in bottom left hand corner, mounted and framed, 61 x 81cm (24 x 32in)

£500 - 700
US\$760 - 1,100
€700 - 980



118

117 AR

JIMI HENDRIX: GERED MANKOWITZ (BRITISH B. 1946), 'JIMI BLUE SMOKE', GELATIN SILVER PRINT,

1967, toned in blue, printed later, studio portrait showing Hendrix smoking in Masons Yard Studio, London, signed by the photographer in black ink and numbered 2/150, mounted and framed, 39 x 42cm (15½ x 16½in)

£800 - 1,200
US\$1,200 - 1,800
€1,100 - 1,700

118 AR

ADRIAN BOOT (BRITISH): BOB MARLEY AND THE WAILERS

recent limited edition print, inscribed in pencil on the margin *R X 2/30* and in ink with photographer's copyright, unframed, 45 x 61cm (17¾ x 24in) overall

£500 - 700
US\$760 - 1,100
€700 - 980

I'VE BEEN ACUSE ON MA MISSION
 JAH KNOWS THEY SHODENT DO IT
 FOR HANGING ME THEY WERE WILLIN
 YEA YEA AND THAT WHY I'VE GOT TO GET
 ON THROUGH - THA
 I'VE GOT 2 KIDS AND A WOMAN.
 GOING BACK BUT I'LL BEE THERE -
 ANYHOW...

119

119
BOB MARLEY: HANDWRITTEN LYRICS FOR 'KEEP ON MOVIN' IN BOB MARLEY'S HAND,

1977,
 in water-stained red felt pen on three sheets of plain paper, in idiosyncratic style, beginning, I've been accuse on a ma mission/Jah knows they shodent(?) do it/For hanging me they were willin/Yea yea and that why I've got to get/On through-Tha - /I've got 2 kids and a woman/Going back but I'll bee there anyhow..., and on page two, Ziggy Bridge/Tell Ziggy am fine-and to keep Cedela/In line fa we soon go homeyard..., together with a statement of provenance, sheets 21 x 29.2cm (8¼ x 11½in)

£8,000 - 10,000
 US\$12,000 - 15,000
 €11,000 - 14,000

The statement is from Dick Cuthell, confirming that these lyric sheets were used during Bob Marley's recording session at Island Records studios, Basing Street, London on 25th July 1977. The tracks 'Punky Reggae Party' and 'Keep On Movin', were recorded, with Lee 'Scratch' Perry producing. The musicians used were various members of Aswad, Third World and Jimmy Cliff's band. (The staining to the sheets is a result of a glass of water being spilt during the session.)

Cuthell worked for Island Records in the 1970s in both Jamaica and London. He first worked with The Wailers in 1974, on the 'Natty Dread' album, as tape operator and interpreter. He mixed the single versions of 'Roots Rock Reggae', 'Waiting In Vain' and 'Jamming', all produced by Chris Blackwell. Cuthell is also a brass player, playing horns on Bob Marley's 'Exodus' album, as well as working with bands including The Specials, Eurythmics and Madness.

I'VE BEEN ACUSE ON MA MISSION
 JAH KNOWS THEY SHODENT DO IT
 FOR HANGING ME THEY WERE WILLIN
 YEA YEA AND THAT WHY I'VE GOT TO GET
 ON THROUGH - THA
 I'VE GOT 2 KIDS AND A WOMAN.
 GOING BACK BUT I'LL BEE THERE -
 ANYHOW...
 ZIGGY BRIDGE
 TELL ZIGGY AM FINE - AND TO KEEP CEDELA
 IN LINE FA WE SOON GO HOMEYARD
 TELL ANNY AM FINE - AND TO KEEP
 THA IN LINE FA WE A GA WEEDEY
 STAY SHONA WARD -
 WHEN THE WAR IS OVER AND PATRICIA UNITE
 THE CHILDREN OF DARKNESS -
 CANNOT SEE THE LIGHT

119

I'LL SEN YOU A CHEQUE THROUGH THE POST
 FA CHANCE - THOUGH YOU DID NOT GET THE
 I'LL SEN YOU ANOTHER ~~ONE~~ ~~ONE~~
 I HOPE YOU GET THE ONE IN TIME
 TO GIVE YOUR TIPS
 ZIGGY
 TELL ZIGGY AM FINE
 AND TO KEEP CEDELA
 IN LINE FA WE SOON GO HOMEYARD
 TELL ANNY AM FINE
 AND TO KEEP THA
 IN LINE FA WE A GA WEEDEY
 STAY SHONA WARD -
 WHEN THE WAR IS OVER
 AND PATRICIA UNITE
 THE CHILDREN OF DARKNESS -
 CANNOT SEE THE LIGHT

119



120



123



124



125

120

CHELSEA GIRLS,

Andy Warhol Film, 1966,
British poster, unfolded, signed and dated
in black ink *A R Aldridge, 1971*, art by Alan
Aldridge, 76 x 51cm (30 x 20in)

£1,500 - 2,000
US\$2,300 - 3,000
€2,100 - 2,800

Literature

Film Posters of the 60s, T. Nourmand & G.
Marsh, (Aurum Press, 1997), p.39 (illus.)

This poster was designed and printed for
a special screening of Chelsea Girls which
was shown in 1970 at the Arts Laboratory,
182 Drury Lane, London. The signature was
acquired later, possibly during promotion for
Aldridge's release of *The Beatles: Illustrated
Lyrics, Vol.2*, at a book launch or event in 1971.

121 AR

**TWIGGY: BARRY LATEGAN (BRITISH, B.
1935) GELATIN SILVER PRINT,**

1966,
printed later, artist's proof, signed by the artist,
dated 2015 and labelled *AP 25* in pencil, with
artist's signature in pencil to reverse, 41 x
30.5cm (16 x 12in)

£600 - 800
US\$910 - 1,200
€840 - 1,100

122 AR

**TWIGGY: BARRY LATEGAN (BRITISH, B.
1935) GELATIN SILVER PRINT,**

1966,
printed later, artist's proof, signed by the artist,
dated 2015 and labelled *AP 26* in pencil, with
artist's signature in pencil to reverse, 41 x
30.5cm (16 x 12in)

£600 - 800
US\$910 - 1,200
€840 - 1,100



122

123 AR

**TWIGGY: BARRY LATEGAN (BRITISH, B.
1935) GELATIN SILVER PRINT,**

1966
printed later, artist's proof, signed by the artist,
dated 2015 and labelled *A.P. 45, Twiggy 1966*
in pencil, with artist's signature in pencil to
reverse, 60 x 51cm (23½ x 20in)

£800 - 1,200
US\$1,200 - 1,800
€1,100 - 1,700

124

**DAVID BAILEY: A PSYCHEDELIC BIG O
POSTER,**

1967,
designed by David Vaughan featuring a
photograph of the model Sue Murray by
David Bailey, printed by Big O Posters (BAT
8407), framed, 76 x 51cm (30 x 20in)

£150 - 250
US\$230 - 380
€210 - 350

125

**ANDY WARHOL: A SIGNED COPY OF
INTERVIEW MAGAZINE,**

November, 1981,
signed in black pen by Andy Warhol, 43 x
28cm (17 x 11in)

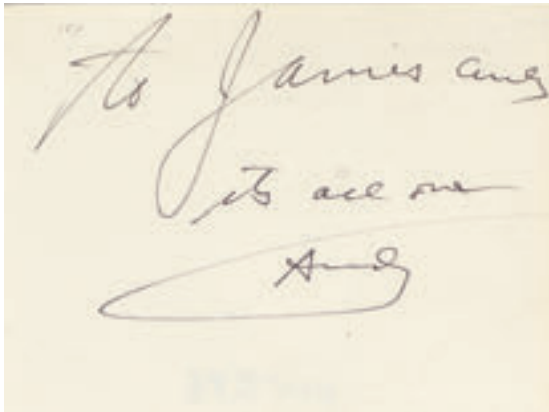
£500 - 700
US\$760 - 1,100
€700 - 980

126

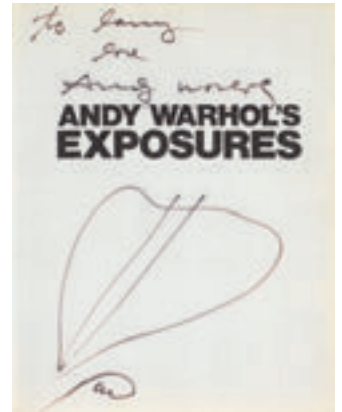
ANDY WARHOL: AN AUTOGRAPHED COPY OF 'POPISM' BY ANDY WARHOL & PAT HACKETT,

1980,
signed *Andy* and inscribed *To James and its all one* by Andy Warhol to flyleaf in black pen, Hancourt Brace Jovanovich, 1980

£600 - 800
US\$910 - 1,200
€840 - 1,100



126 (detail)



127 (detail)

127

ANDY WARHOL: MULTI AUTOGRAPHED COPY OF 'ANDY WARHOL'S EXPOSURES' BY ANDY WARHOL & BOB COLACELLO,

1979,
signed to dust jacket in black marker pen by Andy Warhol, further signed and inscribed by Warhol to title page *to Larry love* with a sketch of a heart below in black ink, Grosset & Dunlap, 1979

£600 - 800
US\$910 - 1,200
€840 - 1,100

128

BOB DYLAN: A CINEMA POSTER DON'T LOOK BACK,

Leacock-Pennebaker, 1967,
British, signed in black ink *A R Aldridge 1971 xx*, art by Alan Aldridge, 76 x 51cm (30 x 20in)

£500 - 700
US\$760 - 1,100
€700 - 980



129 (part)

129 ^{AR}

BOB DYLAN: JOHN JUDKINS PREPARATORY POSTER ARTWORK FOR 'I WAS LORD KITCHENER'S VALET',

1969,
mixed media of pencil and watercolour on cartridge paper, signed and dated by the artist to the left above Dylan's shoulder, 76 x 56cm (30 x 22in); together with an original poster printed LK 76 = *A Lord Kitchener's Valet* Poster 01-437-4234, 71 x 60cm (28 x 23½in)

£500 - 700
US\$760 - 1,100
€700 - 980



128

130

ALAN ALDRIDGE: THREE SIGNED POSTERS,

including; the British exhibition poster for *A Celebration of Comics*, a theatre poster for *Vagina Rex And The Gas Oven* and a compilation poster featuring Aldridge's artwork, each signed and dated in black pen *A R Aldridge 1971*, all - 76 x 51cm (30 x 20in)

£500 - 700
US\$760 - 1,100
€700 - 980



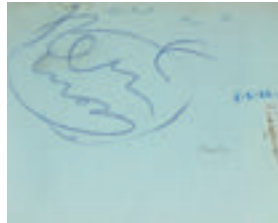
130 (part)



131 (detail)



132



135 (detail)

131

HAWKWIND: MANAGEMENT AND RECORDING CONTRACTS FOR THE FAMOUS CURE,

1968, comprising: a management contract, dated *the twelfth day of march one thousand nine hundred and sixty eight* between Pavion Limited, 52/55 Carnaby Street, London W.1 and Michael Slattery, Dave Brock, Peter Fairs, John Illingworth and Edward Page, the contract to run for five years, four typewritten pages, unsigned; and a recording contract, same date, between Withit Recording Company Limited, 52/55 Carnaby Street, and the same five musicians as listed previously, seven typewritten pages, unsigned; together with a letter on Pavion stationery, addressed to Michael Slattery from Pat Meehan, dated *26th March 1968* and reading *Approximately two weeks ago you came to this office and said you wished to join us management, agency and recording wise [...] will you please return the contracts immediately. Please treat this matter as urgent as we shall have to pull you out of bookings we have made on your behalf.*, contracts 24 x 38cm (9½ x 15in)

£500 - 700
US\$760 - 1,100
€700 - 980

These contracts shed light on an early stage of Hawkwind's genesis. In 1967, having given up his day job and busked around Europe, Dave Brock formed The Famous Cure with guitarist John Illingworth and harmonica player Pete Judd. Michael Slattery replaced Judd and, with the growing psychedelic scene in London, the expanded five-piece band adopted electric instruments and effects. For exact reasons unknown, Pat Meehan's offer of management was declined and Brock resumed life as a busker. Had the contracts been signed, it is possible that Hawkwind would not have been formed, with Brock tied into a five-year deal.



133

132

THE WHO: A SET OF AUTOGRAPHS IN AN AUTOGRAPH BOOK,

1966, signed by Pete Townshend, Roger Daltrey, Keith Moon and John Entwistle in blue ballpoint pen on four pages, other pages include Dusty Springfield, the pages, 10 x 13cm (4 x 5in)

£600 - 800
US\$910 - 1,200
€840 - 1,100

The vendor obtained these signatures when seeing the Who perform in Southend on 5th February 1966. She waited at the side door after the show and was allowed into the dressing room to get the autographs.

133

THE WHO: A RARE 'MAGIC BUS' PROMO MODEL,

1968, a plastic toy model of the famous London red Routemaster bus, the sides with paper strips applied reading *'THE WHO' - Track Records 604024* and *The 'MAGIC BUS' is Getting Bigger*, side, back and front also with *9 Aldwych* route details, rear wheels with drive mechanism, 21.5 x 11.5 x 6.5cm (8½ x 4½ x 2½in)

£500 - 700
US\$760 - 1,100
€700 - 980

Given to the vendor by John Hewlett, a member of John's Children.

134

THE WHO: A PROMO POSTER FOR 'THE MAGIC BUS',

1968, a print, 1919 London General Omnibus Company's 'K' Type Motor Bus over-printed with 1968 Track Records "The Who" Company's 'A' Type "Magic Bus", unframed, 30.5 x 46cm (12 x 18in)

£200 - 300
US\$300 - 450
€280 - 420

135

THE WHO: ACETATE RECORDINGS OF THE FILM SOUNDTRACK FOR 'TOMMY',

1974, comprising two 12 inch, 33 1/3 rpm double-sided acetates, each with *Apple Corps Ltd. 3 Savile Row London W1. Custom Recording* labels with typewritten recording details and *Film Soundtrack* added to each label in blue felt-tip pen

£1,500 - 1,800
US\$2,300 - 2,700
€2,100 - 2,500

These acetates would appear to represent the soundtrack album as a work in progress. There are a number of discernible differences to the released version, including:

Side 1:

Opens with music from the 1940s' BBC Radio programme, 'Music While You Work' and air-raid siren sound effects.

'Christmas' has a longer guitar/piano end section.

Side 2:

'The Acid Queen' is missing, the opening 'Eyesight To The Blind' is followed by 'Do You Think It's Alright?(1)'

'Sparks' is followed by 'Pinball Wizard', which lacks opening vocal backing, with no 'Extra, Extra, Extra'.

Side 3:

'I'm Free' has a different vocal performance and is followed by 'Miracle Cure', with no 'Mother And Son'.

Side 4:

Opens with a reprise of 'I'm Free'/'Sensation'. 'T.V. Studio' has a longer piano section to end of track and 'Tommy's Holiday Camp' has longer instrumental sections and different vocals.



137

136 ^Y

PETE TOWNSHEND/THE WHO: A GROUP OF PARTS FROM PETE TOWNSHEND'S SMASHED GIBSON GUITARS,

1960s/70s, comprising: a neck, stamped serial 303159 (1974-75), no fingerboard; another similar, stamped serial 162553, (1970-75); and a third, with fingerboard/frets and machineheads, headstock marked *Les Paul Junior*, indistinct inked serial, possibly 63012, possibly 1963; and an SG Special body, re-finished in 'gold' sunburst, contoured, double cutaway, four controls and one three-way selector, small laminated scratchplate, with 'Guru' sticker, together with a statement of provenance

£6,000 - 8,000
 US\$9,100 - 12,000
 €8,400 - 11,000

The statement is from Christopher Eccleshall, musical instrument maker, dated 24th Oct '04, confirming that *'These assorted guitar parts are the remains of some of the guitars I rebuilt for Mr. Pete Townshend, of "The Who" pop group, during the course of the 1970's...'*. According to Eccleshall, the body is from a 1962 SG Special and the unmarked necks from a Les Paul Custom and a Les Paul Standard.

The SG Special is perhaps the single model of guitar that is most associated with Pete. In the period 1968-71 Townshend usually used models from 1966-1970 but did sometimes use pre-1966 examples, featuring the small scratchplate, especially in 1971 when examples of the favoured model became difficult to find.

Literature
www.thewho.net

137
THE WHO: A SIGNED WHO BY NUMBERS ALBUM SLEEVE,
 Polydor, 1975,
 signed on the front in blue ink by John Entwistle, Pete Townshend and Keith Moon and in black ink by Roger Daltrey (faded)

£700 - 900
 US\$1,100 - 1,400
 €980 - 1,300



136



138 (front)



(back)



138 W Y

PETE TOWNSHEND/THE WHO: TWO RICKENBACKER GUITARS, PLAYED BY PETE TOWNSHEND DURING THE WHO'S 25TH ANNIVERSARY TOUR, 1989,

comprising: a Rickenbacker 360-12V64, Fireglo finish, serial K1 6217 to jackplate, (1988), three chrome bar 'toaster top' pickups, five controls and one selector, split-level scratchplate, slanted plate tailpiece, bound body and neck, fretboard with triangular markers, standard shape headstock with Schaller tuners, body labelled 3, signed by Pete Townshend in black marker, in rectangular, plush-lined case with maker's literature, Warranty and keys; and another 360-12V64, similar but smashed into pieces and mounted on board, serial D2 8867, (1989), body labelled 1 and with R tailpiece, accompanied by a statement dated November, 2014 from Pete Townshend on *Eel Pie Recording Productions Limited* stationery, signed in black ballpoint, the board 122 x 61cm (48 x 24in)

£10,000 - 15,000
 US\$15,000 - 23,000
 €14,000 - 21,000

Pete's statement reads: '...To bring some of the early Who songs to life I decided to buy some Rickenbacker 12 string guitars, as used on our very first single I CAN'T EXPLAIN...The problem was that I wasn't used to the shape, weight or set up of these instruments. I'd forgotten

that they are very delicate, lightly made. Indeed, my entire guitar-smashing reputation had been triggered when I was just 19 years old when one of them literally fell apart, as I was making the noises of war using feedback. I had decided there and then to smash it, making my very first statement on stage of art with an "autodestructive" function...I think I thought that would be the end of the band, and me, and I would continue quietly at art college. In fact the guitar smashing ignited something in the audience and the word got out. In the first years of work with The Who in 1964 and 1965 I smashed about 7 Rickenbackers, but never another until 1989, and the one offered here is the only one to survive, even in pieces...One day on the 1989 tour...I got into a muddle with the guitar strap on one of my ready-to-play Rickenbacker 12 strings after a string break, and was trying to swap it when it fell to the ground and the neck was smashed. Here was another opportunity for autodestruction a la 1964! No longer 19 years old, and no longer at art college, I did my best. I tried to look angry, but I was merely flustered, and laughed about it later. I finished it off, and the pieces were gathered by my guitar technician. Later, I mounted the pieces as an installation, and that is on offer here. I will never smash another Rickenbacker again, and certainly never mount one as a trophy in this way...I am including here the other 12 string guitar from the same tour - both of these instruments were played many times during that anniversary tour...'



139

139

PINK FLOYD - THE WALL: A DRAFT SCREENPLAY,

Tin Blue Productions, 1981,
39pp. of mimeographed typescript, in black paper covers, title page
printed "Pink Floyd - The Wall" screenplay by Roger Waters, July 1981

£300 - 500
US\$450 - 760
€420 - 700

140

**PINK FLOYD: A MASK AND HAMMER HEAD USED IN THE FILM
'THE WALL',**

1982,
comprising a silver-painted plaster prop hammer head, as used in the
Bob Geldof concert sequence/scene, and a moulded and painted
plastic mask, with burned-out eyes and mouth, as worn by the
schoolchildren, hammer 18 x 20.5cm (7 x 8in), mask 18 x 23cm (7 x
9in)

£600 - 800
US\$910 - 1,200
€840 - 1,100

141

PINK FLOYD: A GROUP OF CONCERT AND OTHER POSTERS,

comprising: 'The Wall', Westfalenhalle, Dortmund, 13th-19th February
1981, together with a die-cut ticket for the 17th February show;
Hallenstadion, Zurich, 9th December 1972; 'The Wall', Australian
daybill, 1980s; 'Zabriskie Point', Australian daybill, circa 1970; and
'Pink Floyd At Pompeii', Swedish, 1978 (with double portrait of Rick
Wright, Dave Gilmour omitted), the largest 59 x 84cm (23¼ x 33in)

£600 - 700
US\$910 - 1,100
€840 - 980

142

**LED ZEPPELIN: A CONCERT POSTER, EMPIRE POOL,
WEMBLEY,**

20th November 1971,
100 x 76.5 cm (39¼ x 30in)

£600 - 800
US\$910 - 1,200
€840 - 1,100



140



141 (part)



142



143



145



146



144 (part)

143

LED ZEPPELIN: A RARE CONCERT POSTER AND PRESS FOLDER,

comprising: a poster for Kimbells Blues Club, Southsea, Sunday 13th April 1969 and an Atlantic Records press pack folder, card, front and back with black and white portraits of the group, inner flap with group member list, including *Robert plant lead vocals, harmonica, occasional bass, gatefold, poster 51 x 76cm (20 x 30in)*

£2,000 - 3,000
 US\$3,000 - 4,500
 €2,800 - 4,200

It is thought this poster is one of the earliest UK examples to appear at auction to date.

144 †

LED ZEPPELIN: PHOTOGRAPHS TAKEN AT THE THE SUMMIT, HOUSTON, TEXAS,

21st May 1977, the band onstage, comprising thirteen negatives in strip form, to be sold with copyright

£1,000 - 1,500
 US\$1,500 - 2,300
 €1,400 - 2,100

145 ^W

LED ZEPPELIN: A ZEPPELIN MADE FOR SWAN STUDIOS,

the Zeppelin of a coarse polyester weave material stretched over a wooden frame, painted silver with details painted in black and red paint, clear plastic windows inserted to sides, model passenger cabin underneath, with Led Zeppelin logos and emblems pasted to tail fins and body, metal propellers for the nose are separate, approximately 170 x 38 x 38cm (67 x 15 x 15in)

£1,500 - 2,000
 US\$2,300 - 3,000
 €2,100 - 2,800

According to the vendor the previous owners owned a music shop in Brighton who acquired the model from Led Zeppelin's Swan Song recording studios in London. It is believed to have hung in the bands studio.

146

LED ZEPPELIN: LONDON EARL'S COURT CONCERT POSTER, 23rd-25th May, 1975, matte paper, 64 x 90cm (25¼ x 35½in)

£300 - 500
 US\$450 - 760
 €420 - 700



147^Y

PAUL KOSSOFF/FREE: A 1959 GIBSON LES PAUL STANDARD WITH SUNBURST FINISH OWNED BY PAUL KOSSOFF, 1970-1976,

Honduran mahogany body and neck, flame maple, two-piece carved $\frac{3}{8}$ inch top, rosewood fingerboard with trapezoid inlays, the neck with scarf joint repair, headstock with Grover machineheads, two PAF humbucking pickups original to the time of Paul using the guitar, pickup covers removed briefly but returned, original cream pickup surrounds stamped M69, neck pickup is 8.52 ohms and bridge pickup is 7.43 ohms, bridge pickup volume control replaced but the 500k tone control is an original by Centralab, neck pickup controls also by Centralab and linked by Sprague bumble bee capacitors .022 400v, of the early paper-in-oil capacitor style with small seal tube at the end, from the first batch produced from around the mid-1950s to the end of the decade, 'Barrel'-type control knobs present on the guitar during the time that Paul played it, nut width 43mm, weight 8.68lbs, in 'California Girl' (Cali Girl) fire-damaged/restored case made by the Stone Case Company, sold with a letter of provenance

Refer to department



This 1959 Gibson Les Paul Standard was owned by the late Paul Kossoff from 1970 until his death in 1976. There is a black and white promo video of Free performing their classic hit, *All Right Now*, with Paul playing this guitar, believed to have been purchased just after the original recording of the track. A photograph of Paul with this guitar onstage in Copenhagen in from December 1970 was taken by Jan Persson (this image is available on request).

Kossoff is considered by many as one of the greatest and most influential of British rock guitarists. Queen's Brian May has been quoted as saying: *In the early days of Queen, we loved the music of Free, and frequently played their songs in sound check, and at home for fun.* Joe Bonamassa, one of the latest generation of players to be influenced by Kossoff, when asked to name his favourite Les Paul player, replied: *It would be Paul Kossoff, for the simplicity. It was so devastating. If you had to boil down what a 59 Les Paul should sound like, it's pretty much Paul Kossoff on 'Fire And Water' or 'Mr Big' or something like that. Big, but clean and clear. Really rocking. He and Free were a lesson in space in the music. Simon Kirke and Andy Fraser worked so well together and Kossoff would fill the holes. They really were such a brilliant band.* (*The Million Dollar Les Paul*, Tony Bacon, (Jawbone Press, London, 2008) pp.260-1). Kossoff himself is quoted as describing his playing style thus: *You don't play a billion notes, but you play a few goodies, hopefully, like Freddie or B.B. do. I like to move people: I don't like to show off. I like to make sounds as I remember sounds that move me.* (Op. cit. p. 106).

The Les Pauls produced between 1958 and 1960 are now generally considered to be not only the best of the Les Paul models, arguably reaching their zenith with the 59 model, but also the most desirable electric guitar ever made. It is thought that around just 1,450 in total were made in that brief production period.

The vendor of this lot, was the guitarist in the group Beckett, who supported Free on a number of occasions in the early Seventies, and got to know Paul. (Beckett's singer, Terry Wilson-Slessor, would later join Back Street Crawler, the band subsequently formed by Kossoff). The night before Free were to split up, Kossoff threw his 59 Les Paul into the air, breaking the neck, and walked offstage. In the dressing room Kossoff spotted the vendor's refinished 1968 Gold Top Les Paul and asked if he could borrow it. The vendor remarked "*Well, you've just broken yours!*" to which Kossoff replied, "*I've got this other one*", gesturing to the stripped-finish Les Paul that had been used at the Isle of Wight Festival in 1970. The vendor replied that if the Sunburst 59 Les Paul was repaired he would prefer that one.

Many months passed and finally Kossoff had the neck on the Sunburst Les Paul repaired by Sam Li. Sam Li was a well-known guitar repairer who had worked on Peter Green's Les Paul; he also built a guitar that was bought by the father of Slade's Dave Hill in 1968: that guitar was then used on every Slade hit. The neck, from the 5th fret, and headstock were replaced, accounting for the lack of a serial number. When Kossoff picked it up from Li he decided to keep it instead of carrying out the swap with the vendor.



The vendor returned the stripped-finish Les Paul to Kossoff in exchange for his own but was disappointed to discover that Kossoff had decided to keep the Sunburst 59 Les Paul. However, they both kept in touch and met up whenever Kossoff was in the north east of England. At one stage Kossoff also swapped the Sunburst 59 Les Paul with John Porter, bassist with Roxy Music, for a Black three-pickup Les Paul Custom. Porter then loaned the Sunburst guitar to Phil Manzanera of Roxy Music, who can be seen using it in an edition of BBC TV's 'The Old Grey Whistle Test'. Kossoff eventually had the Sunburst Les Paul returned by Porter and he used it with in his new band, Back Street Crawler.

After Kossoff passed away in March 1976, the vendor subsequently bought this guitar via Kossoff's girlfriend, Sandie Chard, who had always known that he had liked it. Kossoff's father, David, agreed it should go to the vendor and approved the sale.

The damage to the case resulted from a fire at a gig played by Free; a roadie had to run back into the building to save this guitar and others before the fire really took hold. Unbelievably, the roadie then went back into the building and retrieved this case, which was on fire when he found it. The pink plush interior at the headstock was burned and a new section was replaced on top of the lid. Paul Kossoff had this same case throughout the time he owned the guitar, and the case displays the wear and tear of those years of travelling.

Reference:
www.gibson.com
www.youtube.com

Literature
The Million Dollar Les Paul, Tony Bacon, (Jawbone Press, London, 2008)

Bonhams would like to thank Steve Clarke of 'Guitar & Bass' Magazine and famousfrets.com for his assistance in cataloguing this lot. For an in-depth article on the guitar with full technical detail by Steve Clarke, see 'Guitar & Bass' magazine, August 2015, volume 26, number 11.





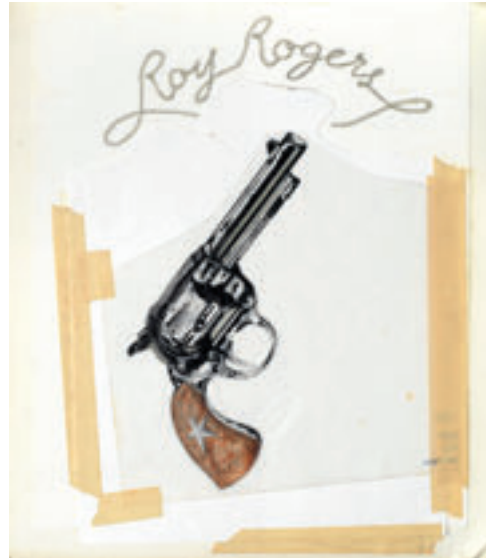
148



150



149



151

148 †
FREE: AN AUTOGRAPHED COPY OF THE EONYMOUS ALBUM,

1969, Island ILPS 9104, second UK pressing, the back cover signed in blue and black ballpoints by Paul Rodgers, Andy Fraser, Paul Kossoff and Simon Kirke

£500 - 600
 US\$760 - 910
 €700 - 840

A letter with this lot explains how these autographs were obtained by a member of the support band at the Spa Royal Hotel, Bridlington, East Yorkshire.

149
ELTON JOHN: A SCARCE MCA IN-STORE, PROMO STANDEE FOR THE ALBUM 'DON'T SHOOT ME I'M ONLY THE PIANO PLAYER',

folding cardboard, with back support, 119.5 x 56cm (47 x 22in)

£200 - 300
 US\$300 - 450
 €280 - 420

150
ELTON JOHN: AN ACETATE RECORDING, circa 1970, a double-sided, 12 inch 33 1/3rpm disc, *Emidisc* labels with handwritten recording details in blue ballpoint, five tracks listed as Side 1 *Take Me To The Pilot Border* and Side 2 *Rock & Roll Madonna Ballad Of A Wellknown Gun Son Of Your Father*; together with an Advance Promotion Copy of the single 'Border Song'/'Bad Side Of The Moon', 1970, DJM, DJS.217

£700 - 900
 US\$1,100 - 1,400
 €980 - 1,300

It is unclear why this particular selection of songs are grouped on this acetate as they were released on different albums etc. However, there are some differences to the released tracks, most notably the extended version of 'Take Me To The Pilot' and the lack of audience sound-effects on 'Rock 'n' Roll Madonna'.

151
ELTON JOHN: THE ORIGINAL ARTWORK FOR THE TRACK 'ROY ROGERS' ON THE ALBUM 'GOODBYE YELLOW BRICK ROAD',

1973, comprising: the published art of a revolver, pen and ink and felt pen on tracing paper, with overlay, mounted on paper taped over the original (previously unseen) concept image of a cowboy on a rearing horse emerging from a television, pen and ink and crayon on card, all on artist's board with Dick James Music Limited label inscribed *Artwork O Colour* in black felt pen, with vinyl album cover, board 39.5 x 48.2cm (15½ x 19in)

£1,000 - 1,500
 US\$1,500 - 2,300
 €1,400 - 2,100

According to the vendor, the original drawing of Roy Rogers by Mike Ross was withdrawn at the last minute, for legal reasons, and substituted by the revolver image.



152

152 AR

MICK ROCK (BRITISH, B. 1948): DAVID BOWIE, A LARGE PHOTOGRAPHIC PORTRAIT,

signed by the photographer in black marker, framed, print 101.5 x 76cm (40 x 30in) overall

£1,200 - 1,500
 US\$1,800 - 2,300
 €1,700 - 2,100

The vendor has confirmed that this was purchased in 2000 from Britart and was a one-off print in this size made especially for the vendor.

153

QUEEN: A CARD FROM FREDDIE MERCURY TO DAVID MINNS,

1970s, reading, *My dearest, I'm sorry about last night but that's because I'm a dreadful tart! - Love you with all my heart - Kisses - Mercles xx*, the vintage postcard illustrated with roses and text *With every Good Wish*, written in black ballpoint, 14 x 9cm (5½ x 3½in)

£500 - 600
 US\$760 - 910
 €700 - 840

154

QUEEN: AN AUTOGRAPHED COPY OF THE ALBUM 'HOT SPACE',

the front cover signed by Freddie Mercury, Brian May, Roger Taylor and John Deacon in blue and black ballpoint pens, mounted and framed (vinyl within)

£500 - 600
 US\$760 - 910
 €700 - 840



153



154



155 (part)

155

QUEEN: ORIGINAL ANIMATION MATERIAL FROM THE PROMO VIDEO FOR 'A KIND OF MAGIC',

1986, comprising: nine cels, ten black and white photographs and thirty-four animation drawings in pencil/coloured pencil, scene references to bottom edge, larger pieces 30.5 x 33cm (12 x 13in)

£500 - 600
 US\$760 - 910
 €700 - 840

156



156 W

ABBA: A LINDNER UPRIGHT PIANO USED EXTENSIVELY BY BENNY ANDERSSON AND BJÖRN ULVAEUS TO COMPOSE MANY OF ABBA'S MAJOR HITS BETWEEN 1972-1979, INCLUDING FERNANDO, MAMMA MIA AND DANCING QUEEN, DURING THE GROUPS SESSIONS IN THE "ABBA WRITING COTTAGE",

late 1960s, upright Lindner piano in oak veneer, with 73 keys, plastic piano action, serial number 49726, Lindner, Shannon Ireland in gold paint to clear perspex plaque screwed below fixed music rack, with sustain pedal and a soft pedal; accompanied by four letters of provenance, two from Benny Andersson, one from the ABBA Museum, Stockholm and one from the vendors; together with a copy of *The Music. The Memories. The Magic.*, ABBA The Museum (Pop Story AB, 2013), approximately 99 x 53 x 117cm (39 x 21 x 46in)

£30,000 - 40,000
US\$45,000 - 60,000
€42,000 - 56,000

This important piano was used to compose almost all of ABBA's greatest hits between 1972-1979. These pop classics included Fernando, Mamma Mia, Dancing Queen, I Do, I Do, I Do, I Do, I Do, Money Money Money, Take a Chance on Me, The Name of the Game, Thank You for the Music, Voulez-vous, I Have a Dream, Does Your Mother Know and Chiquitita. The hits scored by ABBA on this piano in these defining years of pop music established ABBA as one of the best-selling music artists of all time.



156 (illus)

It has been documented that the piano was purchased by ABBA and brought up to a small cottage on the island of Viggso in the Swedish archipelago. The cottage owned by Agnetha Fältskog and Björn Ulvaeus was established as the base for ABBA's creative writing sessions from 1972. It has a small holding which was just large enough for the piano in this lot and two chairs to fit in. Benny Andersson recalled carrying the piano up to the house in the wintertime and carrying it back down to the small writing hut when spring arrived so that the group could play and compose all summer. It remained in the cottage until 1979 having been used by Andersson and Ulvaeus for

©Bengt H. Malmqvist/Premium Rockshot



©Bengt H. Malmqvist/Premium Rockshot

156 (illus)

the composition of most of the major ABBA hits in this period, Benny Andersson has modestly remarked of this piano- "*The small piano was not one of the best pianos I have played on but it sure did the work well to compose some good songs on.*" This model of piano was built small and light (75kg) so that it could be as portable as possible.

ABBA's biggest selling singles, Fernando and Dancing Queen were both composed on this modest piano. In 1976 Fernando sold over 6 million copies, and since then can be grouped with less than forty songs having sold 10 million or more hard copies. It reached number one in over ten countries, including the UK, Mexico and Australia. Dancing Queen released in 1976 was one of the most successful songs from that era and was included in Rolling Stones list of greatest songs of all time 2011. Both tracks are still firm favourites for ABBA fans and are now considered to be pop classics.

In 1979 the piano was moved out of the make shift studio and traded in to a music shop in Sundryberg, Sweden in exchange for another piano. It was bought from this dealership by the previous owners after verifying with Benny Andersson that it was indeed the piano used by ABBA to compose their greatest hits. It was under these new owners that the piano was painted white, and remained so until its recent restoration. The piano was then purchased by the current vendors, who recently loaned it to *ABBA World*, a touring exhibition which travelled throughout Eastern Europe between 2009 and

2011, delighting fans once more. From there it was transferred with Andersson's blessing to the ABBA Museum in Stockholm where it has been exhibited from the museum's opening in 2013 until removal for this sale. The instrument is accompanied by signed letters confirming the provenance and the part this small, unassuming piano holds in the creation of ABBA's much loved pop tracks.

The piano has been restored by the current owners to its original natural wood finish and has been returned to working condition. Preserving it for future generations in the original state to when it was used by ABBA throughout their formative years and for the majority of their reign as one of Pop music's most commercially successful groups. The piano can be seen being used by Andersson and Ulvaeus in the credits of *ABBA The Movie* (Polar Music/Reg Grundy Productions, 1977) and they are interviewed at the piano in the TV documentary *ABBA-dabba-dooo!!* (1976), stills of which are illustrated.

Literature

The Real Story of ABBA: Bright Lights Dark Shadows, Carl Magnus Palm (Omnibus Press, 2014).

Exhibited

ABBA World touring exhibition, 2009-2011.
ABBA Museum, 2013-2015.



157



159

157

BLACK SABBATH: A SCARCE WWA RECORDS PROMO POSTER,

1973, a colour portrait poster overprinted in white, *On Tour Now*, 51 x 76cm (20 x 30in)

£200 - 300
US\$300 - 450
€280 - 420

158

SEX PISTOLS/PUBLIC IMAGE LTD: A SHIRT PAINTED BY JOHNNY ROTTEN,

circa mid-1970s, a cream nylon shirt with pin tucked bib detail on centre front, *Lloyd* label inside neck, blue and orange painted pattern to bib with portraits of band members on either side of the bib and to the back of the shirt including Glen Matlock, Johnny Rotten and Jah Wobble, phrases stencilled in blue paint overall including *Public Image: Sod in Heaven*, *Butterflies*, *Antichrist*, *Stuff Christ* and others, blue and orange pattern painted to collar and cuffs, *Christ was a Prat No Fun* stencilled in blue to the collar, *J Rotten, Jah Wobble, Rotten* stencilled to cuffs, together with a letter of provenance from the vendor

£1,000 - 1,500
US\$1,500 - 2,300
€1,400 - 2,100

The vendor knew Vivienne Westwood and the Sex Pistols in the 1970s having lived with the English model and actress Jordan for a time. Johnny painted this shirt and gave it to the vendor as a gift.

159

SEX PISTOLS: A WITHDRAWN VIRGIN RECORDS PROMO POSTER FOR THE FILM 'THE GREAT ROCK 'N' ROLL SWINDLE',

1979, with the controversial 'credit card' artwork, framed, 76 x 102cm (30 x 40in)

£300 - 400
US\$450 - 600
€420 - 560



160



161



158

160

THE CLASH: A PROMOTIONAL POSTER FOR THE ALBUM 'LONDON CALLING',

UK, 1979, CBS Clash 3/CBS Clash 403, 90 x 90cm (35½ x 35½in)

£400 - 600
US\$600 - 910
€560 - 840

161

THE CLASH: AN AUTOGRAPHED VINYL EP COVER, 'THE COST OF LIVING',

CBS, 12-7324, 1979, the front of the gatefold picture sleeve signed by Joe Strummer, Paul Simonon, Mick Jones and Topper Headon in black markers

£500 - 700
US\$760 - 1,100
€700 - 980



162

162^W

THE CLASH: A LARGE STAGE BACKDROP CREATED DURING THE RADIO CLASH TOUR BY GRAFFITI ARTIST FUTURA 2000 AT THE LYCEUM BALLROOM, LONDON,

October 1981, an Untitled performance piece, created on stage while the band performed, spraypaint on canvas, signed by the artist, depicting an Urban scene with various statements such as *Police & Thieves*, *Can We Get The World To Listen*, *Know Your Rights*, *Clash* as well as their forthcoming single *Radio Clash* and the month *October*, culminating in a large slogan at the bottom *Escape From London*, 10.5 x 4.57m (34½ x 15 ft)

£10,000 - 15,000
 US\$15,000 - 23,000
 €14,000 - 21,000

This large and impressive backdrop was given to the vendor by The Clash's roadcrew manager at the time on the final night of the band's performance at the Lyceum Ballroom. The vendor and his family were the scaffolding crew who constructed the structure from which the backdrop was hung during the 7 night residency.

The Clash first met pioneering New York graffiti artist Futura 2000 in May of the same year, while they were performing at Bond's Casino, opposite Tin Pan Alley. Futura soon became part of the Clash camp and was invited to perform with the band during their *Radio Clash* tour. Later that year when the band resided in the Lyceum for the week in October 1981, while The Clash were on stage each night Futura spraypainted the large canvas backdrop which hung behind the group. Jumping up and down ladders to create the artwork offered in this lot. During the groups set he would also perform his rap *The Escapades of Futura 2000*. Futura designed the concert poster for these gigs which shares similarities to some of the compositions in this work.

Futura's early projects in the 1970s usually involved painting subway trains and as such few of these early examples have survived as most were cleaned or destroyed. Early pieces such as this are therefore very rare and only one other Futura 2000 Clash backdrop has been sold previously, this also through Bonhams salerooms. It was from the *Combat Tour* the next year and was a lot smaller as a number were created as opposed to just this stand alone piece.

Viewing of the backdrop is by appointment only at our warehouse facility, please speak to the department directly.

Literature
Redemption Song, The Definitive Biography Of Joe Strummer, Salewicz, Chris (Harper, London, 2006)



163



165



166 (part)



164 (part)

163
THE CLASH: AN AUTOGRAPHED BOOKLET,

1980,
'The Armagideon Times Number Two' signed on first page by Joe Strummer, Paul Simonon, Mick Jones and Topper Headon in black markers, 30 x 21cm (11¾ x 8¼in)

£500 - 700
US\$760 - 1,100
€700 - 980

164
THE CLASH: TWO CONCERT POSTERS,

comprising: Brielpoort, Deinze, Belgium, 21st February 1984, and The Brixton Academy, London, 8-9-10-16-17th March 1984; together with a UK promo poster for the album 'TRB Two', Tom Robinson Band, 1979, (3), the larger 51 x 76cm (20 x 30in)

£350 - 400
US\$530 - 600
€490 - 560

165
DIRE STRAITS: A 'GOLD' SALES AWARD FOR THE ALBUM 'COMMUNIQUE',

1981,
the plaque reading, *Presented To Pick Withers For Sales Of 50,000 Copies In Denmark, April 1981*, backing board with *kulicke rammer Copenhagen stamp*, 44 x 49cm (17¼ x 19¼in)

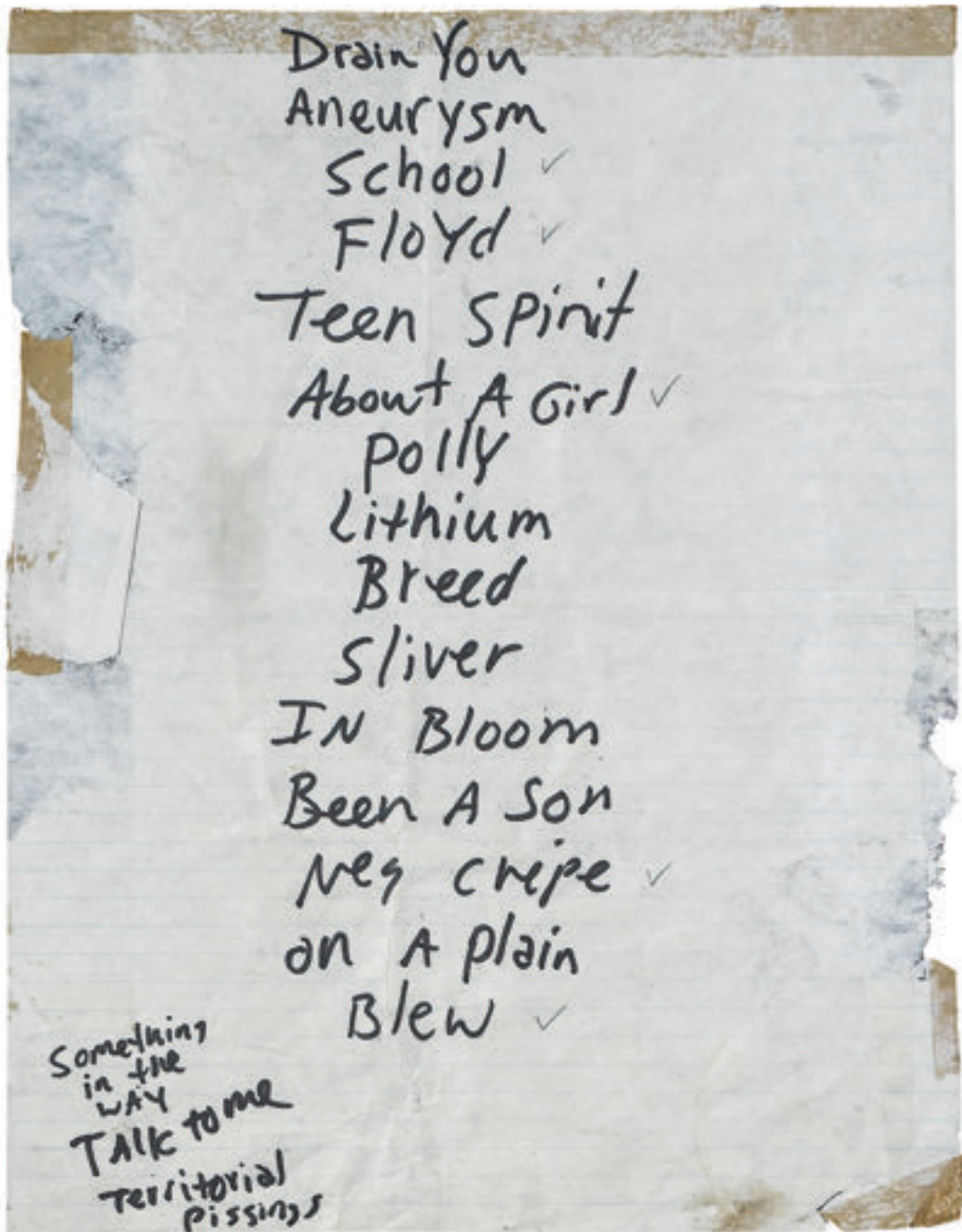
£400 - 500
US\$600 - 760
€560 - 700

Drummer Pick Withers was a founding member of the band. Their second studio album, 'Communique', was released in June 1979.

166
THE POLICE: STING'S HANDWRITTEN LINER NOTES FOR THE ALBUM 'EVERY BREATH YOU TAKE: THE SINGLES',

1986,
in pencil on fifteen sheets of headed stationery from the Hotel Principe Di Savoia, Milan, the first reading, *It's 2 A.M. I'm in a hotel room in Milan. The phone rings, I must have been asleep for about 15 minutes. It would be better to wake up a grizzly bear. It's someone from the record company in Los Angeles - they need liner notes for the Police G H album and they need them by 10 A.M. tomorrow - otherwise the secretary will write them. O well here goes*, with a sheet for each of the thirteen songs, including *Roxanne, I suppose Roxanne is our flagship. A song, that despite Eddie Murphy's heroic rendition in 48 hours, people still associate with The Police. I don't think a band has ever played less on an arrangement. "Less is more" became our motto, although there were times when we forgot it; Message In A Bottle, In 1979 Dbm9 was rarely heard in hit records. This song put Dbm9 back on the map, and Every Breath You Take, Strange that in the year of George Orwell's prophetic novel, the most popular song in the world had the refrain "I'll be watching you", sung by the Police. Big Brother must have been laughing*, together with related documents including a Telex addressed to *G. Sumner Principe De Savoia* with transcription of the liner notes, dated 22.8.86 and design notes for the album cover, sheets 21 x 30cm (8¼ x 11¾in)

£800 - 1,200
US\$1,200 - 1,800
€1,100 - 1,700



167

167

NIRVANA: A SETLIST WRITTEN BY KURT COBAIN,

circa 1991,

in black marker pen on a sheet of lined paper, eighteen titles listed comprising Drain You, Aneurysm, School, Floyd The Barber, Smells Like Teen Spirit, About A Girl, Polly, Lithium, Breed, Sliver, In Bloom, Been A Son, Negative Creep, On A Plain, Blew, Something In the Way, Talk To Me and Territorial Pissings, framed, 21 x 28cm (8¼ x 11in)

£4,000 - 5,000

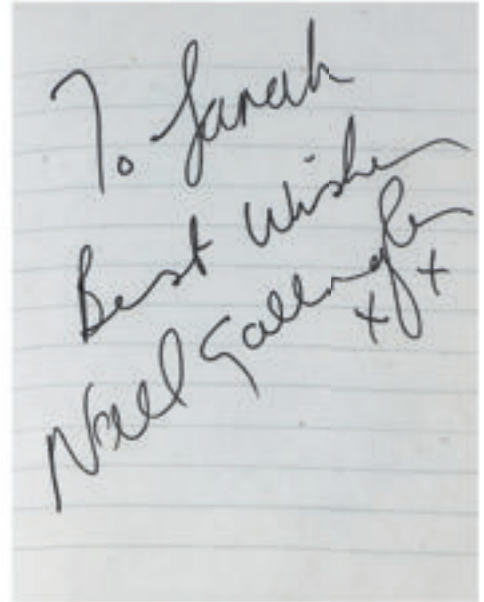
US\$6,000 - 7,500

€5,600 - 7,000

The setlist song order indicates the list is from 13th November – 7th December 1991 Europe tour.



168



169 (part)

168

NOEL GALLAGHER: AN EARLY AND RARE CASSETTE RECORDING OF PRE-OASIS COMPOSITIONS,

circa 1988, the C1160 cassette tape with card insert inscribed by Noel on the spine in black ballpoint *Noel's Tunes* and eight tracks listed by him in black and blue ballpoint as:

- Womb To Womb*
- Baj*
- I Am The Man*
- England*
- I Don't Think So!*
- What's It Got To Do With You?*
- No Cause For Alarm!*
- Have Fun!!*,

running time approximately 30 minutes, sold without copyright

£5,000 - 6,000
US\$7,500 - 9,100
€7,000 - 8,400

Accompanying the tape is a copy of an article by Peter Doggett in *Record Collector* magazine, April 1998, and other background information, including a transcription of the lyrics. Peter Doggett's article is an in-depth look at the history of the tape and a review of the eight tracks. It details how the original recipient of the tape first met Noel in the summer of 1985; he subsequently used to visit her flat during lunch-breaks whilst working on a nearby building site and on some evenings, engaging in '...heavy philosophical conversations...' Apparently Noel was too embarrassed to play the songs that he was beginning to write but eventually put these eight tracks onto tape and gave it to his friend. Doggett wrote that the tracks *...show little trace of the familiar, Beatlesque chord changes which have become the Oasis trademark...the predominant influence is the Smiths, and more particularly the guitar work of Johnny Marr. Almost all the songs*

are constructed around circular sets of chord changes, played on acoustic, with distinctive electric guitar riffs laid over the top. Droning organ chords, plus an occasional burst of electric rhythm, complete the musical palette available to Noel in 1988...'

The other side of the tape contains music recorded from the radio that Noel was listening to at the time and there are news items referencing Manchester from early 1988. Noel's break into the music business came from meeting the Inspiral Carpets' Clint Boon at a Stone Roses gig. Noel was invited to audition for the Inspiral Carpets but, failing to be recruited into the band, he became their roadie instead. Two years of touring followed and, during a break back in Manchester, Noel went to see his brother Liam singing with a band called Oasis. In October 1991, after being sacked by the Inspirals, Noel made his first appearance on stage with Oasis.

Provenance

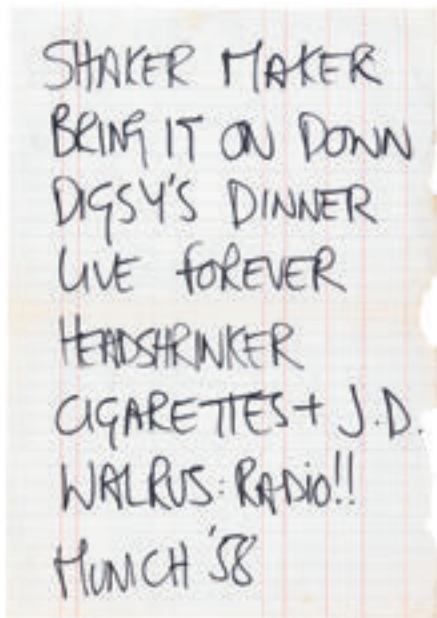
Ex-lot 87, Christie's South Kensington, 'Pop And Guitars' auction, 30th April 1998.

169

NOEL GALLAGHER / PAUL WELLER: A COLLECTION OF AUTOGRAPHS,

two small autograph books, one with signatures including Paul Weller and Noel Gallagher, the other with signatures including Noel Gallagher, Saffron and Paul Weller, the pages measuring 7 x 9cm (2¾ x 3½in); together with a signed photograph of Paul Weller, with dedication to *Nikki & Bruce, Best Wishes, 20.5 x 25.5cm (8 x 10in)* (3)

£300 - 500
US\$450 - 760
€420 - 700



170 (part)

170

OASIS: AN EARLY HANDWRITTEN SET LIST IN NOEL GALLAGHER'S HAND, TOUR ITINERARY AND BACKSTAGE PASS,

1993, comprising: a set list written by Noel Gallagher in black marker on a sheet of lined paper, the reverse with pencil annotations by Noel, with lyrics, *You say it's looking good/ But now it's understood* and a song structure; together with a UK tour itinerary for BMX Bandits and 18 Wheeler, October-November 1993, with Oasis included as support for the gigs at Sheffield Hallam University, 28th October, Keele University, 2nd November and Birmingham University, 3rd November; and an *Access All Areas* BMX Bandits laminate (3), set list 21 x 29.8cm (8¼ x 11¾in)

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

The dates included in the itinerary represent the first tour appearances by Oasis. Apparently, they were added to the bill as a favour to Alan McGee from Douglas Stewart, BMX Bandits' vocalist. Oasis had signed to McGee's Creation Records earlier that year and their debut album, 'Definitely Maybe', was released in August 1994.



172 (part)

171

OASIS: THREE ALBUM COVER OUTTAKE PHOTOGRAPHS BY MICHAEL SPENCER JONES,

a set of three colour prints, each signed and inscribed A/P by the photographer on the margin, with stamp, the reverse also inscribed by Jones, For 'Loaded' Magazine - July 2014, comprising alternate shots for the albums 'Definitely Maybe', '(What's The Story) Morning Glory?' and 'Be Here Now', together with 'Out Of The Blue The Oasis Photographs', Spellbound Publications Ltd., 2009, limited edition of 250, this an un-numbered copy signed and inscribed *To Jim* by the photographer, (4), prints 37.5 x 30.5cm (14¾ x 12in)

£1,200 - 1,500
 US\$1,800 - 2,300
 €1,700 - 2,100

172

LIVE AID/LIVE 8: A COLLECTION OF MEMORABILIA RELATING TO ALL THREE CONCERTS,

comprising: Live Aid, 13th July 1985 - Wembley ticket, programme, running order sheet, commemorative book, Philadelphia programme and complete ticket, two Hard Rock Café tickets, with three various laminates (one for *Performer*) and V.I.P. Guest Area/Donor pass, a pin-back badge, two T-shirts; Live 8, 2nd July 2005 - London Hyde Park ticket, commemorative book and 'Metro Life' magazine

£600 - 700
 US\$910 - 1,100
 €840 - 980

173

U2: A SIGNED PUBLICITY PHOTOGRAPH,

signed by Bono in blue pen, Adam Clayton in gold pen and The Edge and Larry Mullen Jr. in black pen, 26 x 20.5cm (10 x 8in)

£500 - 700
 US\$760 - 1,100
 €700 - 980



171 (part)



171 (part)



173



174 (part)



174 (part)



177

174
KYLIE MINOGUE: A DOLCE AND GABBANA K M NECKLACE,
 circa 2001,
 the gilt flattened curb link chain suspending
 two large polished charms bearing the initial
 K and M, with makers logo charm to the
 reverse, accompanied by two photographs of
 Kylie wearing an identical necklace at the
 2001 MTV Europe Music Awards and a copy of
 the Christie's sale catalogue

£2,000 - 3,000
 US\$3,000 - 4,500
 €2,800 - 4,200

Provenance
 Ex-lot 62, Christie's South Kensington
 auction, 24th June 2010

175
**KATY PERRY: A MERMAID DRESS WORN
 FOR A GHD ADVERTISING CAMPAIGN,**
 circa 2012,
 a Furne One mermaid costume used by Katy
 Perry in the 2012 GHD advertising campaign
 comprising: a nude bra top with shell motif
 adornments of pearlescent material with
 purple embroidery, adorned with pale pink,
 mauve, turquoise and pale blue Swarovski
 crystals, with two clear detachable straps;
 the body piece of beige and turquoise tulle
 with gold Swarovski crystal and sequin
 details to top and blue turquoise sequins to
 bottom with pink paillettes, the fins of pink
 shimmering organza, with embroidered and
 sequin details, *Amato haute couture* label
 and zip fastening to back; with original
 Christie's lot labels, accompanied by a
 certificate and paperwork concerning the
 provenance and a Christie's sale catalogue (2)

£1,000 - 1,500
 US\$1,500 - 2,300
 €1,400 - 2,100

Provenance
 Ex-lot 157, Christie's Pop Culture auction,
 Thursday 29th November 2012

176
**AMY WINEHOUSE: A COLLECTION OF
 PAPERWORK AND PASSES FOR THE
 GRAMMY AWARDS AND A DRESSING
 ROOM SIGN,**
 2008-2011,
 including: a production schedule for the
 50th Grammy Awards and two schedules
 for the Amy Winehouse entourage, a speech
 prompt for Amy's final acceptance speech,
 an unused *Working* satin stick pass stamped
Grammys, an Access All Areas pass from
 the Grammys performance signed by Amy
 in gold pen, a dressing room sign made for
 Amy for her tours from 2008 until her
 passing; accompanied by a letter of
 provenance (9)

£500 - 700
 US\$760 - 1,100
 €700 - 980

The vendor worked as a member of Amy's
 touring crew from 2007 to 2011.

177 AR
**COLDPLAY: A LIMITED EDITION PRINT
 OF THE ALBUM ARTWORK MYLO
 XYLOTO BY PARIS (BRITISH),**
 2013,
 'Mylo Xyloto 1', digital print, on paper,
 signed, dated and numbered 641/650 in
 ink by the artist, 50 x 50cm (19 3/4 x 19 3/4 in)

£500 - 700
 US\$760 - 1,100
 €700 - 980

178 AR
**COLDPLAY: A LIMITED EDITION PRINT
 OF THE ALBUM ARTWORK MYLO
 XYLOTO BY PARIS (BRITISH),**
 2013,
 'Mylo Xyloto 3', digital print, on paper,
 signed, dated and numbered 643/650 in
 ink by the artist, 50 x 50cm (19 3/4 x 19 3/4 in)

£500 - 700
 US\$760 - 1,100
 €700 - 980



175



176



179 (part)

179

ED SHEERAN: 'GREEN T' FENDER STRATOCASTER ERIC CLAPTON SIGNATURE MODEL GUITAR USED BY ED SHEERAN ON HIS X WORLD TOUR 2015,

Serial No. SZ2201386, green finish with white motifs by artist Teddy M, maple neck with skunk-stripe routing, the back of headstock with printed transfer number SZ2201386, signed and dated 2015 below by the artist in black ink, twenty-two fret fingerboard with dot inlays, three Vintage Noiseless pickups, three rotary controls, selector switch, tremolo/bridge tailblock and white pickguard; in hand painted Fender tweed case, painted *Rocker* by Teddy M; together with a print of canvas of Ed Sheeran, a recording on DVD both showing the guitar being played at the Central Park, New York shown on *Good Morning America*, a certificate from Teddy M and a letter from Ed's management

£4,000 - 6,000
 US\$6,000 - 9,100
 €5,600 - 8,400

This guitar was loaned by the rising British artist Teddy M to Ed Sheeran in 2015 where it was used on his X world tour 27th February - 3rd July 2015. Ed used this guitar to play *Thinking Out Loud* most nights of the tour in approximately 18 countries. This included a live performance in Central Park, New York City which was televised on *Good Morning America* on 29th May 2015.

The guitar was loaned to Ed as he has commissioned the artists Teddy M and John 'Crash' Matos were commissioned to complete another custom painted Fender Stratocaster.



179



THE BEATLES

180
THE BEATLES: A RARE FLYER FOR THE AINTREE INSTITUTE, 1961,
 printed in red, *MEET THE BEATLES every Saturday at AINTREE INSTITUTE YES! PAUL, JOHN, GEORGE AND PETE will be playing for you exclusively at Aintree Institute, every Saturday, starting 12th August 1961.*, with transport, time and admission details, 13.3 x 20.7cm (5¼ x 8-in)

£3,000 - 4,000
 US\$4,500 - 6,000
 €4,200 - 5,600

Following three appearances at the Aintree Institute on consecutive Fridays in July/August 1961, the Beatles were booked to play there each Saturday night between 12th August and 23rd September. The shows were organised by Brian Kelly, a sound engineer, who had been promoting dances on Merseyside since 1959. Kelly had put the Beatles on at Litherland Town Hall at the end of the previous December, when they caused a sensation amongst the audience with the style they had honed during their 100+ night-stint in Hamburg.

181
THE BEATLES: AN AUTOGRAPHED FAN'S ADDRESS BOOK, 1963,

one page signed in blue ink by Paul McCartney, George Harrison and John Lennon, also inscribed by Paul to *Sandy love from the Beatles* in blue ballpoint and ink, another page signed and inscribed by Gerry Marsden in blue ballpoint, 9.5 x 13.5cm (3¾ x 5¼in) open

£1,500 - 2,000
 US\$2,300 - 3,000
 €2,100 - 2,800

182
THE BEATLES: A SIGNED RUNNING ORDER FOR THE ROYAL VARIETY PERFORMANCE,

4th November 1963, signed by John Lennon, Ringo Starr, George Harrison and Paul McCartney in blue ink, Paul adding (*Beatles*) below his autograph, also signed by Joe Loss, Eric Sykes and others performing that evening, accompanied by a framed newspaper cutting relating to the provenance, 20 x 33cm (8 x 13in)

£2,500 - 3,500
 US\$3,800 - 5,300
 €3,500 - 4,900

The autographs were obtained by George Turner, the grandfather of the vendor, who was chief engineer at the Prince Edward Theatre and was working at the Prince of Wales Theatre the evening of the performance where he met the Beatles.

183
THE BEATLES: A BLACK AND GOLD LABEL PRESSING OF THE ALBUM 'PLEASE PLEASE ME' AUTOGRAPHED BY JOHN LENNON,

1963, Parlophone PMC 1202, first mono pressing with *Dick James Mus. Co.* publishing credit, the back cover signed by John Lennon in blue ballpoint

£700 - 900
 US\$1,100 - 1,400
 €980 - 1,300

180

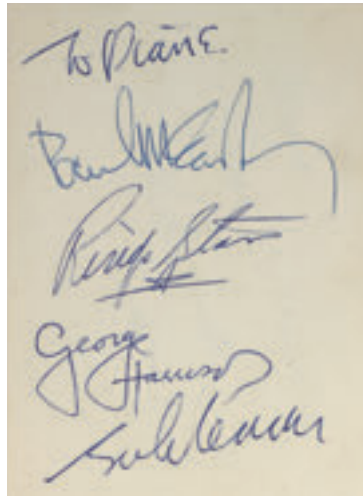


181 (detail)

182



183



186

184

THE BEATLES: A BLACK/GOLD LABEL STEREO PRESSING OF THE ALBUM 'PLEASE PLEASE ME',

1963, Parlophone PCS 3042, Type 1 cover printed by E. J. Day & Co. Ltd. with Angus McBean front cover photo credit aligned with second 's' of 'songs', spine uncrushed/undamaged with all text clearly legible, original inner sleeve with 'Use Emitex...' text, Dick James Mus. Co. publishing credits to labels, Side 1 centre with MZT tax code, matrix no. YEX 94-1, 'mother' no. 1 and stamper code R, Side 2 with matrix no. YEX 95-1, 'mother' no. 1 and stamper code G

£4,000 - 5,000
 US\$6,000 - 7,500
 €5,600 - 7,000

A month after their single 'Please Please Me' was released, on 11th February 1963 the Beatles went into Abbey Road Studios to record ten of the fourteen tracks that would make up their debut album of the same name. The other four tracks were already recorded, making up their first two singles on Parlophone. Three sessions on that day, between 10am and 10.45pm, produced those ten tracks and, as Mark Lewisohn comments, 'There can scarcely have been 585 more productive minutes in the history of recorded music.' The album was released in the UK on 22nd March, where it subsequently held the No.1 album chart spot for 30 consecutive weeks, finally being knocked off by the Beatles' follow-up album, 'With The Beatles', released on 22nd November that year. The matrix/mother/stamper combination on this pressing seems scarcer than those usually seen on first pressings.

Literature

Record Collector, Issue 401 (May 2012), pp. 74-80 for an in-depth article on this LP by Nick Farmer.
The Complete Beatles Chronicle, Mark Lewisohn (Pyramid Books, 1992).

185

THE BEATLES: AN AUTOGRAPH BOOK SIGNED BY THE BEATLES AND OTHERS,

early 1960s, containing a page signed by Paul McCartney, Ringo Starr, John Lennon and George Harrison in blue ballpoint, Paul adding (*Beatles*), another signed by Ringo Starr and John Lennon in blue ballpoints, and a third signed in blue ballpoint by John Lennon, Ringo Starr and George Harrison, John adding *love from the Beatles*, other signatories include Patsy Ann Noble, Brian Matthew, The Fourmost, Roy Castle and Kenny Ball, 10 x 12.5cm (4 x 5in)

£3,000 - 4,000
 US\$4,500 - 6,000
 €4,200 - 5,600



184



185

186

THE BEATLES: A SET OF AUTOGRAPHS,

1963/64, comprising: an autograph book signed on one page by Paul McCartney, Ringo Starr, George Harrison and John Lennon in blue ballpoints, John adding *To Diane*, the book also containing autographs of, amongst others, Gerry (Marsden), The Merseybeats, Brian Poole and The Tremeloes, Freddie and The Dreamers and Billy J. Kramer and The Dakotas, pages 9.5 x 14cm (3 3/4 x 5 1/2in)

£2,000 - 3,000
 US\$3,000 - 4,500
 €2,800 - 4,200

A statement of provenance confirms that this collection of autographs was compiled for the vendor by her cousin's husband. He worked at Granada TV in Manchester in 1963-64, on the programmes 'Scene At 6.30' and 'People And Places', the latter show hosting the Beatles' very first appearance on UK television, on 17th October 1962. They subsequently appeared on both shows a dozen times over the next two years.



189

189

THE BEATLES: A FULLY SIGNED BEATLES PUBLICITY CARD,

1963, signed by John Lennon, Paul McCartney, George Harrison and Ringo Starr to the front in blue ink, 11 x 14cm (4 1/4 x 5 1/2 in)

£4,000 - 6,000
US\$6,000 - 9,100
€5,600 - 8,400

See footnote for lot 182

190

DOCUMENTS CONCERNING THE BEATLES' CHARTER OF A YACHT DURING THEIR VISIT TO FLORIDA, AUGUST 1964,

comprising a letter from Norman Weiss on GAC stationery to Brian Epstein, dated July 29th 1964, typewritten and signed, reading, '...Enclosed is a picture of the yacht we have arranged to charter for THE BEATLES for the two days, prior to their engagement in Jacksonville, Florida. This way the boys will be able to get complete privacy and two days of rest...' , together with a brochure for the yacht 'Fostoria', cover inscribed Reserved for Beatles Sept 10 + 11

£500 - 700
US\$760 - 1,100
€700 - 980

191

THE BEATLES: A SET OF AUTOGRAPHS,

1963-64, a pale yellow album page signed in blue ballpoint by George Harrison, Paul McCartney, John Lennon and Ringo Starr, together with a pale blue album page signed in blue ballpoint by Wilfrid Brambell and inscribed *To David Best of luck! ("Old Steptoe")*, mounted and framed together with an LP vinyl pressing of 'A Hard Day's Night' and a black and white photograph of the group on a train during filming for the film of the same name, pages 3 3/4 x 3 1/2 inches (9.5 x 9cm), 21 x 30 inches (53.5 x 76cm) overall

£2,000 - 3,000
US\$3,000 - 4,500
€2,800 - 4,200

192

THE BEATLES: CONCERT AND RELATED ITEMS,

1963/64, comprising: five black and white photographs of the Beatles taken outside the Royal Albert Hall, 18th April 1963, a further three of a Bournemouth hotel, date unknown, one apparently including the group on a balcony, and four small photographs of the group on T.V.; a programme and ticket for The Beatles Christmas Show, 31st December 1963; a ticket for the 'New Musical Express' Poll Winners Concert, Empire Pool Wembley, 26th April 1964, at which the Beatles topped the bill; and a programme and ticket for Another Beatles Christmas Show, 30th December 1964 (16)

£400 - 500
US\$600 - 760
€560 - 700

187

THE BEATLES: FAN CLUB AND OTHER MEMORABILIA,

1963 and later, including: The Beatles Book Monthly, issues 1-53 and 55, with announcement of the First Edition in August 1963; the Christmas flexi-discs for 1963, 1964 and 1965, with Newsletters and one mailer; various national Newsletters and other Fan Club mail-outs; membership card; Southern Area Fan Club Get Together application form and corresponding programme, Wimbledon Palais Ballroom, 14th December 1963; various black and white publicity photographs; Beatles-related publications including 'Love Me Do! The Beatles' Progress', Michael Braun, Penguin Books, 1964 and 'A Spaniard In The Works', John Lennon, Jonathan Cape, second edition July 1965; and several ballpoints, as used by the vendor to obtain autographs of the Beatles and others (qty)

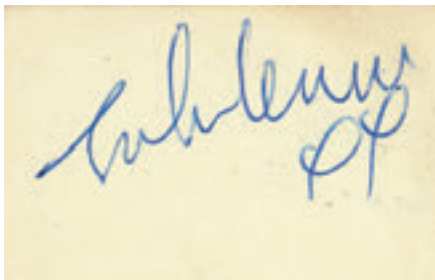
£400 - 600
US\$600 - 910
€560 - 840

188

THE BEATLES: AUTOGRAPHS OF THE BEATLES AND OTHERS,

circa 1963/64, comprising a small autograph book signed in blue and black ballpoints by Neil Aspinall and Ringo Starr (back to back), John Lennon and Paul McCartney (back to back) and George Harrison and Mal Evans (back to back), Mal writing *To Angela with love Malcolm Evans Beatles Road Manager*, another page signed back to back by John Lennon and George Harrison in red and blue ballpoints, another signed in blue ballpoint by Mick Jagger and Keith Richards, other signatories include Dusty Springfield, Keith Fordyce, P.J. Proby, Jess Conrad, the Hollies and the Fourmost; and another small book signed by, amongst others, Mal Evans, adding *To Angela Nice to see you again, (2) pages of each 5 x 7.5cm (2 x 3in)*

£1,500 - 2,000
US\$2,300 - 3,000
€2,100 - 2,800



188 (details)



191 (detail)



193

193
THE BEATLES: A SET OF AUTOGRAPHS,
 1964,
 signed by Paul McCartney, John Lennon,
 George Harrison and Ringo Starr, in faded
 black ink on a sheet of stationery from the
 Park Hall Residential Country Club, Spinkhill,
 near Sheffield, mounted and framed by a
 black and white photograph of the group,
 overall 35 x 64cm (13¾ x 25in)

£3,000 - 4,000
US\$4,500 - 6,000
€4,200 - 5,600

These autographs were obtained whilst
 the group were at the Park Hall Residential
 Country Club, Spinkhill, on the 9th/10th
 November 1964. The Beatles had played at
 Sheffield City Hall and were at the Club en
 route to the Colston Hall, Bristol, the last date
 of their only UK tour in 1964.

194

A CABLEGRAM FROM PAT BOONE
TO BRIAN EPSTEIN REGARDING THE
BEATLES ATTENDANCE AT A PARTY
IN LAS VEGAS ORGANISED BY THE
SINGER,

dated 64 JUN 27,
 two pages, the second inscribed in blue
 ink by Epstein 50 tickets, with background
 details, each page 15 x 20cm (6 x 8in)

£300 - 400
US\$450 - 600
€420 - 560

Boone had organised a party at which some
 lucky contest winners would meet the group.
 He had purchased 100 tickets to their show
 in Las Vegas during their summer US tour
 to give away as prizes and Epstein had
 obviously initially refused to let the Beatles
 participate. Boone's message points out that
 the group might earn as much as \$50,000
 from merchandise sales and would they not
 be able to spare just an hour? Epstein's note
 seems to indicate a change of mind.



194

195
HELP!: THREE LOBBY CARDS AND SIX
BRITISH FRONT OF HOUSE CARDS,
 United Artists, 1965,
 the lobby cards measuring 28 x 36cm (11 x
 14in), the front of house cards measuring, 20
 x 25.5cm (8 x 10in)

£500 - 700
US\$760 - 1,100
€700 - 980

196

THE BEATLES: AN AUTOGRAPHED
PUBLICITY PHOTOGRAPH,

1965,
 the three-quarter length black and white
 portrait taken in the Bahamas while filming
Help!, signed by John Lennon, Paul
 McCartney, George Harrison and Ringo Starr
 in turquoise ballpoint pen, George adding
 dedication *To Teresa*, with two letters of
 provenance, photograph 12 x 16.5cm (4¾ x
 6½in)

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

197

THE BEATLES: A RARE GROUP OF
'YELLOW SUBMARINE' FILM EPHEMERA,

comprising: an Invitation to the Press Show,
 16th July, two tickets to the World Gala
 Premiere, 17th July, an invitation to the after-
 premiere party at the Royal Lancaster Hotel
 inscribed *John Coates Esq. and Guest*,
 a telegram with congratulations on the
 film's success and a number of newspaper
 clippings

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

The clippings provide an interesting snapshot
 of the film's critical reception at the time.
 Ian Christie in the Daily Express described
 it as "an absolute joy", whilst Felix Barker in
 the Evening News commented, "It makes
 Disney's 'Fantasia' seem like a nursery frieze
 for toddlers. We are hurled into the unearthly
 paradise of Pepperland, our eyeballs are
 assaulted by op art, pop art, art nouveau, new
 Brutalism, and plain old-fashioned cartoonery."



196



195



197



198



198 (illus)

©Trackimages.com

198

JOHN LENNON: A ROLLS-ROYCE LIVERY CONCEPT PAINTED PANEL,

1967,
cellulose nitrate and oil-modified alkyd resin media on hardboard,
framed, 61 x 91.5cm (24 x 36in)

£4,000 - 5,000
US\$6,000 - 7,500
€5,600 - 7,000

A small article in 'The Sun' newspaper, 25th May 1967, reported that John Lennon was to take delivery of his newly-painted Rolls-Royce that day. The car could not have looked more different: gone was its previous sober black finish, to be replaced by a new livery of bright yellow decorated overall with Romany-inspired floral motifs.

John had taken the car with him to Spain and Germany whilst filming 'How I Won The War' the previous autumn and the journey had taken its toll on the vehicle. In early April 1967, John asked J.P. Fallon Ltd., a coachbuilder in Chertsey, Surrey, about repainting the car. The exact origin behind the distinctive new finish is unclear but it seems that it was Marijke Koger - part of the collective of artists known as The Fool - who suggested to John that it should be repainted in a similar style to the refurbished gypsy caravan that John had had installed in

the garden of his Weybridge home. Fallons commissioned local artist Steve Weaver to design and execute the new finish for the car and it is believed that this sample panel was submitted to John for approval. Over several base coats of yellow Weaver applied his concept and it was completed in about six weeks. The car seemed a perfect statement of its time, being unveiled to the public just days before the Beatles' masterpiece album, 'Sgt. Pepper's Lonely Hearts Club Band', was released on 1st June.

The car was eventually shipped to the US, where it was used, albeit infrequently, by John and Yoko after their move to New York. In 1977 the couple donated the car to the Cooper-Hewitt Museum and, as part of a fundraising campaign, the Museum auctioned the car in June 1985. The car sold for more than ten times the expected amount, fetching a total of \$2,299,000 (£1.7 million), a world record for any item of rock'n'roll memorabilia. Just over a year later it was gifted to the Province of British Columbia and the Royal British Columbia Museum became the custodian of one of the world's most recognisable cars.

Background details are sold with this lot, including an issue of the Royal BC Museum's magazine, 'Discovery', February 2006, and copies of Weaver's invoice, 24th May 1967, for work undertaken on the car (£290) and his Application for Registration of Design, 19th June 1967, for the design applied to 'Rolls Royce No. FJB IIC owned by Mr John Lennon'.



199

APPLE BOUTIQUE: A BLUE VELVET JACKET AND PAIR OF ORANGE TROUSERS BOUGHT FROM THE APPLE BOUTIQUE,

1968, comprising: a mid-blue double-breasted jacket, gold-coloured lining, two slant hip pockets, single vent, with a pair of orange-coloured flared trousers, together with the original shop receipt dated 22.5.68

£500 - 700
US\$760 - 1,100
€700 - 980

These were bought for the vendor by his parents. The jacket and trousers were priced at £18 18s and £6 6s respectively, a not-inconsiderable sum in 1968. Clothing from the Apple Boutique is scarce but it is exceptionally rare for it to be accompanied by the original receipt.



201

THE BEATLES: A YELLOW SUBMARINE CHIEF BLUE MEANIE CEL,

King Studios, 1968, gouache on celluloid, image, 14 x 14cm (5½ x 5½in), sight, 23 x 23cm (9 x 9in) mounted and framed

£500 - 700
US\$760 - 1,100
€700 - 980

THE BEATLES: THREE YELLOW SUBMARINE CELS OF RINGO, PAUL AND A TEACUP,

King Studios, 1968, gouache on full celluloid, each cel with scene references in black pen to the lower edge, image, 23 x 32cm (9 x 12½in), sight, 28 x 38cm (11 x 15in), mounted and framed together

£500 - 700
US\$760 - 1,100
€700 - 980

Provenance
Ex-lot 146, Phillips auction number 6788

ARCHITECTURAL PLANS FOR JOHN LENNON'S RECORDING STUDIO AT TITTENHURST,

the spiral-bound book containing twelve copies of drawings (one loose), the first page reading *A Recording Studio for John Lennon. at: Tittenhurst Hall - Ascot - Berks. Plans and Detail Drawings, with Acoustic Consultant and Architect details and dated 5-12-69*, the contents page listing thirteen plans in total, each plan approx. 74 x 84cm (29 x 33in)

£700 - 900
US\$1,100 - 1,400
€980 - 1,300

John's 1971 album 'Imagine' was recorded at this studio, which was also called Ascot Sound Studios. After John and Yoko went to live in the USA, the house was bought by Ringo and the studio renamed Startling Studio and was available for hire. Following Ringo's move from the house in 1979, the property was completely renovated, with the studio being dismantled. The Audiotek mixing console was subsequently offered for sale at Sotheby's London, 22nd December, 1982, lot 294.



202



203

GEORGE HARRISON: A LETTER SENT TO A FAN,

1969, in red ballpoint pen on a single sheet of plain paper, reading, *Dear Roy, Thank you, and keep doing it. The smile you send out, comes back threefold. George Harrison, with three 'smiley' faces, with original envelope postmarked MCH 1969 (exact date unclear), sheet 20.5 x 25.5cm (8 x 10in)*

£1,000 - 1,500
US\$1,500 - 2,300
€1,400 - 2,100

This was sent to the vendor by George Harrison. A Beatles fan, the vendor's first letter to George (this lot) was with reference to some negative publicity about the group in his local paper (Yorkshire Evening Post, he was studying at Leeds Art College at the time). The vendor had written to the paper supporting the group, hence George's comment 'Keep doing it'. The second letter (lot 204) came as a response to the vendor writing about Eastern religions and Hinduism in particular, and requesting George's recommendation for books on the subject.



204



205

204

GEORGE HARRISON: A LETTER SENT TO A FAN, REGARDING RELIGION AND MEDITATION,

1969,
written in black ink on two sheets of pale green paper, sent from the Apple office in Saville Row and dated 17.11.69, with George supplying the London addresses of the Radha Krishna Temple and Students International Meditation Society, continuing, *The book I personally recommend is Autobiography of a Yogi - by Paramhansa Yogananda... This is a beautiful book containing amazing information, and not only a Philosophical teaching but an account of his own life experiences: a good investment! I realise you are tired of reading and also that one can read forever and not benefit unless some form of practise is incorporated. However, if you have not already read this book you should have it before deciding what form of practise is harmonious with your personal way of life. In a way I feel closer to Yogananda than all the others, and have propagated his book for the past three years. Good luck to you, all I can really say is what I try to tell myself, if you are sincere and practise many years then the Lord will ultimately reveal Himself to you. Love from George Harrison*, with original envelope postmarked 17 NOV 1969, the sheets, 13.3 x 7.8cm (5¼ x 7in)

£2,500 - 3,500
US\$3,800 - 5,300
€3,500 - 4,900

See footnote to lot 203



208



206

JOHN LENNON/YOKO ONO: A WEDDING ALBUM BOX LID SIGNED,

Apple Records, 1969,
signed and inscribed on the front in blue ink *To Bravo love from John Lennon* with caricature sketches of John and Yoko in John's hand, additionally signed *Yoko Ono Lennon*, 33 x 33cm (13 x 13in)

£3,000 - 5,000
US\$4,500 - 7,500
€4,200 - 7,000

According to the vendor, the album was given to Thomas Beyl, a prolific journalist for *Bravo* magazine, who became a personal friend of the Beatles. The album was then given to Dieter Stiegler, who was in charge of the *Bravo* editorial office from 1961 to 1989.

JOHN LENNON AND YOKO ONO: A SIGNED COPY OF GRAPEFRUIT,

Sphere Books, 1971,
paperback, signed on the frontispiece in black ink by John Lennon and Yoko Ono, 13 x 13cm (5 x 5in)

£800 - 1,200
US\$1,200 - 1,800
€1,100 - 1,700

207

JOHN LENNON AND YOKO ONO: FRED MCDARRAH (AMERICAN, B. 1926), GELATIN SILVER PRINT,

1972,
printed later, on paper, signed by the artist in black ink and labelled on bottom edge *John Lennon and Yoko Ono at a Memorial Celebration for artist Ken Dewey, High Time Farm, Far Hills N.J. Sept. 16, 1972*, numbered #2401, with Fred McDarrah studio stamp to verso, 41 x 51cm (16 x 20in)

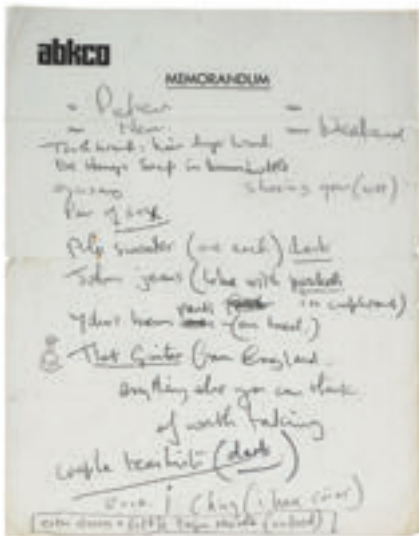
£500 - 700
US\$760 - 1,100
€700 - 980

208

JOHN LENNON: THREE HANDWRITTEN NOTES IN VARIOUS HANDS WITH ADDITIONS BY JOHN LENNON AND YOKO ONO,

circa 1972,
each on a sheet of lined notebook paper, various pens and pencil, the first mostly in unknown hand, John adding *35th + 34th Psalm*; the second (unknown hand) with list by John, *Tibetan bracelet (last seen in kitchen)* *Yoko's 'stone' (somewhere)* (*Working Class Hero* *Yoko's "Imagine"*) 6 of each record *List of people to send Records* and Yoko writing *two or three more "Grapefruit"*; the third (unknown hand) including a list by John, *Two Black Dresses (Legs) (Long sleeves)* *Black Velvet Boots* *"Pantie Hose* *Jean Jacket* *any other tee shirts* *Vitamin E* *chokers/Jewelry (sic)*, the second also with notes in an unknown hand on the reverse, together with a Capitol Records promo limited edition (of 2500) 12inch pressing of 'Happy Xmas (War Is Over)'/Listen, The Snow Is Falling', white vinyl, the original clear plastic sleeve inscribed by Yoko in silver pen *To Peter, Love, Yoko & Sean Xmas '86 NYC*, with detached label (4)

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



209

JOHN LENNON: A HANDWRITTEN MEMO IN JOHN'S HAND,

circa 1972, in black ink and felt-tip on a single sheet of abcco headed stationery, addressed to Peter (a personal assistant) from them regarding the Weekend, John listing what he and Yoko will need, including:

- Pair of sox
- Polo sweater (one each) dark
- Johns jeans (blue with pockets in cupboard)
- That guitar from England
- anything else you can think of worth taking and
- extra glasses + little tape recorder (on bed), some corrections, 28 x 21.5cm (11 x 8½in)

£2,500 - 3,000
 US\$3,800 - 4,500
 €3,500 - 4,200

210 PAUL MCCARTNEY/WINGS: AUTOGRAPH AND OTHER MEMORABILIA,

comprising: a 21st birthday card signed and variously inscribed by Paul and Linda McCartney, Jimmy McCulloch and others, Paul writing *Dearest Fran, love from us Aussie tourers! Paul McCartney Esq M.B.E. and BAR,* together with a glass bell engraved *Christmas 1974 Paul McCartney & Wings,* and a copy of *Linda's Pictures* signed and inscribed on the title page by Linda McCartney, *To Fran (cook of the house) Wear it well Love Linda London '76* in black ink, First American Edition, bell 15cm (6in) high

£500 - 700
 US\$760 - 1,100
 €700 - 980



210



211

211 PAUL MCCARTNEY: A CAPITOL RADIO MUSIC AWARDS PROGRAMME SIGNED BY PAUL MCCARTNEY AND OTHERS,

1977, held at Grosvenor House Hotel, signed inside in black ink by Paul McCartney next to *Best Male Singer* nominees, 30 x 46cm (12 x 18in)

£400 - 600
 US\$600 - 910
 €560 - 840



212

212 GEORGE HARRISON: AN AUTOGRAPHED COPY OF THE 1980 ALBUM 'THE BEST OF GEORGE HARRISON',

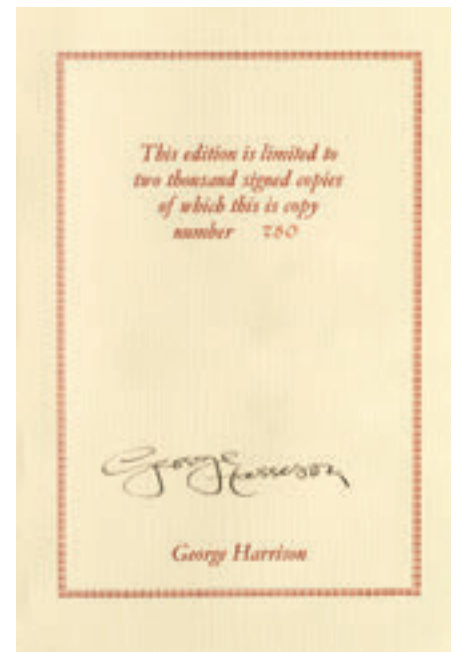
the front cover signed and inscribed by George in black ballpoint, *Dear Vicki Best wishes from George Harrison,* vinyl pressing, Music For Pleasure MFP 50523

£600 - 800
 US\$910 - 1,200
 €840 - 1,100

213 GEORGE HARRISON: A SIGNED COPY OF I ME MINE,

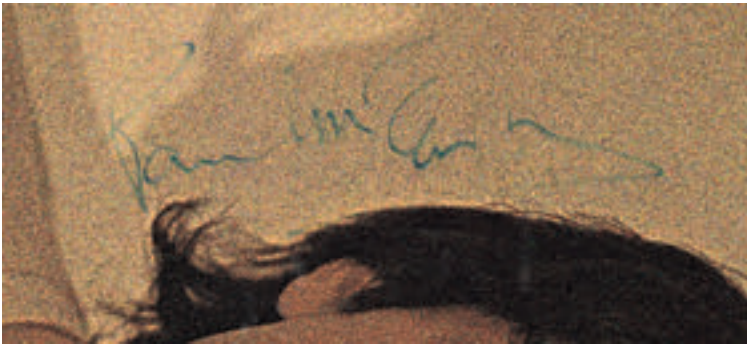
Genesis Publications Limited, 1980, limited edition, numbered 780 from an edition of 2,000 copies, signed by George Harrison in black ink, in slip case

£800 - 1,200
 US\$1,200 - 1,800
 €1,100 - 1,700



213 (detail)

The vendor worked with George Harrison in the 1970s-1980s.



214



215



216



217



218

214

PAUL MCCARTNEY: AN AUTOGRAPHED COPY FOR THE VINYL ALBUM 'MCCARTNEY II',

the front signed by Paul McCartney in blue pen, framed, 38.5 x 41.5cm (15¼ x 16¼in)

£500 - 700
US\$760 - 1,100
€700 - 980

Album originally released 1980: this is likely to be a later-signed example.

215

GEORGE HARRISON: AN AUTOGRAPHED COPY OF THE 1981 ALBUM 'SOMEWHERE IN ENGLAND',

signed and inscribed on the front cover by George in black marker, *To Suzanne love from George Harrison*, vinyl pressing, Dark Horse Records K56870(DHK3492)

£700 - 900
US\$1,100 - 1,400
€980 - 1,300

216

GEORGE HARRISON: AN AUTOGRAPHED COPY OF THE 1982 ALBUM 'GONE TROPPO',

the vinyl pressing signed and inscribed by George in blue ballpoint, *to Lisa love from George Harrison*, Dark Horse Records 923734-1

£700 - 900
US\$1,100 - 1,400
€980 - 1,300

217

GEORGE HARRISON: AN AUTOGRAPHED COPY OF THE 1982 ALBUM 'GONE TROPPO',

the front cover signed and inscribed by George in black ballpoint, *Dear Vicki Best wishes from George Harrison*, vinyl pressing, Dark Horse Records 923734-1

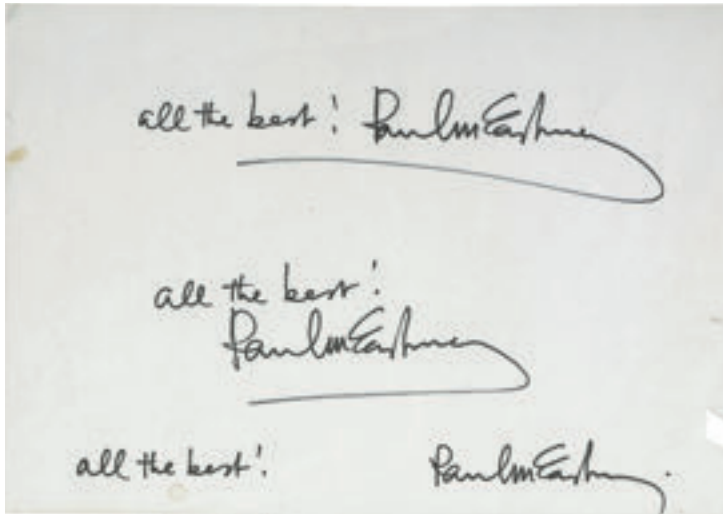
£600 - 800
US\$910 - 1,200
€840 - 1,100

218

GEORGE HARRISON: 'HERE COMES THE SUN' PRINT,

1987, signed in pencil by George Harrison and illustrator Keith West, also titled and numbered 270/850, the back of the frame with certificate from Genesis Publications Limited, mounted and framed, together with original *Songs By George Harrison* documentation including purchase invoice, *print within mount 32.5 x 48.2cm (12¾ x 19in)*

£600 - 800
US\$910 - 1,200
€840 - 1,100



219 (part)



220

219

PAUL MCCARTNEY: A SHEET OF ORIGINAL ARTWORK AUTOGRAPHS AND RELATED ITEMS,

1987, comprising: a plain sheet of paper signed and inscribed three times by Paul McCartney in black felt pen, samples for use on the album cover of *All The Best!*, together with an album cover and inners (lacking vinyl); a box set, *All The Best!*, Parlophone PMBOX 11-19, promo copy, the photo insert of which features the first sample autograph/title on the previous sheet; and four pieces of paper with multiple versions written by Paul of *all the best!*, a composite of which was used as title artwork for the album cover of the same name, one inscribed *To Mike + Lindy TA!* from *Paul*, with paper seal numbered 34/50

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

220

PAUL MCCARTNEY: AN AUTOGRAPHED, LIMITED EDITION PRESSING OF 'CHOBAB CCCP' (AKA 'THE RUSSIAN ALBUM'),

1988, the cover, designed by Mike Ross with photograph by Linda McCartney, signed and inscribed on the front by Paul in black felt pen, *To Mike + Lindy TA!* from *Paul*, with paper seal numbered 34/50

£600 - 800
US\$910 - 1,200
€840 - 1,100

According to the vendor, Paul commissioned an edition of fifty pressings of the album to give away as presents.

221

GEORGE HARRISON: A SIGNED PHOTOGRAPH,

late 1980s, a black and white photograph signed by George Harrison in black pen with inscription *to Robie love from*, with Om sign and Cross drawn below signature, 20 x 26cm (8 x 10in)

£500 - 700
US\$760 - 1,100
€700 - 980

See footnote to lot 213



221

222

PAUL MCCARTNEY: AN AUTOGRAPHED PRINCE'S TRUST PROGRAMME,

from the 10th Anniversary Wembley Arena concert, 20th June 1986, variously signed in black ballpoint by Paul and Linda McCartney, Rod Stewart, Howard Jones, Midge Ure, Elton John, George Michael, Phil Collins and footballer Kenny Dalglish, 21 x 29.8cm (8¼ x 11¼in)

£500 - 700
US\$760 - 1,100
€700 - 980



222



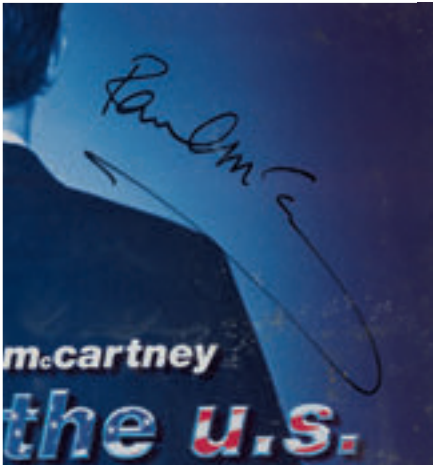
223



224



225 (detail)



226 (detail)



227

223

RINGO STARR: A MILITARY-STYLE CAP, green, labelled *Spring Up By Louisville*, band with *Ringo* in blue ballpoint and 'star' motif, inside of crown with indistinct inscription in blue ballpoint, believed in Ringo's hand, with letter of provenance and other paperwork

£500 - 700
US\$760 - 1,100
€700 - 980

The letter of provenance, from Ringo's aunt, states: '... this cap was given to me by Mr. Richard Starkey (Ringo Starr) many years ago, the printed name and star on front of cap were put on by Ringo's mother when he first got it. R. T. Christian 14th July 1988'.

Provenance
Ex-lot 427, Phillips, 24th August 1988.

224

JOHN SOMERVILLE (BRITISH, B. 1951): An original bronzed-finish composite maquette for a bronze sculpture of John Lennon, on wooden base, created 1994, 17¾ inches (45cm) high overall

£500 - 700
US\$760 - 1,100
€700 - 980

The bronze sculpted head of John Lennon was commissioned by Jeremy Beadle M.B.E., and a single cast taken from this original maquette.

Provenance
A gift from the artist, and thence gifted to the present owner.

225

PAUL MCCARTNEY: AN AUTOGRAPHED COPY OF PAUL MCCARTNEY & WINGS BY JEREMY PASCALL,

signed three times to inside pages - once with inscription *To Donna [...] again* and dated 2001, once with inscription *To Donna love* and dated 2001, all signatures in black pen, Chartwell Books, 1977

£500 - 700
US\$760 - 1,100
€700 - 980

226

PAUL MCCARTNEY: AN AUTOGRAPHED DVD DISPLAY FOR THE 2002 'BACK IN THE U.S.' CONCERT FILM,

signed by Paul McCartney in black pen, framed with a flyer for the 'Back In The World' CD/'Back In the U.S.' DVD and UK tour dates, 41 x 71.5cm (16 x 28¼in)

£300 - 500
US\$450 - 760
€420 - 700

227

PAUL MCCARTNEY/WINGS: WINGS OVER AMERICA DELUXE LIMITED EDITION BOX SET SIGNED,

comprising four volumes, remastered cds, souvenir pullouts and inserts, a book of photographs by Linda McCartney, signed and inscribed on the box sleeve in silver pen *all the best! Paul McCartney 2013*

£800 - 1,200
US\$1,200 - 1,800
€1,100 - 1,700

End of Sale

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men who broke the bank - and lo

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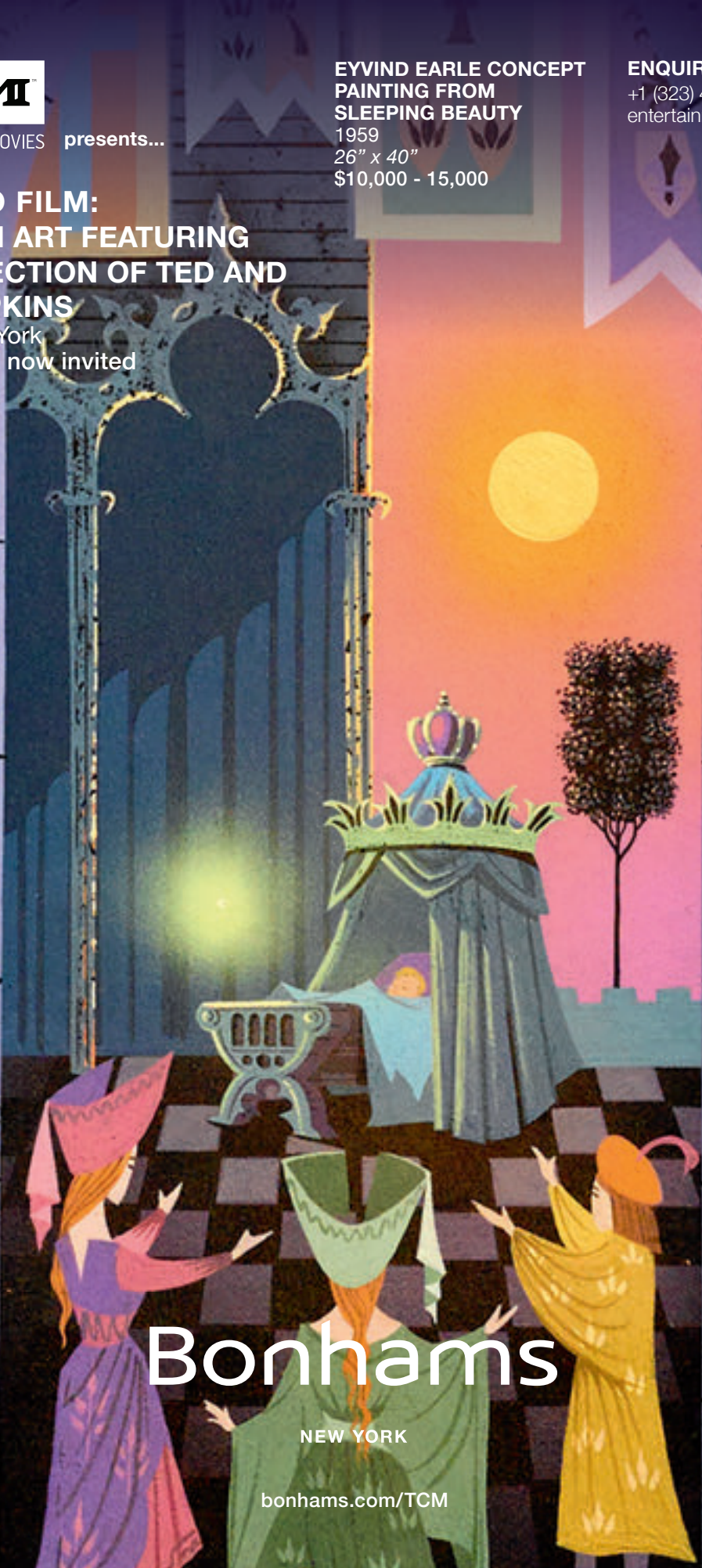
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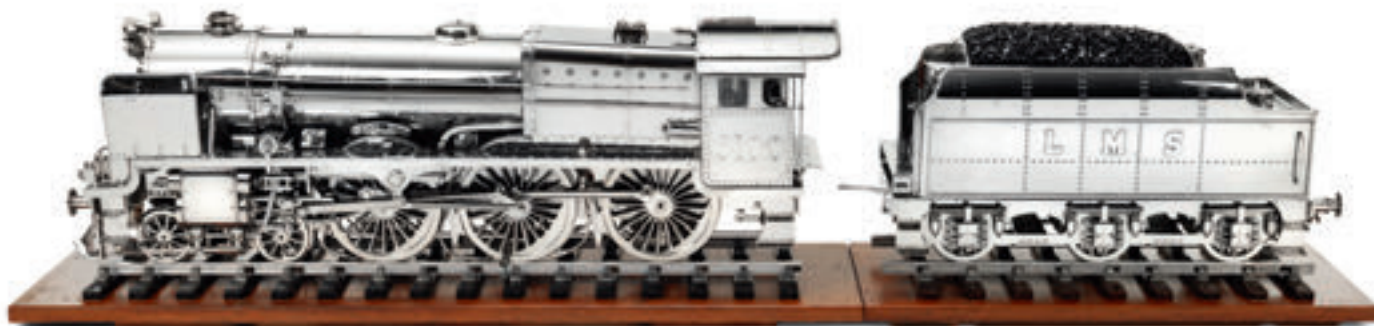
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Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

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

Condition Reports

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

The Seller's responsibility to you

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

Bonhams' responsibility to you

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

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

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

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot*

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

Alterations

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

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

4. CONDUCT OF THE SALE

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

5. BIDDING

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

Bidding in person

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

Bidding by telephone

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

Bidding by post or fax

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

Bidding via the internet

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

Bidding through an agent

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

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will

require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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

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

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

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

25% up to £50,000 of the *Hammer Price*
20% from £50,001 to £1,000,000 of the *Hammer Price*
12% from £1,000,001 of the *Hammer Price*

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

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

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

8. VAT

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

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

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

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

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

9. PAYMENT

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

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

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

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

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

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

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

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

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

Please refer all enquiries to our shipping department on:
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805
Email: shipping@bonhams.com

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

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

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or

indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

Taxidermy and Related Items

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

≈ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

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

21. PICTURES

Explanation of *Catalogue* Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

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

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 and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

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.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- 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.
- O The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

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

2 SELLER'S UNDERTAKINGS

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

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

5 RISK, PROPERTY AND TITLE

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

6 PAYMENT

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

7 COLLECTION OF THE LOT

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

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

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 the *Purchase Price* for the *Lot*;

3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and

3.1.3 if the *Lot* is marked ^[AP], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.

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

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

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

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

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

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

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

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

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.

6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

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

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or it can be established that the <i>Lot</i> is a non-conforming <i>Lot</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements. If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</i> , we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.7 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 <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise. You may wish to protect yourself against loss by obtaining insurance.		
10.4	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.		
11	BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or	12 MISCELLANEOUS 12.1 You may not assign either the benefit or burden of this agreement. 12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement. 12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3. 12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period. 12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term. 12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.	13 GOVERNING LAW All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place. DATA PROTECTION – USE OF YOUR INFORMATION Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our <i>Website</i> www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com. APPENDIX 3 DEFINITIONS AND GLOSSARY Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar. LIST OF DEFINITIONS "Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

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