

Ludwig
Yesterday

THE BEATLES

19th July-20th August 2021

The Exhibition

POP
NOUVEAU
GALLERY

£5.00

Limited to 50 Signed Copies

Welcome to Pop Nouveau Gallery's 5th Exhibition. "Yesterday"

Inside you will find all things Beatles. Original Album master artwork, proof artwork, posters, original adverts, paintings prints, rare vinyl and other items. We hope you enjoy it.

The Gallery has access to over 2500 pieces of Album artwork, proof artwork prints paintings and other memorabilia. Obviously it is currently impossible to show all of these items at any one time and so we are selecting artworks for each monthly exhibition.

There is so much ephemera from the Beatles short-lived career. Individually however they have spanned many decades but because of the intense interest and devotion to that Merseyside phenomenon, ever more memorabilia, paraphernalia, books and films appear.

We have tried to stick to our core direction and showcase the artwork. Whether it be Original production artwork or proofs, Beatles original artwork, even for re-issues is very hard to find, let alone own.

The Revolver album cover designed by Klaus Voorman is now owned by The Eagles Joe Walsh. Voorman had presumed it had been thrown away until it was discovered hanging in his home library.

In 2007 EMI sued a cleaning firm for £700,000 after they accidentally through away the only surviving photograph that Angus McBean had taken for their Please Please Me cover and the 'Red Album'

Peter Blake's Sgt Pepper Cover was part of the pop art revolution that has been mimicked hundreds of times. An exemplary piece of art for an exemplary album. The perfect fit. Items included in that cover, today fetch huge sums of money.

The Abbey Road album cover is probably the most iconic of them all. Instantly recognisable it didnt even need a name. In 2009 we sold four of the five letter tiles from the original street sign that had been saved by a local resident after workmen began smashing them up.

Ian Macmillan stood on a ladder in the middle of Abbey Road and the Beatles crossed over and back again. He shot six photographs, one become more famous than he could ever imagine.

in 2005, five sets of the photographs were produced, the first selling for \$40k the last set for \$900,000.



POP NOUVEAU GALLERY HAS 6 ROOMS

Our visitors, both online and in person, increases on a daily basis and we are looking forward to more people joining us to view and potentially own some of the most iconic pieces of art in music history.

Because the gallery's main focus is cover-artwork for albums, singles and promotional media, we take on very few independent artists.

Two of the artists whose work is prominent, however, are:-

Joe Hope

A prolific and multi talented artist from the North East.

The Gallery has purchased 5 pieces of his work already and have just started to offer limited edition prints of these.

As Joe's work has been predominantly 3-D for the gallery this was carefully considered and executed to produce unique museum quality 2 dimensional prints.

Stormy Picasso

Who has become the Gallery's lead in sales. From re-imagined album sleeves to rehashes of the work of V Festival artist James Wilkinson.

These collaborations have produced a new direction for both artists and the gallery. Each exhibition contains at least one mash-up signature piece.

The gallery continues its collaboration with famebureau.co.uk. The collection of historic musical art is second to none and we dig into the archives for each exhibition. As a result we are able to schedule monthly exhibitions at least 6 months to a year ahead.

We welcome feedback from our visitors and so far we have a 100% success rate in the feedback left for us. Because we could not possibly show the vast archive all at once, we encourage visitors both here and online to let us know their interest and be the first to see any relevant items as we find them.

POINT YOUR CAMERA AT THE CODE HERE AND HEAD TO THE FAMEBUREAU TO SEE THE ALBUM ARTWORKS AND SUBSCRIBE FOR OUR UPDATES.



ABB EY

ORIGINAL ART BY

STORMY PICASSO

PROTECTOR OF POP
CULTURE

POP NOUVEAU INNOVATOR

FADING ROCK STAR

LOTHARIO



CONTACT
DAWN HUCKLESBY
MANAGER
info@paintpop.com

01787 311565

My first recollection of a record that stirred emotion in me, happened when I was just 4 or 5 years old. The song was a McCartney composition for the group Badfinger 'Come & Get it'. For some reason this song made me feel sad. It could have been the music, it could have been the vocal melody but for a young child it created an emotion so strong that fifty years later I still recall that very moment.

My father had his own room, his study. It was just a downstairs room next to the kitchen where he did dad things. He carved figurines out of clay, kept his victorian pot lids and bottles, smoked and played records. The sounds from that room were my introduction to music, emanating from a small dansette player were the Everly Brothers, Johnny Cash, Elvis and the Beatles.

I may have been lucky that my father loved music as much as I did. His own father was in an accordian trio but he was in a skiffle group and I was in a band too. But in that room we talked about music and he introduced me to sounds that filled my ears and my head and heart. The Merseyside harmonies of the Beatles and Gerry and the

R^D NW. 8.

PAINTPOP POPARTIA

JAMES WILKINSON

Official Artist to the V Festival

Artist in Residence Hylands House

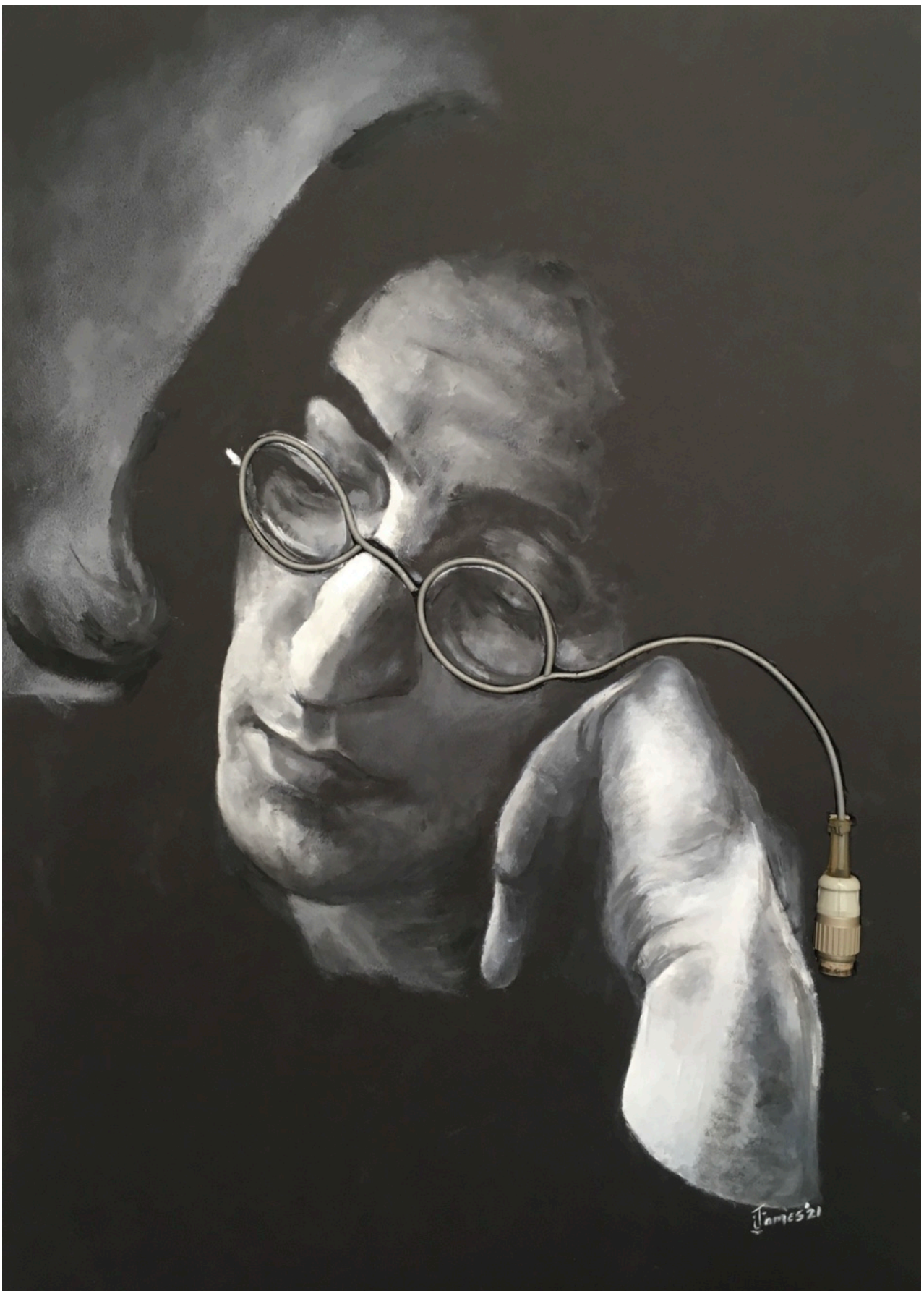
Artist to the Jazz Festival

Curator Pop Nouveau Gallery

POP NOUVEAU
GALLERY
23 FRIARS STREET
SUDBURY
SUFFOLK
CO10 2AA

Pacemakers were unlike anything I'd heard before. If I had to describe those harmonies as a sound it was 'Honest'. Those male voices were rough and ready and fitted together with so much northern soul it could not help but move you. The sheer excitement from She Loves you, Twist and Shout and Hard Days night were the sound of youth exploding. At such an early age, I was, like so many millions of others, dragged into the tornado of music that opened the doors to so many other young musicians and spawned many later legends. Culturally their impact was phenomenal. I truly believe our lives would not be what they are now, without the Beatles. The sea-change that happened in the UK and spread like a welcome pandemic amongst the youth, became the groundstone of modern music including punk rock. The freedom they felt to break the musical shackles that were laid in place by countless engineers, producers managers and publishers must have been overwhelmingly exciting. To have the ability to experiment without limit in the studio also owes debts of gratitude to their collaborators and innovators such as Brian Epstein and George Martin.

As a result, the Beatles still remain the benchmark for success and excellence in music for any informed artist.



LENNON - TIRED & WIRED BY JAMES WILKINSON
Acrylic on Board Framed. Approx A1

The painting is the 2nd in the Wired series and contains one end of one of the 7 microphone leads used by John Lennon during the recording of Imagine.

Acquired by the artist when the contents of Lennon's studio were sold off by Ringo Starr in the 1980s. With documentation to their authenticity.

£POA



LENNON - WIRED RED BY STORMY PICASSO

Acrylic on Board Framed. Approx A1

A limited edition Fine Art Print 1/40 From the original work 'Wired' by James Wilkinson
Framed.

£160.00



YESTERDAY

Paul McCartney triptych by James Wilkinson 2012

Oil on Board with Mixed Media

Containing a precision model of Paul's famous Hofner violin Bass guitar, his original signature and a piece of the piano that Paul first played "Yesterday" on. The Piano belonged to sixties star Alma Cogan. It was a green 1926 Eavestaff pianorette.

Alma Cogan's London flat was 'After-Party Central' for all major stars who would end up there after a night out in town. The Beatles, The Stones, Sinatra all dropped in and many of them played the piano.

In the early hours The Beatles arrived, already good friends with Alma, who was regarded as a musical guru with a vast knowledge of melodies and lyrics. Paul played her a tune that he had come up with in his head and wondered if he had inadvertently plagiarised it from somewhere. Alma told him she did not think so and believed it was an original composition. With breakfast being served by Alma's mother, the first lyrics that came to Paul's mind were 'Scrambled Eggs, You've got lovely legs'

Alma's sister, actress Sandra Caron, came to our partner company 'the Fame Bureau', in 2011 to put the piano up for auction and it realised £125,000 in a sale that we put on in Andrew Lloyd Webber's Drury Lane theatre. It was purchased by a Beatles museum in South America.

After the shippers had taken the piano from our storage, a small piece of the piano was found on the floor and ended up in this portrait of Paul. The signature came from a meeting with Paul and artist James Wilkinson, at his office in Soho square in 1999.

£2500.00

PAUL PART ONE

by
Stormy Picasso

Ltd Edition of 40
5 artist Proofs
remixed from the
original painting by
James Wilkinson

Mounted & Framed
approx 17x17 inches

£140.00



PAUL PART TWO

by
Stormy Picasso

Ltd Edition of 40
5 artist Proofs
remixed from the
original painting by
James Wilkinson

Mounted & Framed
approx 17x17 inches

£140.00



BEATLES ORIGINAL



Beatles Rare Unreleased Original 1st Gen Proof Artwork for The Beatles Ballads Album
A Original Production Artwork 41 years old.

THE BEATLES BALLADS . PARLOPHONE PCS 7214

This is an opportunity to own a one-off piece of Art

This 1980 1st generation version of the cover differs greatly from the released version in both colouring and design. The back cover is without the track separator lines , has no bar code and reversed positions for the record company logos. The front cover is a much paler version than the released cover . The typeface on the reverse is not bold compared with the released version. The Proof is in excellent condition and a true rarity and part of the Beatles recording history and popular culture

Measuring approx 15x25” Likely to be the only one in existence in this format.

Finding any original proof of a Beatles album released in the lifetime of the Four Beatles is a rare occurrence. To find one in an unreleased format increases its value. One of three flat proofs found in the Art Studio archive. The other two were 2nd generation, later proofs, which although are closer to the released version, still differ.

With a hand-signed letter of authenticity from the Art Studio commissioned to produce the artwork for the record company.

From the collection of the Shoot That Tiger Studio Archive.

Label Parlophone Catalogue No. PCS 7214 Release date 13th October 1980 Total time U.K. Album Chart Detail : Entry Date : 15th November 1980 Highest Position : 17 Weeks in Chart : 16 The cover art was taken from the excellent Alan Aldridge book The Beatles Illustrated Lyrics (recently reissued as The Beatles Illustrated Lyrics) and is a painting by John Patrick Byrne which was used in the foreword on page 6. Patrick, had also done album covers for other artists in the early seventies.

£1500.00

*Note the above illustration is an example of how the proof could be framed

PROOF ARTWORK



With the Beatles

Two proofs one for the Mono and one for the stereo of With The Beatles Album PMC 1206 and PCS 3045 produced for re-release in 2010 and 2007 respectively

£500.00 each proof

BEATLES ORIGINAL

Please Please Me THE BEATLES

■ GEORGE HARRISON (lead guitar) ■ JOHN LENNON (rhythm guitar)
■ PAUL MCCARTNEY (bass guitar) ■ RINGO STARR (drums)

1. I SAW HER STANDING THERE
(McCartney/Lennon)

2. MISERY
(McCartney/Lennon)

3. ANNA (GO TO HIM)
(Harrison)

4. CHAINS
(Lennon/McCartney)

5. BOYS
(Lennon/McCartney)

6. ASK ME WHY
(McCartney/Lennon)

7. PLEASE PLEASE ME
(McCartney/Lennon)

8. LOVE ME DO
(McCartney/Lennon)

9. P.S. I LOVE YOU
(McCartney/Lennon)

10. BABY IT'S YOU
(Lennon/McCartney/Harrison)

11. DO YOU WANT TO KNOW A SECRET
(McCartney/Lennon)

12. A TASTE OF HONEY
(Lennon/McCartney)

13. THERE'S A PLACE
(McCartney/Lennon)

14. TWIST AND SHOUT
(Lennon/McCartney)

15. CHAINS, LOVE ME DO and PLEASE PLEASE ME

16. I SAW HER STANDING THERE

17. MISERY

18. ANNA (GO TO HIM)

19. CHAINS

20. BOYS

21. ASK ME WHY

22. PLEASE PLEASE ME

23. LOVE ME DO

24. P.S. I LOVE YOU

25. BABY IT'S YOU

26. DO YOU WANT TO KNOW A SECRET

27. A TASTE OF HONEY

28. THERE'S A PLACE

29. TWIST AND SHOUT

30. CHAINS, LOVE ME DO and PLEASE PLEASE ME

31. I SAW HER STANDING THERE

32. MISERY

33. ANNA (GO TO HIM)

34. CHAINS

35. BOYS

36. ASK ME WHY

37. PLEASE PLEASE ME

38. LOVE ME DO

39. P.S. I LOVE YOU

40. BABY IT'S YOU

41. DO YOU WANT TO KNOW A SECRET

42. A TASTE OF HONEY

43. THERE'S A PLACE

44. TWIST AND SHOUT

45. CHAINS, LOVE ME DO and PLEASE PLEASE ME

46. I SAW HER STANDING THERE

47. MISERY

48. ANNA (GO TO HIM)

49. CHAINS

50. BOYS

51. ASK ME WHY

52. PLEASE PLEASE ME

53. LOVE ME DO

54. P.S. I LOVE YOU

55. BABY IT'S YOU

56. DO YOU WANT TO KNOW A SECRET

57. A TASTE OF HONEY

58. THERE'S A PLACE

59. TWIST AND SHOUT

60. CHAINS, LOVE ME DO and PLEASE PLEASE ME

61. I SAW HER STANDING THERE

62. MISERY

63. ANNA (GO TO HIM)

64. CHAINS

65. BOYS

66. ASK ME WHY

67. PLEASE PLEASE ME

68. LOVE ME DO

69. P.S. I LOVE YOU

70. BABY IT'S YOU

71. DO YOU WANT TO KNOW A SECRET

72. A TASTE OF HONEY

73. THERE'S A PLACE

74. TWIST AND SHOUT

75. CHAINS, LOVE ME DO and PLEASE PLEASE ME

Pop getting to a level of surreal business these days whether you are on the recording studio side looking out or on the disc-counter side looking in. As a record reviewer I find myself somewhat halfway in-between with my ear rooted in either direction. So far the Beatles record collecting public is concerned. The Beatles broke into America in October, 1963. My natural business interest in the group prevented me taking a totally unbiased view of their early success. I guess realize before their first visit to the EMI studios in London. The Beatles had been called McCartney's favorite youth and it was inevitable that their first Parlophone record, LOVE ME DO, would go straight into the top of Liverpool's local hit parade. The group's chances of national chart entry seemed much more remote. No other band had joined the local battle via a debut disc. But the Beatles were history-makers from the start and LOVE ME DO sold enough copies during its first 48 hours in the shops to land it soaring into the national charts. In all the busy press and pop singles first issues from two to seven inches I have never seen a British group leap to the forefront of the music scene with such speed and energy. Within six months which followed the Beatles' appearance of LOVE ME DO, almost every leading music and record journal in the country began to read about the Beatles. Readers of the New Musical Express voted the disc into a surprising high place in the 1963 popularity poll — on the strength of just one record release. Perhaps of the group's record momentum across the front pages of these national music papers. People inside and outside the record industry expressed tremendous interest in the new sound and nationalistic identity which the Beatles had introduced. Brian Matthew (who has since brought the Beatles to their rightful place in the music industry) has said that the Beatles' early records of Lennon and McCartney in his "Thank You Very Much" "Saturday Club" and "Easy Beat" programmes attracted the widest as well as most loyal and most exciting and accomplished group to appear on any of the radio's.

names. To me, this was the ultimate proof that The Beatles (and not just one or two of their hit records) had arrived at the momentous peak popularity point reserved for stadium-sized fame. Shortly afterwards the Beatles proved their pop power when they topped the lower segments of the 10 bands to watch straight into the nation's Top Ten with their second single, PLEASE PLEASE ME. This brick-selling disc went on to overtake all rivals when it became the first record to be certified Gold in the UK. Towards the end of February, just over four months after the release of their very first record The Beatles had become triumphant chartoppers.

Producer George Martin has never had any headaches over choice of songs for The Beatles. Their own music transcends time of John Lennon and Paul McCartney has already looked away enough self-penned numbers to indicate a steady output of original songs from now until 1975. Between them The Beatles adopt a do-it-yourself approach from the very beginning. They write their own lyrics, design and eventually build their own instrumental backbone and work out their own chart arrangements. Their music is self-purged, hard-hitting, unbridled — and personal. The do-it-yourself angle ensures complete integrity at all stages of the process. Although so many people suggest (with clear satisfaction) that The Beatles have a time-honored style, their only real influence has been from the unique blend of Rhythm and Blues folk music which already on Merseyside and which The Beatles themselves have helped to pioneer since their formation in 1960. This natural chemistry with Lennon/McCartney compositions in addition to six other numbers which have become firm fan favorites features in The Beatles' second repertoire.

The group's admiration for the work of The Shirelles is demonstrated by the inclusion of BABY IT'S YOU (Lennon taking the lead vocal with George and Paul supplying the harmony), and BOYS (a lead vocal which allows Lennon to make his first recorded appearance as a vocalist). ANNA, ASK ME WHY, and TWIST AND SHOUT were Beatles' original hits with particular success. Baby, ASK ME WHY, I SAW HER STANDING THERE, DO YOU WANT TO KNOW A SECRET have the audio spotlight to themselves. MISERY may sound as though it is a self-disc created by the multi-writing of a single voice — but the effort is produced by the fine chemistry of two voices belonging to John and Paul. There is only one track left and that is an A TASTE OF HONEY featuring a duet-vocal Paul joins and Paul just together on THERE'S A PLACE and I SAW HER STANDING THERE. George joins them for CHAINS, LOVE ME DO and PLEASE PLEASE ME.

TONY BARRON



PLEASE PLEASE ME ORIGINAL PROOF ARTWORK

An original proof artwork for the re-release of the Beatles Please Please me Album circa 2010
Serial Number PCS 3042 for the Stereo version on Parlophone.

The proof is in excellent condition

£500.00

PROOF ARTWORK



RUBBER SOUL ORIGINAL PROOF ARTWORK

An original proof artwork for the re-release of the Beatles Please Please me Album circa 2010

Serial Number PCS 3075 for the Stereo version on Parlophone.

The proof is in excellent condition

£500.00

BEATLES ORIGINAL



BEATLES FOR SALE ORIGINAL PROOF ARTWORK

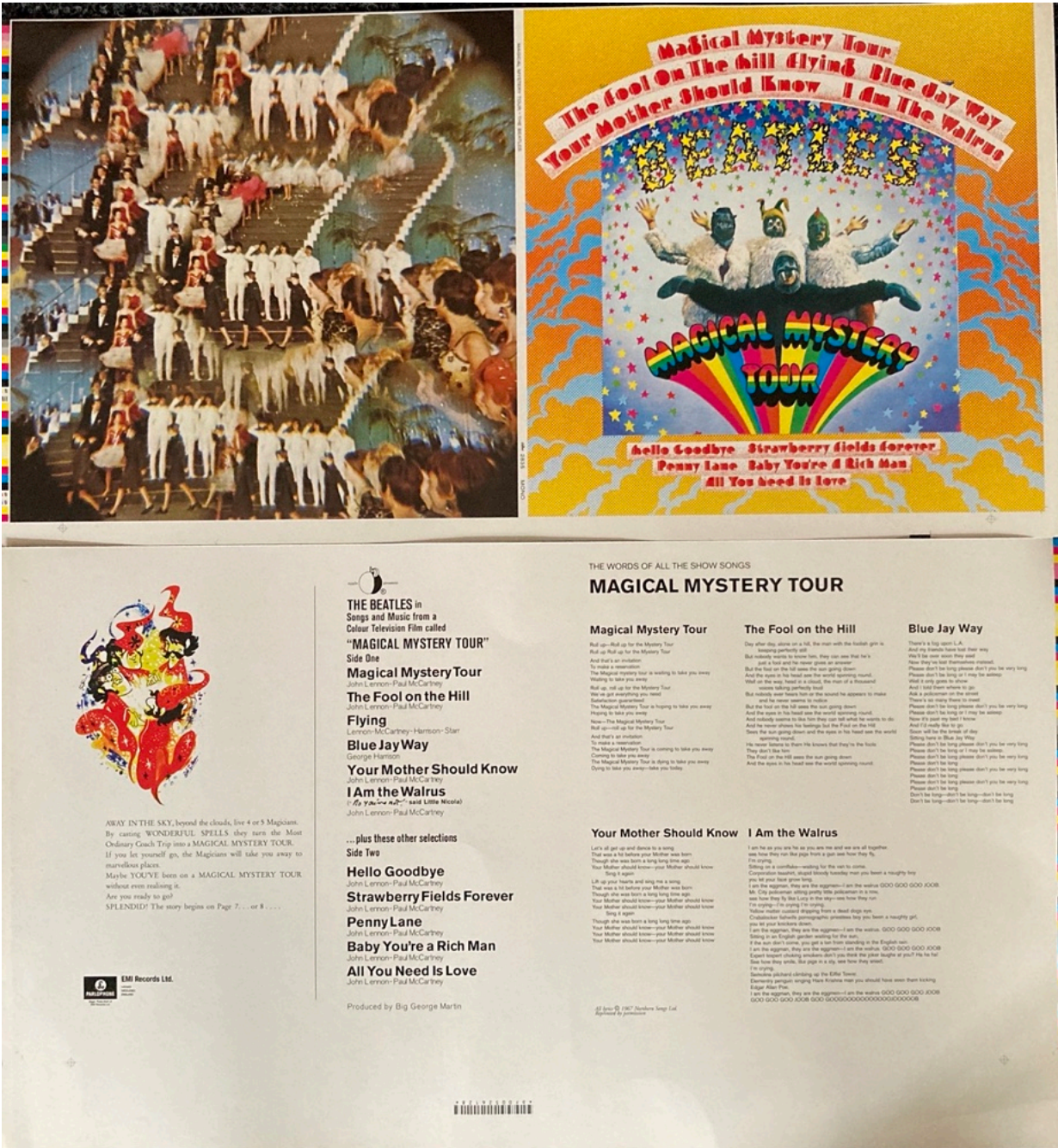
An original proof artwork for the re-release of the Beatles For Sale Album circa 2010 with the inner sleeve also

Serial 3062 for the Mono version on Parlophone.

The proof is in excellent condition

£750.00

PROOF ARTWORK



MAGICAL MYSTERY TOUR ORIGINAL PROOF ARTWORK

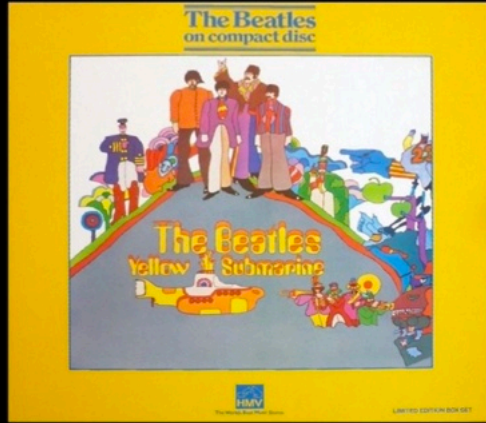
An original proof artwork for the re-release of the Beatles Magical Mystery tour Album circa 2010 with the inner sleeve artwork

Serial 2835 for the Mono version on Parlophone.

The proof is in excellent condition

£750.00

BEATLES ORIGINAL



An extremely rare original artwork for the BEATLES album 34 years old.

YELLOW SUBMARINE

CATALOG NO. HMV BEACD25/5

This is an opportunity to own a one-off piece of Music-Rock and Roll Memorabilia This 1987 artwork is In excellent condition and a true rarity and part of the Beatles recording history and popular culture.

Measuring approx 18.5×18.5” It is **the only one in existence.**

Finding any original album cover artwork for the Beatles is a very rare occurrence.

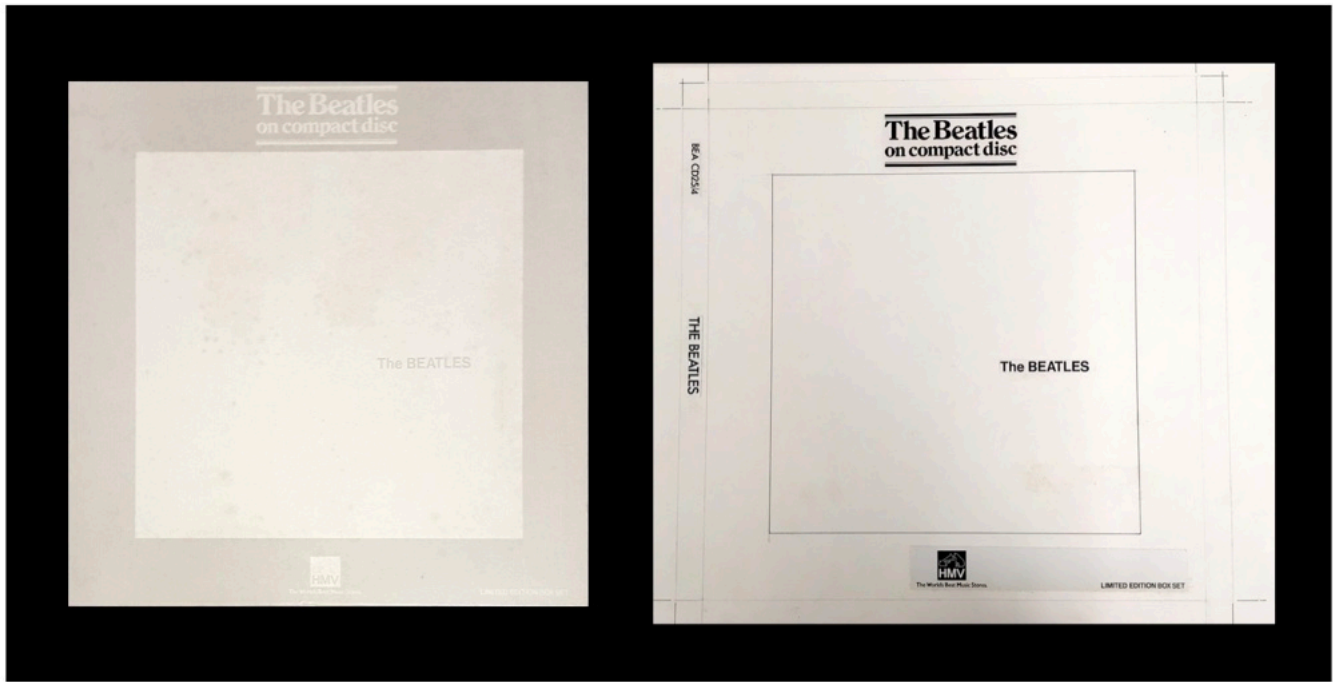
On the original art-board containing all original Paste-ups photomechanical transfers, overlays and handwritten production notes. Original Production artwork is the rarest of mediums as it is the origin for all subsequent proofs and ultimately the finished product. In the digital age they no are no longer produced and therefore are becoming increasingly sought after.

The Box set has now become a real rarity and one of the Limited Edition sets shown here to illustrate how the artwork **could** be



mounted, is included in the sale The display is purely for illustration purposes. The artwork comes Mounted and Framed. **£5000.00**

MASTER ARTWORK



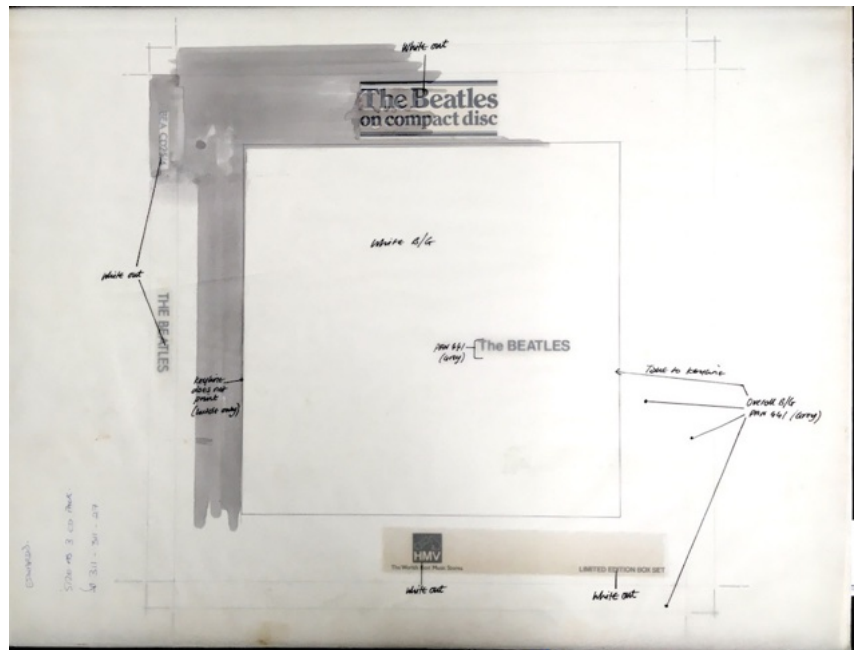
An extremely rare original artwork for the BEATLES album 34 years old. YELLOW SUBMARINE CATALOG NO. HMV BEACD25/4

The minimalist artwork for the Beatles 'White' Album. For the HMV box set release in 1987 is a piece of Beatles music history. Already 34 years old in 2021. It is the only one in existence and therefore a true conversation piece.

On the original art board with all the original paste-ups, PMTs and handwritten production notes .

Original Production artwork is the rarest of mediums as it is the origin for all subsequent proofs and ultimately the finished product. In the digital age they no are no longer produced and therefore are becoming increasingly sought after.

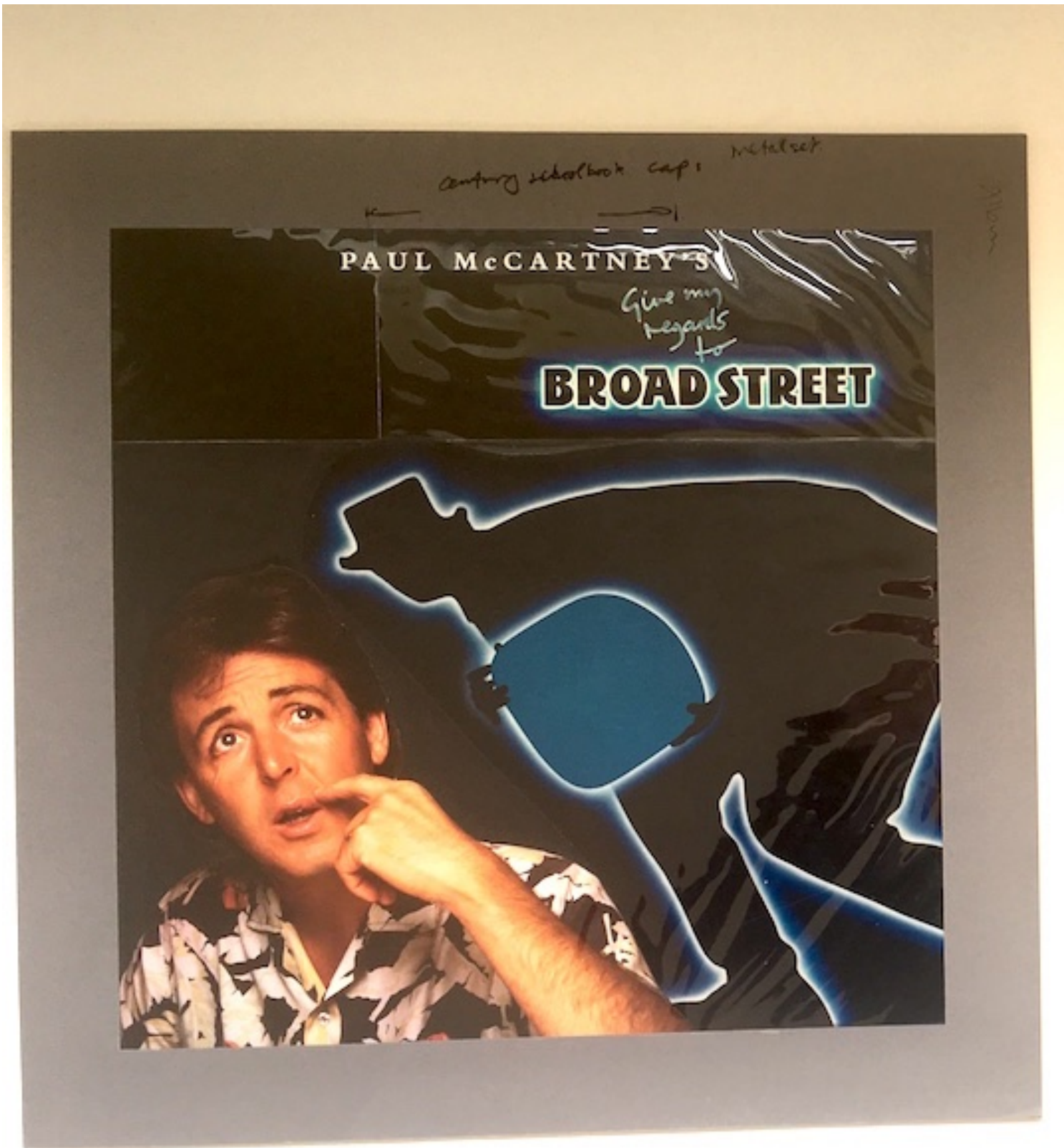
One of the Limited Edition sets is shown here to illustrate how the



artwork **could** be mounted, and is also included in the sale The display is purely for illustration purposes.

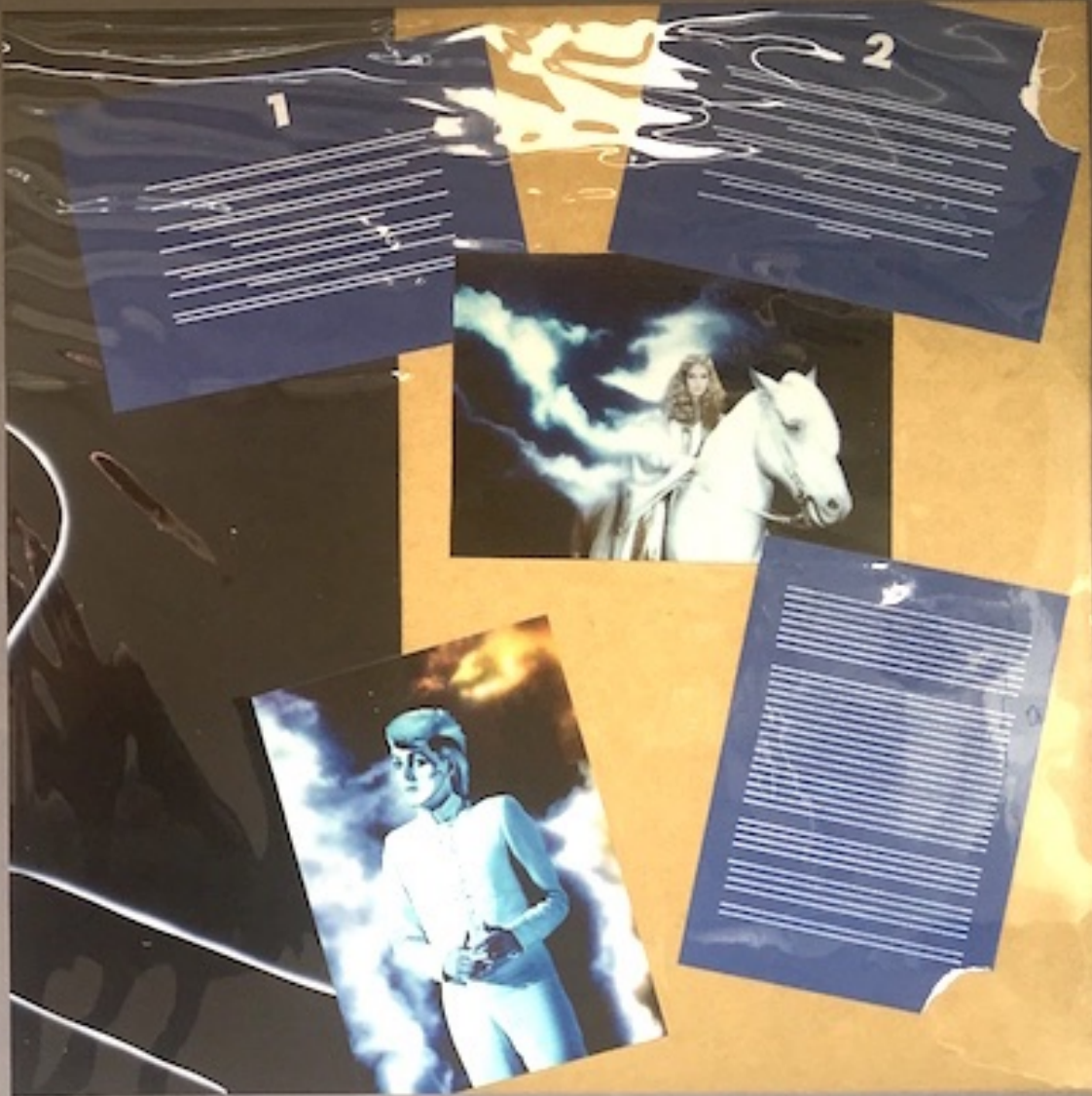
The artwork comes Mounted and Framed.
£5000.00

PAUL

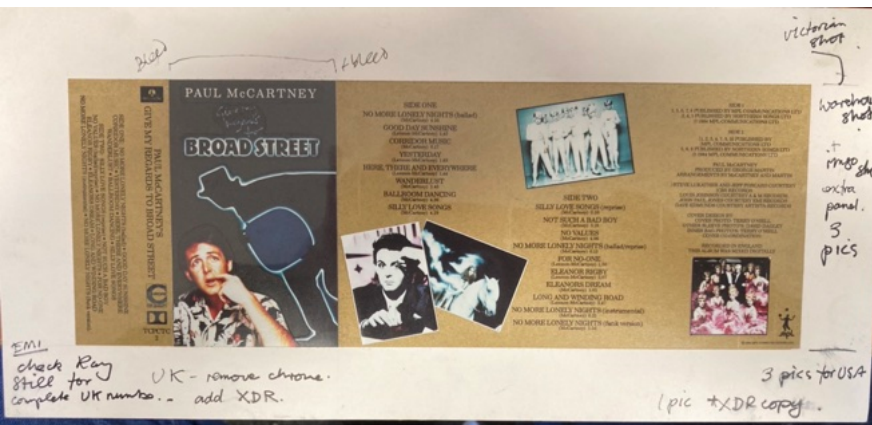
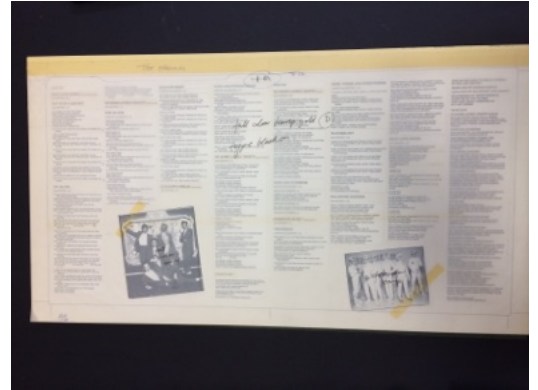
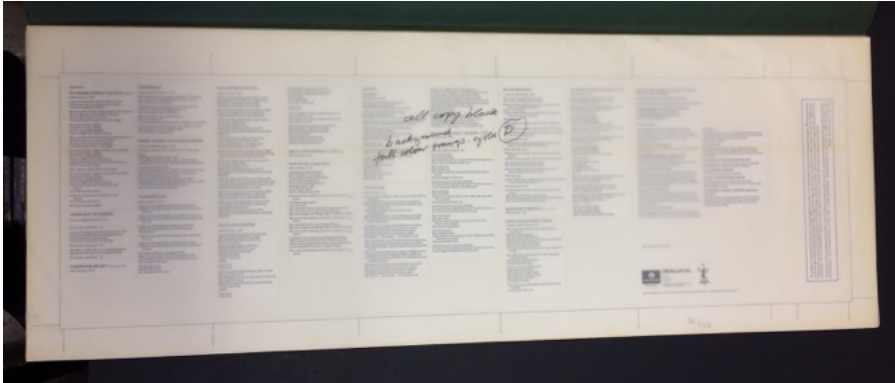


The Original Master artwork for the album cover for Paul McCartney's Give My Regards to Broad Street containing more

McCARTNEY



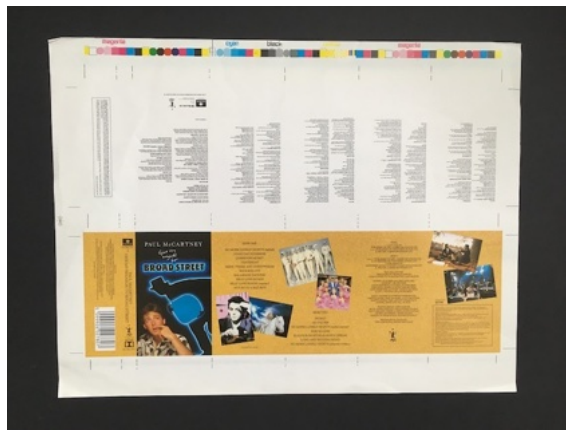
than 25 separate original artworks and proof artworks for the covers, inners, single, cassettes and promotional items.



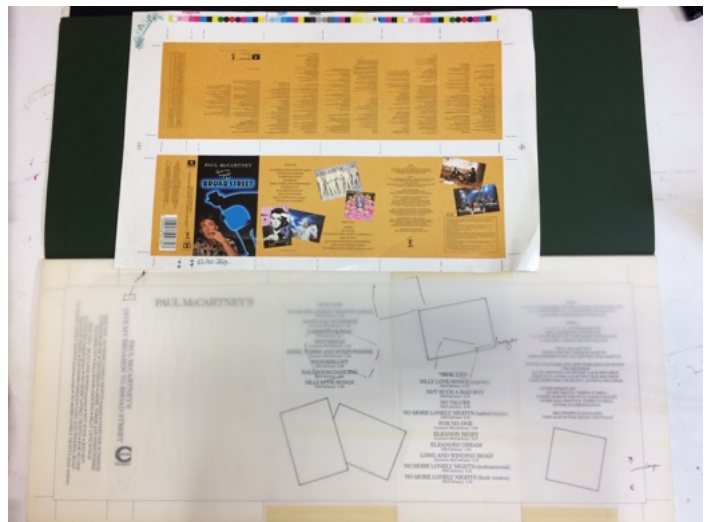
GIVE MY REGARDS TO BROAD STREET

The Total collection of Master artworks and proofs for UK & Us Releases and promotion and subsequent proof artworks included.

£POA



Original Photo Archive for the Album Labels for Give My Regards to Broad Street produced by Bruce Thier Tiger

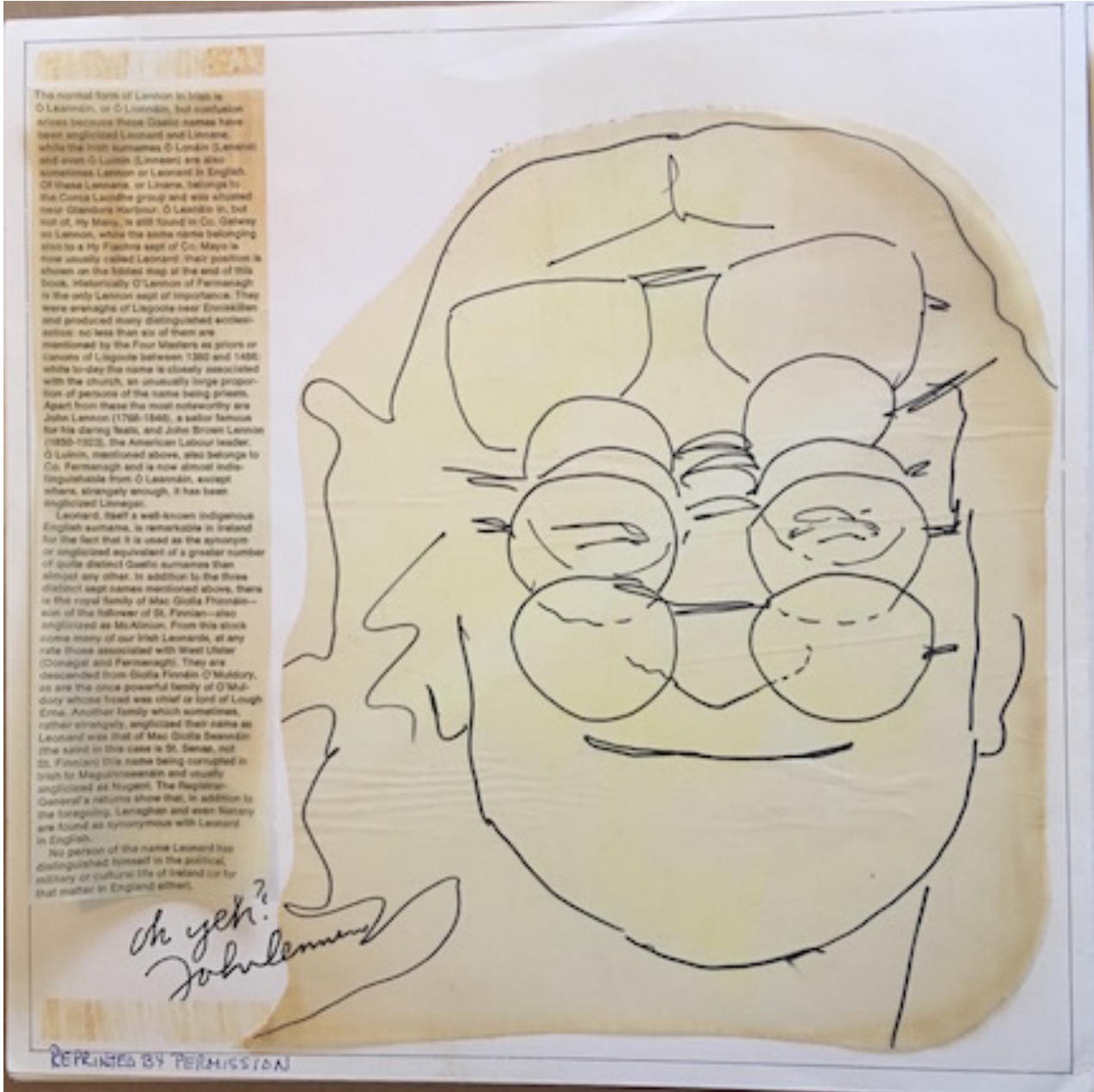


JOHN

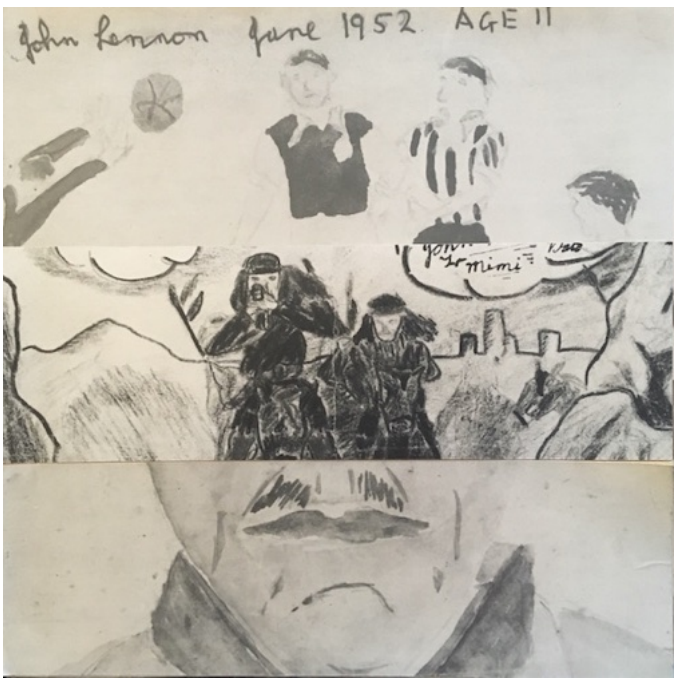


The Original Master artwork for the album cover
Cover Containing over 19 pieces of artwork a

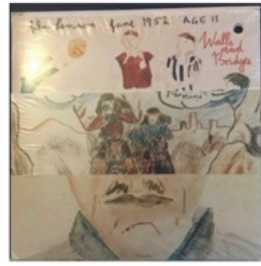
LENNON



over for John Lennon's Walls & Bridges Album
and proofs



ORIGINAL PROMO COPY OF THE ALBUM SLEEVES AN APPLE VERSION OF THE RECORD AND CAPITOL RECORDS STAMPED BLACK AND WHITE PHOTOGRAPH OF LENNON POSSIBLY BY MAY PANG.



JOHN LENNON WALLS AND BRIDGES THE ORIGINAL PRODUCTION ARTWORK



PAGE 1 OF THE INNER BOOKLET FULL SIZE BLACK & WHITE ORIGINAL BOB GRUEN PRINT ONTO ART PAPER



PAGE 2 OF THE INNER BOOKLET FULL SIZE AMENDMENTS TO LYRICS AND CREDITS. REF TO UFO IS MISSING.



PAGE 3 OF THE INNER BOOKLET FULL SIZE BLACK & WHITE PMT OF LENNON ILLUSTRATION NOTES TO CHANGE PUBLISHING CREDIT.



PAGE 4 OF THE INNER BOOKLET FULL SIZE 3 PASTE UPS FOR LYRICS OF WHAT YOU GOT, BLESS YOU, SCARED.



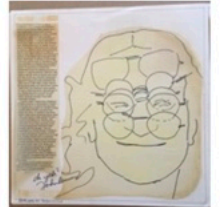
PAGE 5 OF THE INNER BOOKLET FULL SIZE BLACK & WHITE PMT OF LENNON ILLUSTRATION OVERLAY INDICATES THAT ORIGINALLY SURPRISE SURPRISE WAS INTENDED BUT REPLACED WITH #9 DREAM



PAGE 6 OF THE INNER BOOKLET FULL SIZE BLACK & WHITE PMTS OF LENNON ILLUSTRATIONS STEEL AND GLASS LYRICS ARE MISSING WITH NOTE IN PLACE.



PAGE 7 OF THE INNER BOOKLET FULL SIZE BLACK & WHITE PMT OF LENNON ILLUSTRATION PASTEUP FOR LYRICS TO NOBODY LOVES YOU WHEN YOU'RE DOWN AND OUT HAS 1 OVERLAY



PAGE 8 OF THE INNER BOOKLET FULL SIZE HAND DRAWN LENNON ILLUSTRATION WITH PASTEUP FOR LENNON FAMILY NAME AND HAND WRITTEN SIGNATURE (NOT THE ONE USED ON THE ALBUM) publishing credits are missing.

PROOF ARTWORK FOR THE INNER BOOKLET

THE PRINTED DOUBLE SIDED PROOFS ARE NOT CUT TO SIZE AND PAGE NUMBERS HAVE BEEN HAND WRITTEN FOR GUIDANCE.



WALLS & BRIDGES THE ORIGINAL ALBUM ARTWORK

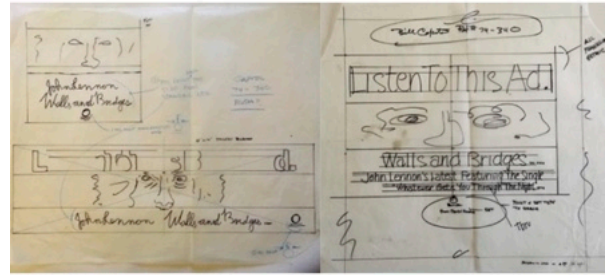
£POA

PRODUCTION ARTWORK PMTS FOR THE ALBUM

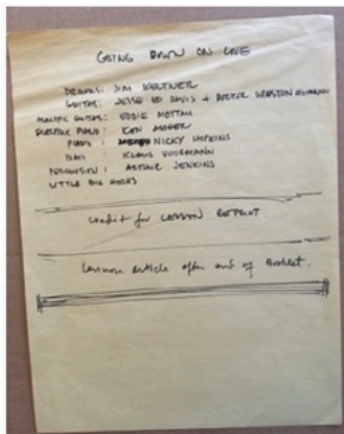
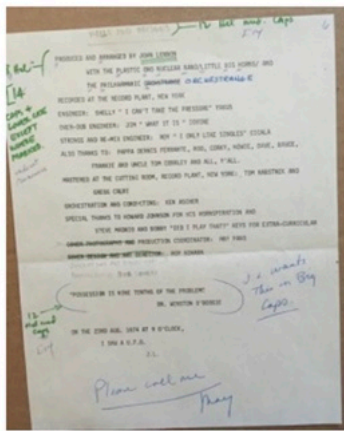


A REVERSE PROOF FOR THE ALBUM COVER. LENNON'S INSPIRATION FOR THE PAINTING THAT HE CREATED IN JUNE 1952 CAME FROM THE 1952 MAY CUP FINAL PRESS PHOTOGRAPH OF NEWCASTLE SCORING AGAINST ARSENAL. CLEARLY SHOWN HERE.

PROMOTIONAL ARTWORKS



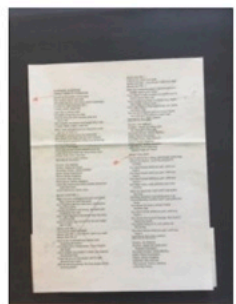
LENNON WALLS AND BRIDGES HANDWRITTEN NOTES 2



JOHN LENNON'S 1974 WALLS AND BRIDGES ALBUM THE ORIGINAL PRODUCTION ARTWORK

ORIGINAL PROOF SHEETS FOR COPY FOR THE LYRICS PRODUCED BY THE 'COMPOSITION ARTS COMPANY' DATED SEP 4 -13 1974.

PROOF SHEET 1 JOB 6053 1ST GEN & 2ND GEN PROOF SHEET 2

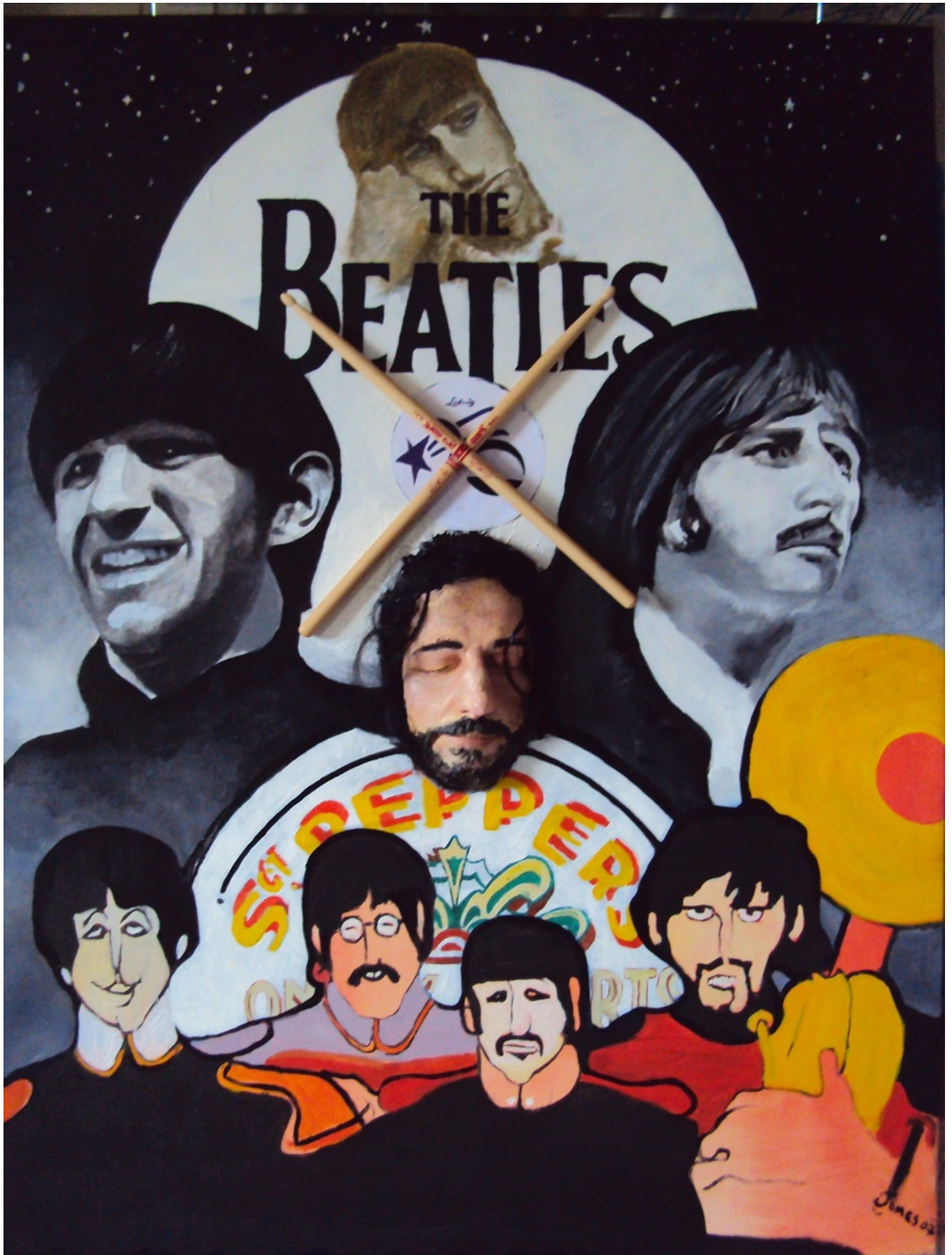


PROOF SHEET 3 CONTAINING THE INSTRUCTION TO REMOVE THE SONG MOVE OVER MS L FROM THE ALBUM

PROOF SHEET 3 CONTAINING AMENDMENTS TO CREDITS ON BEEF JERKY

PROOF SHEETS 5 CONTAINING CREDITS FOR ELTON JOHN APPEARING ON THE ALBUM

RINGO



STARR



RINGO STARR Ringo Starr And His All Starr Band (Genuine and original 1989 US DFP Label proof artwork for the gatefold album sleeve. Measuring 25" x 12", this proof artwork has been printed to stiff stock card, similar to the material used on the finished commercial album.

£150.00

RINGO THE BACKBEAT OF THE BEATLES

Mixed Media James Wilkinson

Oil and Acrylic on Canvas with a pair of Ringo's signature drumsticks and a life-cast of Ringo's head used in the film Caveman 1981

The painting depicts Ringo in various stages of his career.

£1200.00

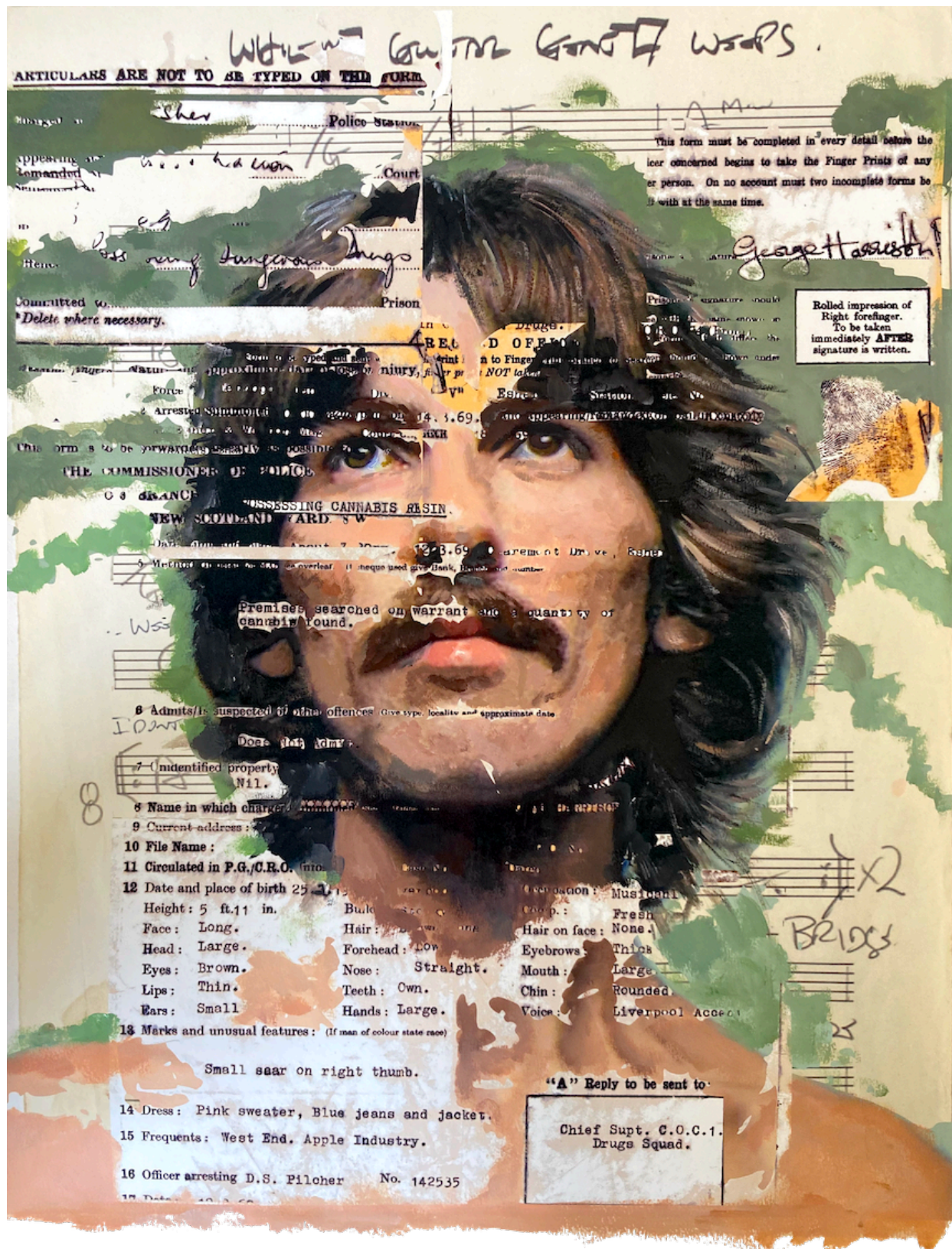
GEORGE



George Harrison original 8x10 b/w publicity photo mounted with a first day cover of their Beatles albums stamps addressed to George.

£100.00

HARRISON



Our Sweet George by Stormy Picasso
Acrylic on Printed Paper Framed approx A2
£750.00
Limited Edition of 40 Prints A2 Framed £120.00



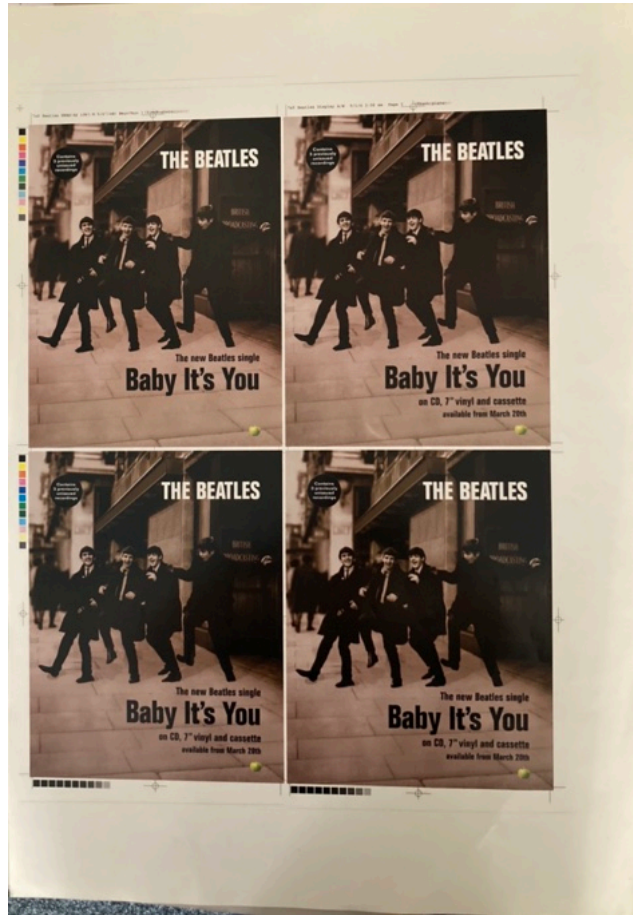
An attractive and yet fake version of a concert poster for the Beatles at City Park Stadium. New Orleans.

Some of the fake posters have been so well done they have become very collectable, such as this example.

Framed.
£100.00



Reproduction poster/lobby card A Hard Days Night
£25.00



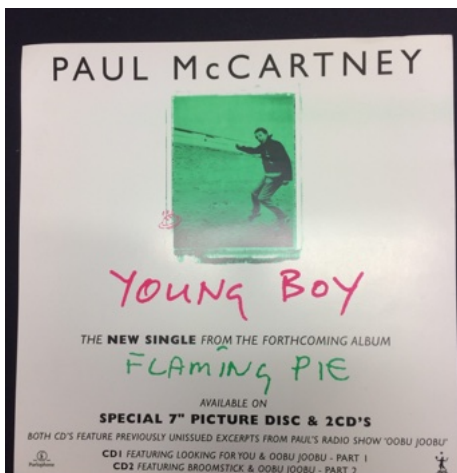
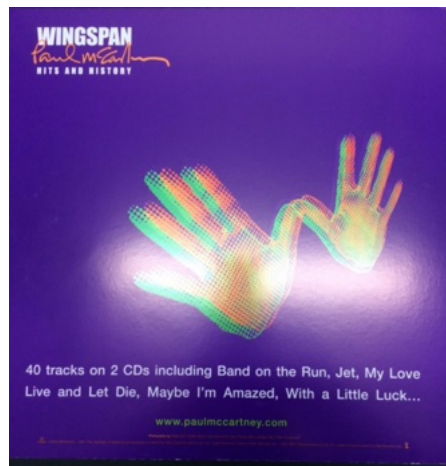
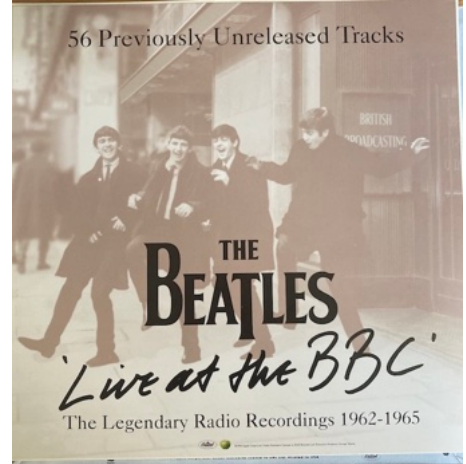
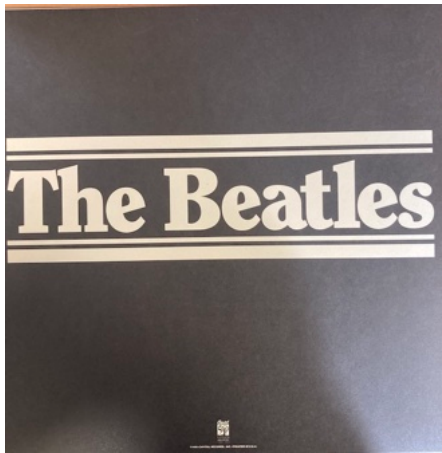
An original proof sheet of uncut flyers for the re-release of the Beatles single Baby it's You 2004.

Framed
£100.00

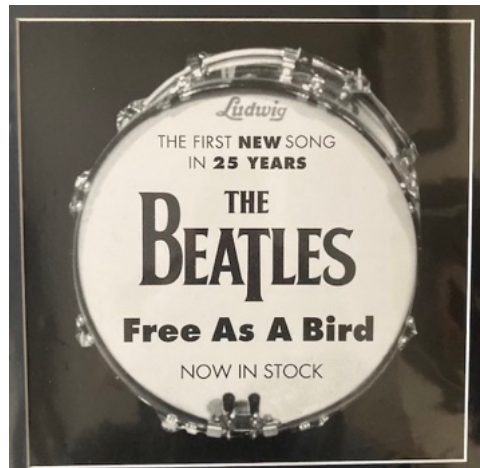


Repro Poster for The Beatles 2nd album
£30.00

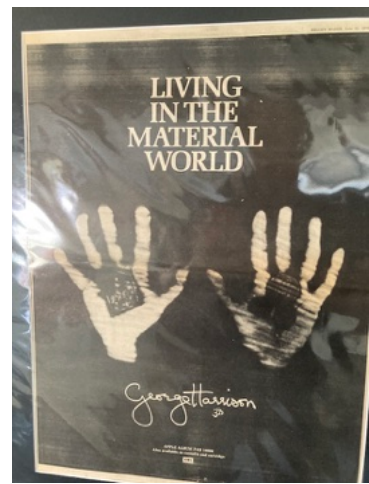
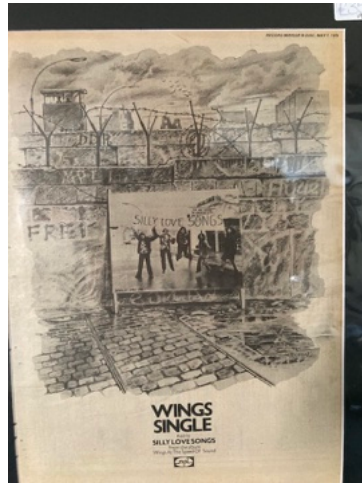
IN STORE ALBUM DIVIDERS AND PROMOTIONAL SQUARES



MOUNTED
£25.00 EACH.



ORIGINAL BEATLES ADVERTISEMNT
MOUNTED AND INDIVIDUALLY PRICED



If you have any Beatles or music related art or artefacts, Pop Nouveau Gallery would love to see them and offer a free appraisal.

THE V FESTIVAL EXHIBITION 2012-17

AUGUST 23RD -SEP 17TH



I WRITE THE SONGS

Featuring Original Master Album artwork, Original rare unreleased proof artwork, original paintings prints signed items and more.



OCTOBER: ROCKTOBER

Featuring Original Master Album artwork, Original rare unreleased proof artwork, original paintings prints signed items and more.



With features Elvis & The Blues.

NOVEMBER : GIRL POWER

Featuring Original Master Album artwork, Original rare unreleased proof artwork, original paintings prints signed items and more. With Features on Kate Bush, Whitney Houston, Grace Jones, Tina Turner and Patti Smith



DECEMBER : POP NOUVEAU GENERAL EXHIBITION

Showcasing the finest examples of original album artwork, unreleased proof artwork and rare promotional items.



JANUARY BRITISH INVASION

Featuring Original Master Album artwork, Original rare unreleased proof artwork, original paintings prints signed items and more. With Features on The Beatles , The Who, Oasis, Paul Weller



FEBRUARY ART & SOUL

Featuring Original Master Album artwork, Original rare unreleased proof artwork, original paintings prints signed items and more. With Features on Stevie Wonder, & Diana Ross



MY BEATLES

The first time I saw a Beatle in the flesh, it was Paul McCartney in Bond Street. I cannot remember why I was there but it was around 1984. I was in London with my girlfriend and we were either sightseeing, at a band meeting, finishing work or just hanging out. We were walking up Bond street towards Oxford street in the West End and my eyes focused on a couple walking straight towards us.

In the seconds it took for them to get in front of us I knew it was them. My face and eyes gave it away and Paul, seeing that he had been recognised said a bright and cheery "Hello" with a smile.



I was so disarmed, I just stood there with my mouth open as they walked past us. My girlfriend had been oblivious to their approach and as we turned around to see their backs disappearing amongst the oncoming shoppers and workers she said "Did you know them"?

My second encounter with Paul was at the soundcheck for The Linda McCartney Tribute concert at the Albert Hall. I was desperate to get tickets as I had not seen Paul in Concert. The line up was fantastic. I went along to the Albert Hall in the afternoon as I had a London Exhibition coming up and I thought it would be great if I could ask some of the performers to contribute on some of my canvasses. With no prior arrangements, I just decided to chance my arm and see what happens. The afternoon soundchecks normally happened around 4.00pm so I got there at 3 o'clock hoping it would be a quiet affair. I could not have been more wrong. There were hundreds of people there awaiting

Paul's arrival. I decided that there was no way this was going to happen but as Paul was about to turn up I thought I'd stay and watch and so I positioned myself in one of the many doorways around the Albert Hall, away from the throng.

Paul's car turned up and the crowd surged in the expectation of getting autographs etc. I stood and could see from my elevated position in the doorway Paul looking concerned about where he should go. Most of the crowd were around the Stage Door entrance. Paul suddenly opened the door and sprinted towards me into my doorway where he squeezed in next to me. I looked at his face inches from mine and smiled. I said "erm Paul, this door doesn't open your going to have to jump back out"



"Shit" he said and he leapt back out and into the

mass of people and fought his way to the stage door. Again, a brief, funny and fruitless encounter. The concert later that night was just incredible. I was sat four rows from the stage and The Pretenders were the backing band that night. The performances were incredible but none more so than George Michael who performed 'Long & Winding Road': It was a very moving moment executed perfectly by George. Tom Jones, Neil Finn, Chrissie Hynde, Sinéad O'Connor also performed that night as well as Paul Himself. It was a great tribute to his beloved wife and Paul even introduced their new grandson to the audience.

My Exhibition in 1999 was in Leicester Square. I decided to go for a walk through Soho and ended up walking through Soho Square as Paul Came out of his offices at MPL, it was a sheer coincidence but a lucky one as I had some paper on me and asked Paul to sign it which he did. That signature is now in the painting 'Yesterday' in the Pop Nouveau Gallery.

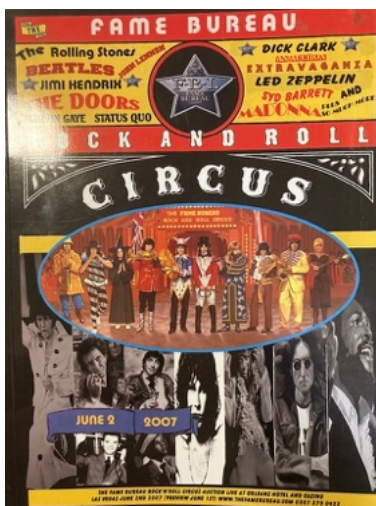
In 2006 I started the auction house the Fame Bureau to deal with Rock N Roll Memorabilia. Just before our first major auction we received a call from Madame Tussauds. They had ben given the Beatles grey mohair collarless suits by Brian Epstein in the sixties to put on the Beatles waxwork dummies. Over the years the museum had sold off the suits. But had lost John's, until now. They had apparently found it screwed up in a plastic bag in one of their warehouses and asked us if we would like it for the auction. Of course we would. The suit, however, failed to sell and so I made them an offer which they accepted. I was the proud owner of John Lennon's beige Beatles suit circa 1963. I kept it in my wardrobe for about a year. People would come for dinner and I'd get it out and let them try it on. Most people could get the jacket on but not the trousers which had a 28 inch waist. Eventually I realised that the suit needed to be in a museum and so it ended up in the Beatles museum in Liverpool for a while.



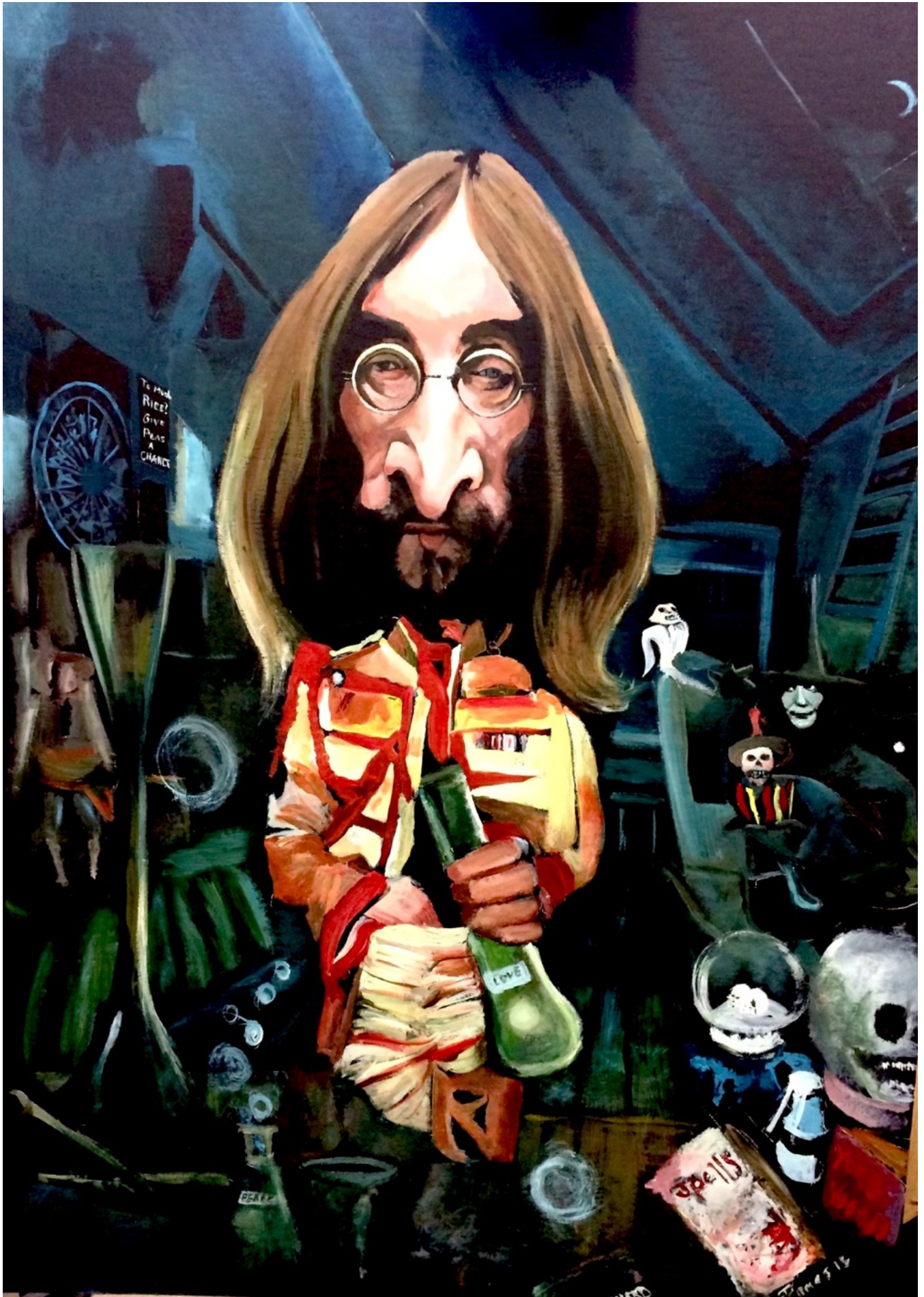
In 2008 we were asked to hold an auction for TV Mogul Dick Clark. He was disposing of a lifetime of gifts and memorabilia from the biggest music stars in the world. We had to fly to Los Angeles and catalogue hundreds of items, take them to Las Vegas and auction them. And we did. There were many great Beatles items. During the auction, a man sitting in the front row, hands encrusted with diamond rings, walked to the stage where I sat conducting the auction and handed me his telephone. "Its for you", he said. Thinking it was a telephone bidder I took his phone.

"Hello! a familiar voice said, Its Ringo! I'm watching your Beatles auction at home and its very interesting". "Thank you" I said, "Did you want to bid on anything?"

"Oh no", he replied " I'm just enjoying it":



In 2002 I got to see Paul play his world tour when it came to Wembley Arena with his young band. It was superb and a historic moment. I was sure he was going to retire soon and so I thought it would be the last chance to see him. I managed to blag front row tickets and I loved every minute.



JOHN & YOKO'S HOCUS POCUS BY JAMES WILKINSON
A1 OIL ON BOARD FRAMED £999.00