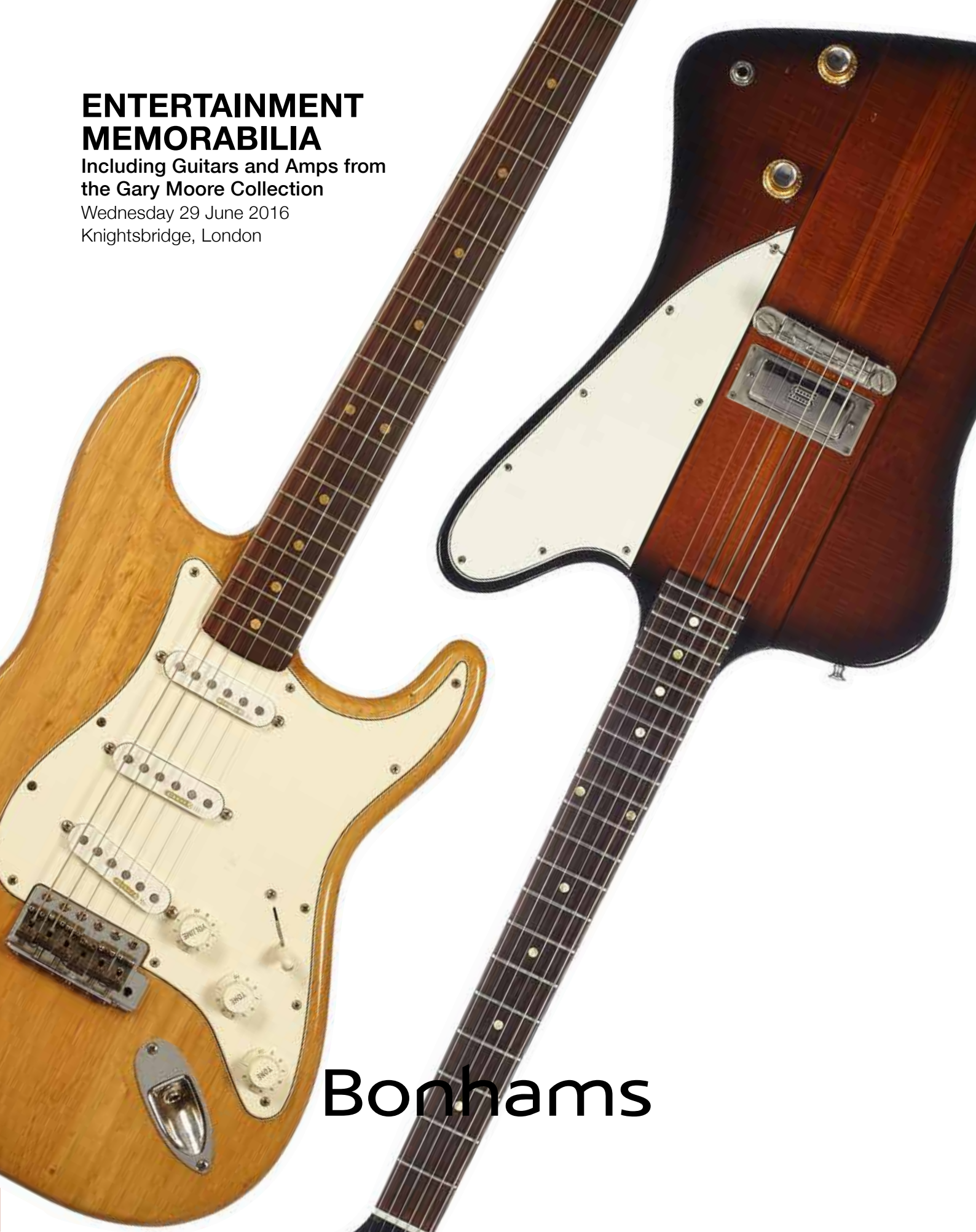


ENTERTAINMENT MEMORABILIA

Including Guitars and Amps from
the Gary Moore Collection

Wednesday 29 June 2016

Knightsbridge, London



Bonhams



ENTERTAINMENT MEMORABILIA

Including Guitars and Amps from the Gary Moore Collection

Wednesday 29 June 2016 at 12pm

Knightsbridge, London

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Front cover: Lots 181 and 210
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Y These lots are subject to CITES regulations, please read the information in the back of the catalogue.

IMPORTANT INFORMATION

The United States Government has banned the import of ivory into the USA. Lots containing ivory are indicated by the symbol Φ printed beside the lot number in this catalogue.

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The costumes, uniforms, monsters and creations are sold on the condition that they will not be used for commercial purposes without the consent of the BBC.

Also, if any are subsequently sold, any contract for that sale must impose a similar condition on the subsequent purchaser.

Given the age 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.



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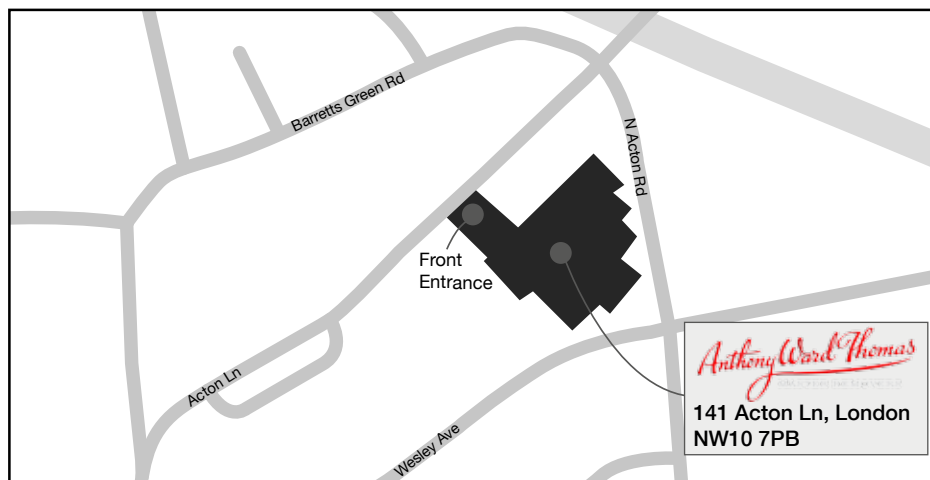
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All electrical equipment in this
sale has either been tested by
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buyer's premium

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the catalogue.

BUYERS COLLECTION & STORAGE AFTER SALE SOLD LOTS MARKED WT

All sold lots marked WT will be
removed to Ward Thomas Removals
Ltd, 141 Acton Lane from 9.00am
on Thursday 30 June 2016 & will
be available for collection from
9am Monday 4 July 2016

All other sold lots will remain in
the Collections room at Bonhams
Knightsbridge for a period of not less
than 14 days from the sale date lots
not collected by 5.30pm Wednesday
13 July 2016 will be returned to the
Entertainment department storage
charges may apply

COLLECTION

Lots will be available for collection
from Ward Thomas Removals Ltd
on Monday 4 July 2016 from
9.30am and then every working day
between 9.30am and 4.30pm.
(Please note buyers need to be
onsite at Ward Thomas Removals
Ltd by 4.00pm). A booking email or
phone call will be required to ensure
lots are ready at time of collection.

STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO WARD THOMAS REMOVALS LTD

Storage

Storage will be free of charge for the
first 14 calendar days following the
sale, charges commence at the
start of business on Wednesday
13 July 2016.

After the storage-free period the
following charges apply:
£4.00 per week day for small lots
(requiring up to 1 man to handle)
£8.00 per week day for normal lots
(requiring up to 2 men to handle)
£15.00 per week day for oversized
lots (requiring more than 2 men or
mechanical handling)

Handling

After the first 14 calendar days
following the sale, the following
handling charges apply:
£35.00 per lot for small lots (requiring
up to 1 man to handle)
£40.00 per lot for normal lots
(requiring up to 2 men to handle)
£45.00 per lot for oversized lots
(requiring more than 2 men or
mechanical handling)

Loss and Damage

All items removed to Ward Thomas
Removals Ltd are covered for loss or
damage at the sum of the hammer
price plus the buyer's premium at
a rate of 0.4% of the invoice value
plus IPT of 9.5%, payable annual

Payment

All charges due to Ward Thomas
Removals Ltd must be paid by
the time of collection from their
warehouse.

Payment in Advance

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

Payment at time of collection by:

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

Lots may only be released from Ward
Thomas Removals Ltd on production
of the "Collection Order" obtained
from the cashier's office at Bonhams
and a form of photographic I.D. if a
third party is collecting on a client's
behalf, they must also produce a
client's letter of authorization. The
removal and / or storage by Ward
Thomas Removals Ltd of any Lots
will be subject to their standard
Conditions of Business, copies of
which are available at Bonhams.

Please note in particular the
following:

1. Ward Thomas Removals Ltd
do not accept liability for loss or
damage, due to negligence or
otherwise, exceeding either the sale
price of such goods or at their option
the cost of repairing or replacing the
damaged or missing goods.
2. Ward Thomas Removals Ltd
reserve a lien over all goods in their
possession for payment of storage
and all other charges due to them.

Contact details for Ward Thomas Removals Ltd:

Alana Wright
Telephone: +44(0) 20 7038 0449
Fax: +44(0) 20 7038 0439
Email: alana@ward-thomas.co.uk

FILM AND TELEVISION



Lot 21



2



3



4



5

FILM AND TELEVISION

1
THE THOROUGHBRED,
 Gaumont Films, 1928,
 British three-sheet poster, Japanese
 conservation paper and linen backed, 40 x
 120in (102 x 306cm)

£400 - 600
 €520 - 780
 US\$580 - 870

2
THE BEAST OF THE CITY,
 M.G.M., 1932,
 U.S. lobby card, 11 x 14 in (28 x 36cm)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,500 - 2,200

3 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, 11 x
 8 7/8 in (28 x 21cm)

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

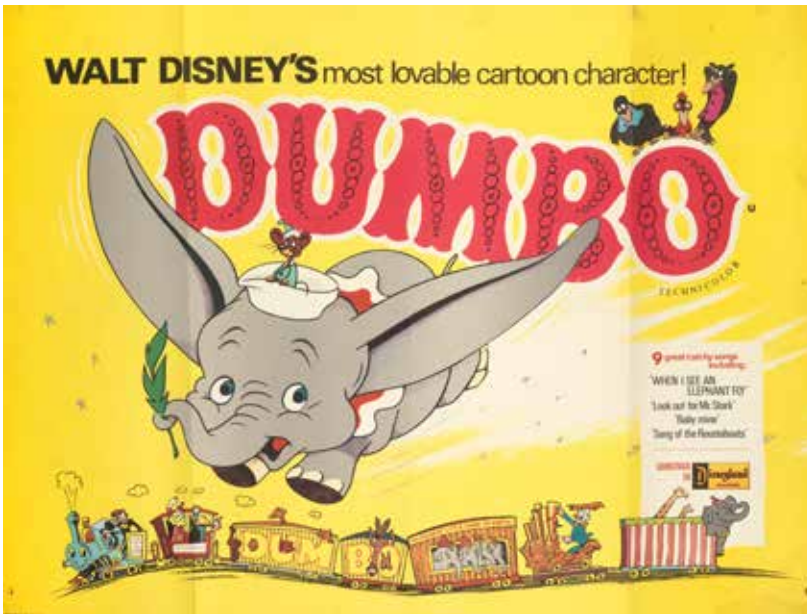
4
THE JUNGLE PRINCESS,
 Paramount, 1946 re-release,
 U.S. one-sheet poster, 27 x 41 in (69 x
 104cm)

£500 - 700
 €650 - 910
 US\$730 - 1,000

5
UN CHIEN ANDALOU,
 Brunel/Dali, 1929,
 1968 Les Grands Films Classiques first
 release French half-grande poster, with *Les
 Grands Films Classiques* snipe attached to
 bottom right hand corner, 31 1/2 x 47 in (85 x
 120cm)

£600 - 800
 €780 - 1,000
 US\$870 - 1,200

Literature
 NOURMAND, Tony & MARSH, *Graham Film
 Posters Of the 60s*, London: Aurum Press,
 1997, p.119 (illus.)



6

6

DUMBO,

Walt Disney, 1960s re-release,
British quad poster, 30 x 40 in (76 x 105 cm.)

£300 - 500
€390 - 650
US\$440 - 730

7

SNOW WHITE AND THE SEVEN DWARFS: AN ORIGINAL CEL OF DOC, BASHFUL AND SNEEZY IN A NIGHT SCENE,

Walt Disney, 1937,
gouache on celluloid on Courvoisier airbrush background, mounted and framed, with an E. Stacy-Marks Ltd. label on the reverse, *image 8 1/2 x 8 1/2 in (22 x 22cm)*

£600 - 800
€780 - 1,000
US\$870 - 1,200

8

FERDINAND THE BULL: AN ORIGINAL CEL OF FERDINAND THE BULL WITH A FLOWER,

Walt Disney, 1938,
gouache on celluloid on Courvoisier airbrush background, framed, with Harlow, Keppel & Co., Inc. of New York label on the reverse, *image 9.7 x 10.2 in (25 x 26cm)*

£500 - 600
€650 - 780
US\$730 - 870

9

THE GHOST BREAKERS,

Paramount, 1940,
U.S. one-sheet poster, 27 x 41 in (69 x 104cm)

£500 - 700
€650 - 910
US\$730 - 1,000



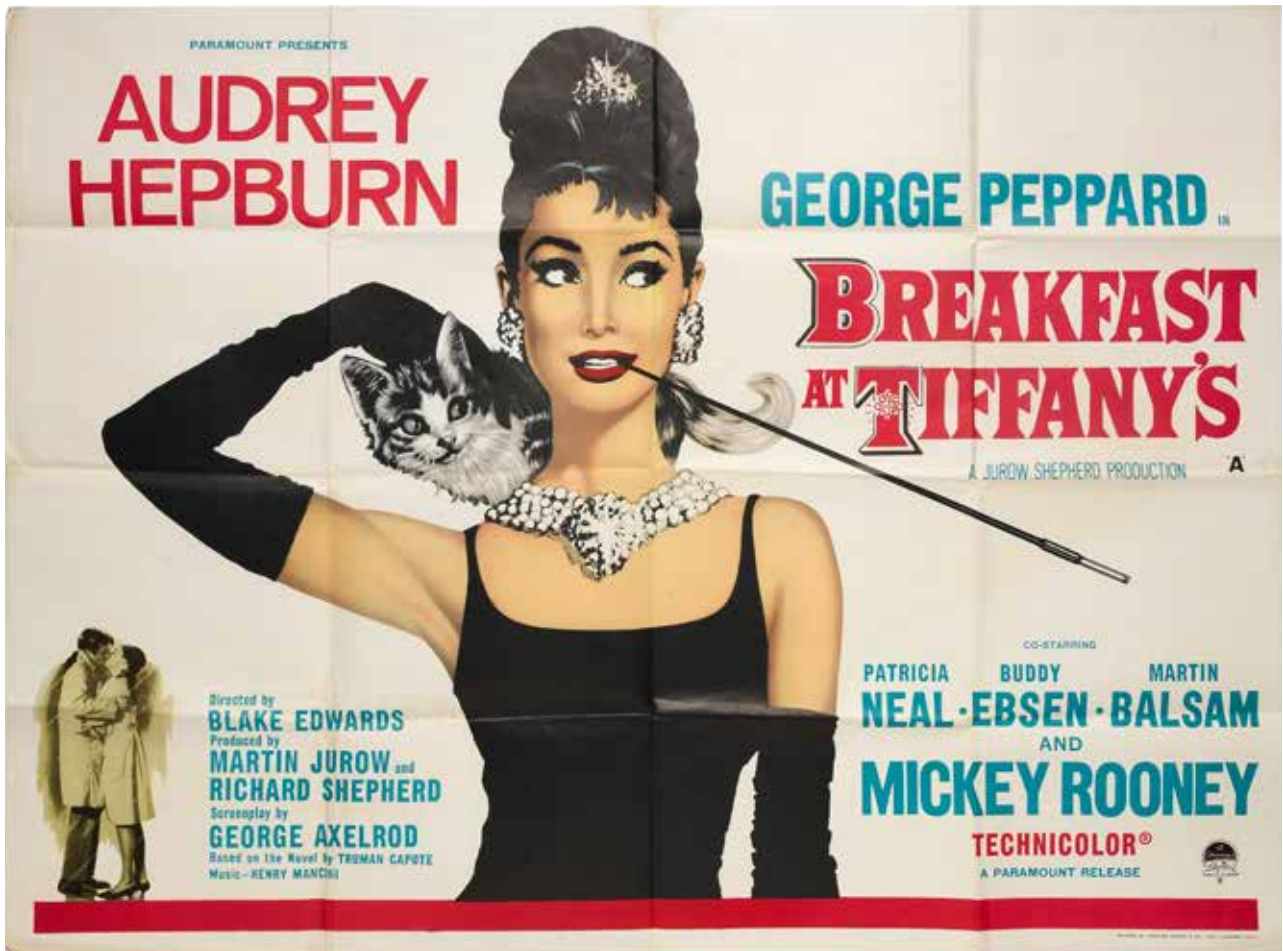
7



8



9



10



11



12 (part)

10
BREAKFAST AT TIFFANY'S,
 Paramount, 1961,
 British quad poster, 30 x 40 in (69 x 104cm)

£4,000 - 6,000
 €5,200 - 7,800
 US\$5,800 - 8,700

11
SABRINA,
 Paramount, 1954,
 British quad poster, 30 x 40 in (69 x 104cm)

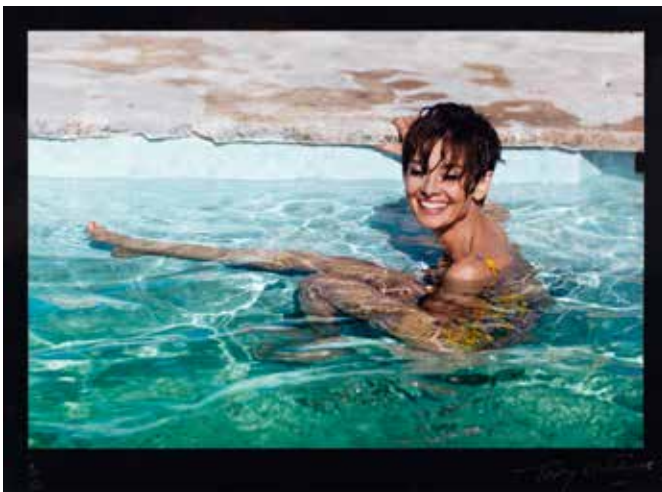
£500 - 700
 €650 - 910
 US\$730 - 1,000

12
FUNNY FACE,
 Paramount, 1957,
 set of front of house stills, each 8 x 10 in (20 x 26cm) (4)

£500 - 700
 €650 - 910
 US\$730 - 1,000



13 (pages)



14

13

AUDREY HEPBURN: A COLLECTION OF HANDWRITTEN LETTERS AND NOTES FROM AUDREY HEPBURN TO ACCLAIMED ACTOR SIR FELIX AYLMER,

1951-1960,

providing a rare insight into a young Audrey Hepburn's life both public and private, comprising: a handwritten autographed postcard dated 1951, from Monte Carlo sent while filming *Monte Carlo Baby*, she writes *Would you believe it I'm in Monte Carlo working on the French and English version of a French Picture...this place is heavenly the best thing that's happened to me.*; a handwritten letter on The Whitehall, Chicago, headed stationary announcing her broken engagement to James Hanson from the start *It is with a heavy heart I am writing to tell you James Hanson and I are no longer engaged, I know there is little I need explain to you, a gentleman of this profession. For a year I thought it possible to make our combined lives and careers work out...It is all very unhappy making but I am sure it is the only sensible decision [sic]*, with dated envelope November 14, 1952; a lighthearted note dated 9th August 1953 *This is to say good bye and god bless you, until the happy day I see you again...*; a letter from 20th May 1954 referencing her first play with Mel Ferrer, *Ondine, Mel and I are still working on supernatural but are getting steadily naturally tirder[sic]...*, a note inviting Aylmer to Hepburn and Ferrer's 'secret' wedding, dated 14th September 1954, she writes *...how dearly we would love you to be with us on our*

wedding day, 25 Sept., and how very much it matters to me. Please come we will have the car take you up to our mountain peak, Friday, for a gathering in our chalet of our nearest and dearest!...Saturday will be the wedding...We want to keep it a dark secret in order to have it without the 'press'. Lots of love also from Mummy, Audrey, with a corresponding handwritten letter from Mel Ferrer and a follow up postcard handwritten by Hepburn *We were so so sorry you could not come to our wedding, we wanted you there very badly...*; two autographed typed letters relating to the premier of *War and Peace* signed by Hepburn and Ferrer dated 11th October and 12th November an extract states *We long to hear from you soonest, as we can then confirm the seats for you. We also expect you to help us celebrate after the showing. Much love Audrey and Mel*, the final correspondence is a short typescript autographed letter dated 17th August, 1960, a proud Audrey writes *Dearest Felix,...Sean is truly a dream and I find it hard to believe he is really ours to keep. I long to show him to you. We all three send all our love* signed in her distinctive turquoise blue ink and kisses Audrey; additionally there is a handwritten letter from James Hanson prior to his broken engagement to Audrey; and two hand written letters from Audrey's mother Ella van Heemstra, written during the run of *Ondine* and showing some disdain for Mel Ferrer *That frog faced delinquent with the spindly legs has caused sufficient havoc to last a long time and I believe that Audrey is getting rather sick of the neurotic side to him!*

£3,000 - 4,000
 €3,900 - 5,200
 US\$4,400 - 5,800

This collection of letters has remained within the extended family of Sir Felix Aylmer. Aylmer was Audrey Hepburn's acting and elocution coach at the start of her career. The correspondence shows the affection that Audrey had for her mentor. She shares her career highs as well as her personal ups and downs which is a sign of the close relationship they shared. Through her letters she writes to him as a father figure and he was obviously a strong influence in her life at this time.

14 AR

TERRY O'NEILL (BRITISH, B.1938): AUDREY HEPBURN, COLOUR PRINT,

1967,

signed by the photographer in silver ink, numbered 9/50, in mount and framed, 15 x 20 in (38 x 51 cm)

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



15 (pages)



17



16



18

15
SIR FELIX AYLMER: A COLLECTION OF CORRESPONDENCE FROM VARIOUS ACTORS,

1938-1971, subjects include; Max Reinhardt, Laurence Olivier, Peggy Ashcroft, John Gielgud and Ivor Novello, the majority autographed typescript letters (Qty)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,500 - 2,200

17
JOAN CRAWFORD: A COLOURFUL SIMULATED CORAL, TURQUOISE AND JADE NECKLACE AND EARRINGS SET,

possibly New Bishop, circa 1950's, the gilt metal collar shaped necklace set with plastic coral, jade, turquoise, glass and paste stones, with push lever clasp, accompanied by a pair of cluster shaped clip-on earrings, in box, accompanied by a copy of the original letter of provenance, (3)

£600 - 800
 €780 - 1,000
 US\$870 - 1,200

16
JOAN CRAWFORD: A BLUE, PINK AND AMBER COLOURED COSTUME NECKLACE, BROOCH AND EARRINGS SET,

Christian Dior, dated 1961, the Mediterranean set comprising a metal necklace with teardrop shaped pendant at the centre set with pink, blue and amber coloured diamante, accompanied by a teardrop shaped brooch and a pair of drop clip-on earrings of the same shape, in bijoux Christian Dior box, accompanied by original letter of provenance, (4)

£600 - 800
 €780 - 1,000
 US\$870 - 1,200

18
MARGOT FONTEYN: A HAND WRITTEN FOUR PAGE LETTER AND TWO SIGNED PHOTOGRAPHS,

the hand written letter addressed to *Gilbert* in answer to his proposal of marriage, on notepaper reads 'I don't think this is going to be a very easy letter to write either, because I appreciate fully how you came to write to me and the difficulty of doing so, and I would not like you to think that I am replying without thought or feeling. In fact, I wish to tread gently.' She continues 'So you can see what the answer is. If it has to be said let's get it over quickly. Very probably it is the answer that your reason would lead you to expect from someone three years older than yourself, though I know how elusive reason can be on occasion, and I don't mean that as a ... but as an appreciation of your feelings. So there it is. She then discusses his dancing ability *But I would like to say also that I think you underestimate your work. Before ever you sent me some flowers and I knew your name, I had noticed at Volkova's how well you work in class, in that you use your mind as well as your limbs which is not so common as it should be. Fonteyn finishes the letter You said that you felt better for having written - to hope very much that you will not feel worse for reading my reply, sent in silicone friendship.*' Signed Margot. Together with two photographs of Fonteyn inscribed *To Gilbert*, and signed by Margot in blue and black ink, the larger photograph 7 1/2 x 10in (19cm x 25cm)

£800 - 1,200
 €1,000 - 1,600
 US\$1,200 - 1,700

Joan Crawford was the personification of the ideal American woman at the end of the 1930's. Much of her popularity and influence on fashion of the times was due to the roles she portrayed; simple girls who rose to wealth and stability. Fashion reflected the joie de vivre full of colour for the evening, whimsical, funny, amusing, yet elegant and chic.

See: Deanna Farneti Cera's 'Jewels of Fantasy', p166.



19

19
JOAN CRAWFORD: A SIMULATED TURQUOISE COSTUME NECKLACE AND EARRINGS SET,

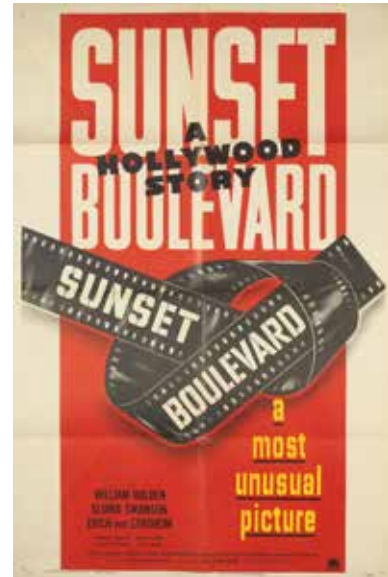
Miriam Haskell, circa 1950's, the metal necklace set with bright turquoise and green cabochon stones suspending small clusters and a large pendant at the centre, with push lever clasp, accompanied by a pair of cluster shaped clip-on earrings, in Miriam Haskell box, accompanied by a copy of the original letter of provenance, (3)

£600 - 800
 €780 - 1,000
 US\$870 - 1,200

20
SUNSET BOULEVARD,

Paramount, 1950, U.S. one-sheet poster, style B, 27 x 41 in (69 x 104cm)

£800 - 1,200
 €1,000 - 1,600
 US\$1,200 - 1,700



20



21

21
MARILYN MONROE: A COPY OF 'PLAYBOY' MAGAZINE,

December 1953, 1st Issue, with Marilyn Monroe on the front cover and featuring her as the inside centrefold, the latter billed as *First Time in any magazine Full Color the famous Marilyn Monroe Nude*

£800 - 1,200
 €1,000 - 1,600
 US\$1,200 - 1,700

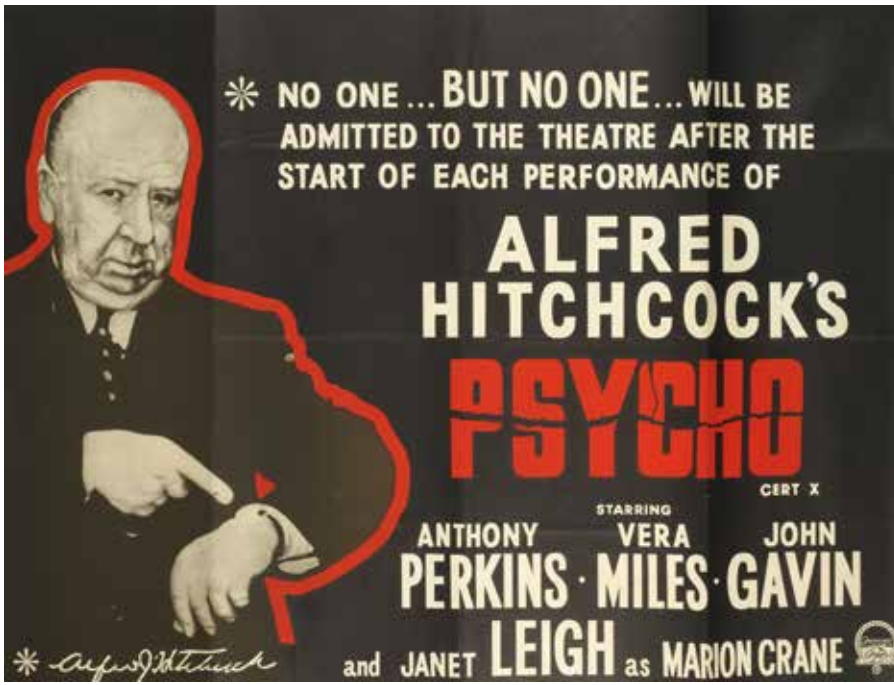
22
PLAYBOY: A COMPLETE PLAYBOY BUNNY COSTUME,

circa 1960s, comprising: a floral patterned corseted leotard, a white cotton collar, a pair of cuffs with cufflinks, a black clip-on bowtie, a pair of coordinating bunny ears on a headband, a white imitation fur bunny's tail and a red rosette name tag *Suki*

£800 - 1,200
 €1,000 - 1,600
 US\$1,200 - 1,700



22



24



25



23



26



27

23
THE MAN WITH THE GOLDEN ARM,
 United Artists, 1955,
 U.S. one-sheet poster, linen backed
 Art by Saul Bass, 27 x 41 in (69 x 104cm)

£700 - 900
 €910 - 1,200
 US\$1,000 - 1,300

25
LAWRENCE OF ARABIA,
 Columbia, 1962,
 U.S. one-sheet poster, roadshow style A,
 Art by Howard Terpning 27 x 41 in (69 x 104cm)

£2,500 - 3,500
 €3,200 - 4,500
 US\$3,600 - 5,100

27
DR STRANGELOVE,
 Columbia, 1964,
 U.S. one-sheet poster,
 Art by Tomi Ungerer, 27 x 41 inches (69 x 104cm)

£500 - 700
 €650 - 910
 US\$730 - 1,000

24
PSYCHO,
 Paramount, 1960,
 British quad poster, 30 x 40 in (69 x 104cm)

£500 - 700
 €650 - 910
 US\$730 - 1,000

26
LE MEPRIS,
 Rome Paris Films, 1963,
 Japanese poster, unfolded 29 x 20in (74 x 51cm)

£500 - 700
 €650 - 910
 US\$730 - 1,000



28



29



30 (part)



31

28
LAURENCE OLIVIER: AN ANTOINETTE PERRY 'TONY' AWARD,
 1969,
 in the form of a coin with inscription *The League of New York Theatres, Inc. Presents to Sir Laurence Olivier and the National Theatre of England, A Special Award for distinguished achievement in theatre, 1969*, with metal armature mounted on a wooden plinth, on later wooden base under Perspex cover, the coin diameter 3in (7.5cm)

£500 - 700
 €650 - 910
 US\$730 - 1,000

The vendor's father-in-law worked as a house keeper at the National Theatre for over 50 years and was a personal friend of Laurence Olivier's. This award was gifted to the father-in-law by Olivier.

29
ELIZABETH TAYLOR: A SIGNED PHOTOGRAPH,
 a black and white photograph of Taylor signed and inscribed *Dear Tolly, It was great fun - despite the look on my face, Love, Elizabeth*, 9 1/2 x 11in (23.5cm x 29cm)

£500 - 700
 €650 - 910
 US\$730 - 1,000

30
THUNDERBIRDS: TWO BRITISH QUAD POSTERS,
 including; *Thunderbirds Are Go*, Century 21, 1966 and *Thunderbird 6*, Century 21, 1968, both 30 x 40 in (69 x 104cm) (2)

£600 - 800
 €780 - 1,000
 US\$870 - 1,200

31
THE DIRTY DOZEN,
 M.G.M, 1967,
 British quad poster, 30 x 40 in (76 x 105 cm.)

£200 - 300
 €260 - 390
 US\$290 - 440



33



34



35



32

32
2001: A SPACE ODYSSEY,
 M.G.M., 1968,
 U.S. one-sheet poster, "Star Child" style
 Art by Mike Caplan, 27 x 41 in (69 x 104cm)

£1,500 - 2,500
 €1,900 - 3,200
 US\$2,200 - 3,600

33
THE THOMAS CROWN AFFAIR,
 United Artists, 1968,
 U.S. one-sheet poster, 27 x 41 in (69 x 104cm)

£500 - 700
 €650 - 910
 US\$730 - 1,000

34
THE GRADUATE,
 United Artists, 1968,
 U.S. one-sheet poster, 27 x 41 in (69 x 104cm)

£500 - 700
 €650 - 910
 US\$730 - 1,000

35
ON HER MAJESTY'S SERVICE 1 SHEET STYLE A (UNKNOWN FACE)
 Eon/United Artists, 1969,
 U.S. one-sheet poster, 27 x 41 in (69 x 104cm)

£500 - 700
 €650 - 910
 US\$730 - 1,000



36

36

ON HER MAJESTY'S SERVICE,

Eon/United Artists, 1969,

U.S. one-sheet poster, style A, 27 x 41 in (69 x 104cm)

£500 - 700

€650 - 910

US\$730 - 1,000

37 †

JAMES BOND: A SCRIPT 'THE MAN WITH THE GOLDEN GUN',

Eon/United Artists, 1974,

a Picture & Dialogue Export script, pale pink card covers, pale pink and blue mimeographed pages for twelve reels, 8 1/4 x 13 1/4 in (21 x 34cm)

£800 - 1,000

€1,000 - 1,300

US\$1,200 - 1,500

38 †

JAMES BOND: A SCRIPT 'FOR YOUR EYES ONLY',

Eon/United Artists, 1981,

a script with orange card covers, front with title and dated 30th March 81, fifty-four mimeographed pages, 8 1/4 x 12 in (21 x 30.5cm)

£800 - 1,000

€1,000 - 1,300

US\$1,200 - 1,500

39 †

JAMES BOND: A DRAFT SCREENPLAY FOR 'OCTOPUSSY',

Eon/United Artists, 1983,

brown card covers, draft screenplay dated 10th June 1982, pale blue and pink numbered, mimeographed pages, some revised, 8 1/2 x 11 in (22 x 28cm)

£1,000 - 1,200

€1,300 - 1,600

US\$1,500 - 1,700



37



38



39



40

40 †
THE SAINT : A BESPOKE JACKET WORN BY ROGER MOORE,

in red, blue and brown herringbone wool, single-breasted with three buttons, angled hip pockets, single vent, inside pockets labelled *Cyril A. Castle Ltd. 42 Conduit Street London W.1.* and selected by Roger Moore botany 555 pearson + foster worsted fabric made in England

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,400

This was worn on screen in the Season 6 episodes of 'The Desperate Diplomat' and 'Legacy Of The Saint', 1968, and also in the feature film 'Crossplot', 1969.

Made by Cyril Castle, Roger Moore's tailor, the jacket features 'Gauntlet' cuffs, a detail in Roger jackets from his time in 'The Saint' and 'The Persuaders'. Castle also made some of Roger's Bond-era clothing, including his overcoat from 'Live And Let Die', which also featured gauntlet cuffs.



41

41 †
THE PRIVATE LIFE OF SHERLOCK HOLMES, 1970: A FROCK COAT, WORN BY CHRISTOPHER LEE AS MYCROFT HOLMES,

black, double-breasted, silk facing to buttons and lapels, three-quarter length, inside pocket labelled *M. Berman Ltd, 18 Irving St., Leicester Sq., W.C.2* and inscribed in blue ballpoint *C. Lee*

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,400



42

42
STEVE MCQUEEN: A WELLS FARGO MASTER CHARGE CREDIT CARD,

Issued by California Bank, text typed to bottom *Steven T. McQueen*, with valid dates *06-78 thru 07-80*, signed on the back, in common mount with mailgram to Patrick Wayne regarding John Wayne

£1,800 - 2,200
 €2,300 - 2,900
 US\$2,600 - 3,200

Ex lots 57 and 58 *The Steve McQueen Sale*, Bonhams, Saturday November 11th, 2006, Los Angeles

43
ON ANY SUNDAY,
 Solar Productions, 1971,
 U.S. one sheet poster, linen-backed, 27 x 41in (69 x 104cm)

£600 - 800
 €780 - 1,000
 US\$870 - 1,200



45 (part)

44

THE GETAWAY,

Solar Productions, 1972,
U.S. one-sheet poster, 27 x 41 in (69 x 104cm); and a set of Tom Horn front of house stills (12)

£800 - 1,200
€1,000 - 1,600
US\$1,200 - 1,700

45

VARIOUS FILMS: A GROUP OF FILM QUAD POSTERS,

1970's,
including; Moonraker, Star Trek, 20,000 leagues Under the Sea, Close encounters to the Third Kind (2), The Buddy Holly Story, Arabian Adventure, The Wanderers (2), The Warriors, Buck Rogers, Escape from Alcatraz, Meatballs, Rocky II, Herbie Goes To Monte Carlo (Qty.)

£600 - 800
€780 - 1,000
US\$870 - 1,200

Full list of titles on request.

46

THE GODFATHER,

Paramount, 1972,
U.S. one-sheet poster, 27 x 41in (69 x 104cm)

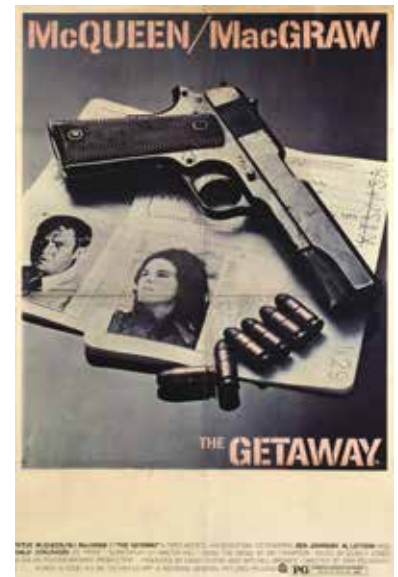
£500 - 700
€650 - 910
US\$730 - 1,000

47

MARLON BRANDO: A TWO PAGE AUTOGRAPHED LETTER TO DAVID LEAN DISCUSSING PLANS FOR 'NOSTROMO' SIGNED BY MARLON BRANDO,

dated 10th April 1989,
on Marlon Brando personalised headed notepaper, the two page typed letter reads...*'At first reading of the script of "Nostromo", my reaction was unreservedly enthusiastic. At the second reading two weeks later, I was even more impressed with what I assume to be your collaboration with Robert Bolt in the creation of the story.. Most film makers today are only interested in financial success... I don't want to sound maudlin in my praise, but I was simply delighted with the story...' he continues 'And now on to grizzly matters... The financiers have advanced me a million dollars and I am beholden to them for that amount.... and I may be facing possible lawsuits which I would dearly like to avoid but perhaps cannot...these are the unpleasant realities that at age 65 I find myself in.'* Signed in black ink Marlon,

£800 - 1,200
€1,000 - 1,600
US\$1,200 - 1,700



44 (part)



46



47 (page)



49



50



51



52



48

48
STAR WARS,
 Lucasfilm/T.C.F., 1977,
 British quad poster,
 Art by Tim and Greg Hildebrandt 30 x 40 in
 (76 x 105 cm.)

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

49
STAR WARS,
 LucasFilm /T.C.F.,1977,
 promo cardboard standee of DARTH VADER,
 folded, 69 in (175cm) high

£200 - 300
 €260 - 390
 US\$290 - 440

50
ALIEN,
 T.C.F., 1979,
 U.S. one-sheet poster, 27 x 41 in (69 x
 104cm)

£300 - 500
 €390 - 650
 US\$440 - 730

51
BLADE RUNNER,
 Warner Bros., 1982,
 U.S. one-sheet poster,
 Art by John Alvin 27 x 41 in (69 x 104cm)

£300 - 500
 €390 - 650
 US\$440 - 730

52
**MEMPHIS BELLE: A FLYING JACKET
 MADE FOR THE PRODUCTION,**
 Warner. Bros. 1990,
 of brown leather sheepskin with zip fastening
 and two buckle fastenings to the collar, the
 reverse decorated with yellow painted lettering
 Memphis Belle and an image of the girl on the
 aircraft

£800 - 1,200
 €1,000 - 1,600
 US\$1,200 - 1,700



53



54

53

THE 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

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

Provenance

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

54

VARIOUS FILMS: A COLLECTION OF UNIT LISTS AND CALL SHEETS,

dated between 1996-1999, comprising; a provisional unit list for 'Bond 19', a unit list for 'Tomorrow Never dies', a unit list for 'Entrapment', a unit list for 'Event Horizon', a cast list for 'Ronin', two call sheets for 'The Avengers', a filming schedule for 'Silent Witness III', and a page from the unit list for 'Eyes Wide Shut', and various other supplier's lists (Qty.)

£500 - 700
 €650 - 910
 US\$730 - 1,000



55 (part)

55

THE ARCHERS: A COLLECTION OF MEMORABILIA COMPILED BY TONY SHRYANE, PRODUCER OF THE LONG-RUNNING BBC RADIO SHOW,

including: a presentation, gold-coloured B.B.C. transcription disc, with plaque reading "The Archers" Episode '1' January 1st. 1951 Produced By Tony Shryane, framed, reverse with congratulatory card to Tony signed by colleagues, 53.5 x 53.5cm (21in x 21in); a silver National Radio Award, in the form of a microphone with Comedy/ Tragedy masks on tapering octagonal stand, circular base with plaque reading, The National Radio Award 1954/5 Organised By The Daily Mail The Archers The Most Entertaining Programme, in fitted Garrard & Co. case, London 1954 hallmarks, 30cm. (12in) high; a silver cigarette box, Birmingham 1954 hallmarks, engraved Presented by the B.B.C. On The Occasion Of The Thousandth Episode Of "The Archers" 22nd November, 1954, initialled T.S. and another similar, initialled V.H. ; a silver salver with scalloped edge and four scrolled feet, Sheffield 1964 hallmarks, with engraved signatures and central text Valerie and Tony from The Archers 22.IV.66, diameter 30cm (12in); an autograph book; an original ink, crayon and wash cartoon by Giles, inscribed To Tony Shryane, Many Happy Returns, from 'Giles' 1975, framed; two copies of the 'Radio Times', West of England Edition, November 19, 1954, marking the 1000th episode of the series and a copy of the 'Radio Times Annual', 1956; an invitation to St. James's Palace to mark the 50th Anniversary, 28th February 2001; a number of reference books on the series; audio cassettes of various episodes; and a file of Tony Shryane biographical details (Qty.)

£1,500 - 1,800
 €1,900 - 2,300
 US\$2,200 - 2,600

Tony Shryane (1919-2003) was the producer on 'The Archers' from its broadcast in January 1951 until he retired in January 1979. With an editor and two scriptwriters he was responsible for developing and establishing the BBC's long-running radio drama of rural life. He was awarded the MBE in 1961 for services to broadcasting.



56



56



57 (part)

**56
VARIOUS FILM AND MUSIC ENTERTAINERS: TWO SIGNATURE
BOARDS FROM THE FORMER LIMEHOUSE TV STUDIOS IN
LONDON,**

late 80s/early 90s,
each framed, autographed by many celebrities including Phil Collins,
Roger Taylor, John Deacon, Ian Dury, Barbara Windsor, Harry Enfield,
Chris Tarrant, Sean Connery, Ken Russell, Ronnie Corbett, John
Gielgud, Jonathan Pryce, Diana Rigg, Barbra Streisand, Dick Emery,
Kenny Baker, Henry Cooper, Diana Dors, Martin Shaw, Anthony
Hopkins and Mel Brooks, framed, each 47½ x 72½in (121 x 184cm)

£500 - 700
€650 - 910
US\$730 - 1,000



58

**57
THE GREAT MUPPET CAPER: TWO ORIGINAL COSTUME
DESIGNS BY JULIE HARRIS,**

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

£600 - 800
€780 - 1,000
US\$870 - 1,200

**58 †
RED DWARF: AN 'H' HOLOGRAMMATIC BADGE,**
circular plastic disc with cut-out letter, 1 3/4in (4.5cm) diameter

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



59

**59
SPITTING IMAGE: A WINSTON CHURCHILL PUPPET,**
in moulded and painted foam rubber, eyes with inoperative side-to-
side mechanism and air-operated eyelid movement, 12in (30.5cm) high

£700 - 900
€910 - 1,200
US\$1,000 - 1,300

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

60 †

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)

£200 - 300
€260 - 390
US\$290 - 440



60



60 (illus)

© BBC

61 †

SARAH JANE ADVENTURES, SERIES 4 EPISODE 11: ELISABETH SLADEN AS SARAH JANE SMITH, PART COSTUME,

2010, comprising: a turquoise Joseph jersey top & cornflower blue Whistles waistcoat (2)

£500 - 700
€650 - 910
US\$730 - 1,000



61



61 (illus)

© BBC

62 †

DOCTOR WHO, SERIES 7 EPISODE 2: ARTHUR DARVILL AS RORY WILLIAMS, A COMPLETE COSTUME,

2012, comprising: a navy knitted jumper, denim shirt, blue and white striped t-shirt and mustard coloured trousers (4)

£800 - 1,200
€1,000 - 1,600
US\$1,200 - 1,700



62



62 (illus)

© BBC

63 †

DOCTOR WHO, SERIES 7 EPISODE MINI ADVENTURE, POND LIFE PART 4: KAREN GILLAN AS AMY POND, A PART COSTUME,

2013, a cream and navy striped 'Aubin and Willis' jumper, (2)

£500 - 700
€650 - 910
US\$730 - 1,000



63



63 (illus)

© BBC

64 †

DOCTOR WHO, SERIES 7 EPISODE 4: KAREN GILLAN AS AMY POND, A PART COSTUME,

2013, comprising: a bright orange G-Star Raw bomber jacket with black zip detail, and khaki G-Star Raw overcoat with faux-fur trim,

£700 - 900
€910 - 1,200
US\$1,000 - 1,300



64

© BBC



65 (illus)

© BBC



66 (illus)

© BBC



67 (illus)

© BBC



68 (illus)

© BBC



69 (illus)

65



65 †

**DOCTOR WHO, SERIES 6 EPISODE 13:
KAREN GILLAN AS AMY POND,
A COMPLETE COSTUME,**

2011,
comprising; a black crepe two piece trouser
suit by Chris Winter and a pair of black Office
shoes (3)

£1,000 - 1,500
€1,300 - 1,900
US\$1,500 - 2,200

66



66 †

**DOCTOR WHO, SERIES 6 EPISODE 5:
ARTHUR DARVILL AS RORY WILLIAMS,
A COMPLETE COSTUME,**

2011,
comprising; a brown waxed jacket, blue check
H&M shirt, grey Gap t-shirt, blue Levi's 501
jeans and tan suede boots (5)

£800 - 1,200
€1,000 - 1,600
US\$1,200 - 1,700

67



67 †

**DOCTOR WHO, SERIES 6 EPISODE 3:
ARTHUR DARVILL AS RORY WILLIAMS,
A PART COSTUME,**

2011,
comprising; two grey plaid All Saints shirts and
two grey and black plaid Superdry shirts (4)

£400 - 600
€520 - 780
US\$580 - 870

68



68 †

**DOCTOR WHO, SERIES 6 EPISODE 11:
KAREN GILLAN AS AMY POND,
A COMPLETE COSTUME,**

2011,
comprising; a cream knitted cardigan, a
salmon knitted top, a blue denim skirt and blue
denim pumps with white soles (4)

£1,000 - 1,500
€1,300 - 1,900
US\$1,500 - 2,200

69



69 †

**DOCTOR WHO, SERIES 6 EPISODE 1:
ARTHUR DARVILL AS RORY WILLIAMS,
A PART COSTUME,**

2011,
comprising; a blue plaid Superdry shirt and a
grey Gap t-shirt (2)

£400 - 600
€520 - 780
US\$580 - 870

70 †

**DOCTOR WHO, SERIES 6 EPISODE 2:
ARTHUR DARVILL AS RORY WILLIAMS,
A COMPLETE COSTUME,**

2011,
comprising; a green and white striped Jasper
Conran polo shirt, beige cargo shorts and
brown and orange Merrell trainers, (3)

£800 - 1,200
€1,000 - 1,600
US\$1,200 - 1,700



70



70 (illus)

© BBC

71 †

**DOCTOR WHO, SERIES 6 EPISODE 3:
KAREN GILLAN AS AMY POND,
A COMPLETE COSTUME,**

2011,
dusty pink cardigan, a fuchsia and white plaid
shirt, dark denim Superdry skirt and two pairs
of tights (5)

£1,000 - 1,500
€1,300 - 1,900
US\$1,500 - 2,200



71



71 (illus)

© BBC

72 †

**DOCTOR WHO, SERIES 6 EPISODE 9:
KAREN GILLAN AS AMY POND,
A COMPLETE COSTUME,**

2011,
comprising; a grey leather Oasis jacket, lilac
vest top, grey Noa Noa dress with floral motif
and teal and black striped kitted scarf (4)

£1,000 - 1,500
€1,300 - 1,900
US\$1,500 - 2,200



72



72 (illus)

© BBC

73 †

**DOCTOR WHO, SERIES 6 EPISODE 12:
ARTHUR DARVILL AS RORY WILLIAMS,
A COMPLETE COSTUME,**

2011,
comprising; a beige Ben Sherman jacket, a
blue denim shirt, olive green Gap trousers and
tan suede boots, (4)

£800 - 1,200
€1,000 - 1,600
US\$1,200 - 1,700



73



73 (illus)

© BBC

74 †

**DOCTOR WHO, SERIES 6 EPISODE 10:
KAREN GILLAN AS AMY POND,
A COMPLETE COSTUME,**

2011,
comprising; a mauve leather Topshop jacket,
salmon Gap knitted-vest, grey polka-dot
blouse and denim Topshop jodhpurs (4)

£1,000 - 1,500
€1,300 - 1,900
US\$1,500 - 2,200



74



74 (illus)

© BBC



© BBC

75 (illus)



75



76



77



78

75
**DOCTOR WHO / KYLIE MINOGUE,
 SERIES 4 EPISODE 'VOYAGE OF THE
 DAMNED': KYLIE MINOGUE AS ASTRID
 PETH, A WAITRESS COSTUME,**

2007,
 a waitress dress, of black satin fabric, with ruched overlaid black taffeta sleeves, A-line with white coloured net detail to neck line and applied rhinestone buttons to front, with pleated skirt, with label inside inscribed *Astrid-wire, Kylie*, together with a matching pair of bloomers, of black cotton with overlaid taffeta effect fabric, with label inscribed inside *Standin Stunt Double* and a pair of lace up knee length heeled boots, labelled and inscribed inside *15580. 3 1/2 BMIR, Astrid Big*, worn by Kylie's stunt double during the episode

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,400

76 †
**DOCTOR WHO, SERIES 6 EPISODE
 11: KAREN GILLAN AS AMY POND, A
 COMPLETE COSTUME,**

2011,
 comprising; a brown leather Topshop flying jacket, a cream blouse, a light salmon Gap knitted vest top, a blue denim skirt, and two pairs of tights (6)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,500 - 2,200



76 (illus)



77 (illus)

77 †
**DOCTOR WHO, SERIES 6 EPISODE
 12: KAREN GILLAN AS AMY POND, A
 COMPLETE COSTUME**

2011,
 comprising; a brown dogtooth tailored jacket, a white All Saints top, lilac vest-top, tobacco coloured skinny cargo trousers, tan ankle boots and a Whitestuff steel grey scarf (6)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,500 - 2,200

78 †
**DOCTOR WHO, SERIES 5 EPISODE
 6: KAREN GILLAN AS AMY POND, A
 COMPLETE COSTUME,**

2010,
 comprising; a cream cotton full length nightdress with faux pearl buttons and lace trim

£700 - 900
 €910 - 1,200
 US\$1,000 - 1,300



79 (detail)

79 WT

**DOCTOR WHO: A DRONE DALEK ("NO. 4")
CONSTRUCTED FOR USE IN THE BBCTV
DOCTOR WHO EPISODES 'BAD WOLF' AND
'THE PARTING OF THE WAYS',**

the revived first series, 2005,
of fibreglass, metal and wood construction in three principal sections,
comprising (1) integrated base, skirt and shoulder section, (2) neck
'bin' with embrasure frame and (3) dome section, painted bronze
overall with details in black and gold, including: 100mm (approx.)
trolley wheels attached to the metal frame which underpins the skirt,
gold hemispheres (with black trim) on bronze skirt (which includes
also the original foam-padded internal wooden bench seat for the
operator), gold slats on the bronze shoulder section, a relatively rare
three-tier metal manipulator arm (maximum extension 1320mm) with
rubber 'sucker' cap, a highly polished metal gun-stick and rods, neck
bin of plastic matting painted back with bronze fibreglass embrasure,
the original bronze fibreglass dome featuring unique identification code
(painted in white beneath the eye), metal and plastic eyestalk with
translucent white plastic rings and illuminating black eyeball,
and transparent dome light fittings with bulbs and polished
metal frames - height approximately 63 inches (160cm)

£10,000 - 15,000
€13,000 - 19,000
US\$15,000 - 22,000

During these episodes, the Ninth Doctor (Christopher Eccleston),
Rose Tyler (Billie Piper) and Captain Jack Harkness (John Barrowman)
were kidnapped to the "Games Station" on Satellite 5, and forced to
participate in an apparently lethal TV game shows. The satellite and the
games themselves proved to be an elaborate cover for the machinations
of the mad Dalek Emperor, which had survived the Last Great Time War
and was 'harvesting' humans for conversion into new Daleks in order to
rebuild its race. Surrounded by The Emperor's Dalek minions and faced
with utter defeat, the Doctor was rescued unexpectedly by Rose, but in
circumstances which led inexorably to his regeneration into his eleventh
incarnation (David Tennant).

The Dalek was won by the current owner in the "Win a Dalek"
competition* in the edition of Radio Times covering the period 17-30th
December, 2005. The Dalek then remained on loan to the BBC for
further usage.

It was a condition of the competition disposal of this screen-used
item that it must be used for personal home display only; any and all
commercial use was prohibited expressly and it is a condition of this sale
that those same terms apply.



79



79 (detail)



81



80 (part)

80

DOCTOR WHO: REVELATION OF THE DALEKS, 1985: MORTUARY ATTENDANT COSTUMES,

comprising five pairs of light blue or green cotton trousers and six tunics, with eight light blue vinyl belts, one tunic with embroidered black chain-link insignia, as seen onscreen worn by various cast members, several tunics and trousers labelled *Garroulds of London*, some inscribed *DW* in ballpoint, various sizes

£500 - 700
 €650 - 910
 US\$730 - 1,000

Purchased at a Bonhams auction in 1991 (lot 82).

81 †

DOCTOR WHO: 'THE INVASION OF TIME', A GALLIFREYAN OUTSIDER'S CLOAK,

1978, of multi-coloured, striped cloth, applied with animal-print panels, and green and blue faux fur pieces, beaded cords

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,500 - 2,200

The cloak was screen used in the 1978 story 'The Invasion Of Time' and later reused in the 1989 story, 'Survival', as a Cheetah Person's horse blanket.

82 †

DOCTOR WHO: A CYBERMAN CHARGE,

in silver-painted composite with moulded and other detailing, remnants of attaching strips to base, 5 1/4 x 3 4/16ths x 2 1/4in (13.5 x 8 x 6cm)

£1,500 - 1,800
 €1,900 - 2,300
 US\$2,200 - 2,600

According to information from the vendor, this was screen used in the 1982 story, 'Earthshock' and was made by model maker Bill Pearson.

83

DOCTOR WHO: EARTHSHOCK, AN EARTH TROOPER'S HELMET,

1982, moulded and painted composite, each cheek-piece with inset torch, inside of dome with plastic headpiece, with CoA from Movie Bits, helmet 10in (25.5cm) high

£700 - 800
 €910 - 1,000
 US\$1,000 - 1,200



82



83



85

84 †

DOCTOR WHO: A RARE SET OF STORYBOARDS FOR 'THE SPACE PIRATES', EPISODE 1,

1969,
seventeen numbered sheets with pencil sketches, typewritten text with some handwritten annotation, last page ending with *John Wood 15.1.69.*, loose, 8 x 13in (20.5 x 33cm)

£1,500 - 1,800
€1,900 - 2,300
US\$2,200 - 2,600

Original storyboard artwork created during the design of the visual effects sequences. Drawn by freelance effects designer, John Wood.

85 †

DOCTOR WHO: A CYBERMAN HEAD,

1960s-1980s,
in silver-painted composite material, inside dome with foam, 17in (43cm) high

£4,000 - 5,000
€5,200 - 6,500
US\$5,800 - 7,300

According to information received from the vendor, this head began as a new style of Cyberman made by Jack Lovell for 'The Invasion', 1968, and was screen used in this story, following which it then had corrugated pipes added and screen used in 'Revenge Of The Cybermen', 1975. After this it was kept in the BBC archive until the early 1980s, when it was decided that the Cybermen should be completely revamped for their appearance in 'Earthshock', 1982. Richard Gregory of Imagineering was given the contract to design the new style of Cyberman and was given this 'Invasion/Revenge' Cyber head to work from. He re-sculpted the head by cutting areas out, adding details such as the eyebrows and ear sides, using items to hand such as metal, wood and filler. The final result was the head offered here: this head was then used as the master form for all Cybermen made during the 1980s. (The clear mouth and handle bars are later replacements.) Spanning three decades of the classic T.V. series, it is believed no other example of an 'Invasion/Revenge' Cyberman head exists.



84 (part)



86



87

86 †

DOCTOR WHO: A RARE SCRIPT FOR 'THE REIGN OF TERROR', EPISODE SIX, 'PRISONERS OF CONCIERGERIE',

1964,
a camera script, first page with recording details and transmission date of *12th September 1964*, mimeographed pages with cast list, technical requirements and running order, 8 x 13in (20.5 x 33cm)

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

The personal copy of writer Denis Spooner (1932-1986). Spooner wrote for Gerry Anderson's series of Supermarionation puppet shows, including 'Stingray' and 'Thunderbirds'. Spooner worked on 'Doctor Who' during the first series and he is credited with introducing elements of humour into the script.

87 †

DOCTOR WHO: A RARE SCRIPT FOR 'THE ROMANS', EPISODE THREE, 'CONSPIRACY',

1964,
a camera script, first page with production team, recording details and transmission date of *30th January 1965*, with cast list, technical requirements and running order, pale yellow mimeographed pages, 8 x 13in (20.5 x 33cm)

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

The personal copy of writer Dennis Spooner (1932-1986). See Footnote to previous lot.



88



89

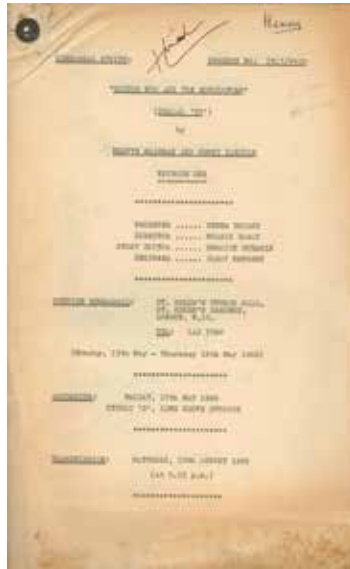


90

88
DOCTOR WHO / PATRICK TROUGHTON: 'DOCTOR WHO AND THE WEB OF FEAR', A SET OF FIVE REHEARSAL SCRIPTS,
 1968,
 from the collection of episode writer Henry Lincoln, mimeographed typed script, including Episodes 1 - 5, each signed in black ink by the author, each bearing sequential project number 2317/9232 - 2317/9236, 8 x 13 inches (20x33cm) (5)

£800 - 1,200
 €1,000 - 1,600
 US\$1,200 - 1,700

This lot includes the script for episode three of the series, which is currently missing.



91

89
DOCTOR WHO / PATRICK TROUGHTON: 'DOCTOR WHO AND THE ABOMINABLE SNOWMEN', A COMPLETE SET OF SIX DRAFT SCRIPTS,

1967,
 from the collection of episode writer Henry Lincoln, each with detailed hand annotated corrections, the scripts in mimeographed typed script, all being signed in black ink by the author to cover, 8 x 13 inches (20x33cm) (6)

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

This set of scripts were Henry Lincoln's working copies for the episode and include a number of his amendments and corrections to the text.

90
DOCTOR WHO / PATRICK TROUGHTON: 'DOCTOR WHO AND THE ABOMINABLE SNOWMEN', A COMPLETE SET OF SIX REHEARSAL SCRIPTS,

1967
 from the collection of episode writer Henry Lincoln, each bound mimeographed script, signed to cover in black ink 'Henry Lincoln', with recording and transmission details to front, 8 x 13 inches (20x33cm) (6)

£800 - 1,200
 €1,000 - 1,600
 US\$1,200 - 1,700

Written by Henry Lincoln and Mervyn Haisman 'The Abominable Snowmen' is the first storyline in the Doctor Who series to feature the character the 'Yeti'. First broadcast in September - November 1967 five of the six episodes in the series are currently considered lost.

91
DOCTOR WHO / PATRICK TROUGHTON: 'DOCTOR WHO AND THE DOMINATORS', THREE REHEARSAL SCRIPTS,

1968,
 from the collection of episode writer Henry Lincoln, mimeographed typed script pages, Episodes 1, 2 and 5, with some pencil annotations, 8 x 13 in (20 x 33cm) (3)

£500 - 700
 €650 - 910
 US\$730 - 1,000

ROCK AND POP MEMORABILIA



B4



B7



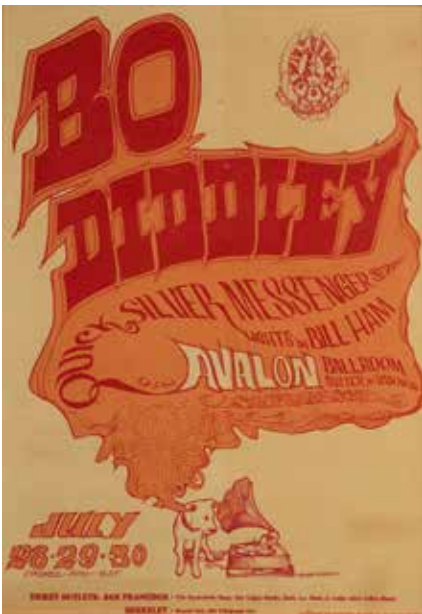
B5



B8



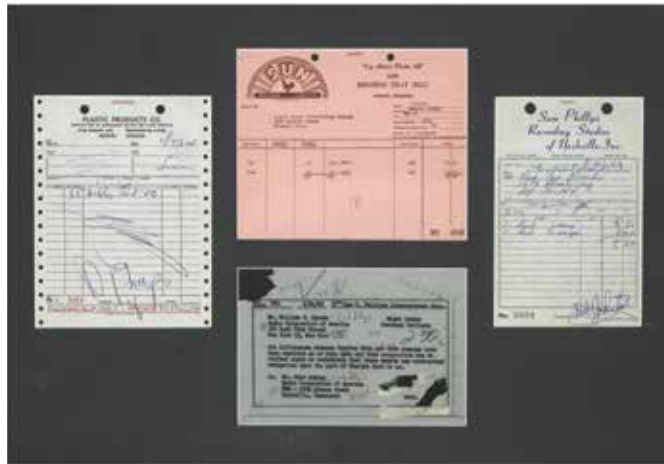
93



94



95



92

ROCK AND POP MUSIC MEMORABILIA

92

SUN RECORDS/SAM PHILLIPS: A GROUP OF DOCUMENTS RELATING TO THE LEGENDARY RECORD LABEL,

1950s/60s,

comprising three various invoices and a Night Letter regarding the resolution of a dispute between Charles Rich and RCA, in common mount and framed, 19 x 26in (48.5 x 66cm) overall

£200 - 300

€260 - 390

US\$290 - 440

93

ALFRED WERTHEIMER (AMERICAN, B. 1929): ELVIS PRESLEY, 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, 16 x 23in (41 x 58cm)

£800 - 1,200

€1,000 - 1,600

US\$1,200 - 1,700

94

BO DIDDLEY: A U.S. CONCERT POSTER,

28-30th July, 1966,

Avalon Ballroom, with *Quicksilver Messenger Service*, designed by Stanley Mouse and Alton Kelley, framed 14 x 20 in (36 x 51 cm)

£300 - 500

€390 - 650

US\$440 - 730

95

THE KINKS: A PAIR OF AWARDS FOR THE SINGLE 'YOU REALLY GOT ME',

1964,

presented to Ray and Dave Davies respectively by Pye Records *For Their Silver Disc "You Really Got Me" September 1964, 5½ x 7½ in (14 x 19cm) (2)*

£800 - 900

€1,000 - 1,200

US\$1,200 - 1,300



96 (part)



97



98



99

96
DAVID BAILEY (BRITISH, B.1938): DAVID BAILEY'S BOX OF PIN UPS,

London: Weidenfeld & Nicolson, 1965, 36 half-tone prints in original card box with printed title, subjects include: John Lennon, Paul McCartney, Mick Jagger, Brian Jones, David Hockney, Jean Shrimpton and Brian Epstein, each - 14 x 12 in (36.8 x 31.7cm)

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,400

97
THE ROLLING STONES: A KEITH RICHARDS LETTER AND SIGNED POSTCARD,

1964, comprising: a letter written and signed by Keith Richards in blue ballpoint on a sheet of *Waverley Castle Hotel* stationery, reading *Dear Jane Thanks for the letter, it was dead herbal. We saw you, up there. Love from the Stones (and especially) Keith Richards*, with original envelope addressed by Keith, postmarked 18 SEP 64; and a Rolling Stones publicity postcard, with text by Charlie Watts (?), signed by Keith, Charlie and Bill Wyman (this on a piece of clipped paper, originally taped but now loose), postmarked 9 OCT 1963, letter 8 x 10in (20.5 x 25.5cm)

£800 - 1,200
 €1,000 - 1,600
 US\$1,200 - 1,700

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

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

£500 - 700
 €650 - 910
 US\$730 - 1,000

99 AR
DAVID BAILEY (BRITISH, B.1938): MICK JAGGER,
circa., 1963-1964, a black and white portrait photograph of Mick Jagger, signed by the photographer in black ink, in mount and framed, 14 x 11in (36 x 28cm)

£800 - 1,200
 €1,000 - 1,600
 US\$1,200 - 1,700



100



102



103



101

100
THE ROLLING STONES: A 'GOLD' SALES AWARD FOR THE SINGLE ('I CAN'T GET NO) SATISFACTION',

circa 1965,
 US white matte, presented to London Records for the sale of more than one million copies, RIAA certified, New York Frame & Picture Co. label to backing paper, 13¼ x 17¼ in (33.5 x 44cm)

£3,000 - 4,000
 €3,900 - 5,200
 US\$4,400 - 5,800

Ex-lot 86, Christie's South Kensington, Pop Memorabilia, 30th April 2003.

101
THE ROLLING STONES: A 'MULTI-PLATINUM' AWARD FOR THE ALBUM 'FORTY LICKS',

presented to Tom O'Malley to commemorate US sales of more than 4,000,000 copies, RIAA certified, reverse with Ill-Eagle Enterprises, Ltd. label, 22 x 28¾ in (56 x 73 cm)

£600 - 800
 €780 - 1,000
 US\$870 - 1,200

102
THE ROLLING STONES: A 'GOLD' SALES AWARD FOR THE SINGLE 'ANGIE',

circa 1973,
 US white matte, presented to Mick Jagger for sales of more than one million copies, RIAA certified, backing paper with New York Frame & Picture Co. label, 13¼ x 17¼ in (33.5 x 44cm)

£3,000 - 4,000
 €3,900 - 5,200
 US\$4,400 - 5,800

Ex-lot 125, Sotheby's London, 15th September 1999.

103
PERFORMANCE, 1970: A PRAYER SAPH USED IN THE FILM,

with seven panels in pink, yellow and blue brocade and silk with blue and gold border, reverse with hooks, approx. 143 x 54 in (364 x 138cm)

£800 - 1,200
 €1,000 - 1,600
 US\$1,200 - 1,700

Ex-lot 71, Christie's Interiors Including Three Private Collections, South Kensington, 29th July 2014.



104 (part)



105 (part)



107 (part)



106 (page)



106 (page)



106 (page)



106 (page)

104
THE ROLLING STONES: TWO ORIGINAL DRAWINGS OF BILL WYMAN AND RONNIE WOOD BY JOHN ENTWISTLE,
 in pen and black ink, the Wyman example signed by John Entwistle and inscribed *Body Test 1*; together with a print of Keith Richards by John Entwistle, (3), *drawings 16½ x 23¼in (42 x 59cm), print 23½ x 35¾in (60 x 91cm)* (2)

£500 - 700
 €650 - 910
 US\$730 - 1,000

105
THE FACES: TWO ORIGINAL DRAWINGS OF ROD STEWART AND RONNIE WOOD BY JOHN ENTWISTLE,
 pen and black ink, each signed by the artist, *23¼ x 33in (59 x 84cm)* (2)

£400 - 600
 €520 - 780
 US\$580 - 870

106
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, *4 x 5in (10 x 13cm)*

£500 - 700
 €650 - 910
 US\$730 - 1,000

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.

107
THE WHO: A GROUP OF ORIGINAL DRAWINGS BY JOHN ENTWISTLE,
 circa 1976, all pen and black ink, comprising: a drawing of Keith Moon, signed by the artist and inscribed 'Moon' 76; an unfinished drawing of Roger Daltrey depicted as a Western gunslinger, variously inscribed *master body here downwards Do Not Use*; an unfinished drawing of Pete Townshend, inscribed *master II*; and a sheet of three drawings of spiders; together with a print of Roger Daltrey by John Entwistle/The Who/John Entwistle Band, 'The Concert For New York City'/'Benefit For New York', October/November 2001, and two for the John Entwistle Band, on lanyards, *drawings 23¼ x 16½in (59 x 42cm), print 20 x 30in (51 x 76cm)* (Qty)

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



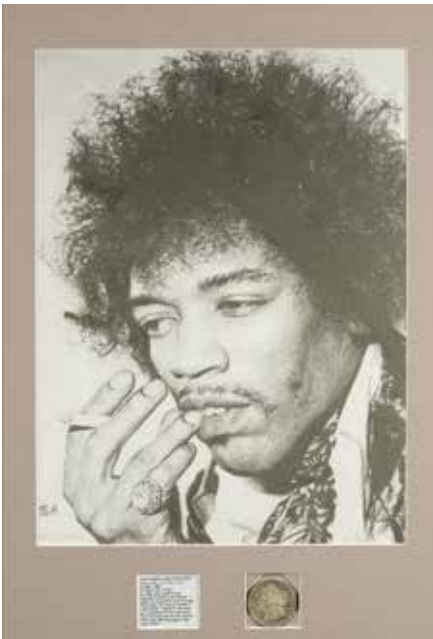
110 (part)



109



111



108

108

JIMI HENDRIX: A 'LUCKY' SILVER DOLLAR,

dated 1889, framed with a Studio Limited Editions print of Jimi by George Adams, numbered 488/1000, reverse of frame with certificate and photocopy of original auction catalogue entry, *frame 16 x 22in (41 x 56cm)*

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

Ex-lot 1, Bonhams, 21st June 2001.

The catalogue entry gives the background to the coin. Whilst on tour with Little Richard's band, the Upsetters, circa 1964/65, Jimi overslept and missed the bus to the next gig. Jimi is quoted as saying: *'...So he fired me. That was when I started putting a dollar in my shoe because the day I missed the bus I didn't have a single cent on me.'*



108 (detail)

109

LED ZEPPELIN: AN ORIGINAL DRAWING OF JIMMY PAGE BY JOHN ENTWISTLE,

pen and black ink, unsigned, *23 1/4 x 33in (59 x 84cm)*

£300 - 500
 €390 - 650
 US\$440 - 730

110

BOB DYLAN: THREE JOHN JUDKINS PREPARATORY POSTER ARTWORKS,

all 1969, the first; mixed media of pencil and watercolour on paper, signed and dated by the artist to the left above Dylan's shoulder, *23 x 28in (59 x 71cm)*, together with a second; mixed media of pencil and paint on paper for a Bob Dylan *Blonde on Blonde* poster, signed and dated in the bottom left corner, *17 x 23in (43 x 59cm)*, and a third; pencil and coloured pen on paper, signed and dated by the artist in the bottom right corner, *16 1/2 x 18 1/2in (42 x 47cm)*, (3)

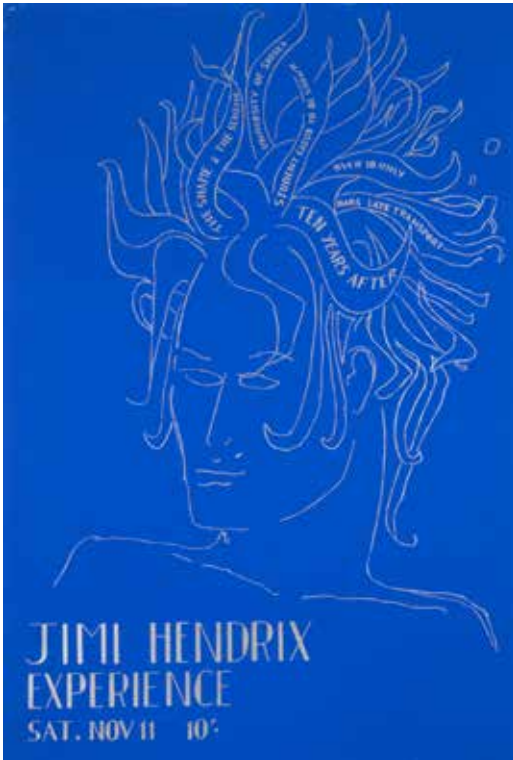
£500 - 700
 €650 - 910
 US\$730 - 1,000

111

BOB DYLAN: A RARE BOB DYLAN/ISLE OF WIGHT POP FESTIVAL HANDBILL,

30th and 31st August, 1969 *Exclusive World Appearance of Bob Dylan & The Band On Sunday*, other acts include The Who, Free, King Crimson and Richie Havens, *8 x 10in (20 x 26cm)*

£400 - 600
 €520 - 780
 US\$580 - 870



112

112
THE JIMI HENDRIX EXPERIENCE: A SCREEN PRINT CONCERT POSTER,

11th November, 1967, Sussex University, 20 x 30 in (51 x 76cm)

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

This poster was designed by the vendor who organised the concert and has been kept in his possession since the gig.

113
JIMI HENDRIX: TWO JOHN JUDKINS PREPARATORY POSTER ARTWORKS,

1969-70, both mixed media of pencil and poster paint on paper, the first for the Jimi Hendrix Experience, signed and dated by the artist in the bottom left corner, 20 x 27in (50 x 69cm), the second for Jimi Hendrix at the Express Festival, signed and dated by the artist in the bottom right corner, 21 x 29in (53 x 74cm), together with three high resolution colour scans of the posters, (5)

£500 - 700
 €650 - 910
 US\$730 - 1,000

114 AR
GERED MANKOWITZ (BRITISH B. 1946): JIMI HENDRIX, A SCREEN-PRINT,

screen-print on canvas, in gold, black, blue and fluorescent orange, signed by the artist in pen in the bottom right hand corner and numbered 1/10, and with archive stamp to left hand corner 48 x 61 in (104 x 156cm)

£500 - 700
 €650 - 910
 US\$730 - 1,000



113 (part)



115



116

115
DENNIS MORRIS (BRITISH, B. 1960): A LARGE PHOTOGRAPHIC PORTRAIT OF BOB MARLEY,

entitled 'Spliff', a recent large colour Giclee print, signed by the photographer lower right, unframed, 30 x 40in (76 x 102cm)

£400 - 600
 €520 - 780
 US\$580 - 870

116 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, 17¾ x 24in (45 x 61cm) overall

£400 - 600
 €520 - 780
 US\$580 - 870



118



119



120

DAVID BOWIE: 'BOWPROMO' WHITE LABEL ALBUM, A.K.A. 'HUNKY DORY SAMPLER',

1971
Gem Bowpromo 1, matrices BOWPROMO 1A-1, BOWPROMO 1B-1, with Dana Gillespie on the B-side, 500 pressed, in original plain card sleeve inscribed *Anne* in back ballpoint

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

This 'sampler' was pressed in order for manager Tony Defries to garner interest in his artistes, David Bowie and Dana Gillespie, and it was indeed instrumental in securing David a contract with RCA. It contains seven tracks by David, rough mixes of songs that would subsequently appear on the albums 'Hunky Dory' and 'Ziggy Stardust', with the exception of the track 'Bombers'.

Obtained by the vendor from 'Anne', an employee of GEM Records.

DAVID BOWIE: A RARE EARLY CONCERT HANDBILL,

circa, 1968/69,
Residents David Bowie, Three Tuns, Beckenham, Sunday 8pm, accompanied by a note to the vendor from Angie Bowie 7 x 8 in (18 x 20cm)

£800 - 1,200
€1,000 - 1,600
US\$1,200 - 1,700



121

DAVID BOWIE: AUTOGRAPHS OF DAVID BOWIE AND THE SPIDERS FROM MARS,

circa 1972,
in blue ballpoints on a piece of lined paper, signed by David Bowie, Mick Ronson, Trevor Bolder and Woody Woodmansey, David adding from a "Cosmic Yob", the reverse with a fan's poem about David and the band, in original envelope inscribed in green ballpoint *From Mrs Ronson and with letter from her reading, Dear Young Friend, We went through to see Mike & group last Wednesday. It was the most marvellous show I've seen. They are fantastic. Bowie is a smashing person offstage. Mike will let you have a photo of everyone when he has the time. They live at a terrific pace and the travelling etc! Bowie thought this was fab (your poem) as you see he has signed from a Cosmic Yob. Thanks for waiting Love Mrs Ronson, autographs 5 x 8in (12.5 x 20cm)*

£500 - 700
€650 - 910
US\$730 - 1,000

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

RCA, 1972, Canadian Pressing,
signed and dated later by David Bowie 97, in black ink on the front

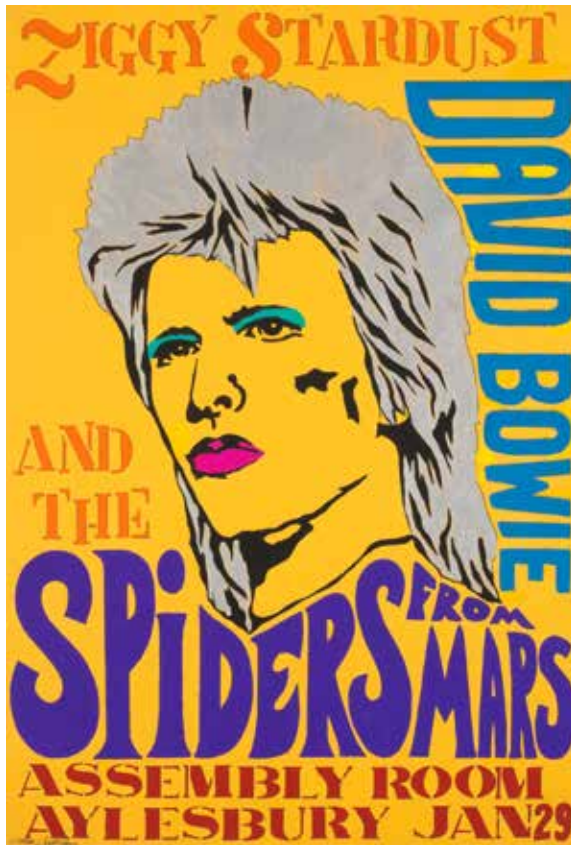
£600 - 800
€780 - 1,000
US\$870 - 1,200

According to the vendor the sleeve was signed at the Westbury Hotel in Dublin on August 19th 1991 prior to the Waterfront Rock Bar warm up gig for Tin Machine which he attended as a guest of EMI.

DAVID BOWIE: A RARE EARLY CONCERT POSTER,

13th May 1972,
Slough College Summer Ball, screen-print on paper, designed by Bob Lewis, accompanied by a letter from the designer, 20 x 30in (51 x 76cm)

£1,000 - 1,500
€1,300 - 1,900
US\$1,500 - 2,200



122

122
DAVID BOWIE: ZIGGY STARDUST AND THE SPIDERS FROM MARS, A JOHN JUDKINS PREPARATORY POSTER ARTWORK,
 1972,
 mixed media of pencil, metallic and poster paint on cartridge paper, for the concert at the Borough Assembly Hall in Aylesbury, 29th January 1972, signed by the artist in the bottom left corner, 16 x 23in (40 x 59cm)

£500 - 700
 €650 - 910
 US\$730 - 1,000

123^{AR}
MICK ROCK (BRITISH, B. 1948): 'DAVID IN BECKENHAM', A LARGE PHOTOGRAPHIC PORTRAIT OF DAVID BOWIE,
 signed by the photographer in black marker, framed, print 40 x 30in (101.5 x 76cm) overall

£800 - 1,200
 €1,000 - 1,600
 US\$1,200 - 1,700

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.



123

124
DAVID BOWIE: A COMMEMORATIVE ISOLAR TOUR PHOTOGRAPH ALBUM,
 North America, 1976,
 as presented to band/crew members, the front cover gilt-blocked *My Tour Photographs*, front flyleaf inscribed in black ink for *Ray from Bowie 76*, containing forty black and white photographs of David Bowie, band and crew members and others, with background information on the 'Station To Station' album and subsequent world tour, 10 x 14in (26 x 35.5cm)

£500 - 700
 €650 - 910
 US\$730 - 1,000

125
DAVID BOWIE: A CITATION OF ACHIEVEMENT CERTIFICATE PRESENTED BY THE BMI TO DAVID BOWIE,
 1976,
 in recognition of the great national popularity as measured by broadcast performances attained by Golden Years

£500 - 700
 €650 - 910
 US\$730 - 1,000

Given by Bowie to his artist liaison manager who worked at RCA at the time.



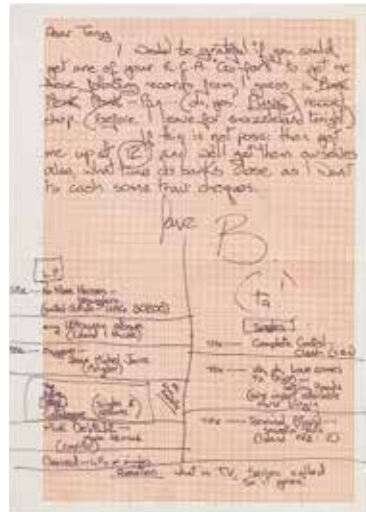
124 (page)



125



127



126 (page)

126
DAVID BOWIE: A TWO PAGE HANDWRITTEN LETTER ON GRAPH PAPER,

1977,
 by David Bowie in black ink, to his artist liaison manager, requesting some record label Go-fors get him a selection of L.Ps and singles, *these following records from i guess, a pink, penk, ponk - Pan(oh yes! PUNK) record shop*, his list includes; No More Heros by The Stranglers, *any Ultravox album*, Oxygene, By Jean Michel Jarre, *The Entire Stiff catalogue*, Complete Control by The Clash, Uh Oh, Love Comes To Town by Talking Heads, on the second page Bowie writes, *Not Punk (V. Important)...Band - Van Der Graaf The Quiet Zone/The Pleasure Dome and Exodus by Bob Marley & the Wailers*, he finishes the letter *P.S. Thank Jan for the Cigs!! P.P.S. Definetley [sic.] get me up at 11.30 I have lost my passport (oh! christ!)*

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

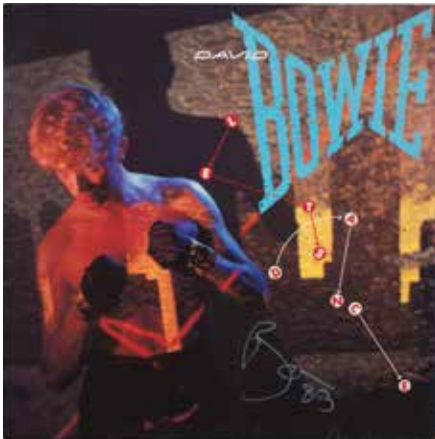
The letter was written by Bowie while he stayed with his manager following Marc Bolands sudden death in 1977. The note also states his imminent travel to Switzerland and lack of both traveller cheques and passport.

127
DAVID BOWIE: A HANDWRITTEN NOTE TO CHARLES COPE OF THE LONDON UNDERGROUND,

20 February, 1979,
 written in black ink *I support the buskers, My regards David Bowie*, on Dorchester Hotel headed notepaper, with addressed envelope, accompanied by a letter concerning the provenance

£600 - 800
 €780 - 1,000
 US\$870 - 1,200

This letter was written by David Bowie when busking was against by-laws to Charles Cope who was the head of London Underground at the time. According to the vendor her sister was the PA to Charles Cope. When she said that her sister was a fan of Bowie Mr Cope kindly gave the letter to his PA to pass on to her sister.



128

128
DAVID BOWIE: AN ACETATE RECORDING OF 'LET'S DANCE' SIGNED ON THE ALBUM COVER,

EMI Records Ltd, 1983,
 signed in metallic pen by Bowie on the front and dated 83,

£800 - 1,200
 €1,000 - 1,600
 US\$1,200 - 1,700

129
DAVID BOWIE: A BPI 'GOLD' SALES AWARD FOR 1980 ALBUM 'SCARY MONSTERS AND SUPER CREEPS',

presented to *RCA LTD - Record Division*, to recognise sales in the UK of more than 100,000 *16 x 20 in (41 x 51 cm.)*, with corresponding framed album sleeve signed by David Bowie [faded], framed

£500 - 700
 €650 - 910
 US\$730 - 1,000



129 (part)



130

130
David Bowie: a signed black and white EMI publicity photograph, 1987, signed and inscribed in black ink *Best Wishes, David Bowie*, the photograph included in the press pack for "The Glass Spider Tour", 10 x 8 in (26 x 20cm)

£500 - 700
€650 - 910
US\$730 - 1,000

According to the vendor the signing was arranged by a technician on the world tour.

131
DAVID BOWIE: A SIGNED BLACK AND WHITE EMI PUBLICITY PHOTOGRAPH, 1987, signed and inscribed in black ink *Best Wishes, David Bowie*, the photograph included in the press pack for "The Glass Spider Tour", 10 x 8 in (26 x 20cm)

£500 - 700
€650 - 910
US\$730 - 1,000

According to the vendor the signing was arranged by a technician on the world tour.



131



132

132
DAVID BOWIE: A SIGNED BLACK AND WHITE VIRGIN RECORDS PUBLICITY PHOTOGRAPH, 1995, signed in blue ink by David Bowie, the photograph included in the press pack for "1.Outside", shot by Enrique Badulescu, 10 x 8 in (26 x 20cm)

£500 - 700
€650 - 910
US\$730 - 1,000

According to the vendor the signing was arranged by a Virgin Records employee at Kensal House, Harrow Road.



133 (part)

133
SEX PISTOLS: A GOOD GROUP OF VARIOUS PROMO ITEMS,
 1976-1977,
 comprising: the fanzine, *Anarchy In The UK*, issue No.1 (the only issue), front cover with photograph of Sue Catwoman; a Glitterbest press brochure; four 'God Save The Queen' flyers/stickers; a 'God Save The Queen' crack-back mug sticker; two 'No Future' stickers; and clear vinyl, zip-up wallet, (10), *wallet 10¼ x 15½in (26 x 39.5cm)*

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,500 - 2,200

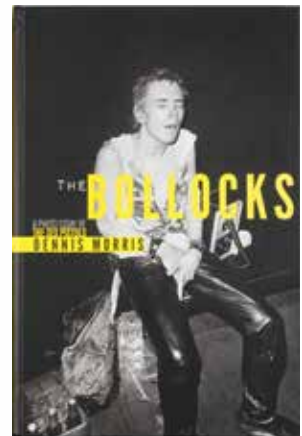
134 *
SEX PISTOLS / JOHNNY ROTTEN: A CUSTOMISED ANARCHY IN THE UK T-SHIRT OWNED BY JOHN LYDON,
circa 1977,
 the cotton t-shirt slashed and possibly charred across the chest, back, neck and arms, depicting the Jamie Reid design for the Sex Pistols debut single 'Anarchy In The UK', with white label *Cotton, L, Made In Portugal*, given to the vendor by Lydon at a party, with letter concerning the provenance; accompanied by a book *The Bollocks: A Photo Essay of The Sex Pistols*, MORRIS, Dennis: Gingko Press, 2015 (2)

£6,000 - 7,000
 €7,800 - 9,100
 US\$8,700 - 10,000

According to the vendor she acquired the t-shirt when she met John Lydon at a party held by some music business friends in the late 1970s. She had with her a t-shirt with a photograph of Johnny Rotten on it, Lydon seeing this declared how much he liked that photo of himself and suggested the pair swap garments. He was wearing his *Anarchy In The UK* t-shirt at the time, took it off and gave it to the current owner, putting her t-shirt on instead. It has been kept in the same condition by the vendor as when she was given it. There are numerous photographs of Lydon wearing an identical t-shirt including on the cover of 'Ripped And Torn' fanzine November 1977 and in Dennis Morris photograph of Rotten backstage at Penzance, England, 1977. This photo became the cover image of Morris' book 'The Bollocks: A Photo Essay of the Sex Pistols'.



134 (part)



134 (illus)



135

**135
SEX PISTOLS: A RARE A & M PROMO
POSTER FOR THE SINGLE 'GOD SAVE
THE QUEEN',**

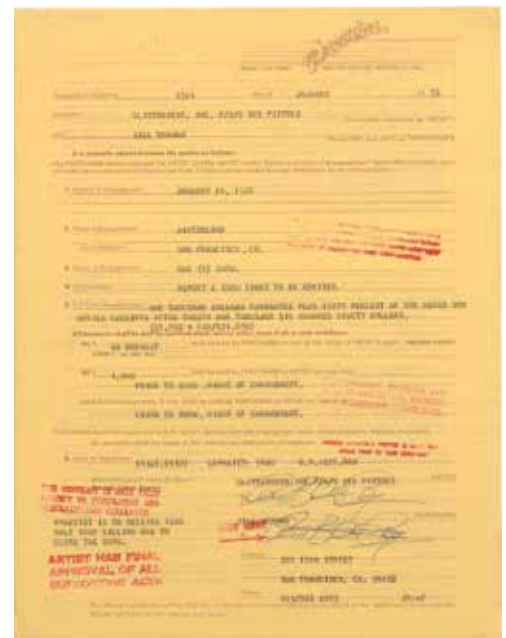
1977,
blue lettering on white, framed, 30¾ x 40½in
(78 x 103cm) within frame

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

**136
SEX PISTOLS: TWO A & M PRESS
RELEASES REGARDING THE SIGNING
AND FIRING OF THE BAND,**

1977,
each on A & M stationery, the first reading, A
& M Records have signed the Sex Pistols to
a worldwide recording deal. Their first A & M
single, "God Save The Queen" - the group's
anthem for the Queen's Jubilee Year - will
be released at the end of this month. On
Thursday, 10th March there will be a photocall
with the band signing the contract outside
Buckingham Palace at 10.00am. This will be
followed by a press conference at the Regent
Palace Hotel, Piccadilly Circus at 11.00am,
the second, dated Week ending 19 March
1977 with text, A & M Records wishes to
announce that its recording agreement with
the Sex Pistols has been terminated with
immediate effect. The company therefore will
not be releasing any product from the group
and has no further association with them, with
Sex inscribed in blue ballpoint in unknown
hand, mounted and framed together, 12½ x
22in (32 x 56cm)

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



137 (part)

**137
SEX PISTOLS: A CONTRACT SIGNED BY
SID VICIOUS FOR THE BAND'S FINAL
CONCERT, AT THE WINTERLAND, SAN
FRANCISCO, 14TH JANUARY 1978,**

the carbon copied Premier Talent Agency
contract dated 13th January 1978, between
Glitbest, Inc. F/S/O Sex Pistols and Bill
Graham, detailing a fee of \$1,000 plus box
office percentage, signed twice in blue
ballpoint by Sid as John Beverley, together
with a photocopied Rider dated 12/19/77, 8½
x 11in (21.5 x 28cm)

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

Sid initially signed on the Purchaser's line,
crossed it out and signed again on the Artist's
line.

**138
THE CLASH: A RARE UK CONCERT
POSTER 'THE CLASH ON PAROLE',**

June -July, 1978,
25 x 35 in (63.5 x 89cm)

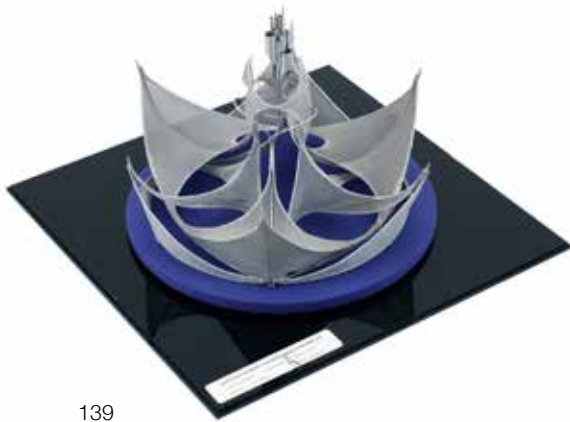
£500 - 700
€650 - 910
US\$730 - 1,000



136



138



139

139

QUEEN: A CROWN SHAPED MAQUETTE MADE FOR QUEEN'S SILVER JUBILEE CONCERTS AT EARLS COURT ARENA,

1977, the wire and gauze sprayed silver concept design made to scale for the planning of a huge stage lighting rig used at Earls Court Arena [images on request], offered by the designer, approximate height - 10 in (26cm)

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,400

Queen ended their 'A Day At The Races' tour with two sold out shows at London's Earls Court Arena. The proceeds from these concerts went to the HRH Queen's Silver Jubilee Appeal, which was that year.

Queen were considered to be pioneers of rock concert spectacles. The scale model in this lot was used to plan out the first of a kind mobile lighting rig used at the Earls Court concerts. It has been reported that the band paid £50,000 for the impressive lighting rig for these shows alone. The giant crown was 25 feet tall by 54 feet wide and weighed two tons.

140

QUEEN: A SIGNED 'HOT SPACE' ALBUM,

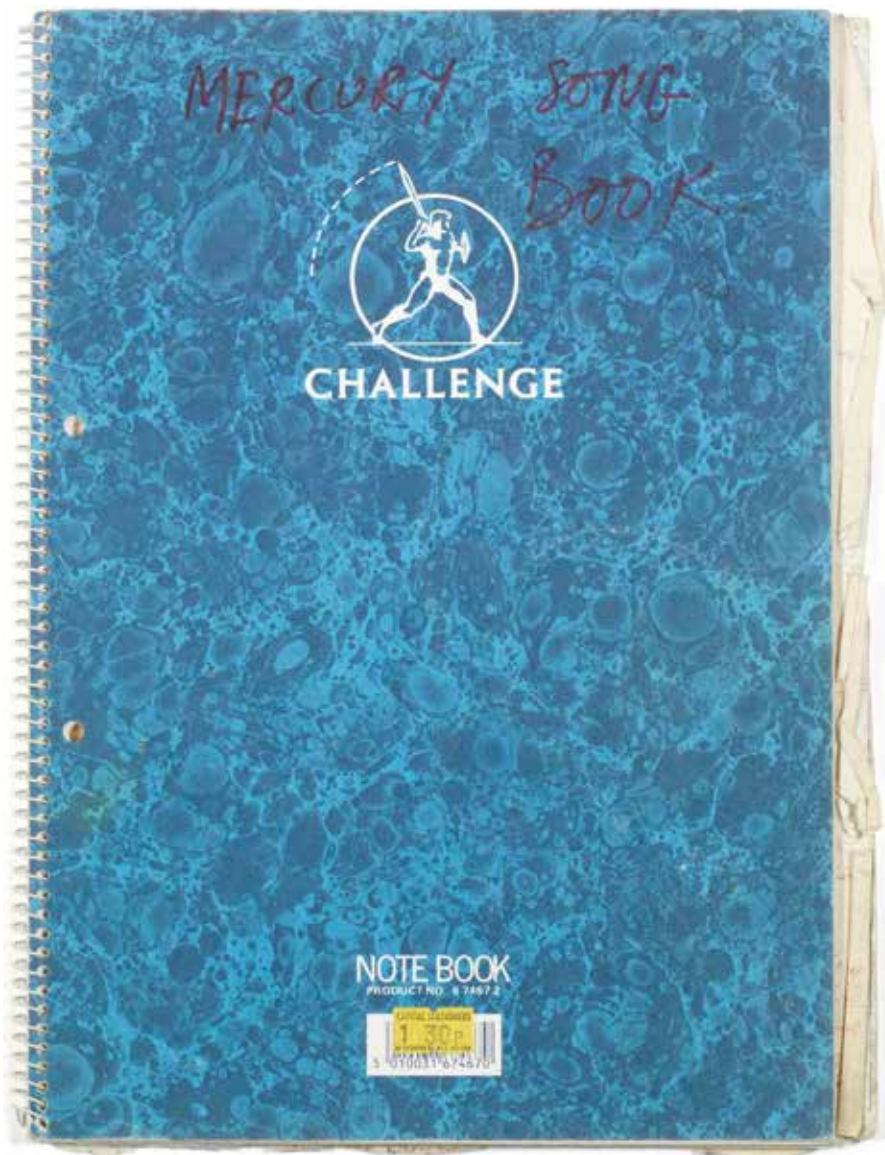
signed on the cover by Freddie Mercury, Brian May, Roger Taylor and John Deacon,

£500 - 700
€650 - 910
US\$730 - 1,000

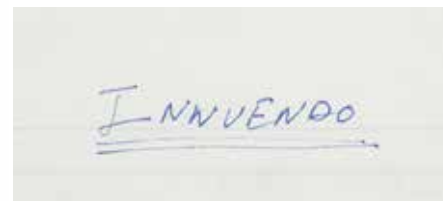
According to the vendor he was the Manager of Gemini Records in the late 70's early 80's in Park Gate, Southampton. Record companies' reps would visit the shop, which is how this copy was acquired.



140



(illus - front of book)



(illus - lyric title)

141
QUEEN: FREDDIE MERCURY'S LYRIC NOTEBOOK, CIRCA 1988-1990,

a Challenge spiral-bound notebook, the 'marbled' blue front cover inscribed in black marker *Mercury Song Book* in an unknown hand, lined pages, containing numerous complete or partial and alternate/unused lyrics and song structures in various ballpoints, felt-tip pens, pencil and crayon, most in Freddie's hand but some entries by Brian May, Roger Taylor and John Deacon, titles include 'Party', 'Was It All Worth It?', 'Rain Must Fall', 'Hang On In There', 'Khashoggi's Ship', 'My Baby Does Me', 'I Want It All', 'Too Much Love Will Kill You', 'The Miracle', 'The Hit Man' (photocopy), 'Scandal', 'Don't Try So Hard', 'Headlong', 'These Are The Days Of Our Lives', 'I Can't Live With You', 'Innuendo', 'Ride The Wild Wind' and 'The Show Must Go On', also included are several sketches by Freddie, a few lines of 'Innuendo' written by Brian in pencil on a menu from 'Wasted Space', 8th August 1990, and lines of greeting for the limited edition Fan Club Convention flexi-disc, 8½ x 11½ in (21.5 x 29.5 cm)

£50,000 - 70,000
 €65,000 - 91,000
 US\$73,000 - 100,000

This notebook provides a somewhat poignant record of the last albums that Queen would record together but is also a testament to the creative energy within the band, despite Freddie's illness.

The band began recording for what would be 'The Miracle' album in January 1988 and worked on it for a year at Olympic and Townhouse Studios in London and Mountain Studios in Montreux. The front cover of the notebook bears a label from a stationery shop at 89 Goldhawk Road, a short distance from the Townhouse Studios. The album was released in May 1989, shortly after Queen had started work on the next album, 'Innuendo'. Recording ran from March 1989 to November 1990, at Metropolis Studios, London, and Mountain Studios in Switzerland. The band had intended to release the album in time for Christmas but Freddie's declining health meant this was delayed until February 1991. Although increasingly frail, Freddie's vocal performances on the album are remarkable.

According to *Rolling Stone* magazine, Brian May recalled (about the recording of 'The Show Must Go On'): "I said, 'Fred, I don't know if this is going to be possible to sing'. And he went, 'I'll f*****g do it, darling' — vodka down — and went in and killed it, completely lacerated that vocal."

This lot is offered without copyright.



142 (part)



142A



142 (part)



© Peter Baylis/REX/Shutterstock



143



142
THE POLICE: ORIGINAL ARTWORK AND OTHER MATERIAL RELATING TO THE BAND'S FIRST THREE ALBUMS,

1978-80, comprising: an original silkscreen print of the front cover for 'Outlandos D'Amour', from a small quantity produced, 1978, differing slightly with lights and script in white rather than yellow, on board with acetate/card overlays, *board 17 x 18in (43.5 x 45.5cm)*; an original silkscreened metal in-store display for 'Regatta De Blanc', French, 1979, *15 3/4in x 15 3/4in (40 x 40cm)*; and an original, retouched dye transfer composite photographic print for 'Zenyatta Mondatta', on board, *22 x 28 1/2in (56 x 72.5cm) overall*, 1980, with letter of provenance (Qty)

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

The last item was intended for the front cover of the 'Zenyatta Mondatta' album; the background was extended vertically to allow for the same artwork to be used on posters and other promo material. However, the band photograph here differs slightly from the one eventually used in print.

142A
STING: AN AUTOGRAPHED STING MODEL FENDER PRECISION BASS GUITAR,

serial *S057208* to back of neck at body, the contoured ash body in two-tone sunburst finish, maple fingerboard with Sting autograph inset to 12th fret, the white plastic scratchplate autographed by Sting in black marker, *117cm (46in) long*

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,500 - 2,200

Purchased by the vendor in 2008: it was donated by Sting to raise money for the Musicians On Call charity.

143
THE POLICE / STEWART COPELAND: A REMO SNARE DRUM AND TAMA TOM-TOM USED EXTENSIVELY BY STEWART COPELAND, AND ON THE POLICE' FIRST ALBUM 'OUTLANDOS D'AMOUR',

1978-1979, a bare metal Remo Weather King piccolo snare drum *14 inches (36cm)* and an electric blue TAMA tom-tom *18 inches (46cm)* additionally used during The Police first UK performance of 'Message In A Bottle', accompanied by a letter of provenance signed by Stewart Copeland (2)

£2,500 - 3,500
 €3,200 - 4,500
 US\$3,600 - 5,100

The letter included in this lot from Stewart Copeland confirms that these drums were used by him while in his first band 'Curved Air' and when 'The Police' were formed. He states that he used the TAMA drum extensively through 1978-1979 and writes, *They were the drums on certainly the first Police album and maybe the second. I carried them around in and out of clubs all over England, Europe and America.* Songs on the debut album include 'Next To You', 'So Lonely' and 'Roxanne'. Below is a YouTube link, provided by Copeland, clearly showing the blue drum kit in use while performing 'Message In A Bottle', and as illustrated in the catalogue.

The vendor, Jonathan Moore, is a good friend of Stewart Copeland and has known him for over 25 years. The pair have collaborated on a number of stage operas that Copeland has composed. These include 'Tell Tale Heart', 'Cask of Amontillado' and 'The Invention Of Morel' and Copeland has described Moore as *...the best Director on the planet!* The drums were acquired when Moore purchased Copeland's BMW in 2002. It was not until he got the car home that he found the drums still in the boot. He let Copeland know who said that he no longer wanted the drums and that Moore could keep them.

<https://www.youtube.com/watch?v=3qkaATlrMek>



144 (part)



145



147 (part)



146 (part)

144

ELTON JOHN: THE ORIGINAL THREE BAND MEMBER PHOTOGRAPHIC ARTWORKS FROM THE ALBUM 'GOODBYE YELLOW BRICK ROAD',

1973, hand-tinted photographs of Davey Johnstone and Dee Murray, as photographed by Mike Putland, and Nigel Olsson, by Ed Caraeff, each mounted on artist's board, the first two with photo mask annotated by David Costa, the third with photographer's stamp to the reverse, with letter of provenance, *boards 11 x 14in (28 x 35.5cm)* (3)

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

145

ELTON JOHN: THE ORIGINAL ARTWORK FOR 'ALL THE GIRLS LOVE ALICE' FROM THE ALBUM 'GOODBYE YELLOW BRICK ROAD',

1973, by album designer and art director Mike Ross, coloured crayons on textured paper, mounted on artist's board with annotated overlay, cover with Dick James Music Limited label inscribed *Artwork L Colour*, with copy of the album cover and letter of provenance, *board 16 x 18in (40.5 x 46cm)*

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

146

ELTON JOHN: THREE PIECES OF ORIGINAL ARTWORK,

1973-1974, by art designer and art director, Mike Ross, comprising: the original pencil/coloured crayon on textured paper drawing of Elton John used for the press advertisement for 'Don't Let The Sun Go Down On Me', signed, mounted on artist's board with annotated overlay and acetate; the artwork for the New Musical Express advertisement of 25th May 1974, pasted type and position print; and the original pencil and airbrush illustration of Elton John and Bernie Taupin used in the songbook of 'Don't Shoot Me I'm Only The Piano Player', 1973, with copy of the songbook and letter of provenance, *the largest board 14 x 26in (36 x 66cm)* (3)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,500 - 2,200

147

ELTON JOHN: TWO ORIGINAL PIECES OF ALBUM COVER ARTWORK FOR 'GOODBYE YELLOW BRICK ROAD',

1973, comprising: the hand-tinted photograph of Elton John used for the track 'Social Disease', mounted on artist's board with annotated overlay, front with Dick James Music Limited label inscribed *Artwork P Colour*; together with an unused gouache on board illustration by album designer and art director, Mike Ross, for 'Dirty Little Girl', with letter of provenance, *first 7 x 9¼in (18 x 23.5cm) overall, second 14½ x 14in (37 x 35.5cm)* (2)

£800 - 1,200
 €1,000 - 1,600
 US\$1,200 - 1,700



148

148
**ERIC CLAPTON: A LEWIS FINE
 RESOPHONIC RESO UKULELE,**

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'.

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

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.

149
**ERIC CLAPTON: A 'GOLD' SALES AWARD
 FOR THE SINGLE 'I SHOT THE SHERIFF',**

circa 1974,
 US white matte, presented to Eric Clapton for
 sales of more than one million copies, RIAA
 certified, New York Frame & Picture Co. label
 to backing paper, 13¼ x 17¼in (33.5 x 44cm)

£3,500 - 4,000
 €4,500 - 5,200
 US\$5,100 - 5,800

The following 6 lots have been donated by Eric
 Clapton in support of the charity Crossroads.

150
**ERIC CLAPTON: A SPECIAL CITATION
 OF ACHIEVEMENT CERTIFICATE
 PRESENTED BY THE BMI TO ERIC
 CLAPTON,**

in recognition of the great national popularity
 as measured by over 6 million broadcast
 performances attained by *Layla*, signed by
 Eric Clapton in black pen, framed, 17 x 14 in
 (43.2 x 35.6cm)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,500 - 2,200

151
**ERIC CLAPTON: A SPECIAL CITATION
 OF ACHIEVEMENT CERTIFICATE
 PRESENTED BY THE BMI TO ERIC
 CLAPTON,**

in recognition of the great national popularity
 as measured by over 8 million broadcast
 performances attained by *Layla*, signed by
 Eric Clapton in black pen, framed 17 x 14 in
 (43.2 x 35.6cm)

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,400



149

152
**ERIC CLAPTON: A SPECIAL CITATION
 OF ACHIEVEMENT CERTIFICATE
 PRESENTED BY THE BMI TO ERIC
 CLAPTON,**

in recognition of the great national popularity
 as measured by over 3 million broadcast
 performances attained by *Lay Down Sally*,
 signed by Eric Clapton in black pen, framed
 17 x 14 in (43.2 x 35.6cm)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,500 - 2,200

153
**ERIC CLAPTON: A SPECIAL CITATION
 OF ACHIEVEMENT CERTIFICATE
 PRESENTED BY THE BMI TO ERIC
 CLAPTON,**

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

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,400

154
**ERIC CLAPTON: A SPECIAL CITATION
 OF ACHIEVEMENT CERTIFICATE
 PRESENTED BY THE BMI TO ERIC
 CLAPTON,**

in recognition of the great national popularity
 as measured by over 5 million broadcast
 performances attained by *Wonderful Tonight*,
 signed by Eric Clapton in black pen, framed
 17 x 14 in (43.2 x 35.6cm)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,500 - 2,200

155
**ERIC CLAPTON: A SPECIAL CITATION
 OF ACHIEVEMENT CERTIFICATE
 PRESENTED BY THE BMI TO ERIC
 CLAPTON,**

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

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,500 - 2,200



150



151



152



153



154



155



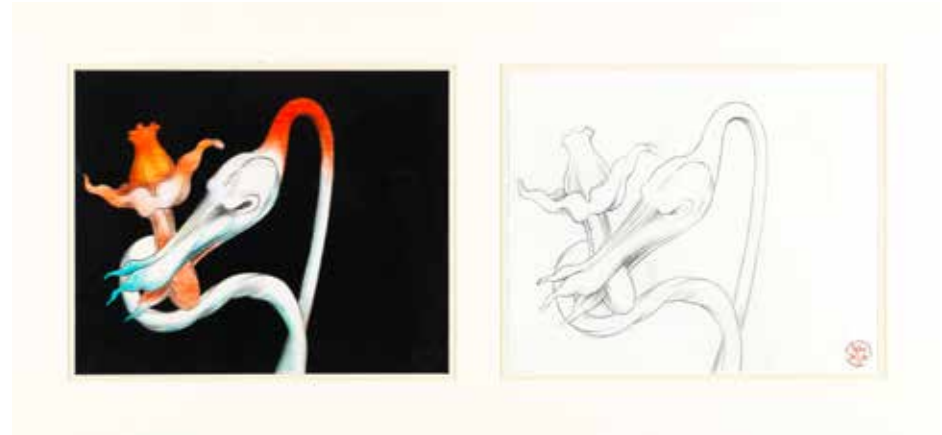
156



158



159



157

156
PINK FLOYD: AN ORIGINAL ANIMATION ART CEL AND DRAWING FROM 'THE WALL',
 1982,
Two Mutant Flowers Entwined, a production drawing, coloured pencil on paper, set in cut-out gouache celluloid, with corresponding animation drawing, both -- 10 x 15 in (26 x 38cm), in common mount and framed, with certificate of authenticity attached to back

£800 - 1,200
 €1,000 - 1,600
 US\$1,200 - 1,700

157
PINK FLOYD: AN ORIGINAL ANIMATION ART CEL AND DRAWING FROM 'THE WALL',
 1982,
Two Flowers Embracing, a production drawing, coloured pencil on paper, set in cut-out gouache celluloid, with corresponding animation drawing, both -- 10 x 13 in (26 x 33cm), in common mount and framed

£800 - 1,200
 €1,000 - 1,600
 US\$1,200 - 1,700

158
AL GREEN: A 'GOLD' SALES AWARD FOR THE ALBUM AND CASSETTE, 'LET'S STAY TOGETHER', AWARD
 circa 1985
 Flower Hologram format, presented to Al Green for sales in the US of more than 500,000 copies, non-original frame, 22 x 27 1/4 in (56 x 69cm)

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

159
FLEETWOOD MAC: A 'GOLD' SALES AWARD FOR THE ALBUM, CASSETTE AND CD, 'RUMOURS'
 1990s,
 US 'R Hologram' format, presented to Stevie Nicks for sales of more than 500,000 copies, RIAA certified, Ill-Eagle Enterprises, Ltd. label to backing card, 17 x 21 in (43 x 53.5cm)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,500 - 2,200

Ex-lot 287, Sotheby's London, 15th September 1999.



160 (part)

160
KATE BUSH: AN AUTOGRAPHED TOUR PACK FOR THE KATE BUSH EUROPEAN TOUR,

April/May 1979,
 the front cover signed by Kate Bush in blue ballpoint, *To David, love Kate Bush X*; with a ticket stub, Manchester Apollo Theatre, 11th April, 1979; programme; sheet of three postcards; Fan Club notice and five flyers (Qty)

£300 - 500
 €390 - 650
 US\$440 - 730

161
ANDY WARHOL: A COPY OF INTERVIEW MAGAZINE,

featuring Nancy Reagan, December 1981, signed on the cover in black pen by Andy Warhol

£800 - 1,200
 €1,000 - 1,600
 US\$1,200 - 1,700

162
DIANA ROSS & THE SUPREMES: A 'GOLD' SALES AWARD FOR THE ALBUM, CASSETTE AND CD, 'DIANA ROSS AND THE SUPREMES,'

late 1980s,
 US 'Flower Hologram' format, presented to The Supremes for sales of more than 500,000 copies, RIAA certified, 17 x 21in (43 x 53.5cm)

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

163
DUSTY SPRINGFIELD: A 'PLATINUM' SALES AWARD FOR THE ALBUM, 'DUSTY - THE SILVER COLLECTION',

1997,
 presented to Dusty Springfield for sales of more than 300,000 copies in the UK, BPI certified, Century Displays label to backing card, 16 x 16in (41 x 41cm)

£800 - 1,200
 €1,000 - 1,600
 US\$1,200 - 1,700



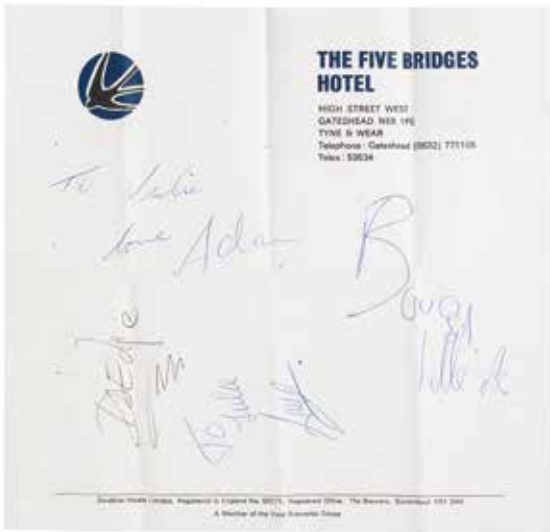
161



162



163



164



166



165 (part) (illus)



167



167 (illus)

164
U2: A SET OF AUTOGRAPHS,
 1980s,
 signed by, Bono, The Edge, Adam Clayton and Larry Mullen in blue and black ballpoints on a piece of stationery from the Five Bridges Hotel, Gateshead, with dedications *To Julie*, 8 x 8 1/4in (20 x 21cm)

£300 - 400
 €390 - 520
 US\$440 - 580

165
KYLIE MINOGUE: A RED SILK OUTFIT WORN BY KYLIE MINOGUE,
 featured on the cover of her 2012 calendar, comprising a red bustier with lace trim and red silk and tulle body labelled La Perla, accompanied by a copy of the Kylie, 2012 Official Calendar signed and inscribed

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

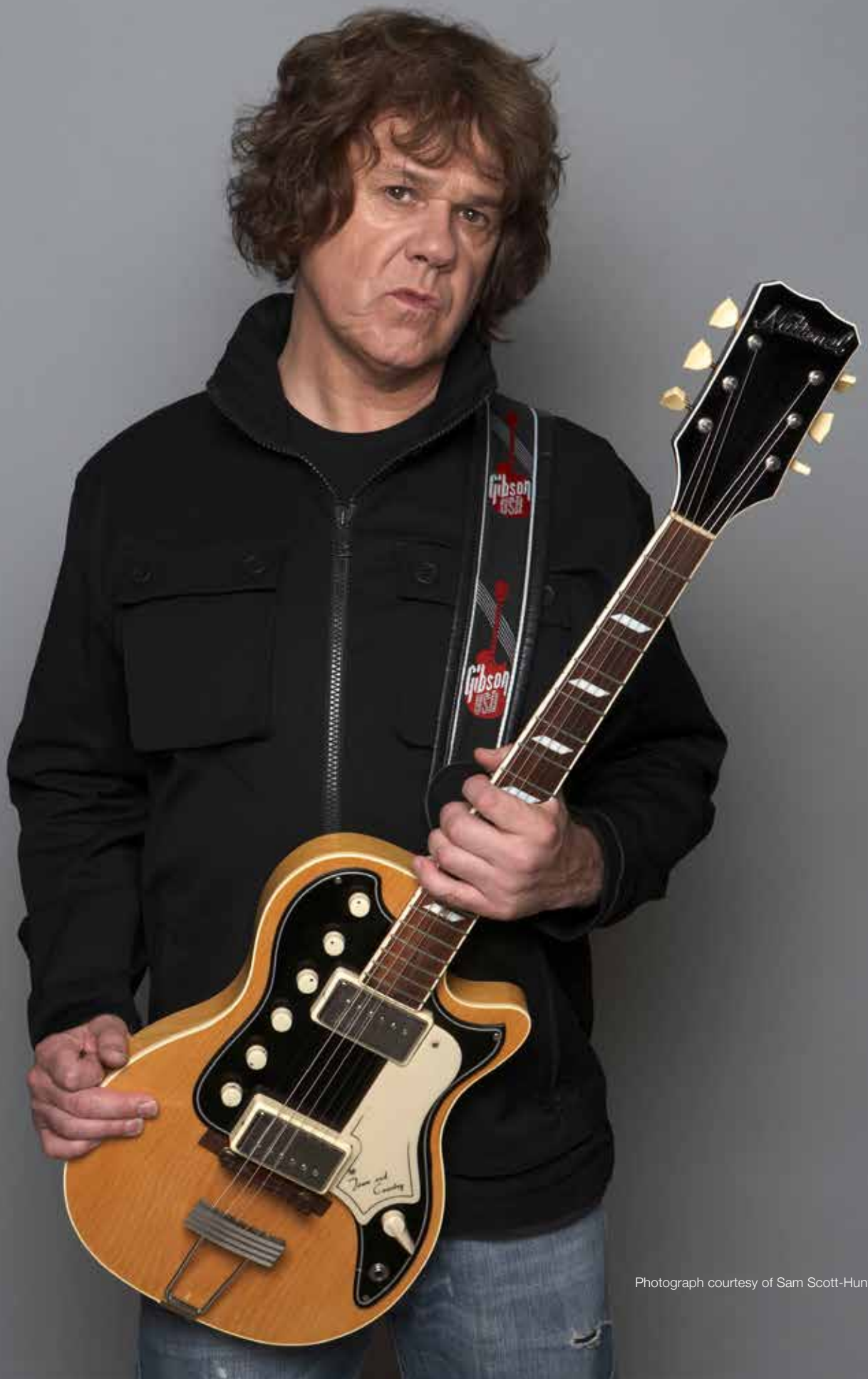
166
MICHAEL JACKSON: A LIFE BUST MADE FOR THE PRODUCTION OF THE FILM 'GHOSTS',
 circa 1996,
 as used for make-up/prosthetics, made of moulded and painted composite material, on shaped stand, together with framed details of the production, bust 14in (35.5cm) high, 17in (43cm) wide

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,400

This can be seen onscreen during the closing credits sequence as Michael's special effects makeup is applied.

167
KYLIE MINOGUE: A DOLCE AND GABBANA STAGE WORN NECKLACE,
 the 'gold' flat curb link chain necklace with suspended twin pendants of initials K and M -- to the reverse with suspended tag signed Dolce & Gabbana; accompanied by two photographs of Kylie Minogue wearing an identical necklace at the 2001 MTV Europe Music Awards

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



Photograph courtesy of Sam Scott-Hunter

GARY MOORE

1952-2011

Gary Moore was born in Belfast, Northern Ireland. His father was a local music promoter, so music was never too far away from the young Gary. His enthusiasm for music would create a child prodigy of sorts, after only picking up the guitar when he was 10 or 11. He would become a professional musician in 1968, at the tender age of 16, moving from his native Belfast across the border to Dublin, where he joined (the original) Skid Row, a blues/rock band with Phil Lynott on vocals. But before that, Gary's musical influences were drawn from the 'pop scene' of the day. Beginning with The Shadows and moving on to The Beatles, his musical tastes led him into the rich vein of what was the emerging British blues scene of the late 1960s. With the likes of John Mayall's Bluesbreakers supplying what could be called the soundtrack to his life, Gary was led on via Peter Green's Fleetwood Mac, The Yardbirds, Cream and the Jimi Hendrix Experience, all of whom provided Gary with a large pool of material in which to immerse himself.

He had a long and varied career as a guitarist, moving from the Irish blues roots of his formative years, through the early rock of Thin Lizzy (he would grace their line up on three separate occasions during the 1970s), the jazz rock leanings of Colosseum II, his own hard rock albums of the late 1970s and 1980s, before returning to the style of music he was most comfortable with, the Blues. After his worldwide success with the 1990 album, Still Got The Blues, Gary was set on a journey of discovery with this genre.

As with any musical form, there is a long history within the Blues tradition, and Gary was to research this at length as part of a deeper understanding of the music which would provide inspiration for his song writing and playing. This in turn produced research material for his award-winning Planet Rock (DAB station) radio show, Blues Power, in 2005. Always looking for new sounds in music, and in an effort to push his playing style ever onwards, the search for interesting-sounding equipment to achieve that goal would be never-ending.

Similar to a collector's quest for vintage cars, watches, paintings, fine wine or even rare vinyl records, musicians are on a constant lookout for that certain something that's a little bit different. Whether it is a specific tone or just an example of an item that they have longed for, musicians are just like any collector, such is their 'curse'. Most high calibre musicians have something that seems to drive them forward in that quest, and the selection of items offered here reflects that, in part. All of the items would have been acquired with the idea that if a guitar or an amplifier could spark a musical idea, be that a part of a song, a mood, or even just a riff that could lead to something bigger, then the item would have earned its keep and would be useful in reproducing that sound on a future recording, and possibly being included in a live stage

performance at some point. In the guitar playing world, some instruments have such a distinctive tone that stories grow from their use and their ownership. But as with any workmen, musical instruments are their tools of the trade, with some items as their go-to instruments of choice, in the studio and on stage, or even just for kicking around with at home, as they all play a part in the musical growth of any artist. This collection contains items used on a number of either studio projects and live performances, or stockpiled for forthcoming musical journeys. Some are well used, reflecting their age and vintage, others not so, and others are brand new, while they waited for their sonic depths to be discovered. But all of the items will have been added to Gary's musical arsenal with the same idea: how do I get the best out of this, to make this piece of music I'm working on sound great?

Gary was no snob when it came to the kind of equipment he used. He was interested in anything - old or new, pristine or beat up - it was the sound he could get out of it that was paramount and if a guitar was also visually interesting, it might be included in a photo-shoot related to the musical project it was used on, such as a new album. All of the items had a purpose, or at least were tried out to see if they would fit into a musical piece. If not, then they would be put away for another day. Gary would recall the details of any item and remember to include a selection of them in any of his future musical projects, if he thought it might work for their benefit.

The items presented in this auction are a small part of an eclectic collection formed in the career of a hugely talented musician. Each guitar and amplifier has its own tale to tell.

Graham Lilley
May 2016

Guitar Technician/Road Manager for Gary Moore since 1988.

Bonhams would like to thank Graham for his help in cataloguing the collection

SPECIAL NOTICE TO BUYERS

Given the age 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.



171



172



173



174

THE GARY MOORE COLLECTION, LOTS 171-216

171 †Y

GARY MOORE: A GIBSON MELODY MAKER GUITAR,

1965, serial 287759 to back of headstock, double-cutaway body with red finish, single oblong pickup with black plastic cover, two black bonnet knobs mounted onto scratchplate which surrounds pickup, unbound rosewood fingerboard with dot markers, narrow headstock, in faux skin card case, *guitar 39 1/2in (100cm) long*

£1,200 - 1,800
€1,600 - 2,300
US\$1,700 - 2,600

172 †

GARY MOORE: A WARWICK THUMB BASS GUITAR,

1987, serial 8675 87 impressed to end of headstock, natural finish body with thru-neck, two EMG pickups, three control knobs, angled tuners, in soft case, *guitar 44in (112cm) long*

£1,000 - 1,500
€1,300 - 1,900
US\$1,500 - 2,200

Used for various home demos, it would also have been tried out by Jack Bruce while he and Gary were writing and recording home demos in 1993, which became tracks on the Baker Bruce Moore album, 'Around The Next Dream', 1994. Also seen/heard in live shows in 2006/2007, played by Pete Rees, Gary's live band bassist at the time.

173 †

GARY MOORE: A TAKAMINE ELECTRO-ACOUSTIC GUITAR,

1989, inside of body with labels stamped with serial 89120380 and model no. CP-132SC, natural finish cedar top with rosewood back, sides and fingerboard, in hard, shaped plush-lined Takamine case, *guitar 39 1/4in (99.5cm) long*

£900 - 1,200
€1,200 - 1,600
US\$1,300 - 1,700

Used for the track 'Nothing's The Same' on 1992 album 'After Hours', and for 'With Love (Remember)' from the 1994 album 'Ballads and Blues'.

174 †

GARY MOORE: A GIBSON FIREBIRD V REVERSE REISSUE GUITAR,

1990, serial 92980702 and *Made In U.S.A.* impressed to back of headstock, mahogany body with cherry finish, neck-thru-body construction, two mini-humbuckers, four black bonnet volume/tone knobs and three-way selector, chrome-plated hardware, bound rosewood neck with trapezoid markers, banjo-style toners on treble side, in hard, rectangular, plush-lined Gibson case in with strap/owner's manual, *guitar 45in (114cm) long*

£1,800 - 2,500
€2,300 - 3,200
US\$2,600 - 3,600

Used on the last blues band line-up shows in the UK, at the Charlotte Street Blues Bar in 2010, prior to a Japanese tour. Seen and heard on YouTube.



175



176



177



178

175 †

GARY MOORE: A FRITZ BROTHERS 'ROY BUCHANAN BLUESMASTER' GUITAR,

circa 1991, neckplate stamped *Fritz Bros. Inc. U.S.A. No. 049*, Telecaster-style, bound body with three-tone sunburst finish, three EMG pickups, five-way selector and volume/tone knobs, three-ply laminated pearloid scratchplate, unbound fingerboard, headstock with Roy Buchanan 'signature', Sperzel tuners, in hard, rectangular plush-lined case with strap and handwritten letter from Roger Fritz to Gary Moore/Graham Lilley dated 27th September 1991, *guitar 38 1/2in (97.5cm) long*

£2,500 - 3,500
€3,200 - 4,500
US\$3,600 - 5,100

This was ordered directly from the Fritz Brothers workshop, after Gary had borrowed a similar model from his Henley neighbour, George Harrison. As he had used that guitar on one track on the 1989 'After The War' album, and if he was to play the track live, it was thought best to have his own example. It was used for some tracks on the 'After Hours' album, 1991/2.

176 †

GARY MOORE: A GODIN LGX ELECTRIC/ACOUSTIC GUITAR SYNTHESISER AND ROLAND SYNTH UNIT,

1996, serial *96465517* impressed to back of headstock, carved figured maple top with mahogany body and neck, three volume/tone knobs, five-way selector, ebony fingerboard, together with Roland GR-30 synthesiser unit, in original box with manual, cables, guitar in Godin hard, rectangular lined case, *guitar 39in (99cm) long*

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

This can be heard on parts of the 1999 album, 'A Different Beat'.

177 †

GARY MOORE: A JERRY JONES BARITONE GUITAR

1997, serial number *3804* stamped on jackplate, single cutaway body with copper-coloured finish and white textured sides, two lipstick tube pickups, two knobs and three-way selector, unbound Indian rosewood fingerboard with dot markers, in plush-lined, hard rectangular case with four sets of J J strings, *guitar 42in (107cm) long*

£700 - 900
€910 - 1,200
US\$1,000 - 1,300

Used on parts of the 1999 album, 'A Different Beat'.

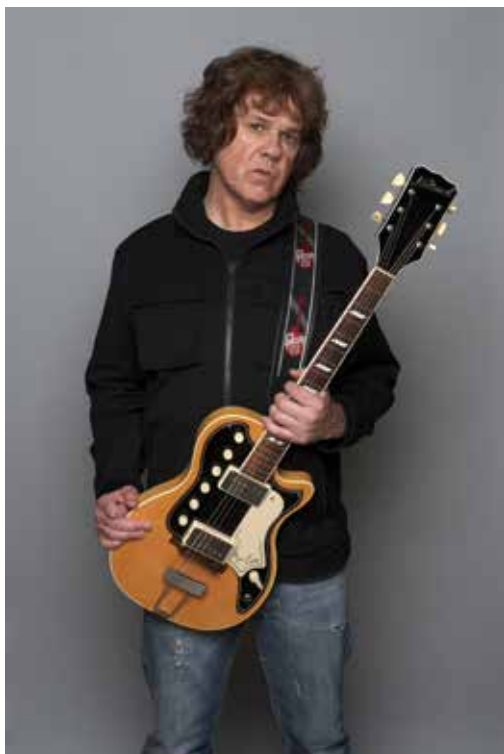
178 †

GARY MOORE: A GIBSON LES PAUL DC STANDARD GUITAR,

1998, serial *91188401* and *Made In U.S.A.* impressed to back of headstock, carved flame maple top and mahogany back, amber finish, volume/tone bonnet knobs three-way selector, unbound body, chrome-plated hardware, bound rosewood neck with trapezoid markers, Grover tuners, in shaped, hard Gibson case with plush lining and strap, *guitar 39in (99cm) long*

£2,000 - 2,500
€2,600 - 3,200
US\$2,900 - 3,600

Featured on the 2001 album, 'Back To The Blues', and specifically on the instrumental track, 'The Prophet'. With 24 frets, it enabled Gary to reach the very high notes heard on the track. It can also be seen and heard on the DVD/CD, 'Live At Montreux 2001'.



179 (illus)



180

179 † Y

GARY MOORE: A NATIONAL MODEL 1104 TOWN AND COUNTRY GUITAR,

circa 1957, serial X74338 stamped on plate to back of headstock, bound maple body with natural finish, back with plastic covering, two pickups, nickel-plated hardware, lower scratchplate with six volume/tone knobs and selector, bolt-on neck with bound rosewood fingerboard and parallelogram markers, in hard, shaped lined Stone Case Co. case with strap, *guitar 38in (96.5cm) long*

£1,200 - 1,500

€1,600 - 1,900

US\$1,700 - 2,200

Featured in a photo shoot for promo pictures in 2008, for the 'Bad For You Baby' album, and used on flyers and posters for live shows in Europe during this period.

180 †

GARY MOORE: A VIGIER EXCALIBUR SURFRETER FRETLESS GUITAR,

1998, serial 910148 stamped on neckplate, ash body with 'antique violin' finish, three DiMarzio pickups, two volume/tone knobs, four-way selector, gold-plated hardware, maple/carbon fibre neck with metal fingerboard, in soft Vigier bag and original delivery box, *guitar 38½in (98cm) long*

£1,800 - 2,000

€2,300 - 2,600

US\$2,600 - 2,900

Supplied directly to Gary by Vigier and used on parts of the 1999 album 'A Different Beat'.

This model of guitar was the subject of an article in 'Guitarist' magazine, May 1998.



179



183



182

181 † Y

GARY MOORE: A FENDER STRATOCASTER GUITAR,

1963,
neckplate stamped *L21725*, body with non-original, clear-lacquered natural finish, three Kinman AVN pickups, three-ply laminated scratchplate, three volume/tone knobs and five-way selector, re-fretted rosewood fingerboard with dot markers, in rectangular, plush-lined Fender tweed case with various components, *guitar 38 1/2in (98cm) long*

£8,000 - 12,000
€10,000 - 16,000
US\$12,000 - 17,000

This was a gift to Gary from the late Claude Nobs, founder of the Montreux Jazz Festival, during a performance there in 1998. The guitar required extensive work to return it to a playable condition, including complete re-fret, new tremolo block, replacement tuners, re-wiring and a set of Kinman noiseless pickups. With the guitar is an alternative, complete additional hardware/electronics setup mounted on a separate scratchplate, with Stratocaster single coil pickups by Seymour Duncan. They were made for Gary with a number of options, one of which is a reverse-wound single coil, providing an additional set of tones when used in certain pickup combinations. Seen on the live footage of the TV broadcast from the Fledah in Finsbury Park, London in 2001 and the 'Blues For Jimi' DVD, filmed in London in late 2007. Featured in the 'Guitarist' magazine, Issue 403, February 2016, Gary Moore Commemorative Edition and demonstrated on Youtube.

182 †

GARY MOORE: A FENDER TWIN AMPLIFIER,

1950s,
Model 5C8, serial *0322*, tweed case, two Jensen Alnico 5 12inch speakers, top control panel with four Instrument/Microphone sockets and four control knobs, 110 volts, *52cm high x 66.5cm wide x 26cm deep (20½ x 26 x 10¼in)*

£5,000 - 6,000
€6,500 - 7,800
US\$7,300 - 8,700

Acquired in 1991. The tweed had been replaced prior to this and the handle is a possible replacement also.

183 †

GARY MOORE: A GIBSON GA-8 GIBSONETTE AMPLIFIER,

1959,
serial *112364*, gold fabric-covered case, one Jensen 9 watt 10inch speaker, top panel with two inputs and two volume/tone controls, incomplete Gibson logo to front, 110 volt transformer in chassis, *42cm high x 51cm wide x 22cm deep (16½ x 20 x 8½in)*

£600 - 800
€780 - 1,000
US\$870 - 1,200

21st week of 1959 and as seen in the 1960 Gibson catalogue.



181



184

184 †

GARY MOORE: A GIBSON EXPLORER REISSUE GUITAR, 2002, serial 02902355 and *Made In U.S.A.* impressed to rear of headstock, mahogany body with wine red finish, three black barrel control knobs in line, three-way selector on laminated scratchplate, chrome-plated hardware, unbound rosewood fingerboard with dot markers, Grover tuners, in hard, rectangular, plush-lined Gibson case with strap/manual, guitar 44in (112cm) long

£1,800 - 2,500
€2,300 - 3,200
US\$2,600 - 3,600

Bought in 2002 when Gary was working on the Scars project. He had bought a black and a white Explorer and was looking to use them live after recording with them on the 'Scars' album, but this particular guitar did not feature in the live shows of 2002/2003. However, it can be heard on three tracks on the 'Power Of The Blues' album, 2004, and in an interview with Gary on YouTube.

185 †

GARY MOORE: A GIBSON LES PAUL STANDARD CUSTOM SHOP,

2001, serial CS11059, ink-stamped to back of headstock, carved two-piece flame maple top with sunburst finish, four gold bonnet volume/tone controls, three-way selector, two humbuckers, mahogany back and sided, rosewood fingerboard with trapezoid markers, in hard, shaped Gibson line case with strap and care guide, guitar 39 1/2in (100cm) long

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,400



185



186

186 †

GARY MOORE: A HOFNER NEW PRESIDENT VINTAGE GUITAR, 2003, serial D10291 inked on label inside body, electro-acoustic, two f-holes, with two controls on scratchplate, single pickup, gold-plated hardware, bound carved spruce top and maple back and sides with 'antique violin' finish, bound ebony fingerboard with block markers, Schaller tuners with ebony buttons, in hard, shaped Hofner lined case with original tag, guitar 42 1/2in (108cm) long

£1,800 - 2,200
€2,300 - 2,900
US\$2,600 - 3,200

Purchased in 2004 during the recording sessions for the 'Power Of The Blues' album but does not appear on that, or subsequent albums.

187 †

GARY MOORE: A GIBSON LES PAUL '59 STANDARD HISTORIC REISSUE GUITAR,

2004, serial 9 4015 ink-stamped to back of headstock, carved two-piece flame maple top with sunburst finish, mahogany back and neck, four gold bonnet volume/tone knobs, three-way selector, two humbuckers, rosewood fingerboard with trapezoid markers, Gibson Deluxe tuners, in Gibson hard shaped, lined case with strap and maker's information and care guide, guitar 39 1/2in (100cm) long

£2,500 - 3,000
€3,200 - 3,900
US\$3,600 - 4,400

A personal gift to Gary from a fan, presented to him at a show in 2007. It was used as the dressing room warm-up guitar on and off for the next few years, travelling as far as Japan, Korea and Russia in 2010.



187



188

188 †

GARY MOORE: A GIBSON MELODY MAKER GUITAR,

2004, serial 00344685 and *Made In U.S.A.* impressed to back of headstock, slab body with red finish, black 'dog-eared' P-90 pickup, volume/tone black bonnet knobs, unbound rosewood neck with dot markers, narrow headstock with Gibson Deluxe tuners, in soft case with strap, guitar 39 1/2in (100cm) long

£600 - 800
€780 - 1,000
US\$870 - 1,200



189

189 †

GARY MOORE: A GIBSON FIREBIRD V GUITAR,

2007, serial 010870430 and *Made In U.S.A.* impressed to back of headstock, natural-finish reverse body with Zebrawood wings, 7-piece neck-thru-body construction, four black bonnet volume/tone knobs, three-way selector, chrome hardware, bound rosewood fingerboard with trapezoid markers, 'banjo' tuners, in Gibson plush-lined, hard rectangular case with strap, lead and owner's manual, from an edition of 400, guitar 45in (114cm) long

£1,800 - 2,000
€2,300 - 2,600
US\$2,600 - 2,900



190

190 †

GARY MOORE: A BLUE STAR GUITAR COMPANY OTIS TAYLOR BLUESMAN 'BANJOBBLASTER' GUITAR,

2007, serial 1017 and *Otis Taylor Bluesman Model* impressed to back of headstock, satin finish natural unbound body, Telecaster-style controls and pickups, rosewood fingerboard with dot markers, banjo tuner at fifth fret, in soft case, guitar 38 1/2in (98cm)

£700 - 900
€910 - 1,200
US\$1,000 - 1,300

A personal gift to Gary from 'Trance Blues' musician Otis Taylor and Bruce Herron of the Blue Star Guitar Co. in 2007.



191

191 †

GARY MOORE: A GIBSON LES PAUL STANDARD HOT ROD 58 GUITAR,

2008, serial CS85752 ink-stamped to back of headstock, limited edition of 150, carved two-piece flame maple top with cherry red finish underscored with 'flame' detailing, four gold bonnet volume/tone knobs, three-way selector, nickel-plated hardware, two BurstBucker pickups, bound mahogany body, bound rosewood fingerboard with trapezoid markers, Gibson Deluxe tuners, in Gibson hard, shaped plush-lined case with strap, removed metal scratchplate, broken original toggle switch and owner's manual, guitar 39 1/2in (100cm) long

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,400



192



194



193



195

192 †
GARY MOORE: A FENDER SUPER REVERB AMPLIFIER,
 1964,
 AB763, serial A06629, black tolex, four 10inch speakers, front panel with Normal/Vibrato sockets, ten control knobs, 110 volts, 63.5cm high x 63.5cm wide x 25cm deep (25in x 25in x 9¾in)

£1,800 - 2,200
 €2,300 - 2,900
 US\$2,600 - 3,200

Two speakers are 1990s' replacements, by Kendrick. A small sales tag states '1964 Super' but the serial places it into the 1965 bracket. The date code on the tube chart points to January 1967.

193 †
GARY MOORE: A FENDER PRINCETON AMPLIFIER,
 1964,
 serial P07628, model 6G2, black tolex, one 10inch speaker, two inputs, four controls to front panel, 110 volts 41cm high x 48.5cm wide x 23cm deep (16 x 19 x 9in)

£1,000 - 1,200
 €1,300 - 1,600
 US\$1,500 - 1,700

An early 1964 model, with white controls: a possible transitional model?

194 †
GARY MOORE: A FENDER CHAMP AMPLIFIER,
 1964,
 serial 21965, model 5F1, black tolex case, two inputs and one volume control to top panel, one 8inch speaker, 30cm high x 34cm wide x 19cm wide (12 x 13¼ x 7½in)

£800 - 1,200
 €1,000 - 1,600
 US\$1,200 - 1,700

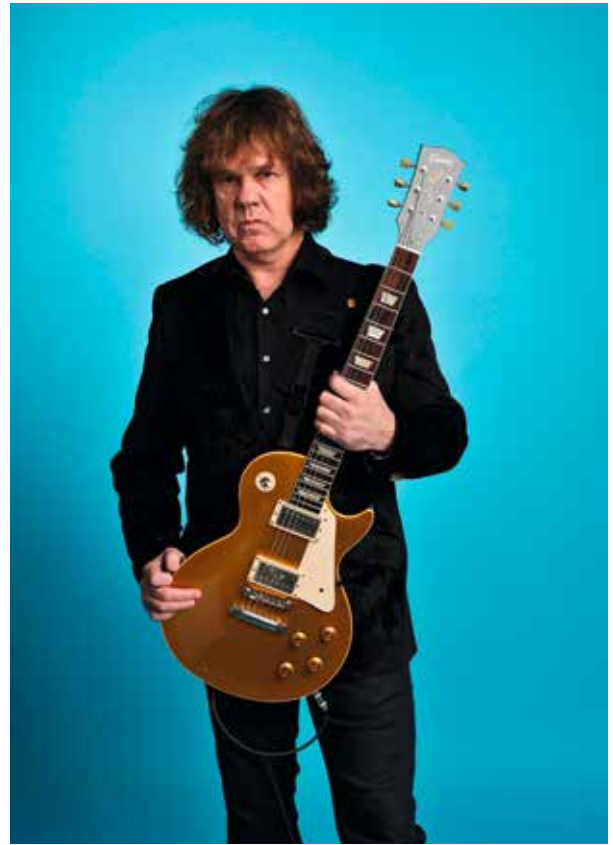
May 1964, a rare transitional model with black tolex covering and black badge. The Oxford speaker is a replacement but is of the correct era and vintage.

195 †
GARY MOORE: A FENDER VIBROVERB AMPLIFIER,
 1964,
 serial A03015, black tolex with blackface, one 15inch speaker, front panel with Normal/Vibrato sockets, nine control knobs, 240/110 volt transformer bolted into chassis, complete with flight case, overall 76cm wide x 38cm deep x 75cm high (30in x 15in x 29½in)

£3,000 - 4,000
 €3,900 - 5,200
 US\$4,400 - 5,800



196



196 (illus)

© Future/REX/Shutterstock

196 †

GARY MOORE: A GIBSON '57 LES PAUL GOLDTOP VOS DARKBACK REISSUE GUITAR,

2007, serial 771413 ink-stamped to back of headstock, bound body with carved top, four gold bonnet volume/tone knobs, three-way selector, two humbuckers, bound rosewood fingerboard with trapezoid markers, Gibson Deluxe tuners, in shaped, hard Gibson plush-lined case with strap, guitar 39 1/2in (100cm) long

£2,500 - 3,000
 €3,200 - 3,900
 US\$3,600 - 4,400

Used on the 2007 album, 'Close As You Get', and seen in live performances on the corresponding tour.

197 †

GARY MOORE: A GIBSON LES PAUL SG STANDARD VOS GUITAR

2008, serial 082442 impressed to back of headstock, Classic White finish, four black bonnet volume/tone controls, two humbuckers, bound rosewood neck with trapezoid markers, Gibson Deluxe tuners, in hard, shaped Gibson lined case with strap, completed pre-pack checklist, tags and COA, guitar 39 3/4in (101cm)

£1,200 - 1,800
 €1,600 - 2,300
 US\$1,700 - 2,600



197



198



199



200



201

198 †
GARY MOORE: A GIBSON LES PAUL AXCESS STANDARD GUITAR,

2008,
serial CS87283 inked to back of headstock, figured, two-piece maple top with sunburst finish, mahogany back, bound body and neck, Floyd Rose tremolo system, rosewood fingerboard with trapezoid markers, Gibson Deluxe tuners, in shaped, hard Gibson case with care guide, tremolo arm and strap, *guitar 39 1/2in (100.5cm) long*

£2,500 - 3,000
€3,200 - 3,900
US\$3,600 - 4,400

Purchased while Gary was having a 'return' to the kind of rock material he was more known to play before the worldwide success of the 1990 album, 'Still Got The Blues'. The tremolo system allows for big tremolo bands and 'dive bombing' guitar runs.

199 †
GARY MOORE: A GIBSON EXPLORER GUITAR,

2009,
serial 021890516 and *Made In U.S.A.* impressed to back of headstock, natural finish, three barrel knobs in line, selector mounted in treble horn, gold-plated hardware, unbound rosewood fingerboard, Grover tuners, in plush-lined, hard rectangular Gibson case with completed pre-pack checklist and owner's manual, *guitar 45in (114cm) long*

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

200 †
GARY MOORE: A GIBSON FLYING V '84 REISSUE STAR RAY GUITAR,

2009,
serial 011090694 and *Made In U.S.A. 2009* impressed to back of headstock, all-black finish with star and sunray detailing, chrome-plated hardware, black bonnet volume/tone knobs, three-way selector, two humbuckers, unbound rosewood fingerboard, Grover tuners, in hard, shaped plush-lined Stagg case, *guitar 44in (112cm) long*

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

201 †
GARY MOORE: A GIBSON FLYING V GUITAR,

2009,
serial 011191347 and *Made In USA 2009* impressed to back of headstock, natural light brown finish, volume and tone bonnet knobs, three-way selector, unbound rosewood fingerboard with dot markers, Grover tuners, in original, hard shaped case with plush lining, strap and owner's manual, *guitar 45in (114cm) long*

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

Used on the final tour of Russia in October 2010. It can be seen and heard on the track 'Oh Wild One' (Youtube.com).



202

202 †

GARY MOORE: A GIBSON SG ZOOT SUIT GUITAR,

2009, serial 019790308 and *Made In U.S.A. 2009* impressed to back of headstock, multi-laminate birch body in 'rainbow' finish, two coverless humbuckers, two clear bonnet volume/tone knobs, three-way selector, unbound ebony fingerboard with no markers, in plush-lined, shaped hard Gibson case with strap, *guitar 39 1/2in (100cm) long*

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



203

203 †

GARY MOORE: A GIBSON SG ZOOT SUIT GUITAR,

2009, serial 019590605 and *Made In U.S.A.* impressed to back of headstock, multi-laminate birch body in red and blue, clear bonnet volume/tone knobs, three-way selector, two coverless humbuckers, ebony fingerboard, no markers, Grover tuners, in hard, shaped lined case with strap, completed pre-pack list and owner's manual, *guitar 39 1/2in (100cm) long*

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



204

204 †

GARY MOORE: A GIBSON FIREBIRD (V) GUITAR,

2010, serial CS003415 inked to back of headstock, non-reverse body with TV white finish, gold-plated hardware, three P-90 pickups, four volume/tone black bonnet knobs, three-way selector on three-play laminated scratchplate with Firebird logo, unbound rosewood fingerboard with dot markers, Grover tuners, in Gibson Custom hard, rectangular fitted case with maker's warranty and COA, *guitar 43in (109cm) long*

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,400



205

205 †

GARY MOORE: A GIBSON GARY MOORE TRIBUTE MODEL LES PAUL STANDARD SECOND PROTOTYPE GUITAR,

2012, serial 121420411 and *Made In U.S.A. 2012* impressed to back of headstock, two-piece carved maple top in light burst finish, unbound, mahogany body, four gold bonnet volume/control knobs (two with caps), three-way selector, two humbuckers, nickel-plated hardware, unbound rosewood fingerboard with trapezoid markers, player's name to truss rod cover, Gibson Deluxe tuners, in hard, shaped plush-lined Gibson case with manual, in original delivery box, *guitar 39 1/2in (100cm) long*

£2,500 - 3,000
€3,200 - 3,900
US\$3,600 - 4,400



206



208



207



209

206 †
GARY MOORE: A FENDER TREMOLUX AMPLIFIER,
 1965,
 AB763, serial A04392, black tolex, front control panel with Normal/
 Vibrato sockets, eight control knobs, 110 volts, 58.5cm wide x 21cm
 high x 21.5cm deep (23 x 8¼ x 8½in)

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

Acquired in 1991 and used on the writing and some of the recording
 sessions for the album, 'After Hours'.

207 †
GARY MOORE: A FENDER BASSMAN AMPLIFIER,
 1966/67,
 AB165, serial A30045, black tolex with Fender logo on grille, Bass And
 Normal inputs, six black control knobs, 110 volts, 56cm wide x 24cm
 deep x 21cm high (22in x 9½ x 8½in)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,500 - 2,200

Acquired in 1991 and used on the writing and some of the recording
 sessions for the album, 'After Hours'.

208 †
**GARY MOORE: A MARSHALL MODEL 2022 LEAD 20 AMPLIFIER
 AND CABINET,**
 1971,
 amp serial 0864C, black tolex with vinyl cover, and a Marshall 4 x
 10inch speaker cabinet, serial 38774, black tolex with Marshall logo to
 grille, (2), overall 86cm high x 63.5cm wide x 30cm deep (34in x 25 x
 12in)

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

209 †
GARY MOORE: A MARSHALL 1917 P.A. 20 AMPLIFIER,
 1972,
 serial 2285D, control panel with four input sockets and four control
 knobs, 51cm wide x 20cm high x 21cm deep (20in x 8in x 8¼in)

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



211

210 † Y

GARY MOORE: A GIBSON FIREBIRD 1 GUITAR,

1964,
inked serial to back of headstock, 153314, 'reverse' mahogany body with sunburst finish, with replacement Seymour Duncan mini-humbucking bridge pickup, volume and tone bonnet knobs, three-ply laminated scratchplate, unbound rosewood fingerboard with dot markers, 'banjo' tuners on treble side of headstock, in hard, rectangular plush-lined case with original pickup and replaced volume pot and Gibson strap, guitar 44in (112cm) long

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

Bought in 1994 for the BBM project.
Featured in 'Guitarist' magazine, Issue 403, February 2016, Gary Moore Commemorative Edition and demonstrated on Youtube.

211 †

GARY MOORE: AN ALHAMBRA 8FP CLASSICAL GUITAR,

2008,
serial 000129 on label inside body, spruce top with Indian rosewood back and sides, ebony fingerboard, in plush-lined, shaped hard case, guitar 39 3/4in (101cm) long

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

This was a trade with a locally-based musician in the Brighton area.



210

Photograph courtesy of Sam Scott-Hunter



212 (illus)



212



213

212 †

GARY MOORE: A GIBSON LES PAUL STANDARD CUSTOM SHOP '58 REISSUE,

2001, serial 8 1675 inked to back of headstock, bound body with carved two-piece flame maple top with natural finish, four gold bonnet volume/ tone knobs, three-way selector, two humbuckers, bound rosewood fingerboard with trapezoid markers, Gibson Deluxe tuners, in Gibson hard shaped, plush-lined case with strap and original plastic jack-plate, guitar 39 1/2in (100cm)

£2,500 - 3,000
€3,200 - 3,900
US\$3,600 - 4,400

Featured in a photo shoot for promo pictures by Sam Scott-Hunter in 2008 for the 'Bad for You Baby' album.

213 †

GARY MOORE: A MARSHALL MODEL 1967 MAJOR AMPLIFIER,

circa 1968, serial A03343, black tolex, Marshall logo to front, plexi front panel with four inputs and six control knobs, 73cm wide x 28cm high x 28cm deep (28 3/4 x 11 x 11in)

£2,500 - 3,000
€3,200 - 3,900
US\$3,600 - 4,400

Acquired for the BBM tour in 1994 and used on a handful of early shows, until replaced by regular 100 watt SLP59 Marshall amps. It has recently been at the Marshall factory, as part of their ongoing archive project.

For reference:
https://reverb.com/uk/news/a-history-of-marshall-amps-part-i?_aid=listingrelatedarticle

The Marshall Major (aka 'The Pig') was a 200-watt version of the Superlead introduced in 1967 for players who needed exceptional volume. In this period guitarists used their stage amps for their volume, rather than relying on a venue's PA system. The Major was indeed loud but also somewhat delicate internally, operating as it did on the edge of peak performance. It was discontinued in 1974, after being used onstage and in the studio by players such as Mick Ronson, Ritchie Blackmore and John Entwistle.



214

214[†]
GARY MOORE: A GIBSON GARY MOORE TRIBUTE LES PAUL STANDARD FINAL RETAIL VERSION GUITAR,
 2013, serial 104930567 and *Made In U.S.A. 2013 Model* impressed to back of headstock, unbound two-piece well-figured carved maple top with lemon burst finish, mahogany body and neck, two humbuckers and four gold bonnet volume/tone controls (two with caps), chrome-plate hardware, unbound rosewood fingerboard with trapezoid markers, player's name to truss rod cover, Gibson Deluxe tuners, in hard, shaped plush-lined Gibson case with completed check list/manual, with original delivery box, *guitar 39½in (100cm) long*
£2,500 - 3,000
€3,200 - 3,900
US\$3,600 - 4,400



215

215[†]
GARY MOORE: A GARY MOORE TRIBUTE MODEL LES PAUL STANDARD INITIAL PROTOTYPE,
 2012, serial 104120637 and *Made In U.S.A. 2012* impressed to back of headstock, unbound well-figured, carved maple top with lemon burst finish, four black bonnet volume/tone knobs, three-way selector, two humbuckers, chrome-plate hardware, unbound rosewood fingerboard with trapezoid markers, Grover tuners, player's name to truss rod cover, in shaped, hard, plush-lined Gibson case and in original delivery box, *guitar 39½in (100cm) long*
£2,500 - 3,000
€3,200 - 3,900
US\$3,600 - 4,400



216

216[†]
GARY MOORE: A GIBSON LES PAUL STANDARD VOS COLLECTOR'S CHOICE NO.1, ARTIST'S PROOF NO.3,
 2011, *Artist Proof #3* in silver pen to back of headstock, bound, carved, two-piece flame maple top with fine figuring, mahogany body and neck, four gold bonnet volume/tone control knobs (two with caps), two humbuckers, three-way selector, bound rosewood neck with trapezoid markers, Sperzel tuners, in hard, shaped lined Gibson case with completed checklist/COA/tags, with original delivery box, *guitar 39½in (100cm) long*
£4,000 - 5,000
€5,200 - 6,500
US\$5,800 - 7,300
 Featured in the 'Guitarist' magazine, issue 403, February 2016, Gary Moore Commemorative Edition and demonstrated on Youtube.



217

THE BEATLES

217

THE BEATLES: AN AUTOGRAPHED PARLOPHONE PUBLICITY CARD AND CLIPPING,

late 1962/early 1963, comprising a publicity card signed and variously inscribed *To Pat* in pencil and ballpoints by John Lennon, Paul McCartney, George Harrison and Ringo Starr, together with a clipping from a concert programme signed in blue ink by John and Paul with similar inscriptions, card 3½ x 5¾in (9 x 14.5cm)

£4,000 - 5,000

€5,200 - 6,500

US\$5,800 - 7,300



218

218

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

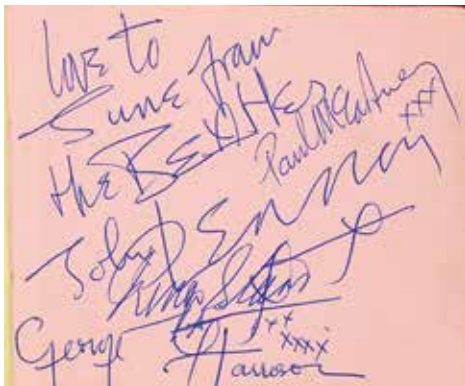
1963,

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

€910 - 1,200

US\$1,000 - 1,300



219 (page)

219

THE BEATLES: A SET OF AUTOGRAPHS,

1963,

in blue ballpoint pen on a page in an autograph book, signed by John Lennon, Paul McCartney, George Harrison and Ringo Starr, additionally inscribed by *John love to June from the Beatles*, the book also signed by, amongst others, Tommy Roe, Bobby Vee, Brian Hyland, Chris Montez and Susan Maughan, 4 x 4½in (10 x 11.4cm)

£2,500 - 3,000

€3,200 - 3,900

US\$3,600 - 4,400

According to the vendor the signatures were acquired by a local news reporter who interviewed the group in their dressing room at the Mansfield Granada on the 26th March 1963.

220

THE BEATLES: A COLLECTION OF FAN CLUB AND OTHER PRINTED MEMORABILIA,

1960s,

including: Fan Club monthlies, 67 various issues, one duplicate, 'Special Repeat No.1' and two 'Special Xmas Extra', 1965 and 1966 (one incomplete); three various Fan Club posters, 1967-69; various Superpix; a set of four black and white, lifesize door-panel posters, published by *Fan Fotos London*; the four psychedelic Daily Express posters, photographs by Richard Avedon, Limited First Edition, in original mailing tube, and uncut original order leaflet; publications including 'Beatleopaedia', 'Beatles On Broadway', 'The Beatles At Carnegie Hall', 'Beatles In Sweden', 'A Hard Day's Night' and several issues of the Observer and Sunday Times magazines (Qty.)

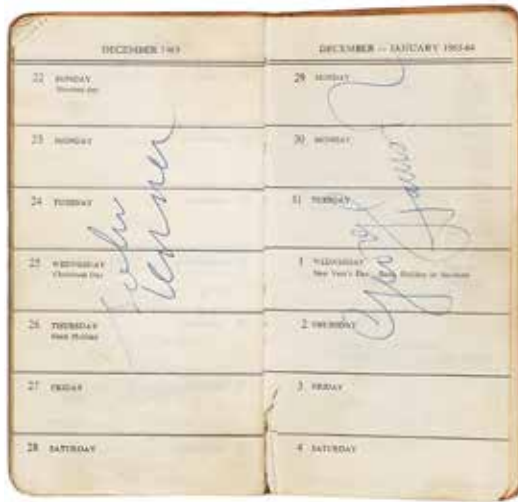
£400 - 600

€520 - 780

US\$580 - 870



220



221 (page)



222



223 (back)



224

221
THE BEATLES: A 1963 DIARY SIGNED BY JOHN LENNON AND GEORGE HARRISON,
 the autographs in blue ballpoint on two pages for December, *pages 3 x 5 3/4 in (7.5 x 14.5cm)*

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

The vendor had a chance meeting with the Beatles in St. Helier, Jersey, whilst he was there on a Scout camp. His diary entry for Wednesday, 7th August records the day thus: 'Packed tents. Went to 'All Saints' Hall for night. Looked around town. "Beatles" autograph'. He had spotted them window shopping in a St. Helier back street. Recognising them as the Beatles, and the first to do so, he managed to obtain the autographs of John and George before anyone else realised who they were. Upon being besieged by others they ran away before he could obtain the other two autographs.

The Beatles appeared at the Springfield Ballroom, St. Saviour, Jersey for four nights, 6th-7th and 9th-10th August.

222
THE BEATLES: AN AUTOGRAPHED PUBLICITY PHOTOGRAPH,
 1963,
 the black and white photograph signed in black ballpoint by John Lennon, Paul McCartney, George Harrison and Ringo Starr, dedicated *To Judy* by Paul and *To Trudy lots of love from The BEATLES* by George, *8 x 10in (20.5 x 25.5cm)*

£3,000 - 5,000
 €3,900 - 6,500
 US\$4,400 - 7,300

Signed for Judy, the daughter of Johnnie Stewart, producer of BBC TV's legendary weekly show, 'Top Of The Pops'.

223
THE BEATLES: AN AUTOGRAPHED PUBLICITY PHOTOGRAPH,
 1963
 the black and white Starpics portrait of the group signed in blue ballpoints by Ringo Starr, George Harrison and Paul McCartney, Ringo adding *Best wishes from the Beatles*, with John Lennon's 'autograph' in unknown hand and additional signature of 'Barry', *6 x 7 3/4in (15 x 19.5cm)*

£1,200 - 1,800
 €1,600 - 2,300
 US\$1,700 - 2,600

224
THE BEATLES: A SET OF AUTOGRAPHS,
 1963/64,
 in blue and black ballpoints on a piece of notepaper from the Westbury Hotel, London, signed by Ringo Starr, Paul McCartney, George Harrison and John Lennon, and inscribed by John *To Sylvia*, some annotations in unknown hand, *4 x 6in (10 x 15cm)*

£2,000 - 3,000
 €2,600 - 3,900
 US\$2,900 - 4,400



225



226 (detail)

225
THE BEATLES AND ROY ORBISON: AN AUTOGRAPHED COPY OF THE ALBUM 'PLEASE PLEASE ME',
 1963,
 Parlophone PMC 1202, mono, black and gold labels with Dick James Music Co. publishing credits, the back cover signed in blue and black ballpoints by John Lennon, Paul McCartney, George Harrison, Ringo Starr and Roy Orbison, with John adding *so what?* under his autograph

£6,000 - 8,000
 €7,800 - 10,000
 US\$8,700 - 12,000

226
THE BEATLES: A RARE THIRD PRESSING OF THE ALBUM 'PLEASE PLEASE ME',
 1963, Parlophone PMC 1202, with first black and yellow label and 33 1/3 RPM,

£800 - 1,200
 €1,000 - 1,600
 US\$1,200 - 1,700

Parlophone, shortly after the release of 'Please Please Me', decided to change to the more common yellow and black label, after the 1st and 2nd well known gold and black label.

This extremely rare 3rd pressing is identified by the continued presence of the '33 1/3' on the left hand side of the label. This was also printed in the same place on the gold and black editions. This remaining detail was a consequence of the transition from the gold and black label to the very first batch of yellow and blacks, which quickly disappeared from all subsequent pressings.



227

227
THE BEATLES: AN AUTOGRAPHED COPY OF THE ALBUM, 'WITH THE BEATLES',
 1963,
 the back cover signed in red, blue and black ballpoints by Paul McCartney, John Lennon, Ringo Starr and George Harrison, first UK mono pressing, PMC 1206

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

228
THE BEATLES: A RARE AUTOGRAPHED BACKSTAGE PASS FOR 'ANOTHER BEATLES CHRISTMAS SHOW',
 1964,
 issued by Rank Theatre Division, printed with bearer's name, J. Farley, the reverse signed in black and blue ballpoints by George Harrison, Ringo Starr, John Lennon and Paul McCartney, 2 1/2 x 3 1/2 in (6.5 x 9 cm)

£2,500 - 3,500
 €3,200 - 4,500
 US\$3,600 - 5,100



228



229



231 (part)



230



232

229
THE BEATLES: AN AUTOGRAPHED PUBLICITY CARD, CONCERT PROGRAMME AND TICKETS,

1963, comprising: a Fan Club card signed on the front by all four Beatles in blue ballpoint; a concert programme, 'The Beatles Show', with an unsigned publicity photograph inside; and three used tickets for the Winter Gardens, Bournemouth, Saturday 16th November (3)

£4,000 - 5,000
 €5,200 - 6,500
 US\$5,800 - 7,300

This was The Beatles' fourth UK tour in less than a year. With word of Beatlemania spreading, this particular appearance in Bournemouth was filmed by the three main TV networks from the USA. The reporter from CBS, Alexander Kendrick, was less than enthusiastic about The Beatles, saying that: 'They symbolise the 20th century non-hero, as they make non-music, wear non-haircuts and give none-mersey'.

See 'The Complete Beatles Chronicle', Mark Lewisohn, Pyramid books, 1992, p. 129.

230
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*

£300 - 400
 €390 - 520
 US\$440 - 580

231
THE BEATLES: A COLLECTION OF SIGNED HEART SHAPED AUTOGRAPH BOOK PAGES, PHOTOGRAPHS AND NEGATIVES ACQUIRED DURING THE FILMING OF 'HELP',

1965, one page signed and inscribed in blue pen by John Lennon, a second page signed in blue pen by George Harrison and Ringo Starr a third page in blue pen all in Paul McCartney's hand signing on behalf of his band mates *love to Janet from The Beatles, Paul McCartney, Ringo Starr, John Lennon and George Harrison*; accompanied by 14 prints and negatives of The Beatles filming a scene from *Help* on Salisbury Plane, accompanied by a letter concerning the provenance

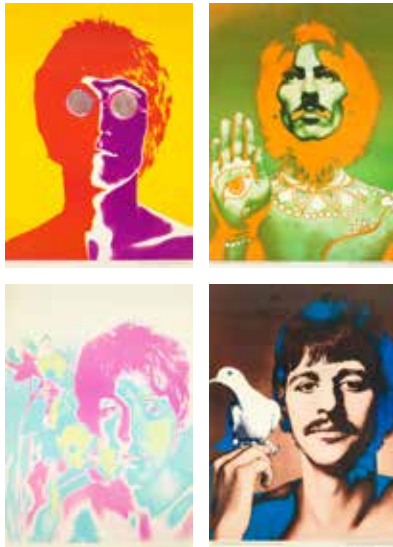
£3,000 - 5,000
 €3,900 - 6,500
 US\$4,400 - 7,300

232
KLAUS VOORMANN (GERMAN, BORN 1938): THE BEATLES,

circa 1966, a 'Revolver' album cover sketch in pencil, signed by the artist, in card mount, 7¼ x 8in (19.5 x 20cm)

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

Exhibited
 Deutsches Haus der Geschichte, Bonn, 2006.



233 (part)



234



235

233
THE BEATLES: A COMPLETE SET OF FIVE RICHARD AVENDON POSTERS,

issued by The Daily Express, 1968,
 rolled in original poster tube, mostly - 27 x 18 in (69 x 48cm) (5)

£500 - 700
 €650 - 910
 US\$730 - 1,000

234
THE BEATLES AND OTHERS: 'OUR FIRST FOUR' PRESS PACK,

1968,
 the promotional presentation pack containing the first four 45 rpm singles produced by Apple Records, each in original brightly coloured folder with details of the artists, comprising: The Beatles - Hey Jude/Revolution; Jackie Lomax - Sour Milk Sea/The Eagles Laugh At You; Mary Hopkin - Those Were The Days/Turn Turn Turn and The Black Dyke Mills Band - Thingummybob/Yellow Submarine, 13½ x 9½in (34 x 24cm)

£500 - 700
 €650 - 910
 US\$730 - 1,000

The property of Stephen Maltz, former Beatles' accountant, financial advisor and director of Apple Corps.



236

235
APPLE / THE BEATLES: AN APPLE RECORDS WATCH,

late 1960s,
 square face printed with Apple logo and *Old England*, missing strap,

£800 - 1,200
 €1,000 - 1,600
 US\$1,200 - 1,700

236
RINGO STARR: AN 'APPLE' MIRROR BY RINGO OR ROBIN LTD.,

early 1970s,
 with central mirrored 'Apple' design, metal frame, 36 x 36in (92 x 92cm)

£600 - 800
 €780 - 1,000
 US\$870 - 1,200



237

237
THE BEATLES / PETER BLAKE: A RARE CUT-OUT USED ON THE 'SGT. PEPPER'S LONELY HEARTS CLUB BAND' ALBUM COVER OF BOBBY BREEN, SIGNED BY SIR PETER BLAKE [LATER],

1967,
 the hand-tinted photographic portrait on hardboard depicting Bobby Breen, visible in the iconic crowd scene on the Sgt. Pepper album cover, positioned next to George Harrison and over the shoulder of Marlene Dietrich, designed by Peter Blake, later signed by Blake in black ink to bottom right corner, framed - 19 inches (48cm.) high

£20,000 - 30,000
 €26,000 - 39,000
 US\$29,000 - 44,000

A rare and important piece of Pop Culture memorabilia from Peter Blake's ground breaking album cover design. The figure of Canadian comedian Bobby Breen positioned at the front of the crowd next to George Harrison and Marlene Dietrich. According to the vendor his University roommate had worked on the album cover shoot and

displayed the cut-out in their student dwellings. In lieu of unpaid rent the cut-out was acquired by the current owner and has been in his possession since. Two years ago the vendor met Sir Peter Blake who was happy to sign it.

'Sgt. Pepper's Lonely Hearts Club Band' was voted for by 'Rolling Stone' magazine as the number one album of all time from a list of 500. Their reasoning *It is the most important rock & roll album ever made, an unsurpassed adventure in concept, sound, songwriting, cover art and studio technology by the greatest rock & roll group of all time.* Blake has said of his vision for the cover that he wanted to assemble... *a magical crowd* around the band. *I offered the idea that if they had just played a concert in the park, the cover could be a photograph of them with the group who had watched the concert. If we did this by using cardboard cut-outs, it could be whomever they [the Beatles] wanted.* In order not to upset anyone Apple insisted that all suggested "crowd members" be notified in advance and that permission was granted for them to feature on the album cover.

Please see cover illustration to lot 238.



238 (inside gate fold)

238

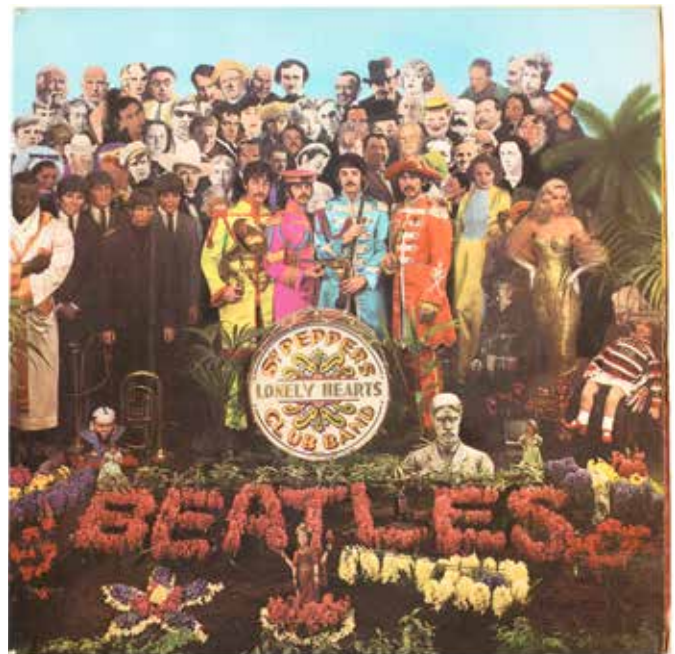
THE BEATLES: A RARE AUTOGRAPHED 'SGT. PEPPER'S LONELY HEARTS CLUB BAND' ALBUM, SIGNED ON THE GATEFOLD SLEEVE BY JOHN LENNON, PAUL MCCARTNEY GEORGE HARRISON AND RINGO STARR [LATER],

1967, Parlophone PMC 7027, signed in blue ink *John L* and *Paul McCartney* and in black ballpoint pen *George Harrison*, the signatures acquired outside Abbey Road Studios in 1967, with *Ringo* and a star motif in black ink signed and inscribed in 1997, accompanied by a letter concerning the provenance

£30,000 - 40,000
 €39,000 - 52,000
 US\$44,000 - 58,000

The signed album in this lot has been treasured by the owner since his chance meeting with the Beatles at Abbey Road Studios in 1967. He and a friend congregated outside the studios with other fans in the hope of meeting the band, who were there mixing *All You Need Is Love* for the 'Our World' live broadcast which was aired on Sunday 25th June. The vendor recalls that it was around 10pm in the evening when John, Paul and George left the studio and happily signed for fans, chatted to them and had their photograph taken. Unfortunately Ringo was not with his band members which is why the vendor only acquired John, Paul and George's autographs at the time.

Over the years the owner of this LP met The Beatles on numerous occasions both independently and while working in the music industry for EMI. However it was not until 1997 for his 50th birthday, that his old friend who he had waited outside Abbey Road with arranged for him to meet Ringo Starr to sign his Sgt. Pepper album. He had become friends with Terry Oates, the Managing Director of Eaton-Oats Music publishers who represented Ringo. The vendor arrived at Eaton-Oats offices near Sloane Square to find Ringo there who was happy to sign the album.



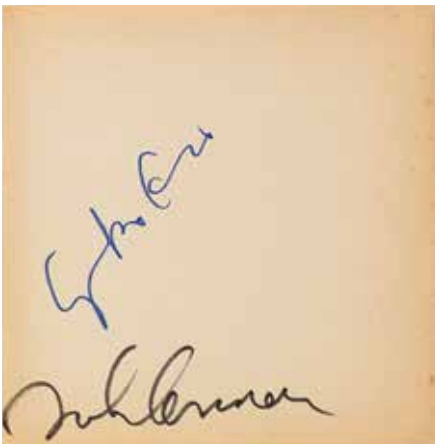
238 (front cover)



239



240



241 (page)



242

239
THE BEATLES: TWO JOHN JUDKINS PREPARATORY POSTER ARTWORKS,

both 1968, the first a pencil drawing on paper depicting all four of The Beatles in profile poses, signed and dated by the artist in the bottom right corner, 27 1/2 x 20in (70 x 50cm), together with a mixed media of pencil and black poster paint on cartridge paper, for the concert 'The Beatles: there will be a show tonight, being for the benefit of Mr Kite', signed and dated by the artist in the bottom right corner, 20 x 25 1/2in (50 x 65cm), (2)

£500 - 700
€650 - 910
US\$730 - 1,000

240
JOHN LENNON AND YOKO ONO: A SIGNED COPY OF THE SINGLE 'GIVE PEACE A CHANCE',

1969, the back cover signed in black ink by John Lennon and Yoko Ono Lennon, accompanied by a letter concerning the provenance

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,400

According to the vendor she met the couple outside Apple Studios on Saville Row where she asked them to sign her copy of the single.

241
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 blue ink by Yoko Ono Lennon, 5 x 5in (13 x 13cm)

£800 - 1,200
€1,000 - 1,600
US\$1,200 - 1,700

242 *
JOHN LENNON AND YOKO ONO: A SCARCE AUTOGRAPHED 'THIS IS NOT HERE' EXHIBITION POSTER,

1971, signed in black and blue felt-tip pens by John and Yoko and numbered 76/100, unframed, 18 x 24in (46 x 61cm)

£6,000 - 8,000
€7,800 - 10,000
US\$8,700 - 12,000

This exhibition of Yoko's artworks, held at the Everson Museum Of Art, Syracuse, N.Y., opened on 9th October 1971, John's 31st birthday. It was billed as a *show of unfinished paintings and sculpture* and John was a *guest artist*. The opening night was a star-studded affair, with guests including Ringo Starr, Andy Warhol, Bob Dylan, Frank Zappa and John Cage.

The vendor ran a freelance plant care business, whilst apprenticed as a film editor and first met John in early 1976 after being introduced by a mutual acquaintance. The vendor looked after the plants in John and Yoko's Dakota apartment and was nicknamed 'the tree man' and 'Mike Tree' by John.



243

243
JOHN LENNON: A HANDWRITTEN MEMO IN JOHN'S HAND,
 circa 1972,
 in black ink and felt-tip on a single sheet of *abkco* 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, 11 x 8½in (28 x 21.5cm)

£2,500 - 3,000
 €3,200 - 3,900
 US\$3,600 - 4,400

244
**JOHN LENNON AND YOKO ONO: THREE HANDWRITTEN
 AIDES-MEMOIRE AND A LIMITED EDITION PRESSING OF
 'HAPPY XMAS (WAR IS OVER)',**

circa 1972,
 each on a sheet of lined notebook paper, various pens and pencil, the
 first mostly in an unknown hand, John adding *35th + 34th Psalm*; the
 second (unknown hand) with additions by John comprising,
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 with Yoko adding two or three
more "Grapefruit"; the third note (unknown hand) including a list by
 John of the following, *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
 €1,600 - 2,300
 US\$1,700 - 2,600



245



244 (part)



246 (detail)

245
**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)

£400 - 600
 €520 - 780
 US\$580 - 870

Please note this lot is accompanied by a letter of provenance
 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.

246
**PAUL MCCARTNEY: AN AUTOGRAPHED PROGRAMME FOR
 THE CAPITAL RADIO MUSIC AWARDS '77,**

held at the Grosvenor House Hotel, 3rd February 1977, the
 programme signed in various pens by Paul McCartney, Elton John,
 Twigg, Andy Fairweather-Lowe, and one indistinct signature; and
 another, identical programme signed by Joan Armatrading (2), 8¼ x
 11½in (21 x 29.5cm)

£350 - 450
 €460 - 580
 US\$510 - 660



248 (part)



247



249

247
PAUL MCCARTNEY: DRAWINGS FOR THE ANIMATION SEQUENCES IN THE VIDEO 'ONCE UPON A LONG AGO',

1987, comprising: a large animator's sheet of annotated sketches by Paul McCartney in black marker, some notes in other hand(s); eleven sheets of various original and photocopied character drawing by animator Geoff Dunbar; and a file of original rough storyboard frame drawings by storyboard and concept artist Denis Rich, twenty-seven numbered pages and a seven-page, annotated Treatment, with letter of provenance, largest sheet 12½ x 32in (31.5 x 81cm)

£1,000 - 1,500
 €1,300 - 1,900
 US\$1,500 - 2,200

248
PAUL MCCARTNEY: A GROUP OF COMMEMORATIVE AND OTHER ITEMS,

1987-93, comprising: a limited edition belt for the album 'All The Best!', the silver Theo Fennell buckle hallmarked and engraved *Michael all the best! Paul & Linda*, with braid belt, in original box with card insert, together with designer Mike Ross's original pencil sketches for the buckle, numbered 1 to 6, and a letter on MPL stationery, typewritten text reading, *Dear Michael, Here's something to keep your trousers up...Hope you enjoy this little souvenir of the fun we had on "All The Best!" Thanks for all your help and signed by Paul in blue ballpoint Paul + Lin*; a crystal on wooden plinth for 'Flaming Pie', with photocopy of a letter from Paul McCartney; together with a crew tour jacket for the 'Flowers In The Dirt' World Tour 1989-90, ; and a 'Biker Like An Icon' T-shirt for 'Off The Ground' band/ crew, The New World Tour 1993, with letter of provenance covering all items (Qty)

£800 - 1,200
 €1,000 - 1,600
 US\$1,200 - 1,700

249
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, 8¼ x 11¼in (21 x 29.8cm)

£400 - 600
 €520 - 780
 US\$580 - 870

250
PAUL MCCARTNEY: AN AUTOGRAPHED 'KNEBWORTH' POSTER,

circa 1991, a promo for the VHS of the concert, signed by, amongst others, Paul McCartney, Eric Clapton, Mark Knopfler, Elton John, Phil Collins, Mike Ruhterford, Tony Banks, Roland Ozabal, Curt Smith, Rick Parfitt, Francis Rossi and Cliff Richard, framed, 24¼ x 33¼in (61.5 x 86cm)

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

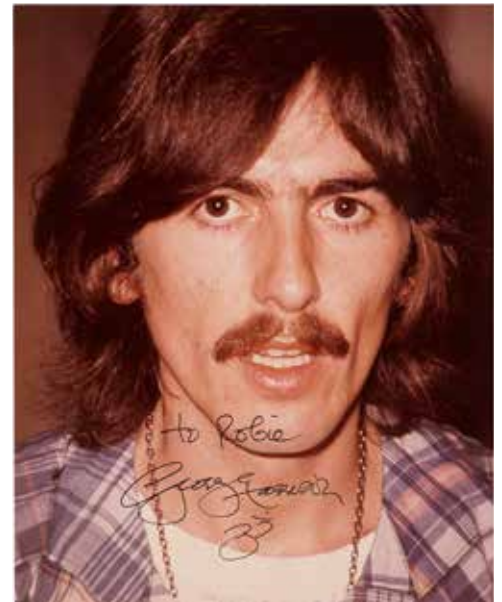
Ex-lot 385, Sotheby's London, 18th September 1996.



250



252



251

251

GEORGE HARRISON: A SIGNED PHOTOGRAPH,

late 1980's,
a colour photograph signed by George Harrison in black pen with inscription *to robbie [sic]*, with Om sign drawn below signature, 8 x 10in (20 x 25cm)

£500 - 700
€650 - 910
US\$730 - 1,000

252

GEORGE HARRISON: A COVER PROOF FOR THE ALBUM 'SOMEWHERE IN ENGLAND',

1980, alternate, an uncut 1st Proof for the US pressing, framed, 20¾ x 28¾in (53 x 73cm) overall

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

Ex-lot 350, Christie's South Kensington, date unknown.

253

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
€650 - 910
US\$730 - 1,000

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.



254

254

SIR GEORGE MARTIN: A PORTRAIT BRONZE BUST,

2011, mounted on slate plinth, by sculptor Jane Robbins, accompanied by a letter from the artist, 23 in (59cm) high

£2,000 - 3,000
€2,600 - 3,900
US\$2,900 - 4,400

The artist Jane Robbins met Sir George Martin over the years through her family connection with Sir Paul McCartney (he is her mother's cousin). This portrait bust was executed from a series of photos and sketches of the subject during a sitting at his Wiltshire home.

END OF SALE

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NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

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

2. LOTS

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

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

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

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

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

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable. *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* on each *Lot* purchased:

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

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

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

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- WT Objects displayed with a WT will be located at the Ward Thomas Removals Ltd warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ 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.
- 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, (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* on each lot, and
- 3.1.3 if the *Lot* is marked ^[AP], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

4 COLLECTION OF THE LOT

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

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

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

6 RESPONSIBILITY FOR THE LOT

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

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	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>):	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.	9.3.1	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;	9.3.2		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> ;	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> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	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> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8.1.1	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.
7.1.5	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;	8.1.2	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.
7.1.6	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;	8.1.3	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> .
7.1.7	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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	10	OUR LIABILITY
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	FORGERIES	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

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.	12.12	13
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.	12	GOVERNING LAW
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.	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."

Bonhams Specialist Departments

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

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Madalina Lazen
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20th Century British Art

Matthew Bradbury
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Aboriginal Art

Francesca Cavazzini
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African, Oceanic & Pre-Columbian Art

U.S.A.
Fredric Backlar
+1 323 436 5416

American Paintings

Kayla Carlsen
+1 917 206 1699

Antiquities

Madeleine Perridge
+44 20 7468 8226

Antique Arms & Armour

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David Williams
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U.S.A.
Paul Carella
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Art Collections, Estates & Valuations

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Art Nouveau & Decorative Art & Design

UK
Mark Oliver
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U.S.A.
Frank Maraschiello
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Australian Art

Merryn Schriever
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Alex Clark
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Australian Colonial Furniture and Australiana

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Books, Maps & Manuscripts

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Suzy Pai
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Dessa Goddard
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AUSTRALIA
Yvett Klein
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Clocks

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U.S.A.
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Coins & Medals

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U.S.A.
Paul Song
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Contemporary Art

UK
Ralph Taylor
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Jeremy Goldsmith
+1 917 206 1656

Entertainment Memorabilia

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U.S.A.
Catherine Williamson
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European Ceramics

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Sebastian Kuhn
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U.S.A.
Peter Scott
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Furniture & Works of Art

UK
Mark Wilkinson
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U.S.A.
Andrew Jones
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Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 131 240 2296

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
India Phillips
+44 20 7468 8328
U.S.A.
William O'Reilly
+1 212 644 9135

Islamic & Indian Art

Oliver White
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Japanese Art

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Suzannah Yip
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Jeff Olson
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Jewellery

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Jean Ghika
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HONG KONG
Graeme Thompson
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Marine Art

UK
Veronique Scorer
+44 20 7393 3962
U.S.A.
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
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Modern, Contemporary & Latin American Art

U.S.A.
Alexis Chompaisal
+1 323 436 5469

Modern Design

Gareth Williams
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Motor Cars

UK
Tim Schofield
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Automobilia

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Adrian Pipiros
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Motorcycles

Ben Walker
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Native American Art

Ingmars Lindbergs
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Natural History

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Old Master Pictures

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Orientalist Art

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Scientific Instruments

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Silver & Gold Boxes

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South African Art

Giles Peppiatt
+44 20 7468 8355

Sporting Guns

Patrick Hawes
+44 20 7393 3815

Travel Pictures

Veronique Scorer
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Urban Art

Gareth Williams
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