



**USE HEARING  
PROTECTION**

MAY 19-THE DURUTTI COLUMN/JILTED JOHN

MAY 26-BIG IN JAPAN/MANICURED NOISE

## **THE FACTORY**

JUNE 2-THE DURRUTTI COLUMN/CABARET VOLTAIRE

JUNE 9-THE TILLER BOYS/JOY DIVISION

**RUSSEL CLUB ROYCE RD MOSS SIDE**





## Boo-Hooray Catalog #6: The Factory Catalog

Terms: Usual. Not onerous.

Boo-Hooray is proud to present our sixth antiquarian catalog, The Factory Catalog. This catalog gathers pieces from the material history of one of the most forward-thinking record labels of the 20th Century. Renowned for inventive and genre-pushing music, innovative design, and a tongue-in-cheek take on themselves and the world, Factory Records helped shape the post-punk era as well as modern design and typography. Reflecting their deep involvement in the creation of not just records but an alternative music subculture, social scene, and aesthetic language, Factory Records gave catalog numbers to virtually anything associated with the label. Accessioning items as seemingly unimportant as stationery and Christmas gifts, along with more serious projects like their club and promotional campaigns, fostered the cheeky and self-aware personality that distinguished Factory from corporate labels and overly self-serious independents. This catalog includes the unreleased and exceptionally rare FAC 1 poster, the hand-drawn original flipbook by Robert Breer and William Wegman for the Blue Monday '88 video, and tons of original poster, flyers, and broadsides made for Factory Records.

For over a decade, we have been committed to the organization, stabilization, and preservation of cultural narratives through archival placement. Today, we continue and expand our mission through the sale of individual items and smaller collections.

We invite you to our space in Manhattan's Chinatown, where we encourage visitors to browse our extensive inventory of rare books, ephemera, archives and collections by appointment or chance. Catalog prepared by Evan Neuhausen, Archivist & Rare Book Cataloger; Dominic Masi Jr., Head Music Archivist; and Daylon Orr, Executive Director. Text by Dom, Beth, Evan, Daylon, and Johan.

Photography by Adam Zhu. Layout and design by Jack Shannon, Maya Fell, and Evan Neuhausen.

Please direct all inquiries to Daylon ([info@boo-hooray.com](mailto:info@boo-hooray.com)).

All items subject to prior sale. Payment may be made via check, credit card, wire transfer or PayPal. Institutions may be billed accordingly. Shipping is additional and will be billed at cost. Returns will be accepted for any reason within a week of receipt. Please provide advance notice of the return.

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**1. [Peter Saville]. Use Hearing Protection. FAC 1.**

Manchester, England. 1978. 30 x 41 in. Edition of 300.

Designed by Peter Saville, FAC 1 is the first printed material featuring the striking “Use Hearing Protection” graphic and the yellow/black palette that was common on many Factory designs. Intended to advertise the very first Factory-hosted nights at Russel Club in May and June 1978, they were printed too late. The posters went unused and undistributed and are, as a result, exceptionally rare.



**2. [Signed by Peter Hook]. The Haçienda Membership Card.**

Manchester, England. 1982. 2 1/4 x 3 3/4 in. Credit Card stock plastic. Signed in pen by Peter Hook on verso.

When Factory Records opened its club, The Haçienda, in 1982, it was members only, with an application and small annual fee required to join. The first cards, like this one, were made out of thick plastic while later ones were paper in order to reduce production costs. The Haçienda lifted the membership requirement for the club in its later years and eventually sold some of the original unused cards to the public.

The card features the club's FAC 51 logo with the yellow and black hazard stripe motif that defined the club's visual identity; it was painted in several places in the interior of the club and used for most Haçienda merchandise and ephemera.

This card bears the signature of Joy Division and New Order bass player Peter Hook. Though we are unable to confirm if it is, in fact, Hook's card, or a fan-owned card signed by Hook, it nevertheless is a remarkable piece of the history of the early Factory days.



**3. [Robert Breer and William Wegman]. Two handmade original *Blue Monday* '88 flipbooks. [hand-drawn originals].**

New York, NY. [ca. 1988]. 5 x 7 in. & 5 x 8.3 in. 44 pp. & 30 pp. Unique.

The original books used in the “Blue Monday” music video.

When New Order teamed up with Robert Breer and William Wegman for their music video *Blue Monday* '88, they created one of the band's most well-known and celebrated works. The video captured the seemingly effortless cool of the band, and incorporated Wegman's famous Weimaraner, Fay, balancing on tennis balls, animations by Breer, and scenes of these flipbooks in use. The two handmade flipbooks feature drawings by Breer in red and blue marker, as can be seen in the music video. These flipbooks, with the video's animations, inspired a printed run of books later produced by Factory, released as FAC235.

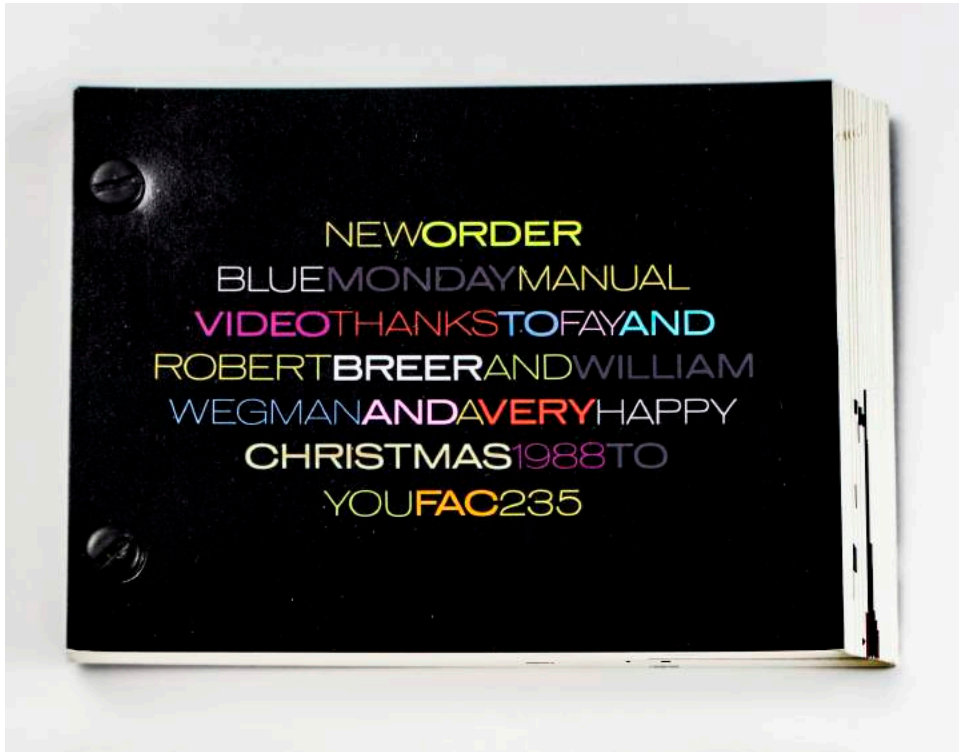
Unique artifacts of music, film, and art history.



**4. [Robert Breer's editorial version]. *Blue Monday* '88 flipbook [editorial copy].**

[Robert Breer and William Wegman]. New York, NY. April 6, 1988. 8 1/2 x 6 in. 48 pp. Select pages include holograph notation in pencil by Robert Breer regarding sequencing.

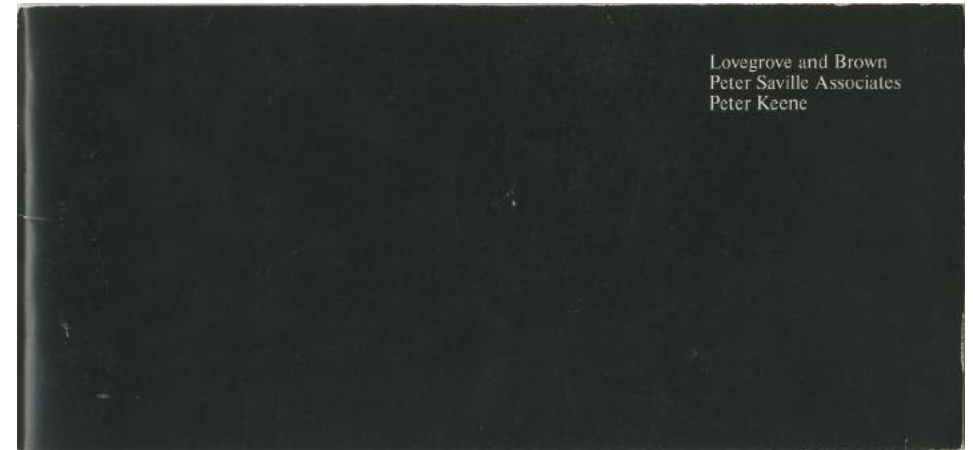
Included within these 48 faxed pages are Breer's sketches and notes. The original sketches were drawn in black, red, and blue ink, however, these pages were faxed to the Factory office and therefore printed in black and grey. The top of each page includes the fax details: "04/06/1988, 17:43-18:04, 212-627-7497. FACTORY N.Y. LTD., 01" This editorial copy of the flipbook reveals the process of creation in the Factory Records offices and the shadows of past technology.



**5. Robert Breer and William Wegman. Blue Monday flipbook. FAC 235.**

Manchester, England. 1988. 5 x 7 in. 30 pp. Edition of 250. Bound with two plastic fasteners.

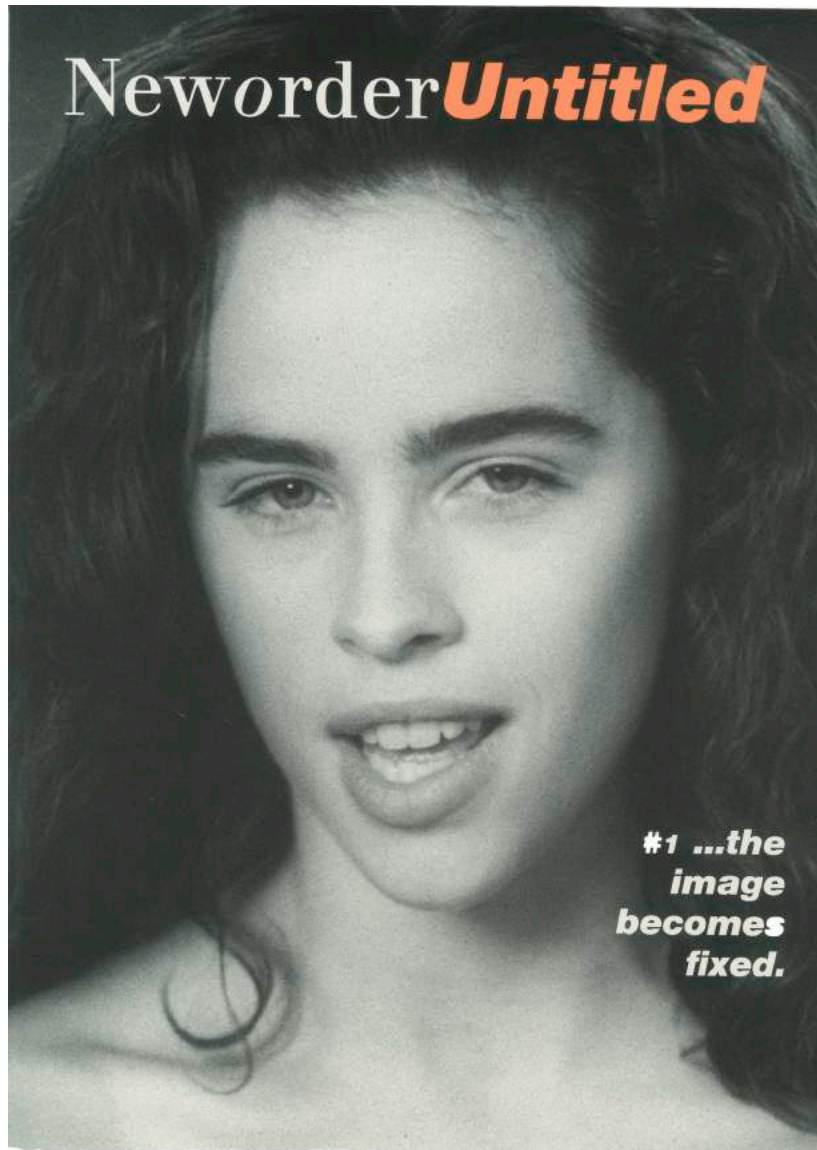
Printed on thick card stock and bound with two plastic fixtures, this flipbook was created to send as Christmas gifts to Factory affiliates and members of the press. Features animation of William Wegman's dog, Fay. Produced as Factory Records catalog number 235.



**6. Lovegrove and Brown, Peter Keene et al. *Galerie Projects Exhibition Catalog*.**

Lovegrove and Brown, Peter Saville Associates, Peter Keene: Paris, France. 1987. 11 1/2 x 5 1/2 in. Staple bound in wraps.

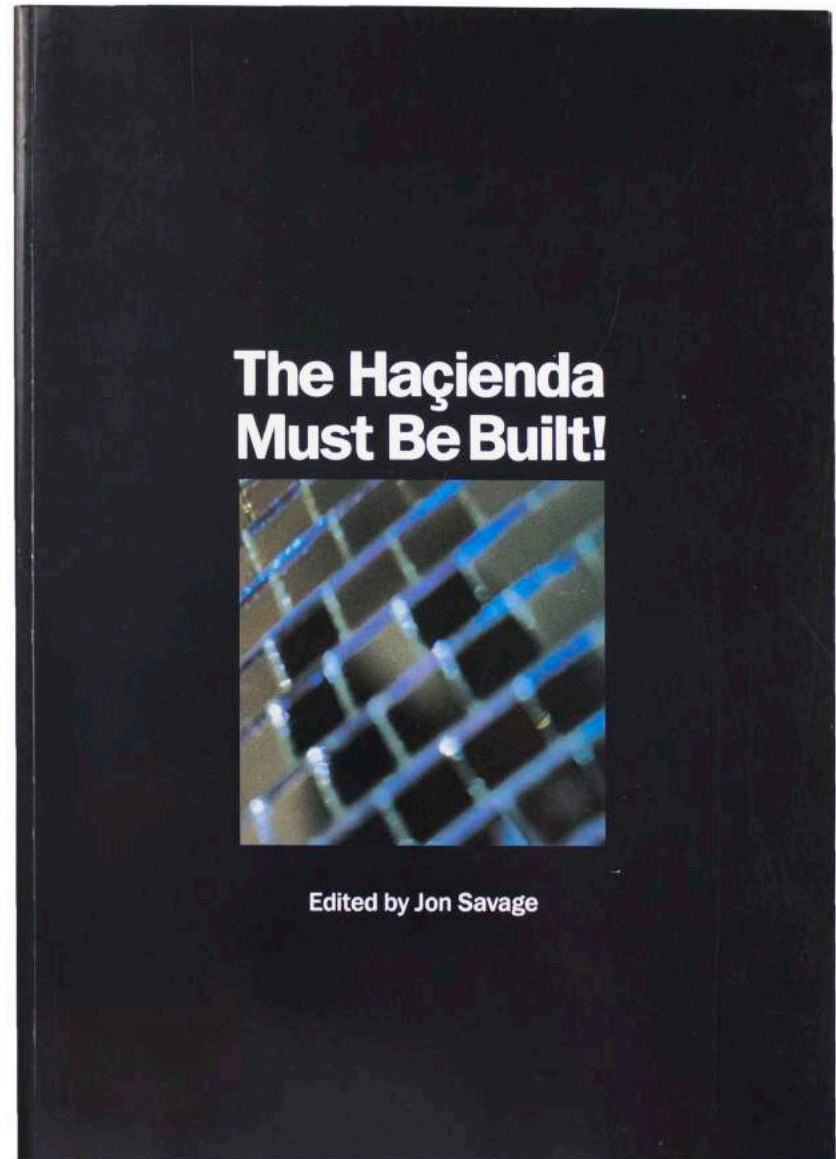
This catalog features three of the most cutting-edge designers of the time. Lovegrove and Brown formed in 1986, focusing on innovative furniture and interior design. Peter Saville Associates formed at the height of 1970's New Wave, designing for Factory Records and New Order. Throughout the 1980's the studio worked in an amorphous area between fashion, fine art, and popular music. Peter Keene created dynamic designs that were sleekly modern, raw, and informed by assemblage, sculpture and industrial design. Together the three studios put on a show in Paris in 1987; this catalog is a superb showcase of their inimitable aesthetic. A scarce example from the height of 1980s design.



**7. New Order. *Untitled*. [1989 US Tour Book]**

London, England. 1989. 12 x 16 in. 38 pp. Softcover.

The unreleased 1989 New Order tour book, *Untitled*. Created by Peter Saville Associates for New Order's 1989 United States tour, this book was not completed in time for sale on tour and subsequently was never sold by Factory, making it a remarkably scarce piece of memorabilia from the peak of New Order's popularity. Designed by Peter Saville with photos by Peter Hook, Donald Christie, Trevor Key and Kevin Cummins, and text by Jon Savage.



**8. Jon Savage, ed. *The Hacienda Must Be Built*. FAC 351.**

Essex, England. 1992. 12 x 8 ½ in. 100 pp.

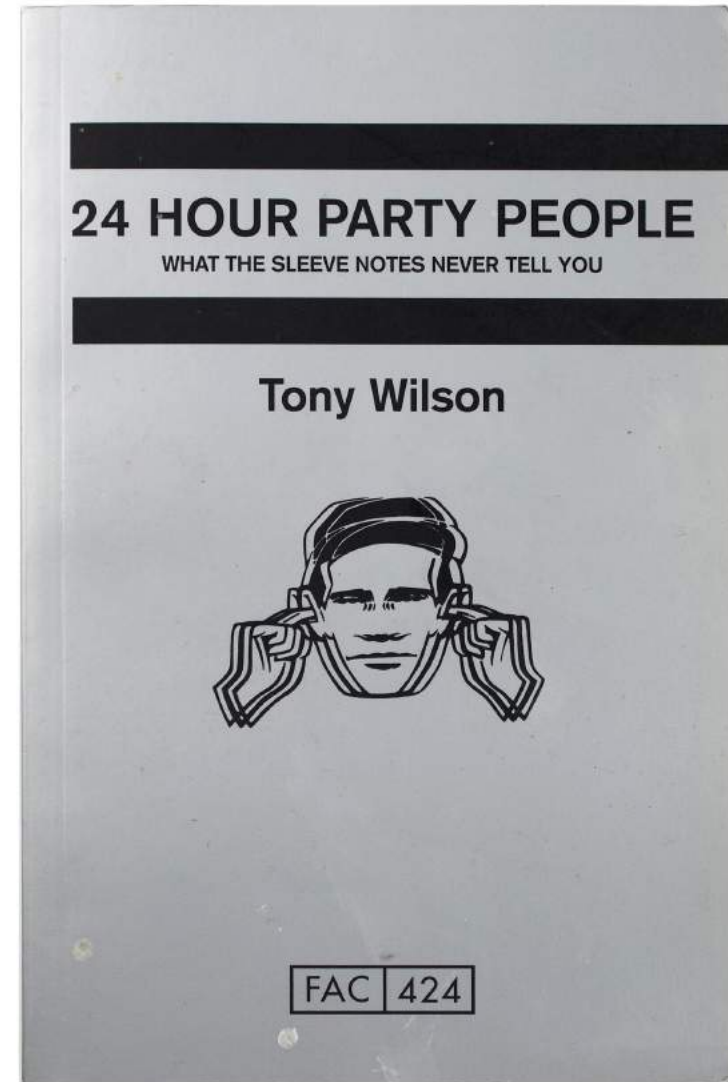
This book, commissioned by the club's owners and edited by the legendary music writer Jon Savage, documents the history and design of the Hacienda, which had its own catalog number: FAC 51. Readers will find a timeline of all events thrown at the club, an important bibliographic source for anyone interested in the 1980s Manchester scene.



9. [Happy Mondays], Jim. Halcyon Daze: Ish two. FAC 239.

Manchester, England. 1990. 19 pp. Xerox. Saddle stapled.

A Happy Mondays fan named Jim created this zine and sent the first copy to Factory Records head, Tony Wilson, requesting that it receive a FAC catalog number. Wilson returned the zine to the fan, along with a “white label” copy of the Happy Mondays 7” single “Hallelujah,” and notified him that the zine was given a catalog number of FAC 239. Featuring band photos, writing, original artwork and more, this zine exemplifies Factory’s independence and willingness to put a matrix number on items far outside the purview of other record labels.

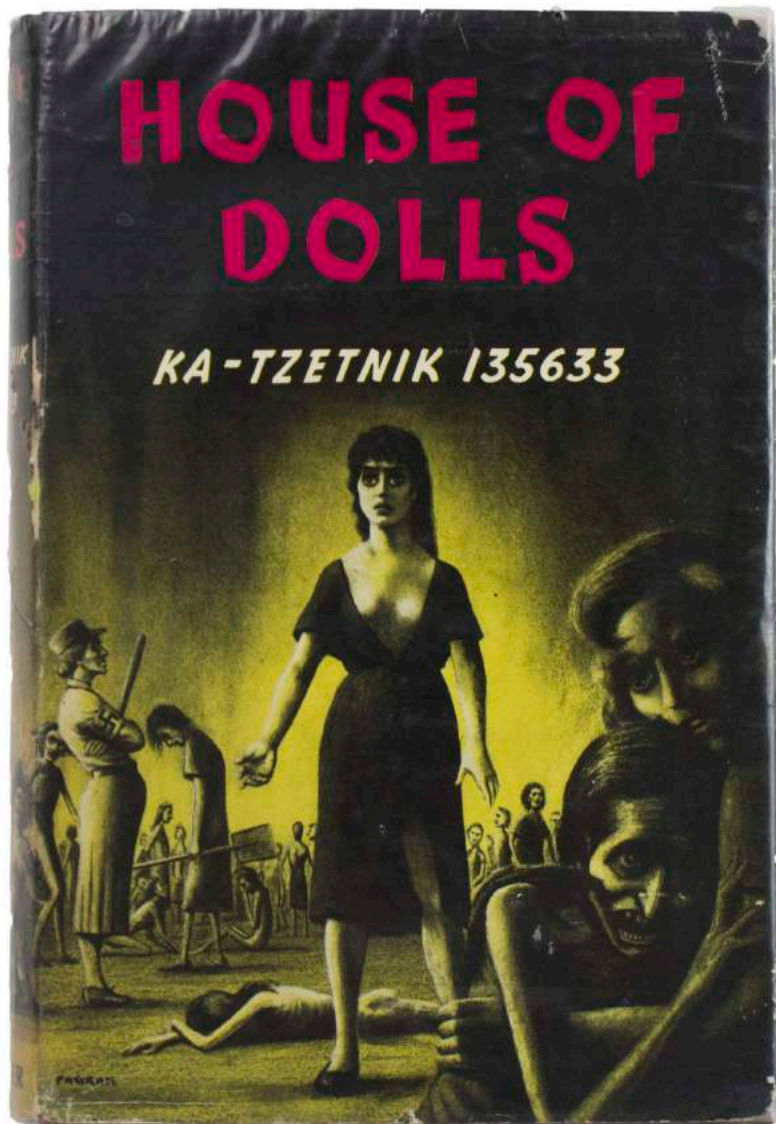


10. Tony Wilson. *24 Hour Party People: What the Sleeve Notes Never Tell You*. FAC 424.

London, England. 2002. 9 x 6 in. 256 pp.

Released in 2002, the film *24 Hour Party People* introduced Factory Records to a new generation of fans. Always the savvy businessman, Tony Wilson piggybacked on the renewed attention, writing a book of the same name. Loosely based on the film’s screenplay, Wilson blends genres to tell his and Factory’s stories. Stream-of-consciousness narration combines with interviews and anecdotes to provide an insider’s perspective on Factory’s history. Photographs from the film’s production and the real-life events that inspired it are sprinkled throughout.





**11. Ka-Tsetnik 135633. *House of Dolls* [Joy Division, etymology].**

London: Frederick Muller Ltd., 1956. Hardcover. In original unclipped dust jacket. Sixth printing. Previous bookseller's sticker on front pastedown endpaper.

This book, from which Ian Curtis took the name Joy Division, is also quoted in the song "No Love Lost". The novella, written by the Holocaust survivor Yahiel De-Nur, describes "Joy Divisions," the sexual slavery wings of concentration camps. Focusing on a young girl forced into sexual slavery for the pleasure of Nazi officials, the novella began the genre of Nazi exploitation in popular literature.



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MANSAW

3 - 5 - 0 - 1 - 2 - 5 - go 1  
 I was there in the backstage  
 When first light came around  
 I grew up like a changeling  
 To watch the first time around  
 I could see all the weakness  
 I could pick all the faults  
 But I concede all the faith tests  
 Just a stick in your throat  
 3 - 1 - 2 (5)

Hang around in your soundtrack  
 To mirror all that you've done  
 To find the right side of reason  
 To kill the three lies far one  
 I could see all the cold facts  
 I could see through your eyes  
 All this time made no contact  
 No matter how hard I try  
 3 - 1 - 0 (5)

I could still hear the footsteps  
 I could see only walls  
 I shook away my words  
 With no hearing at all  
 I could see contradiction  
 I could give up the fight  
 Just to live in the past times  
 To make-believe you were right 1  
 3 - 1 - 0 (5)  
 3 - 5 - 0 - 1 - 2 - 5 ...

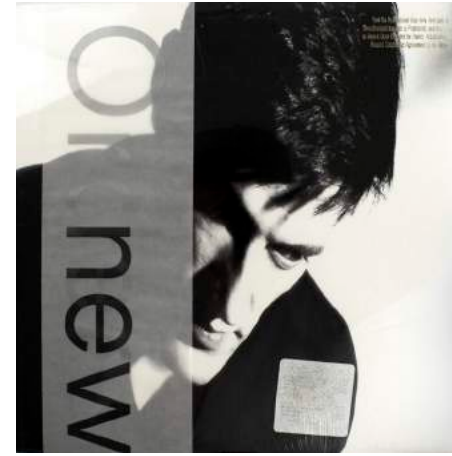
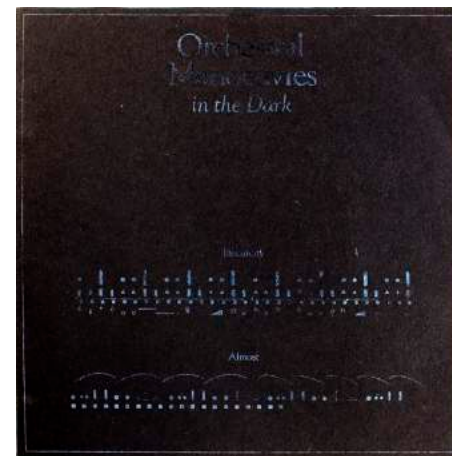
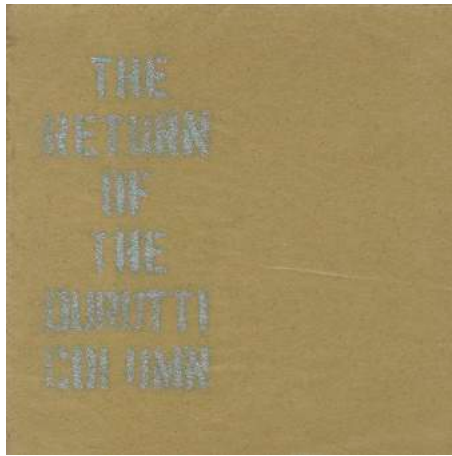
© 1981 (P.M. with permission granted to Ian Curtis Estate)  
 © 1981 (Ian Curtis Estate)

"And they left it for you,  
 all of this for you"

**12. [Joy Division]. *Untitled* [lyric book].**

France : self-published , 1981 . 6 x 8 ½ in. 54 pp. Previously saddle-stapled in wraps. Offset. Holograph notation throughout booklet and on rear wrap. Staple on top of rear wrap.

Rare fan-made lyric booklet, covered in the author's holograph notation, from the height of Joy Division fame, likely made to memorialize Curtis immediately after his death. Features photo of Ian Curtis on cover. Inside are hand-typed and photocopied lyrics for 47 Joy Division songs, as well as a full discography, including official and live bootleg releases. Includes an introduction explaining that Joy Division lyrics had never been officially released in print, and therefore this fan took it upon themselves to do so. A prime example of DIY aesthetics and ethics.



**13. [Tony Wilson, Greil Marcus, Martin Hannett], The Durutti Column. *The Return Of The Durutti Column*. FACT 14.**

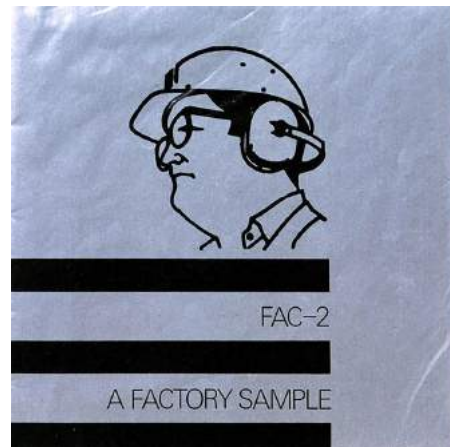
Manchester, England. January 1980. 12 1/2 x 12 1/2 in. Holograph mail label. First pressing.

Designed to destroy all other albums around it, the surfaces on which it was placed, and even the hands of the owner, the sandpaper sleeve designed by Tony Wilson for The Durutti Column's groundbreaking debut album is stuff for Factory Records legend. Inspired by the Situationist *Mémoires* by Guy Debord and Asger Jorn, the album was assembled by Factory staffers and members of Joy Division and A Certain Ratio. This copy includes the original mail label, which is addressed from Factory Records owner, Tony Wilson, to writer and critic Greil Marcus. Also included is the Martin Hannett flexidisc, featuring two of the producer's own tracks. The Hannett flexidisc was only included in the first pressing of the LP.

**14. Factory Records. *Factory Record Collection*.**

74 LPs and 19 7" and 1 10". Item-level inventory available upon request.

A substantial gathering of Factory Records pressings, including New Order's *Everything Gone Green* (FAC 53) with all three variant silkscreened covers, the test pressing for *Girls Don't Count 7"* (FAC 18), and Orchestral Manoeuvres in the Dark's self-titled record, with a beautiful thermographic cover designed by Peter Saville. A rare opportunity to grab the best of Factory Records in one fell swoop.



### 15. Joy Division. Record Collection.

Joy Division - *An Ideal for Living*. 7" record. Enigma Records. (1978); FAC2: *A Factory Sample*. Various artists, 7" record. Factory Records. (1979); FAC28: *Komakino/Incubation*, Joy Division, 7" Flexi Disc. (1980); FACT25: Joy Division - *Closer*. 12" record. Factory Records. (1980); Joy Division - *Unknown Pleasures*. 12" record, shrink wrapped. Qwest Records reissue of 1980 Factory Records album FACTUS1. (1989); Joy Division - *An Ideal for Living*. 12" Record. Anonymous Records (1978).

Six rare and remarkable Joy Division records, including their first release. Put out by the band's own label, the 7" *An Ideal for Living* showcases the band's early sound--more punk than post-punk--and features the original cover artwork, which was replaced in later pressings.

### 16. A Certain Ratio. *The Graveyard and the Ballroom* [cassette]. FACT 16.

Manchester, England. 1980. Pouch: 4 x 7 ½ in., Photo: 7 ¼ x 3 ¾ in.

The cassette of A Certain Ratio's 1980 release *The Graveyard and the Ballroom* has one of Factory's most original designs. The cassette, a black and white photograph of the band, and booklet are enclosed in a red translucent plastic envelope, secured with two black snap buttons. Embossed on the front flap in gold ink is the A Certain Ratio logo.



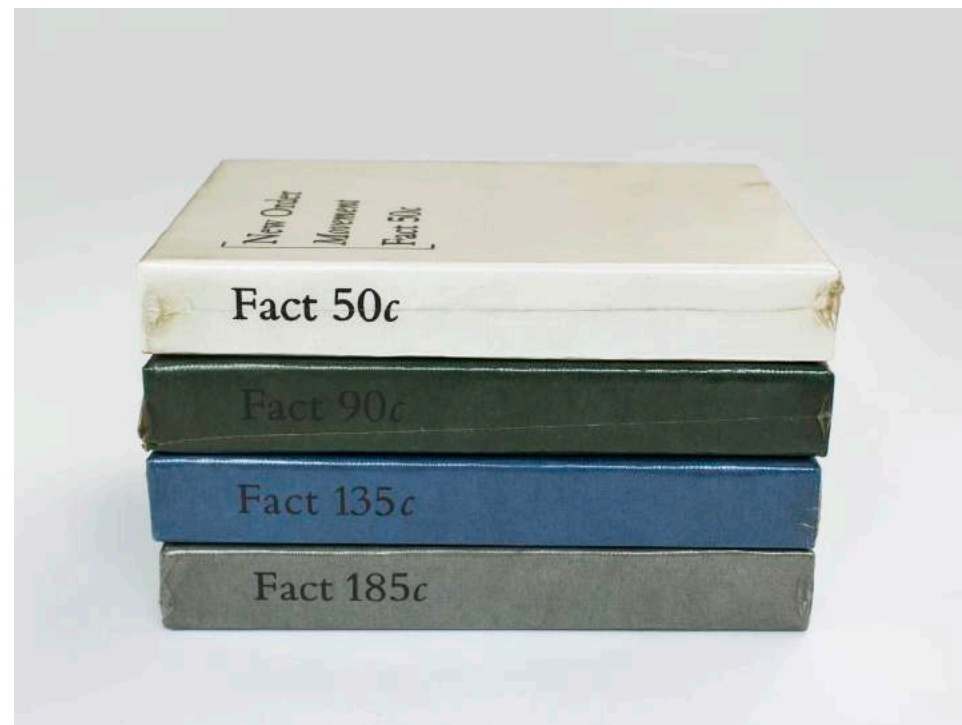
**17. Factory Records and Malcolm Whitehead. *Bessy Talks Turkey* [Christmas gift, 1984]. FACT 125/IKON 11.**

Factory Records/Ikon: Manchester, England. 1984. VHS: 8 x 5 in., Card: 3 x 3 1/2 in., with holograph inscription to Jon Savage.

In partnership with video distributor Ikon, Factory Records created this music video compilation for their 1984 Christmas gift. Originally called *Factory Video Hype*, the tape, directed by Malcolm Whitehead, includes videos from Factory artists such as Thick Pigeon, Section 25, The Wake, and others. Claude Bessy, a.k.a. Kick Boy Face, editor of *Slash* magazine and the Hacienda's in-house VJ, introduces each video clip, weaving together anecdotes from behind his desk.

The video promotes the Factory Records roster, with a focus on newer and lesser-known bands.

Included in the VHS case is a Christmas card that was inscribed to writer, music journalist and Factory Records friend Jon Savage. The card is white, printed in black on top "XMAS 1984" and features the Factory and Ikon Production logos on the bottom. Inscribed in green marker: "Jon - Darling love! - Factory Records". One of the rarer Factory Christmas gifts - especially with a handwritten note to the one-and-only Jon Savage.



**18. Factory Records. *Collection of Six Audio Cassettes*.**

multiple place. multiple date. Cloth-bound edition: 5 x 7 in.

A sampling of Factory's cassette releases, including their extraordinary hessian/linen cloth bound tape boxes, still sealed. Enclosed in these embossed linen boxes is alternative artwork for each album, including work by Peter Saville and Trevor Key. This series is comprised of New Order's *Movement*, Section 25's *From the Hip*, A Certain Ratio's *The Old & The New*, and The Railway Children's *Reunion Wilderness*. Also included is the FACTUS 6 release of Joy Division's *Closer* and FACTUS 17: *Young Popular and Sexy*, a compilation featuring various Factory artists.



19. Factory Records. Collection of Seven VHS Tapes.

multiple place. multiple date. 5 x 8 in.

Included : Here are the young men (FACT 37), 1982 ; four + one (FACTUS 25), 1988 ; Pumped Full of Drugs (FACTUS /PFD 177), 1984 ; Shorts (FACT 137), June 1985 ; A Factory Video (FACT 56), August 1982 ; N'Sel Fik (FAC 197), November 1987 ; Feverhouse (FACT 105), 1984.

Factory Records left its mark not only on the music industry, but the art and film worlds as well. Album covers and posters only went so far—and music videos pushed Factory Records even farther. This lot of VHS tapes shows a wide range of the Factory's visual endeavors from live concert footage featuring Joy Division and New Order, to video compilations with the Durutti Column and Cabaret Voltaire.



20. Factory Records. Collection of Five CDs.

multiple place. multiple date. approx. 5 ½ x 6 in.

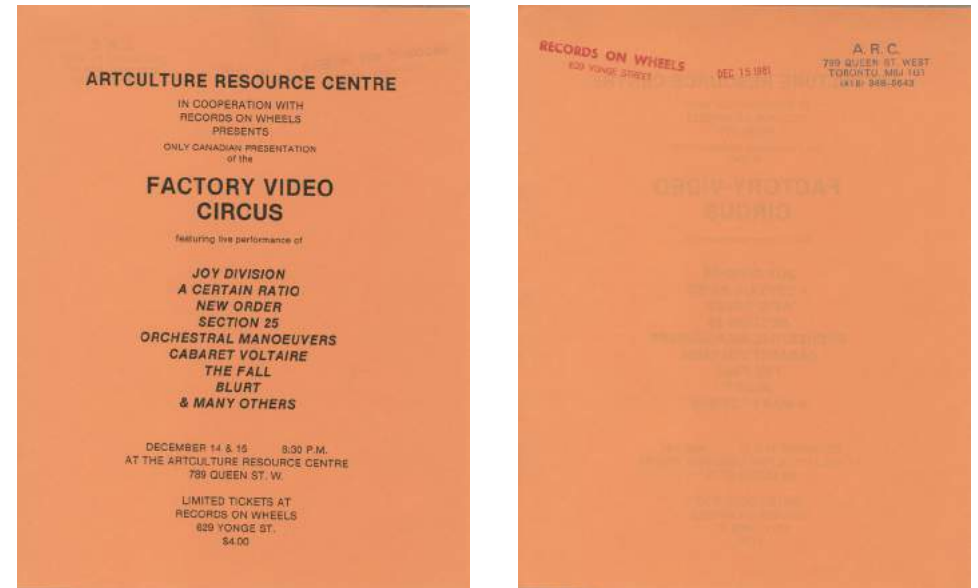
Included in this compact disc lot are: Joy Division's *Unknown Pleasures* (FACD 10), *Closer* (FACD 25), *Still* (FACD 40) and New Order's *Movement* (FACD 50) and *Touched by the Hand of God* single (FACD 193).



**21. The Sex Pistols. *The Heyday* – A Factory Records Documentary Cassette. FACT 30.**

Manchester, England. Design by Peter Saville. 1980. 6 ½ x 4 ½ in. vinyl pouch.

Factory Records founder, Tony Wilson, attended the first Sex Pistols show, but never released any of their music. Nonetheless, for Factory’s 1980 Christmas gift, Wilson delivered a gold cassette featuring interviews with members of the Sex Pistols and, strangely enough, Malcolm McLaren’s grandmother. Side A of the record is titled “Sid Vicious and Steve Jones – From interviews recorded during 1977 by Judy Vermorel”; Side B is titled: “Paul Cook, Johnny Rotten and Malcom McLaren’s grandmother.” The cassette is enclosed in a black vinyl pouch with “THE SEX PISTOLS – THE HEYDAY – Fact.30” printed in red ink.



**22. Factory Records. *Factory Video Circus*. [ticket for Canadian screening].**

Toronto, Canada. December 15, 1981. 8 ½ x 11 in. Orange paper. Stamped on verso in red and blue ink: “Records on Wheels” (the record store that sold the ticket) and “December 15, 1981” (the screening date) in red ink, while the address and phone number for the screening location is in blue.

In 1981, Factory made *Video Circus* and screened it around the world. The film features 3 hours of Factory promotional videos and live footage from Joy Division, New Order, A Certain Ratio, and more. This flyer for the event, which doubled as a ticket, is for one of only two Canadian screenings of the film. Rare item that demonstrates the reach of Factory Records outside of the UK and US.



**23. [Lawrence Weiner]. Concert ticket for New Order at Paradise Garage.**

New York, NY. July 1983. 2 x 7 in. Black & White printing on card stock with perforation.

New Order performed at the legendary club Paradise Garage on July 7th, 1983. Leading up to the show, artist Lawrence Weiner designed a poster, handbill, and ticket stub for the performances. Featuring the date, time, address and ticket price (\$10!), along with a “7” logo designed by Lawrence Weiner for all promotional materials relating to this show.



**24. Lawrence Weiner. *Untitled* [Original artwork for the Factory Records US logo].**

np: nd. 15 ½ x 22 in. painting on canvas. Unsigned and undated. Provenance: from the collection of Michael Shamberg, head of the Factory US label.

A distinctive Lawrence Weiner painting of the letter “F,” a proposed logo for the US division of the label. Factory US, at the direction of Michael Shamberg, had a fruitful tradition of working with American artists for their design and merchandise; Weiner designed several posters and graphics for the label, as did John Baldessari and Barbara Kruger.



**25. Factory Too. Factory “F” pin. FAC 2.28.**

Manchester, England. 1997. Silver pin with blue enamel ink. ½ in.

After the collapse of Factory Communications Ltd. in 1992, Factory Too was formed by London Records. Three years later, in 1995, Factory Too split from London, continuing as an independent label named Factory Records Limited. Confusingly, Factory Records Limited continued to use the Factory Too name.

It was only during this later iteration of Factory Too (the third Factory), that this “F” logo was used –for the 1997 Factory Records Christmas gift. As the only other occurrence of an “F” as the logo, this pin is clearly evocative of and likely influenced by tales of the earlier Lawrence Weiner painting.

Stamped on the back of the pin is the catalog number FAC 2.28. Originally, the pin came attached to a white card, with the greeting, “*A very happy Christmas and a wonderful '98, from (F)actory Records Limited, Manchester, England.*”

A rare item capturing the rebirth of Factory Records, with a nod to its past.

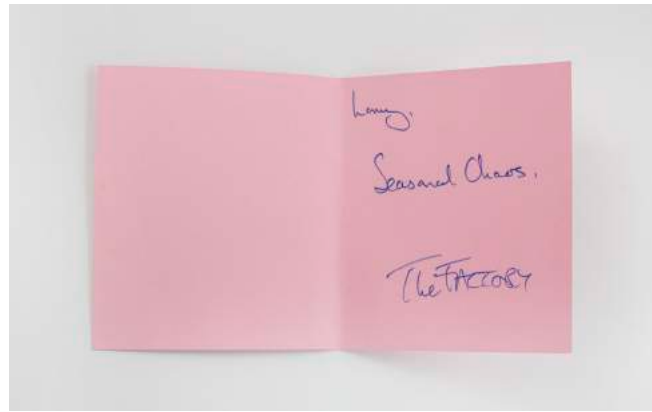


**26. [Peter Saville]. Factory Records adhesive tape. FAC 136.**

Manchester, England. 1985. Roll of signal-green adhesive tape featuring 1984 Factory logo in silver and FAC 136 printed on it. Unused.

In 1985, Peter Saville designed a roll of adhesive tape for use around the Factory and Hacienda offices. Outgoing letters and packages would be covered in this signal-green tape, marking it with Factory logos and the tape’s catalog number.



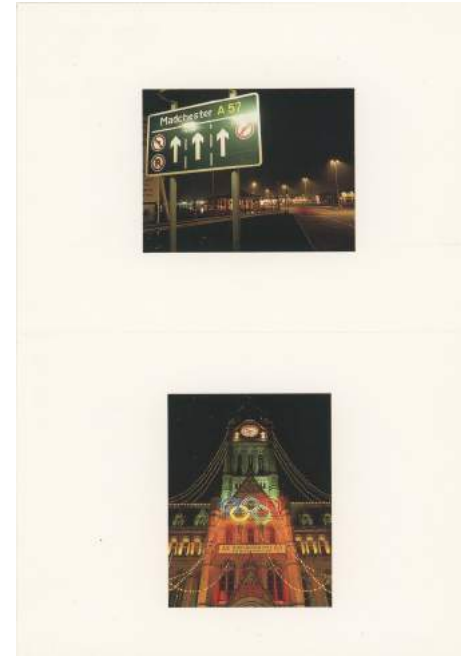


**27. Factory Records. Mask and holiday card [Christmas gift, 1979].**

Manchester, England / Cleveland, Ohio. December 1979. Gift: 6 ½ x 4 in., Card: 5 ¼ x 6 ¼ in. Envelope: 9 ½ x 7 ¼ in. Holograph salutation.

The Factory Records 1979 Christmas gift was even more unorthodox than usual, containing two defensive objects. The first was earplugs enclosed in a small red box, a reference to the Factory's, "Use Hearing Protection" slogan. The second gift was far more elaborate and unusual: a metal and cloth breathing mask. Sealed in a plastic bag and stapled to a piece of white card stock, the mask also bears a sticker that reads: "A Factory Product – for your protection ; xmas '79/80". Accompanying the gift was a pink Christmas card featuring an altered "WANTED" poster for the English spies Burgess & Maclean. A handwritten inscription in blue marker reads: "Larry, Seasonal Cheers, The Factory."

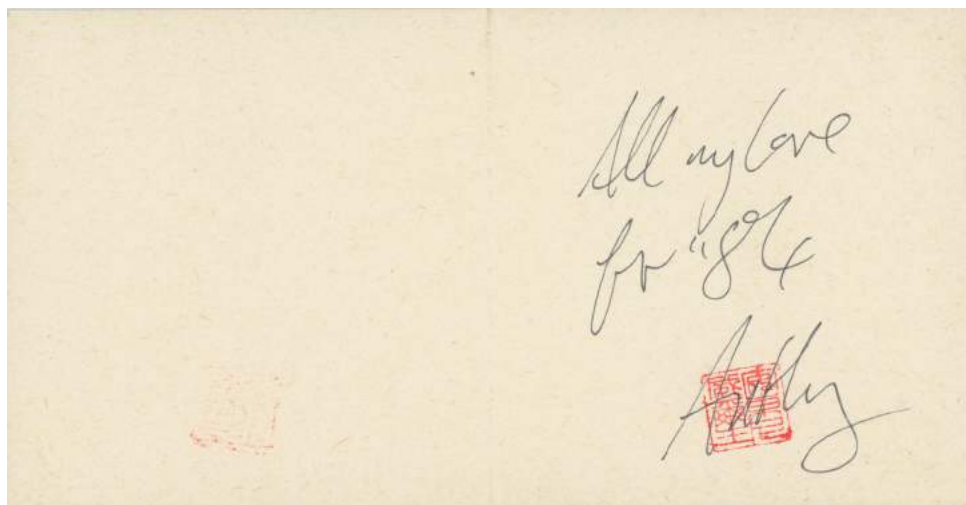
This rare piece of Factory ephemera belonged to Cleveland-area DJ and promoter, Larry Ottoway. All the gifts come enclosed in the original padded envelope, stamped, postmarked, and addressed to Ottoway.



**28. Factory Records. Postcard set [Christmas gift, 1989]. FAC 245.**

Manchester, England. 1989. Envelope: 6 ½ x 5 in. Postcards: 4 ½ x 6 in. Signed by Factory Records personnel.

The Factory Records Christmas gifts were some of the most eccentric artifacts created by the label. FAC 245 is a 5-postcard set from 1989, which features photographs of Manchester landmarks such as the Manchester United Stadium and Manchester Town Hall. Every sign that read "Manchester" was changed to "Madchester." Photography by Vini Reilly of The Durutti Column. Includes 5 postcards and 1 printed Christmas card enclosed in a teal envelope with 'Fac 245' printed on the outside. The Christmas card itself has the signatures of seven Factory board members, including Tony Wilson.



**29. Factory Records, Tony Wilson, and [Phil Pennington].  
Christmas Card, 1985.**

Manchester, England. 1985. 3 ½ x 3 ½ in. card stock with offset. Signed and addressed in the hand of Tony Wilson.

Designed by Phil Pennington, the 1985 Christmas card features the iconic Factory logo on front in yellow and silver and a Christmas tree on the verso. The inside features a red stamp and a handwritten message from Tony Wilson that reads: "All my love for '86 – Anthony."



**30. Factory Records. Case and card [Christmas gift, 1998]. FAC 2.34.**

Manchester, England. 1998. Case: 4 ¼ x 4 ¼ in., Card: 3 ½ x 3 ½ in. Silver embossed ink.

This small, translucent plastic case is believed to have been the Factory Christmas gift for 1998. Although not quite as elaborate as some Factory Christmas editions produced in the 1980's, this artifact still unmistakably embodies the Factory Records aesthetic. Stamped on the case in silver ink is the catalog number FAC 2.34. Inside is a white card with the website address [www.factoryrecords.com](http://www.factoryrecords.com), printed in black. Serves as a gift and an advertisement of the newly launched website.



31. **Factory Records. *The Haçienda & Dry Holiday Card.***

np. nd. 4 x 6 in. Card stock.

This holiday card sent out by The Haçienda & Dry features a four-color asterisk design on front, set upon a blue background. The inside reads: "Seasonal greetings from The Haçienda & Dry."



32. **Two Halluçienda T-Shirts**

Screenprint on cotton t-shirts; one white, one black. Size XL. 1990. Two-layer screenprint on front and the word "Halluçienda" Screenprinted on left sleeve.

T-shirts produced for Halluçienda, a weekly party at the Haçienda.



33. Pet Shop Boys T-Shirt. PSB 51.

Screenprint on light blue cotton. Size XL. 1992. Three-color screenprint.

As part of The Hacienda's tenth anniversary celebrations, Pet Shop Boys performed with an introduction by filmmaker Derek Jarman. Available for sale only on the night of the show, we have yet to find this shirt elsewhere.



34. Haçienda/Blackburn T-shirt.

Screenprint on white cotton T-shirt. Size XL. 1990.

Weekly shows at the Haçienda, in conjunction with the Blackburn club, combined the creative energies of two of the most groundbreaking Manchester venues of the time. Collaborations like these gave rise to a club culture and raves that spread around the world. A rare piece of ephemera capturing the collaborative spirit of two central institutions in 1980/90s post-punk and pop.



35. [Central Station Design]. *Happy Mondays "Madchester" T-Shirt. FAC 261.*

Screenprint on white cotton t-shirt. Size L. 1989. Three-color screenprint of "Madchester" on front. Rust discoloration throughout, though not affecting graphic.

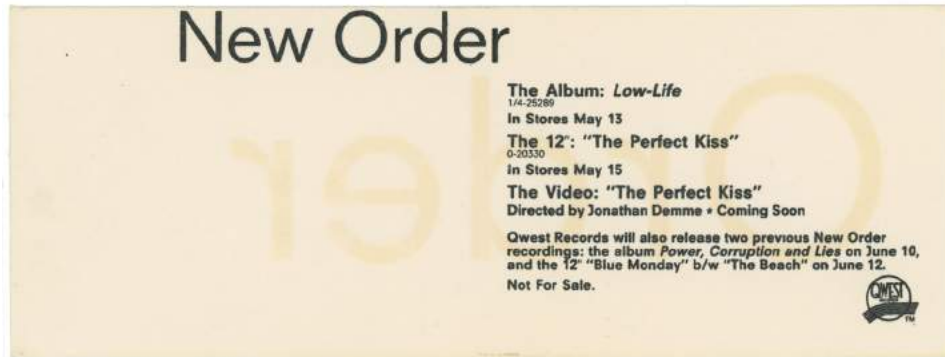
Designed by Central Station Design, featured on the FAC 242 *Madchester Rave On* EP by Happy Mondays. Truly Mad, and very Happy, Mondays.



36. *New Order. "&" T-shirt*

Screenprint on white cotton t-shirt. Size L. 1989. Three-color screenprint of "&" on front and New Order logo screenprinted on back nape. Rust discoloration throughout, not affecting graphic.

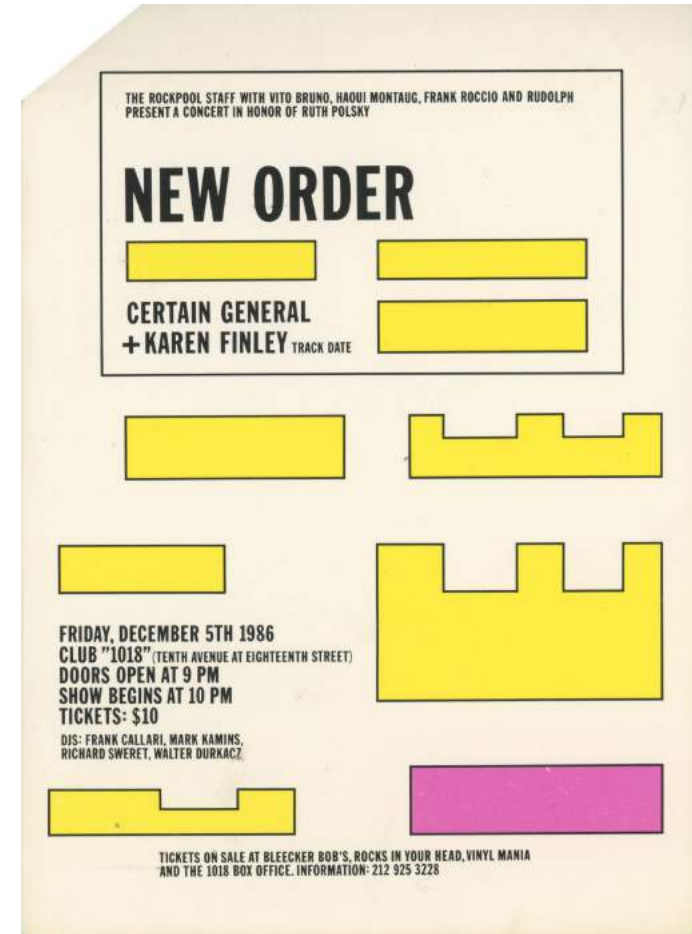
Designed by Peter Saville Associates for New Order's "Round & Remix."



37. **New Order. *Low-Life* promotional sticker.**

Manchester, England. 1985. 8 x 3 in. Black and Metallic ink. Double sided with promotional/release date listed on backside.


This promo sticker for New Order's 1985 album, *Low-Life*, advertises the 12" single, "The Perfect Kiss" along with its Jonathan Demme directed video.



38. **[Lawrence Weiner]. *Flyer for New Order at Club 1018.***

New York, NY. 1986. 6 x 4 1/2 in. Left corner cut for design. Pink, yellow and black printing on white card stock.

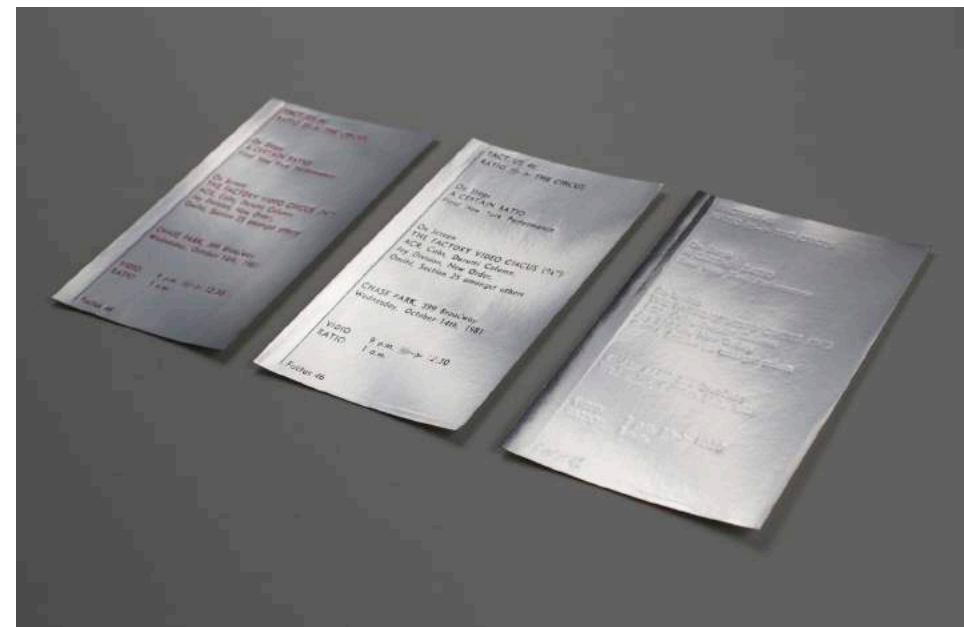
New York promoter, manager, and talent Booker Ruth Polsky was a major player in the 1980s music scene, working at clubs such as Danceteria and Hurrah while tour managing and booking for The Smiths, The Sisters of Mercy, Cabaret Voltaire, New Order, and many other Factory Records bands. Polsky tragically passed away after being struck by a cab outside the Limelight in 1986. A few months after her death, New Order performed a tribute concert to benefit her family. In true Factory fashion, it was a family affair with multiple DJs and two opening bands. New Order played an encore of Joy Division songs "Atmosphere" and "Love Will Tear Us Apart", the first time the band had played these songs live since the dissolution of Joy Division. This handbill, designed by Lawrence Weiner, is eye catching with bright yellow and pink inks with the top left corner cut out.

RELEASE	MATRIX NO	 FCL (FACTORY RECORDS DIVISION) GAME PLAN Second Half of '81	7" SINGLE	12" SINGLE	ALBUM	VIDEO
Jul 1st	FAC 39	Tunnelvision, "Watching the Hydroplanes."	•			
Aug 27th	FACT 45	Section 25, "Always Now."			•	
Sep 4th	FACT 40	Joy Division, "Still."			••	
Sep 11th	FAC 53	New Order, "Procession/Gone Green."	•			
Sep 18th	FAC 41	Stockholm Monsters, "Debut."	•			
Sep 25th	FACT 44	The Durutti Column, "L.C."			•	
Sep 31st	FAC 52	A Certain Ratio, "Waterline"		•		
Oct 7th	FAC 49	The Swamp Children, "Honey."		•		
Oct 15th	FACT 55	A Certain Ratio, "Sextet."			•	
Oct 22nd	FACT 37	Joy Division, "Here are the Young Men."				•
Oct 29th	FACT 50	New Order, "Movement."			•	
Nov 5th	FAC 43	The Royal Family, "It must be love."		•		
Nov 20th	FAC 48	Kevin Hewick, "Ophelia's drinking Song"	•			
Dec 15th	FACT 38	A Certain Ratio, "Untitled."				•

39. **Factory Records Division (FCL). Game Plan Second Half 1981.**

Manchester, England. 1981. 4 ½ x 5 ½ in. Silver paper with black overlaid Screenprinting. Crease on upper portion.

Listed on this "game plan" sticker is information regarding the Factory releases planned for the second half of 1981. Written in the graph columns are: "Release (date), Matrix No. (FAC No.), Release title, (Format) 7" Single, 12" Single, Album, Video." Artists listed include: Joy Division, New Order, A Certain Ratio, the Durutti Column, and Section 25. Printed on silver sticker paper, this sticker also features the rarely used "F.C.L. (Factory Records Division)" logo emblazoned on top.



40. **Factory Records US. A Certain Ratio Sticker. FACTUS 46.**

New York, NY. 1981. 3 ¼ x 5 1/8. Letterpress printed in black and red ink on silver foil. Scored breakaway backing intact.

An unusually designed sticker for the final New York City performance by A Certain Ratio and screenings of the Factory Video Circus compilation, which included Joy Division, New Order, Section 25 and others. The performance took place on October 14, 1981 at Chase Park. According Donald Johnson of A Certain Ratio, the band was tasked with putting up these stickers all over New York City to publicize the event.



41. Beautiful 2000 and The Fan Club party handbill. FAC 51/The Hacienda Club.

Manchester, England. [ca. 1991]. 4 x 6 in. Double-sided postcard. Small discoloration mark on left side.

When Factory opened The Hacienda (FAC 51), it quickly became the hub of Manchester's alternative scene. This postcard is an advertisement for two of the more popular parties at the Hacienda: The Fan Club, which featured music dedicated to a specific artist or scene, like The Rolling Stones, Sub Pop, Pet Shop Boys; and Beautiful 2000, which featured music from many different genres and labels, including Fontana, Dead Dead Good, Talkin Loud, and Mute.



42. Why are you queuing? [promotional card for the Hacienda box office and bar]. DRY 201.

Manchester, England. (ca. 1989). 3 ½ x 5 ½ in., white card with black printing.

By 1989, the Hacienda had reached a level of popularity that required a dedicated place to hangout before and after parties. Always eager to please their fans, Factory and New Order created DRY201: a bar, restaurant, meeting place, and box office for the Hacienda. Promoting DRY201, this card was likely passed out to those waiting in line at the Hacienda.

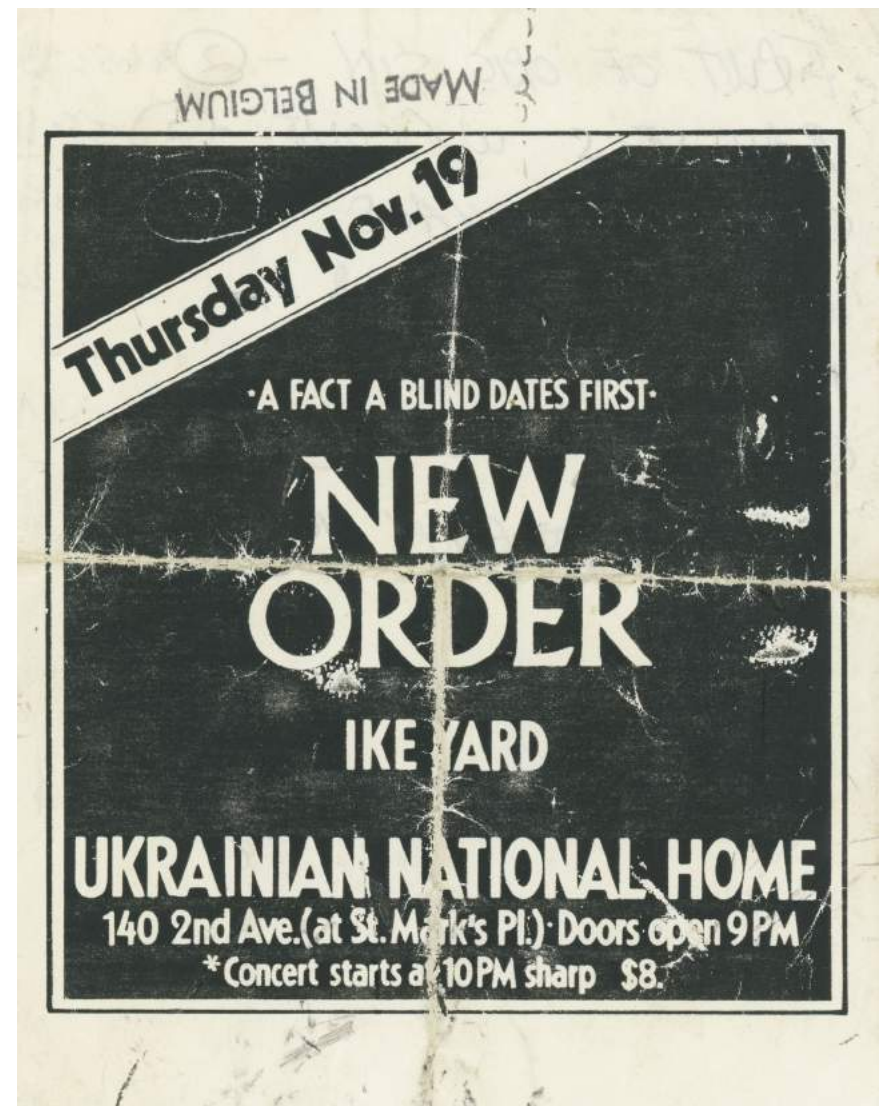




43. **Barbara Kruger. *The Perfect Kiss Flyer.*** [advertisement and poster order form]

New York, NY. 1985. 8 ½ x 11 in. Offset, black & white printing. Slight discoloration on upper left side.

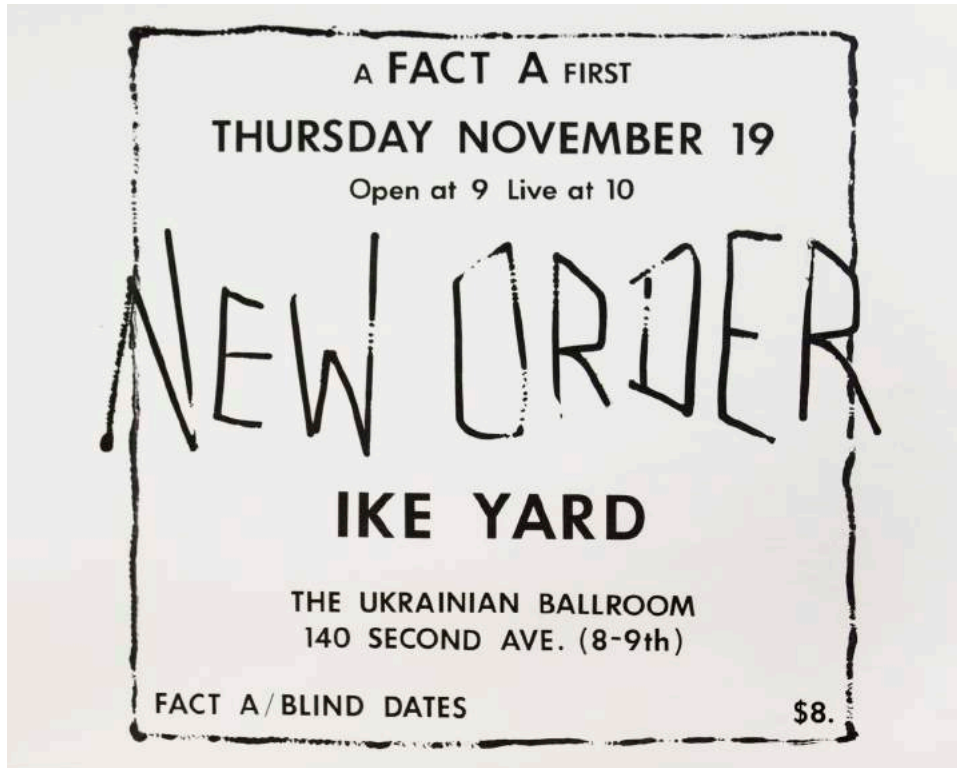
This Barbara Kruger designed flyer advertises both the “nine minute feature film” for New Order’s “The Perfect Kiss,” directed by Jonathan Demme (who would go on to direct *The Silence of the Lambs*) and a promotional poster for the single. The flyer gives instruction on how to order Kruger’s poster through Factory New York’s newly launched mail order department in conjunction with Ikon and Doublevision. Also advertises videotapes and other merchandise for sale.



44. **[Michael Shamberg and Stuart Argabright]. *A Fact A First: New Order Ike Yard Handbill.***

New York. 1981. Offset flyer. 5 ½ x 4 ½ in. Creases from folding in quarters. Manuscript notation on verso recording merchandise sales totals from the show.

Just days before their first American show, New Order had released their debut studio album, *Movement*. This handbill for the band's first show in America features a design by Michael Shamberg and Stuart Argabright. On the verso are sales totals in pencil. A unique item from a transitional moment in the history of Factory Records.



45. [Michael Shamberg and Stuart Argabright]. *A Fact A First: New Order Ike Yard Poster. FA 1.*

New York, NY. November 1981. 17 ½ x 22 ½ in. Offset printed litho.

New Order's first performance in the United States took place at the Ukrainian Ballroom in New York City on November 19, 1981. Factory affiliate Ike Yard opened; the poster was designed in collaboration between Ike Yard's Stuart Argabright and Factory America's Michael Shamberg. The text reads, "A Fact A First", referencing both New Order's first journey across the pond and Factory America's first official piece of ephemera. This show was recorded and later released as Factory/Ikon VHS tape "Taras Shevchenko." This poster represents an important moment for Factory Records, as they began reaching a large American audience.



46. Barbara Kruger. *The Perfect Kiss Poster. OFNY P3.*

New York, New York. 1985. Offset printed poster. 24 ½ x 24 ½ in.

After establishing himself as the premier filmmaker actively collaborating with the era's defining bands with 1984's *Stop Making Sense*, Jonathan Demme directed a short film for New Order's near-ten minute song, "The Perfect Kiss." Produced by Michael Shamberg and shot by celebrated and prolific cinematographer Henri Alekan, the music video is unique in New Order's oeuvre, featuring the band performing the song in their rehearsal space.

Available to fans and vendors thru Factory New York's mail order department, this poster captures Barbara Kruger's often-duplicated aesthetic, which blurs the boundaries between commercial and conceptual art. From the archive of Michael Shamberg. Catalog no. OFNY P3.



47. [Peter Saville]. New Order Movement Promotional Poster. Manchester, England. 1981. 30 x 20 in. Offset.

These elegant posters produced for New Order's debut studio album were hung around Manchester, left to the elements, and often lost to the wind. Extremely scarce, particularly in this condition.



48. Lawrence Weiner. *Quando Quango and Section 25*. OFNY P2. New York, NY. 1985. 22 ¾ x 34 ¾ in. Offset on glossy paper.

Lawrence Weiner designed this poster for a New York show with Factory Records bands Section 25 and Quando Quango's. Catalog no. OFNY P2. Includes Lawrence Weiner signature offset printed in corner of poster.



49. **Christiane Mathan. *Factory/Ikon Doublevision Film & Video. OFNY P4.***

New York, NY. 1987. 19 x 32 ½ in. Offset poster.

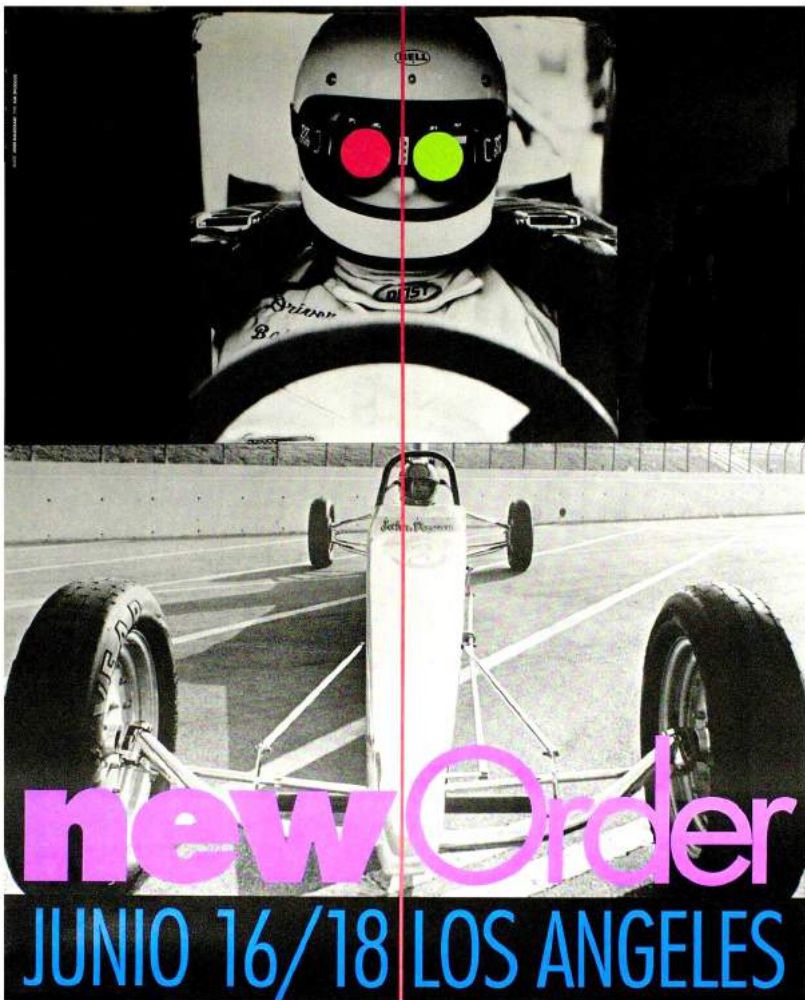
Designed by Factory Records in-house commercial designer Christiane Mathan, this poster was made to advertise the film and video divisions of the U.S. imprint of Factory Records, which operated in collaboration with video distributors Ikon and Doublvision. Poster features the blue Factory Records logo on a white background. Factory Records US was run out of New York by Michael Shamberg, who also produced several music videos for the label. Catalog number OFNY P4.



50. **New Order 1981-1982 EP Poster. FACTUS 8.**

New York, NY. 1982. 12 x 12 in.

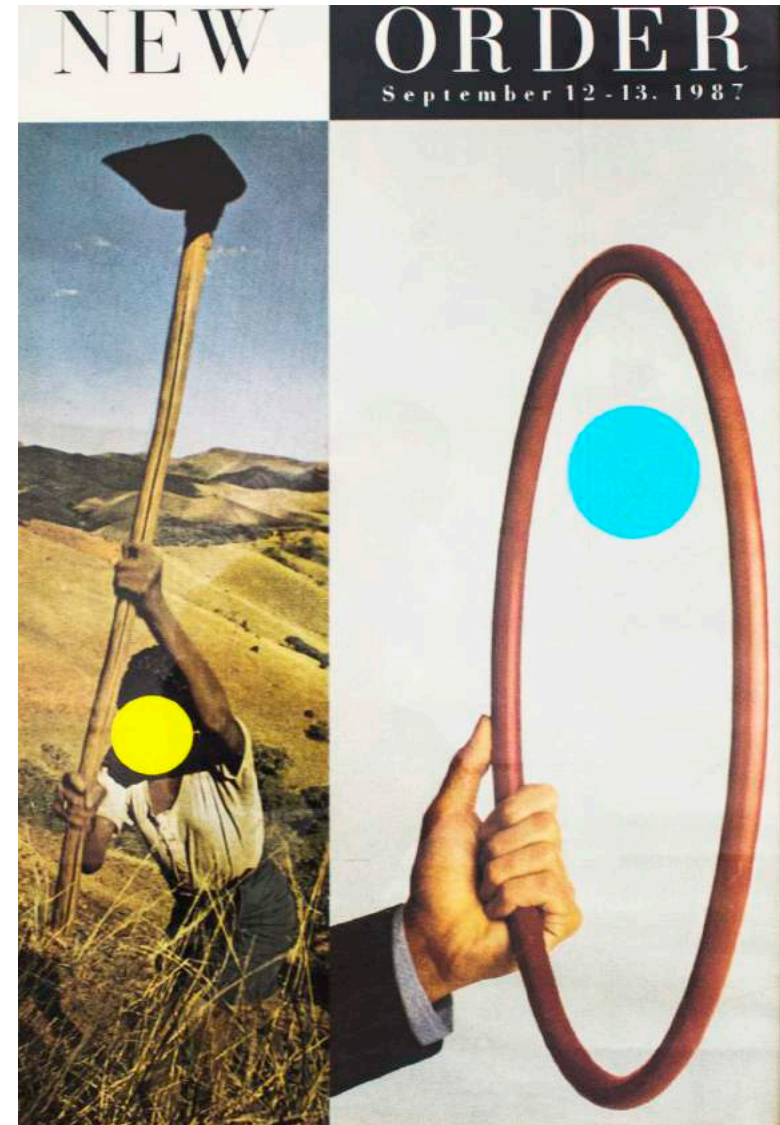
New Order and Factory Record's commitment to beautiful design produced some of the most iconic album artwork of the 1980s. Designed by Peter Saville and featuring a painting by his then girlfriend, M.J. (Martha) Ladly, on the cover, New Order's lesser-known 1981-1982 EP, is part of that history. The posters are the exact size of an LP sleeve, reflecting the records' exact look. The EP helped push the band into the US mainstream and marked a shift in both their sound and visual identity.



51. [John Baldessari]. New Order Junio 16/18 Los Angeles Poster.

Los Angeles, CA. June 1987. 24 x 30 in. Offset lithograph. Image by John Baldessari with type by Kim Spurlock.

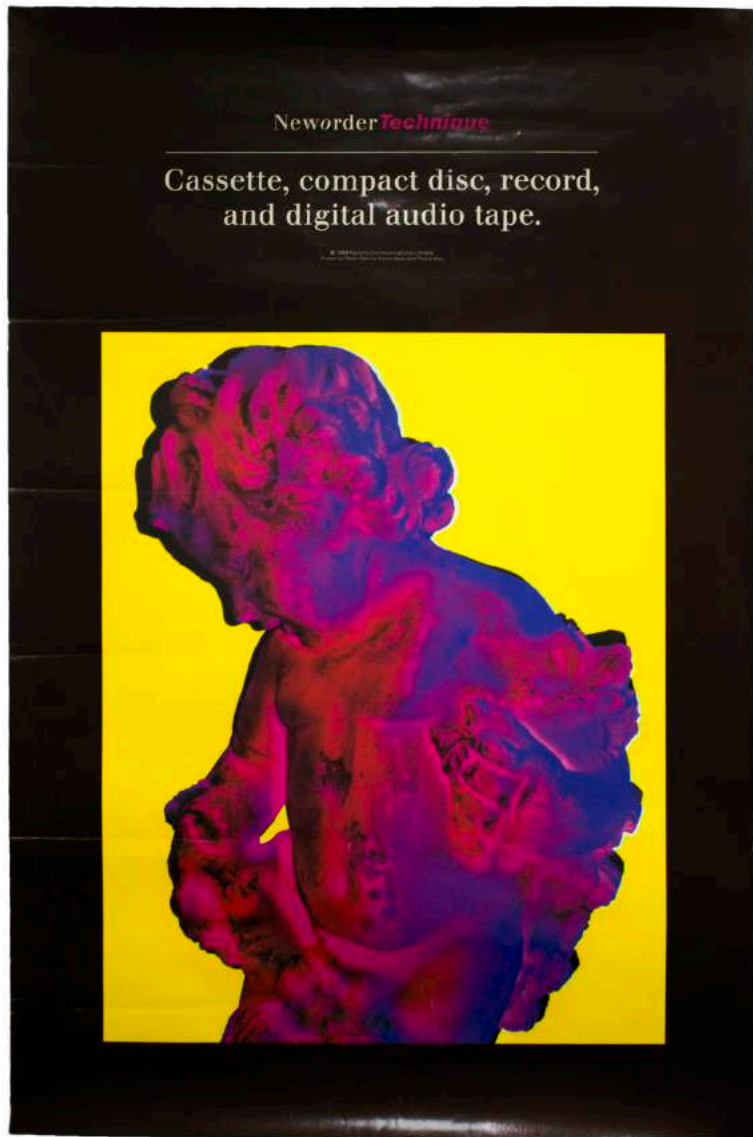
New Order hired conceptual artist and California native John Baldessari to design this poster promoting two of the band's five California performances in their 1987 tour. One of the most prolific and well-known conceptual artists of the 20th century, Baldessari is known for, among other things, appropriating found images and effacing them to recontextualize their narrative content. The imagery on this poster is part of a prevailing motif in Baldessari's work that began in the mid-1980s in which he covered the faces on painted or photographed portraits with circular adhesive colored dots.



52. [John Baldessari]. New Order September 12-13, 1987 Poster. [Framed].

Los Angeles, CA. September 1987. 34 1/4 x 23 in. Offset lithograph. Image by John Baldessari with typography by Laura Stein.

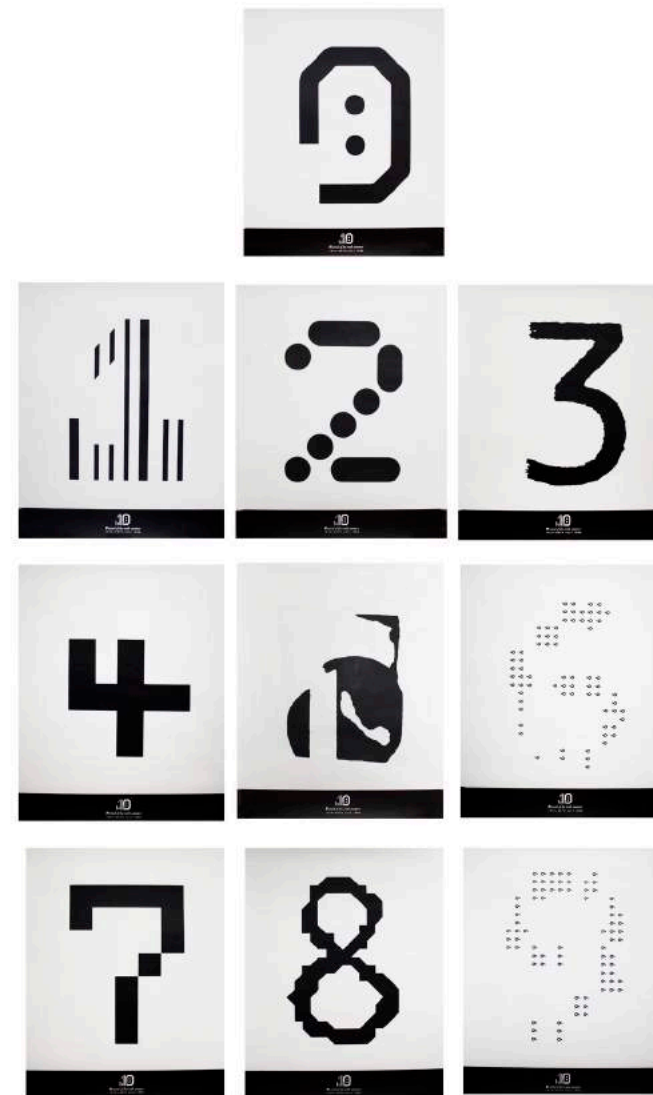
Made by Baldessari for New Order's 1987 performances at Irvine Meadows on September 12 and The Forum on September 13.



53. [Peter Saville and Trevor Key]. *New Order Technique* [UK promotional poster].

np. 1989. 30 x 20 in. Offset litho. Creasing throughout poster.

In 1989, when New Order was preparing to release their fifth and final studio album on Factory, *Technique*, the label was at the height of its fame. Designed by Peter Saville Associates and Trevor Key, this poster features an alternative colorway of the album's cover and was part of the promotional campaign for the UK release of *Technique*.



54. [Peter Saville]. *Festival of the 10th Summer, The Set*.

Manchester, England. 1986. 25 x 30 in. Complete set of ten posters. Offset.

A scarce complete set of ten posters designed by Peter Saville Associates for the 1986 Factory-organized festival to celebrate Manchester's counter-cultural scene, specifically referencing the Sex Pistols' first performance in Manchester in 1976. The ten-night festival was issued the FAC 151 catalog number. The full set of ten posters is extremely rare. Each poster depicts one of the numbers in the 1-10 sequence. Posters are encased in a white poster tube, featuring a black label, also designed by Saville, which reads "10: Festival of the tenth summer. THE SET."



**55. Peter Saville. Unknown Pleasure.**

Peter Saville, 2006. Fast cast resin and polyurethane paint. 12 x 12 x 4 3/4 in.

A three-dimensional manifestation of the famous Unknown Pleasures record cover from the artist who designed the original. Early in a series of sculptures, each unique. Cast in spectrum black, this sculpture is the most desirable in the series, as it is the only one with coloring matching the record cover. Comes in the original flight case from Saville's studio.



**56. [Peter Saville]. Invitation to Tony Wilson's Funeral.**

Manchester, England. 2007. 2 1/4 x 3 3/4 in. Green translucent plastic card with laser etching.

After a battle with renal cancer and the National Health Service's refusal to pay for life-sustaining medicine, Tony Wilson died of a heart attack on August 10, 2007, at the age of 57. His life's work at Factory was celebrated by his colleagues and formally incorporated into the company's history with this Peter Saville designed invitation, along with his coffin, cataloged as FAC 501. The small, plastic, and translucent green card was etched with Wilson's date of birth and death and sent to his close friends and family along with details of the event.

**BOO-HOORAY**