Greetings,

Welcome to "Legends: Hollywood & Royalty" by Julien’s Auctions and Turner Classic Movies (TCM).

Our sale, taking place live in Beverly Hills and online around the world, will be taking place September 6th, 7th, and 8th.

With over 1,400 lots of property representing film, television and real-world celebrities and public figures, there is something for everyone.

As per our tradition, we offer interesting artifacts from pop culture spanning the full history of Hollywood with many no reserve lots, giving all a chance to participate.

This is our second Hollywood auction in 2023, with plans to now hold three events every year (we are already building our December auction).

As we grow and evolve, we are refocusing our resources to bring you these sales more often and we can accomplish this by building our online experience and reimaging our printed catalogue to what you now hold in your hands, a cool and stylized memorialization of some of the highlights of each sale. As we move forward, we will be focused on making the online experience more elevated and rewarding.

This auction features many exciting and iconic props and costumes from classic and contemporary films and franchises, covering Star Wars, Star Trek, Alien, Harry Potter, James Bond, Marvel, Back To The Future, Batman, Terminator, Game of Thrones and much, much more.

Also represented are classic leading ladies including Audrey Hepburn, Greta Garbo, Judy Garland, Elizabeth Taylor, Vivien Leigh and many others.

We are pleased to present a curated collection of items from the life and career of the legendary maverick filmmaker and actor, Dennis Hopper.

TCM and Julien’s are also proud to present a historic collection of items from the family of Humphrey Bogart and Lauren Bacall, whose love affair and films epitomized Hollywood Royalty.

Royal glamour and style is also featured in this event with one of our most beloved public figures, Princess Diana. On offer and shared on exhibit are three gowns owned and worn by the Princess of Wales.

We appreciate the support of our consignors and our buyers and we look forward to seeing pop culture fans, collectors, institutions and investors all have a chance to add to their collections.

TCM and Julien’s have planned and prepared a lot of fun and interesting videos to celebrate this auction, which will be featured on TCM and on our respective social media platforms, so be sure to subscribe to keep connected with us for the latest about this sale and all of the other things we have planned for the rest of 2023.

Jason Debord
Chief Operating Officer

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A special effects flying saucer, created by L.B. "Bill" Abbott for Robert Wise's classic Cold War-era science fiction film The Day the Earth Stood Still (20th Century Fox, 1951), in which the mysterious alien "Klaatu" (Michael Rennie) and his imposing robot bodyguard "Gort" (Lock Martin) visit Earth to caution the governments of the world against their development of atomic power for the purpose of conflict and war.

The 7-foot miniature is composed of fiberglass that has been painted silver and can be seen during two special effects shots in the film: one at the beginning and one at the end. Though most of the shots of the saucer on the ground used a full-scale facade made of wood, a different angle was required when Klaatu first exits the craft, one that would have been impossible to capture using the large facade. The perspective shot utilizing this saucer was accomplished by hanging the miniature in the foreground to make Klaatu appear small. Then, at the end of the film, this miniature can be seen as the saucer lifts off and flies away, pulsing with light.

The saucer was modified for use in Voyage to the Bottom of the Sea (ABC, 1964-1968), a television series on which Abbott also worked. It has since been mounted on a metal stand.

Includes a DVD of the film.


58 x 82 x 70 inches (overall, on stand)

$60,000 - $80,000
Lot 7
Star Trek II – The Wrath Of Khan
William Shatner “Admiral James T. Kirk” Starfleet Command Jacket (With DVD)

A Starfleet command officer’s jacket as seen worn by William Shatner as “Admiral James T. Kirk” in Star Trek II: The Wrath of Khan (Paramount, 1982).

The wool knit maroon jacket features shoulder pads and an asymmetrical front lapel with black and gold piping (indicating Flag Officer rank) that closes with snaps and a buckle at the right shoulder, where the silver-tone and gold-tone Admiral star is affixed to a cream-colored strap. There is a cream-colored strap with brass-tone rank pins and bars on the left sleeve, as well as a checkered black and gold band (indicating Rear Admiral rank) and an additional Admiral star. The garment has a cream-colored and black interior and includes a black leather belt with brass Starfleet buckle. An original Sotheby’s tag is attached to the interior.

Accompanied by Paramount Pictures Letter of Authenticity, signed by director Nicholas Meyer and dated January 30, 1997. The letter from Meyer states: This letter will confirm that the Star Fleet tunic [jacket] in your possession was worn by William Shatner in the film STAR TREK II - The Wrath of Khan, which was written and directed by me. I was presented with the jacket at the close of shooting in 1981, and I gave it directly to you.”

Includes a DVD of the film.

PROVENANCE Lot 580, Sotheby’s, New York, December 19, 1997

$100,000 - $200,000
Lot 17

**Star Trek V - The Final Frontier**

**Copernicus Shuttle Miniature Filming Model Prop (With DVD)**

An original Copernicus shuttle filming miniature prop as seen used in *Star Trek V: The Final Frontier* (Paramount Pictures, 1989).

This filming miniature is composed of wood, fiberglass and resin and features hand-painted detailing throughout. The graphics for “3,” “USS Enterprise,” “Copernicus,” and “NCC-1701-A,” have all been stenciled onto the sides of the shuttlecraft. Wire fastened at the top of the model would allow the ship to be hung from the ceiling for exhibition purposes.

This model represents one of three models of this scale that were created by Associates and Ferren, with supervisory work by Greg Jein. These models were built to 1/6 scale. This model is the only known filming miniature at a six-foot scale of the Copernicus from the production of the film. While the two models of the Galileo that were produced were auctioned off in the past as part of Christie’s 2006 “40 Years of Star Trek: The Collection,” this prop was retained by the studio and continued to be exhibited at various museums up until 2012. Six models of varying sizes were created for different purposes during the production of the film, to be used in crash sequences, and included 2-1/2 foot models.

Included with this authentic filming miniature is an original Paramount Studios wooden crate. This crate features labeling that includes hand-written notations such as, “M-106 / Copernicus Model,” “Copernicus Enterprise Shuttle,” and more that were added to the crate for archival purposes during exhibition and shipment.

Includes a DVD of the film.

Crate: 70 x 40 x 36 inches; Model: 25 x 34 x 59 inches

$30,000 - $40,000

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Lot 22

**Star Trek - First Contact**

**Borg Drone Mannequin Prop (With DVD)**

An original Borg drone mannequin prop as seen used in *Star Trek: First Contact* (Paramount Pictures, 1996), the eighth Star Trek film and the second to feature the cast of *Star Trek: The Next Generation* (Paramount Domestic Television, 1987-1994). In film, the crew of the Enterprise travels back in time to stop the Borg from corrupting Earth’s past.

This prop Borg drone mannequin is composed of a cast foam latex material that has been hand-painted and features cast Borg drone armor. Wear from use during production, and from age are present throughout the figure. The base of the Borg drone’s legs have a PVC pipe armature for internal support and display purposes.

Includes a DVD of the film.

PROVENANCE Lot 48, “40 Years of Star Trek: The Collection,” Christie’s, October 5-7, 2006

77 x 29 x 12 inches

$6,000 - $8,000
Lot 23
*Star Trek - First Contact And Voyager*
Borg Regeneration Alcove (With DVD)

A Borg regeneration alcove, designed by William P. Hawkins, for the production of the film *Star Trek: First Contact* (Paramount Pictures, 1996) and subsequently used during production of the television series *Star Trek: Voyager* (UPN, 1995-2001). In the film, the crew of the Enterprise travels back in time to stop the Borg from corrupting Earth's past. While on the series, the crew of the Voyager encounter the Borg many times, taking on a former Collective member, Seven-of-Nine (Jeri Ryan), as part of the crew.

The steel-framed alcove compartment comprises fiber glass and resin panels on a wood backing, all painted to resemble metal, featuring a green plasma-style headpiece. There are four green gel lights along the edges of the compartment and one light beneath the headpiece.

Alcoves of this style can be first seen at the start of *First Contact* when Picard is having a nightmare about his time as "Locutus," and in the series *Voyager* when B'Elanna Torres (Roxann Dawson) and Tuvok (Tim Russ) board a derelict Borg cube in Season 3 Episode 17, "Unity." With the addition of Seven-of-Nine to the crew, alcoves of this style can also be seen as she regenerates.

Includes a DVD of the third season of *Voyager*.

PROVENANCE Lot 47, "40 Years of Star Trek: The Collection," Christie’s, October 5-7, 2006

95 x 36 x 30 inches

$8,000 - $10,000
Lot 24
Star Trek - First Contact
1996 John Eaves Borg Cube Mode (With DVD)


Redesigned from its original television-appropriate form by John Eaves for the film, the cube was constructed at Industrial Light and Magic by John Goodson, Barbara Alfonso, Giovanni Donovan, and Jon Foreman with intricate layers of fiber-reinforced cast resin, brass etch detailing, and styrene. A large part of the design process involved adding detail that would hold up on the big screen. As Visual Effects Art Director Alex Jaeger told Cinefax in 1997: “There were layers and layers of detail, five inches deep, which helped convey the complexity and scale of this ship.”

Includes a DVD of the film.

PROVENANCE Lot 105, “40 Years of Star Trek: The Collection,” Christie’s, October 5-7, 2006

30 x 30 x 30 inches (cube); 70 x 57 x 50 inches (on stand)

$50,000 - $70,000
Lot 30

**Star Trek - Deep Space Nine**

"U.S.S. Yeager" Starship Model (With DVD)


The model was studio made “kitbash” style by effects supervisor Gary Hutzel, built from commercially sold licensed model kits for the U.S.S. Voyager and the Maquis style ship. The model was used and filmed in the Dominion War scenes and episodes in the series. It was customized with studio quality painting, and it features an opening in the bottom center area for a motion control mount with internal wiring. The primary hull and nacelles originated from a Revell-Monogram U.S.S. Voyager model kit (No. 3604) along with the rear hull from a Chakotay’s Maquis Raider model kit (No. 3605), with the nacelles from the U.S.S. Voyager added to the wings of the Maquis Raider.

The U.S.S. Yeager model purportedly makes the most appearances in stock footage of establishing shots of the Deep Space Nine station in Seasons 5, 6, and 7. It is seen in stock footage as part of the Ninth Fleet behind the Deep Space Nine space station.

The U.S.S. Yeager was also the only kitbash model offered in the original “40 Years of Star Trek: The Collection” in 2006. Star Trek fan sites have identified the U.S.S. Yeager in the following episodes of Star Trek: Deep Space Nine: “In the Cards,” “Sacrifice of Angels,” “Resurrection,” “The Magnificent Ferengi,” “Waltz,” “One Little Ship,” “Honor Among Thieves,” “Change of Heart,” “Wrong’s Darker Than Death or Night,” “Inquisition,” “The Reckoning,” “Profit and Lace,” “The Sound of Her Voice,” “Chrysalis,” “Once More Unto the Breach,” “It’s Only a Paper Moon,” “Prodigal Daughter,” “Field of Fire,” “Chimera,” and “Badda-Bing, Badda-Bang.”

Housed in wooden crate with dowel stand containing original power cabling, and a knurled knob. Accompanied by the original Christie’s tag and lot card.

Includes a DVD of the sixth season of the series.

PROVENANCE Lot 495, “40 Years of Star Trek: The Collection,” Christie’s, October 5-7, 2006

15 x 20 inches

$10,000 - $20,000
Lot 33
*Star Trek - Enterprise*
**Torpedo Prop (A)**

A torpedo prop from the production of the television series *Star Trek: Enterprise* (UPN 2001-2005).

The torpedo is crafted from fiber-reinforced cast resin with aluminum trim and features various stickers affixed to the exterior and the design inspired by c. 2001 air-to-air missiles.

Enterprise takes place during the 22nd century, two centuries before the previously airing series (*Next Generation, Deep Space Nine, Voyager*), and concerns itself with the early years of warp travel and deep space exploration. Scott Bakula leads the cast as the Enterprise NX-01’s captain, Jonathan Archer.

PROVENANCE Partial Lot 213, “40 Years of Star Trek: The Collection,” Christie’s, October 5-7, 2006

99.25 x 19.5 x 19.75 inches

$2,000 - $4,000

Lot 35
*Star Trek - Enterprise*
**“Enterprise NX-01” Corridor Wall And Door Set Piece**

A corridor wall and “Thermal Control” door set piece from the “Enterprise NX-01,” the main starship in the prequel television series *Star Trek: Enterprise* (UPN, 2001-2005).

Made of particle board and wood, the paneled corridor set piece has been painted to resemble metal, with a nonfunctional door painted metallic blue. Includes control panel, door lock, and panel identification labels which designate the indicated room as “Thermal Control” with access granted to “Authorized Personnel” only. The design was inspired by U.S. Navy nuclear submarines, which the producers toured during pre-production.

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PROVENANCE Lot 163, “40 Years of Star Trek: The Collection,” Christie’s, October 5-7, 2006

Approx. 96 x 102 inches (overall)

$3,000 - $5,000
Lot 44

Alien
Original Pre-Production Alien Test Head (With DVD)

An original Xenomorph creature head from the production of Ridley Scott’s Alien (20th Century Fox, 1979), from the Carlo Rambaldi Archives.

This Xenomorph head is composed of a fiberglass material, polyester resin, and includes a clear acrylic dome. The main structure of the head has been spray-painted with lacquer and acrylic paint to resemble bone, and features matte black components. The head has been mounted to a base for display purposes.

This head casting was fabricated by the famed Shepperton Design Studios from an original design by Academy Award-winning artist H.R. Giger, and featured hand-applied make-up effects enhancements by three-time Academy Award-winner Carlo Rambaldi. Rambaldi was also engaged to project the mechanical retractable mouth of the Xenomorph head.

This exact head can be seen on the set of the film in various vintage black & white photographs taken during the production phase of Alien at Rambaldi’s effects lab. This photo shows the head coated in a slime-like substance, indicating that it was likely used to test different special effects techniques to achieve the effect seen in the final production of the film. This prop was photo-matched to on set photos of Carlo Rambaldi working on the head during production. The slime, the broken tubing, the uniquely cut neck and other details match these photos provided by the Rambaldi Archives. Comparison side-by-side photos are provided showing the on set photos compared to the pre-restoration photos. During the restoration process completed in 2023, the slime features were removed to restore the prop to its intended film appearance.

This original Xenomorph head casting has been fully restored by the expert team at Blok4, who’s highly detailed process has preserved this piece for years to come. The team began by stripping and cleaning the Xenomorph head of its post-production applied visual effects in the form of paint and debris. Blok4 then began recreating from another original production example important snap clips for minor components that were missing or that needed to be replaced. Using a skilled fiberglass craftsman, the team was able to strengthen the integrity of the head and repair the worn interior. After the repair stage had been completed, the head was then sanded and spray-painted, closely following the original design direction from the film. Also added during the restoration was a new clear dome, also cast from an existing original production used example.

This Xenomorph head, which was cast during the production of the film, was referred to by Rambaldi as a “Long Shot Head.” This striking, production-made Alien head has been displayed at various museum exhibits over the years, including most recently at the Palazzo delle Esposizioni (Exposition Palace) in Rome, Italy, titled “La Meccanica dei Mostri: da Carlo Rambaldi a Mkinarium (The Mechanics of Monsters: From Carlo Rambaldi to Makinarium)” and was a part of the personal archive of Rambaldi for over four decades. This prop has never before been offered at auction.

Includes a DVD of the film.

PROVENANCE From The Carlo Rambaldi Archives

33.25 x 13 x 15.75 inches

$40,000 - $60,000
Lot 48

Aliens
"Alien Queen" Display Figure With Eggs

A full-scale display figure of the “Alien Queen” from James Cameron’s sequel film Aliens (20th Century Fox, 1986), which follows returning heroine Ellen Ripley (Sigourney Weaver) as she accompanies a team of Marines sent to investigate the radio silence of the colony on LV-426, the planet on which the crew encountered the xenomorph in the original film, Alien (20th Century Fox, 1979).

This display model is one of five created and stands 7.5 feet tall and 17 feet long. It was made from the original film production molds and includes expertly painted fiberglass and polyfoam components on a steel armature: an impressive head and carapace with two hind legs, two pairs of arms, one pair of scapular spikes, and a flexible foam tail. The pieces have been painted in eerie greens, blues, and grays, and intricate detail has been added around the mouth to simulate the Queen’s characteristic slavering and slimy jaws. Includes two adjustable steel stands to support the weight of the creature.

Includes three eggs (one hollow fiber glass, one foam, and one plastic and resin display egg with exhibit plaque).


Approx 90 x 204 inches (overall, assembled); 43 x 28 inches (each base); approx. 36 x 26 x 26 inches (each egg)

$10,000 - $20,000
Lot 51

Planet Of The Apes
Charlton Heston “George Taylor”
Astronaut Costume (With DVD)

An astronaut costume as seen worn by Charlton Heston in the role of “George Taylor” in the classic sci-fi film, Planet of the Apes (20th Century Fox, 1968).

Displayed on a life-size custom mannequin of Heston with a wooden gun in his hands and custom-made boots. Morton Haack designed costumes for the film, which follows a group of astronauts who crash-land on a mysterious planet on which apes are the dominant species bent on exterminating the human race.

The costume comprises an intentionally damaged astronaut uniform, provided by Western Costume Company: one zip-up white tunic with torn sleeves and one pair of matching pants with zipper-pockets (the gun and boots are not from the production).

Heston can be seen wearing a uniform of this type following his crash-landing and prior to his being fitted with slave attire. When Taylor and his fellow scientists remove their uniforms to swim nude in a waterfall pool, the animalistic future-humans steal the garments and tear them to pieces.

Includes a DVD of the film.


74 x 38 x 28 inches

$10,000 - $20,000

Lot 59

Close Encounters Of The Third Kind
Extraterrestrial Costume (With DVD)

An original extraterrestrial costume as seen worn in the Steven Spielberg film, Close Encounters of the Third Kind (Columbia Pictures, 1977).

This extraterrestrial costume includes an original hand-painted rubber mask with holes present at the eyes, nose, and mouth, as well as a tan bodysuit, both from the production of the film. The interior of the mask is lined with foam padding, as well as a Velcro strap present on the back side of the mask. On the inner lining of the neck, an illegible name is present. A tag on the bodysuit reads size “M.”

Close Encounters of the Third Kind, Spielberg’s follow-up to the massive success of Jaws (Universal Pictures, 1975), chronicled the adventures of Roy Neary (Richard Dreyfuss), an electrical lineman in Indiana who encounters a group of unidentified flying objects and his experience develops into an all-consuming obsession that threatens to unravel his life. He soon becomes convinced of a government cover-up and is compelled to travel to Wyoming to witness the return of the mother ship.

Includes a DVD of the film.


Mask: 13 x 9 x 10 inches

$5,000 - $7,000
Lot 70
Predators
2010 Brian Steele “Mr. Black / Berserker” Creature Costume (With DVD)

A “Mr. Black / Berserker” Predator creature costume as seen worn by Brian Steele in Nimrod Antal’s reboot/sequel film Predators (20th Century Fox, 2010), mounted on a custom mannequin with forest undergrowth detailed base.

The costume includes: a hand-painted foam latex body suit with matching hands and feet; a foam latex headpiece with the Predator’s characteristic dreadlocks crafted from foam; a hard rubber helmet with fiberglass layer, jawbone detail and various other decorations; hard rubber armor pieces; bracers with resin blades; a rubber collar; latex loincloth; and resin shoulder cannon.

Includes a DVD of the film.

88.25 x 43 x 38 inches (overall)

$4,000 - $6,000

Lot 96
Armageddon
“Lev Andropov” Stunt Spacesuit (With DVD)

A “Lev Andropov” stunt spacesuit as seen worn by Peter Stormare’s stunt double from Michael Bay’s Sci-Fi disaster film Armageddon (Touchstone Pictures, 1998). In the film, a rag-tag team of core drill workers is sent on a mission to space to stop a rogue asteroid from destroying Earth.

The costume includes: a top and pants with suspenders; a pair of gloves and boots; a belt with four holsters for batteries; a backpack-style oxygen tank with chest plate; a collar; and a replica helmet. Handwritten labels to the interior read “Lev Stunt” and “Lev Stunt Clean.” There are electronic components, including lighting and ventilation (untested). Each piece has been distressed for authentic appearance during filming, with numerous intentional rips, scuffs, and other markings.

Includes a DVD of the film.

approximately 72 inches

$10,000 - $20,000
Lot 120

Blade Runner 2049

Harrison Ford "Rick Deckard" Stunt Pflager-Katsumata Series D "LAPD Pk-D 2019" Blaster Prop

An original production-used Pflager-Katsumata Series D "LAPD 2019" stunt blaster prop, as seen used by Harrison Ford in the role of "Rick Deckard" and additionally handled by Ryan Gosling as "K" in Denis Villeneuve’s sequel film, Blade Runner 2049 (Warner Bros., 2017).

The stunt blaster is constructed of lightweight rubber and expertly styled to resemble its iconic double-trigger predecessor from Ridley Scott’s original film, Blade Runner (1982), with a textured orange grip and a black metallic finish to the muzzle and chamber.

According to the film’s prop master, Doug Harlocker, he and his team studied the original PK-D blaster prop, which had incorporated a functional Charter Arms Bulldog revolver and Steyr rifle receiver, while constructing new blaster props for Blade Runner 2049. They created three versions of the weapon for the production: several functional models (capable of blank fire that would generate muzzle flash), as well as some replicas and stunt versions, with one stunt blaster used during production (The Art and Soul of Blade Runner 2049, Alcon Entertainment LLC, 2017).

The blaster can be seen during the final third of the film, when K tracks Deckard to an abandoned hotel casino in Las Vegas. K spots what appears to be a dog in the shadows of the lobby, when he hears a voice behind him. He turns to see the blaster emerging from the shadows prior to Deckard’s face coming into view. Deckard fires at K and the pair fight, K knocking the weapon from his hand and then retrieving it from the floor and pocketing it.

Includes a DVD of the film.

Approx. 6.5 x 9 x 1.5 inches

$20,000 - $30,000

Lot 122

Blade Runner 2049

Ryan Gosling "K" Stunt "LAPD 2049" Blaster Prop

An original production-used stunt "LAPD 2049" blaster prop as seen used by Ryan Gosling in the role of "K" in Denis Villeneuve’s sequel film, Blade Runner 2049 (Warner Bros., 2017).

The stunt blaster is made of lightweight rubber and painted to give it the appearance of a well-worn black metal gun.

Doug Harlocker and his team felt it was a “big responsibility going from an iconic handgun to the next generation of that, so we took our time and we wanted to make it as interesting as possible... We went through lots of design changes until we got it.” While the original “PK-D” blaster used by Deckard in both Ridley Scott’s original 1982 film and Villeneuve’s Blade Runner 2049 were constructed with functional gun components, the “LAPD 2049” blaster used by K was not, as this would have required the weapon to have a bulkier profile than desired: “In the end we decided—form over function—that we would prefer to keep it as a perfect design and not have to worry about making it all, you know, misshaped by putting a real gun in it.”

K can be seen using the gun early on in the film, when he tracks down and “retires” the military replicant “Sapper” (Dave Bautista) at his protein farm.

Includes a DVD of the film.

Approx. 6 x 8.25 x 1.5 inches

$20,000 - $30,000
Lot 126
Terminator 2 - Judgment Day
1991 "Future War" Skynet HunterKiller "HK" Tank


Modeled after the tanks that appear in the first film, this tank is made of various metal components (aluminum, chrome, steel), as well as plastic and resin, and moves by way of four separate continuous tracks. The “head” portion of the combat unit features red and blue lights above two gun turrets, all of which swivel from side to side. One of only two made for use in the film.

The massive tanks can be seen in the “Future War” opening sequence of the film, in which the Resistance battles Skynet’s HK Tanks and HK Aerials. Though it opens the film, this scene was the last shot (on location at an abandoned steel mill in Fontana, CA).

Includes a DVD of the film.

54 x 84 x 60 inches (overall)
$10,000 - $20,000
Lot 136

**RoboCop 2**

Peter Weller "Officer Alex Murphy" Stunt Costume (With DVD)

An "Officer Alex Murphy / RoboCop" stunt costume as seen worn by Peter Weller and/or his stunt double in the reprisal of the title role from Irvin Kershner's sequel film RoboCop 2 (Orion Pictures, 1990).

Designed by Rosanna Norton, the costume comprises a fiberglass helmet with latex face, urethane armor, and an undersuit and gloves made of foam and spandex. The helmet and armor pieces bear "OCP" markings and are painted an iridescent blue, with the helmet created specifically for the production and the armor pieces believed to have originated from the production of the first film, RoboCop (Orion Pictures, 1987). Extensive wear from production use and age.

In the film, RoboCop fights drug dealers and corrupt politicians in the dystopian city of Detroit, while contending with new police droids, known as "RoboCop 2," created by the fictional Omni Consumer Products (OCP) to replace striking police officers. The chest plate of the costume can be seen during the scene in which "Angie" (Galyn Gorg) shoots RoboCop in the chest with a three-pronged taser. The damage from the prongs can be seen on the chest plate.

Includes a DVD of the film.

78.5 x 30 x 26 inches (overall)

$3,000 - $5,000

Lot 145

**Elysium**

Matt Damon "Max Da Costa" HULC Suit And Chemrail Gun (With DVD)

A HULC suit and costume as seen worn by Matt Damon in the role of "Max Da Costa" in Neill Blomkamp’s dystopian Sci-Fi film Elysium (2013). The costume ensemble is displayed on a custom-made life-size mannequin of Damon. Together with a "ChemRail" hero gun prop as seen used by him.

The suit comprises intricate hydraulic dampers and brackets (made of plastic, rubber, and metal), articulated to allow for Damon’s movement in the role. The chest brackets, gloves, and shoes comprise production-made parts, while the plastic cover of the head port screen and the electronics were recreated to complete the look of the display. The costume consists of a shirt and pants, studio-distressed with fake blood stains throughout. The gun is made of plastic and rubber, with meticulous painting and the word "ChemRail" in white along the side. The mannequin features Max’s tattoos and is mounted on a rotating base with light-up film logo.

Damon can be seen in a HULC suit and costume of this type throughout the majority of the film, with Max obtaining a ChemRail gun during the action-packed finale on Elysium.

Blomkamp’s approach to special effects relied on in-camera effects as much as possible: miniatures, models, and mechanical props, as well as location shoots and gray suit performance. New Zealand-based Weta Workshop handled the design and creation of the HULC suits for Max and Kruger (Sharlto Copley), as well as droid and props. Concepts for the HULC suits were created by Aaron Beck of Weta Workshop.

Includes a DVD of the film.


79 x 26 x 26 inches (mannequin with base); 11.5 x 3.5 x 39.25 inches (gun)

$5,000 - $7,000
Lot 149  
Back To The Future Part II  
Thomas F. Wilson  
"Griff Tannen" P.I.T. Bull Hoverboard Prop (With DVD)

An original P.I.T. Bull prop hoverboard as seen used by Thomas F. Wilson as "Griff Tannen" in Back to the Future Part II (Universal Pictures, 1989).

This hoverboard prop is composed of a wooden material with resin and metal components that has been painted black and red and features P.I.T. Bull decals along the surface. Silver-tone metal heat shields are present where the outrigger rockets would be mounted. 

This prop is accompanied by a Certificate of Authenticity from Planet Hollywood that reads, "A “Pit Bull” hoverboard used in the film, Back to the Future II.”

Includes a DVD of the film.

36 x 14.5 inches

$40,000 - $60,000
Lot 164
**Batman**
Jack Nicholson "Joker" Signed Leather Glove (With DVD)

An original signed glove as seen worn by Jack Nicholson as “Joker” in Batman (Warner Bros., 1989).

The glove is composed of a purple dyed leather that features a Dents brand label stitched on the interior. Size 8 1/2.

This iconic purple glove is the style that Joker wears in multiple scenes of the film, that has been signed and inscribed on the interior, “Jack ‘Joker’ Nicholson.”

This type of glove can be as seen worn by the iconic character most notably while at the Gotham Museum of Art when he and his henchmen vandalize priceless works of art and antiquities. It was here that Joker lures Vicki Vale (Kim Basinger) to a dinner table where he can be seen wearing this type of glove.

Includes a DVD of the film.

Size 8 1/2

$3,000 - $5,000

Lot 167
**Batman Begins**
Christian Bale "Bruce Wayne / Batman" Batarang Prop

An original batarang prop as seen used by Christian Bale as “Bruce Wayne / Batman” in Batman Begins (Warner Bros. Pictures, 2005).

This batarang prop is composed of a resin material that is completed in a copper-tone finish. The back side of the batarang features an adhesive strip used to secure the prop during production.

The batarang is one of Batman’s signature tools and weapons used in Batman Begins. This type of prop can be seen at multiple points in the film.

5 x 1.75 inches

$1,000 - $2,000
Lot 182

**Justice League**

**Amazon Mother Box Prop (With DVD)**

An original Amazon Mother Box prop as seen used in *Justice League* (Warner Bros. Pictures, 2017).

This highly detailed Mother Box prop is composed of a hollow cast resin.

This type of prop appears to be guarded by the Amazons as one of three Mother Boxes that Steppenwolf (Ciaran Hinds) intended to use to take control of Earth. Mother Boxes in the film were protected by the Amazons, humans, and the Atlanteans. Mother Boxes would be used to revive Superman (Henry Cavill) who had died in *Batman v Superman: Dawn of Justice* (Warner Bros. Pictures, 2016).

Mother Boxes are at the center of the storyline of the film, and both revitalize the forces of good, and summon the forces of evil. This type of Mother Box prop can be seen perched on a pedestal with armed Amazon guards surrounding it in the film.

Includes a DVD of the film.

20 x 20 x 20 inches

$20,000 - $30,000

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Lot 184

**Iron Man**


The helmet is composed of fiberglass and resin and features spray-painted detailing. The interior of the helmet is lined with black padding.

This early production helmet was created by Stan Winston Studios for use in the film and features illuminating eyes that can be turned on with a switch. Helmets like this Mark III can be seen in behind-the-scenes footage showing director Jon Favreau touring Stan Winston Studios in Van Nuys, California during the pre-production phase of filming.

The Mark III armor seen in the film was the creation of Adi Granov, an Iron Man comic book artist. Once he connected with Jon Favreau, both he and Phil Saunders brought the classic character to life. Winston built multiple versions of the metal and rubber Iron Man suits, each example being custom-made and different from the last iteration. Favreau hoped to depict a gradual progression in the sophistication of the armor, the Mark I, Mark II, and Mark III.

This type of helmet can be as seen worn by Iron Man as part of his third iteration of the Mark series armor seen in the first film in the series. This general style of armor would become part of Iron Man’s signature look for the remainder of his role in the Marvel Cinematic Universe.

This item exhibits signs of having been previously repaired.

Includes a DVD of the film.

12 x 9 x 8 inches

$10,000 - $20,000
Lot 188
Iron Man 3
Robert Downey Jr. "Tony Stark / Iron Man"
Mark XIII Helmet Prop (With DVD)

An original Mark XLII helmet prop as seen worn by Robert Downey Jr. as "Tony Stark / Iron Man" in Iron Man 3 (Marvel Studios, 2013).

The helmet prop is composed of fiberglass material finished in a glossy deep red and matte gold-tone. Foam padding is present throughout the interior of the helmet. A removable magnetic component allows the user to more easily wear the helmet by detaching it at the back of the neck. The matte gold-tone face plate is removable and features wiring that controls the lighting present in the eyes. Four magnets connect the face plate to the rest of the helmet.

Inside the helmet, written in white ink, is "RDJ" and circled is "MK/42." The electrical components featured inside the helmet control the prop helmet's eyes, which illuminate in a blue-white color. Openings below the eyes are present for ventilation.

Iron Man uses this type of armor during the third film in the Iron Man series, which followed the events of the film The Avengers (Marvel Studios, 2012). This iteration of the Iron Man armor, and specifically the helmet was unique for its ability to fly piece by piece and form around Tony Stark when needed in the film. Unlike prior versions of the Iron Man suits, the Mark XLII was known for its darker red coloring, and lighter gold-tone finish, which can be seen on this helmet prop.

Includes a DVD of the film.

12 x 9 x 7.5 inches

$50,000 - $70,000
Lot 189  
**Captain America - The First Avenger**  
Chris Evans "Steve Rogers / Captain America" USO Shield Prop (With DVD)

An original prop USO shield as seen used by Chris Evans as "Steve Rogers / Captain America" in Captain America: The First Avenger (Marvel Studios, 2011).

This shield is composed of resin and fiberglass, with faux leather straps adhered on the back side for securing the wearer’s arm. The weight and quality of this shield would likely have meant that it was utilized for scenes that required a rigid stunt prop.

This type of shield can be seen while Captain America is performing on stage as "The Star Spangled Man." The iconic stars and stripes of Captain America’s costume are depicted on this shield. Captain America is also seen using this style of shield in battle against Red Skull (Hugo Weaving) and Hydra.

Includes a DVD of the film.

26 x 20.5 inches

$20,000 - $30,000

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Lot 192  
**Doctor Strange in the Multiverse of Madness**  
Benedict Cumberbatch "Dr. Stephen Strange" Eye Of Agamotto Prop (With DVD)

An original Eye of Agamotto prop as seen worn by Benedict Cumberbatch as “Dr. Stephen Strange” in Doctor Strange in the Multiverse of Madness (Marvel Studios, 2022).

This prop Eye of Agamotto is composed of cast foam rubber material that features an iridescent gold-tone finish. The faux braided cord is fastened by a plastic loop and hook style fastener. The foam nature of this prop likely meant that it was developed for scenes that required movement or action.

This type of prop can be seen throughout the film as part of Doctor Strange’s signature costume. This iconic prop is known in the Marvel Universe as the container for the Time Stone, one of the six Infinity Stones at the center of the Avengers storyline.

Includes a DVD of the film.

11.5 x 4 inches

$8,000 - $10,000
Lot 193
Doctor Strange
Training Sling Ring (With DVD)

A training sling ring prop as seen used in Scott Derrickson’s Fantasy action and adventure Doctor Strange (Marvel Studios, 2016). In the film, neurosurgeon “Dr. Stephen Strange” (Benedict Cumberbatch) suffers a permanent injury to his hand, leaving him unable to operate. While searching for remedies, he encounters “the Ancient One” (Tilda Swinton) at Kamar-Taj, a remote mountain enclave. There, he begins learning the Mystic Arts with the help of various texts and objects.

The two-fingered brass ring features an exquisitely detailed flat top plate and studio-distressing throughout.

Rings of this type can be seen being used by Cumberbatch and other practicing sorcerers during training sequences at Kamar-Taj.

Includes a DVD of the film.

1.5 x 3 inches

$10,000 - $20,000

Lot 203
Guardians Of The Galaxy
Michael Rooker “Yondu Udonta” Arrow Prop

An arrow prop, as seen used by Michael Rooker in the role of “Yondu Udonta” in James Gunn’s action and adventure comedy Guardians of the Galaxy (Marvel Studios, 2014).

The arrow is made of flexible rubber that has been painted to resemble distressed bronze and features alien symbol markings along the side.

In the film, Yondu controls the powerful arrows by whistling and is able to take out an entire enemy force on his own with this weapon.

17 inches

$3,000 - $5,000
Lot 204

**Deadpool**

**Ryan Reynolds “Wade Wilson / Deadpool” Mask And Custom Display (With DVD)**

An original production made mask and magnetic eye components as seen worn by Ryan Reynolds as “Wade Wilson / Deadpool” in Deadpool (20th Century Fox, 2016).

The mask is composed of a red fabric material with stitching present throughout. The two plastic eye components are secured by magnets to the red fabric mask. An inner support holds the mask in place while on the wearer’s head and is composed of a soft felt-like material. The mask and eye components are mounted on a non-production made life-cast of Ryan Reynolds, which perfectly aligns to the contours of the rigid elements of the mask. The positioning of the see-through eye holes on the magnetic eye components also aligns with the life-cast, confirming that the mask was indeed designed for use by Ryan Reynolds in his role as Deadpool.

All other included components (including and below the neck strap) were fabricated following production as part of a custom display for exhibit purposes and none of these additional parts are from the production.

The character Deadpool wears this type of iconic mask throughout the film, which is especially noticeable during the opening battle scene against Ajax (Ed Skrein) and later during the scrapyard battle scene.

Deadpool was a huge box office success, and is the highest grossing X-Men film to date.

Includes a DVD of the film.

**PROVENANCE** Brandon Alinger, Prop Store

**Display:** 21 x 15 x 12 inches

$30,000 - $50,000
DAY 1
FANTASY
Lot 213

Star Wars - A New Hope
1998 Don Post Studios “C-3PO” Display Statue

An original 1998 Don Post Studios display statue commemorating the character “C-3PO” as portrayed by Anthony Daniels in Star Wars: Episode IV - A New Hope (Lucasfilm Ltd., 1977).

This full-scale model is composed of a gold-tone and silver-tone fiberglass material with various wiring elements throughout. This life-size figure features reflective gold-tone surfaces throughout the majority of the character’s body, while the right leg is silver-tone.

A Don Post plaque at the base of the figure reads, “C-3PO/ Limited Edition Prop Replica/ 074/ as seen used in The/ Star Wars/ Trilogy.”

Figure: 74 x 33 x 29 inches;
Crate: 90 x 48 x 48 inches

$3,000 - $5,000

Lot 214

Star Wars - Return of the Jedi
1998 Don Post Studios “R2-D2” Display Statue

An original 1998 Don Post Studios display statue commemorating the character “R2-D2” as portrayed and operated by Kenny Baker in Star Wars: Episode IV - A New Hope (Lucasfilm Ltd., 1977).

This full-scale model is composed of a blue, white, and silver-tone fiberglass material with some metal component pieces. Near the character’s feet, various rubber hose elements are present. This life-size figure features an illuminating processor state indicator, holographic projector, and radar eye. Hand-painted grime and dirt elements are present throughout the figure. The base that the character rests on is composed of a wooden particle board material.

A Don Post Studios plaque at the base of the figure reads, “R2-D2/ Limited Edition Prop Replica/ 031/ as seen used in The/ Star Wars/ Trilogy.”

40 x 37.25 x 44.5 inches

$3,000 - $5,000
Lot 221

Star Wars - Return Of The Jedi
Carrie Fisher "Princess Leia Organa"
Jabba The Hutt Slave Costume
Production Components (With DVD)

Original production costume components like those seen as part of the full iconic slave costume worn by Carrie Fisher as “Princess Leia Organa” in Star Wars: Episode VI - Return of the Jedi (Lucasfilm Ltd., 1983).

Included is the original brassiere, front and back lower plate that would have been connected by a fabric loincloth, hip parts and two arm bands. These components are original production-made castings that were professionally painted in recent years. Elements of the costume are recently hand-painted in gold-tone and bronze-tones, with a metal-like finish and purposely distressed with a red undertone as it appeared on screen.

NOTE: The neck collar and chain, cloth parts and hair piece are replicas added for display only. A custom made stand and mannequin are included.

For scenes where Fisher would sit absolutely still, a sculpted bronze bra by designer Richard Miller, Head Jeweler for the film, was implemented. For scenes that required movement or use by stuntwomen such as Tracy Eddon, rubber or resin versions of the ensemble were used.

In an interview with Star Wars Insider in regards to wearing the ensemble, Fisher said, “It was like steel, not steel, but hard plastic, and if you stood behind me you could see straight to Florida. You’ll have to ask Boba Fett about that.”

Following the film, both the character Leia Organa and Carrie Fisher were seen as sex symbols. The outfit today remains one of the most iconic and memorable pieces of Star Wars and pop culture history. Only two other examples of production made and unused components have been publicly sold and no screen-used examples are known to exist outside of the Lucasfilm Archives.

Includes a DVD of the film.

84 x 24 x 16.5 inches (Display)

$20,000 - $30,000

Lot 226

Star Wars
1980s Promotional Rebel X-Wing Fighter Pilot Helmet

A Rebel X-Wing fighter pilot helmet from the marketing promotions of George Lucas’ Star Wars original trilogy in the late 1970s to early 1980s.

12 x 9.5 x 13.5 inches

$2,000 - $3,000

Lot 227

Star Wars
1980s Promotional Empire Tie Fighter Pilot Helmet And Chest Air Control Box

An Empire Tie Fighter Pilot helmet and a chest air control box from the marketing promotions of George Lucas’ Star Wars original trilogy in the late 1970s to early 1980s.

12.5 x 11.5 x 14.5 inches (largest)

$6,000 - $8,000
Lot 229
Star Wars - Revenge Of The Sith
Ewan McGregor "Obi-Wan Kenobi" Dueling Lightsaber Prop (With DVD)

An original dueling lightsaber prop as seen used by Ewan McGregor as “Obi-Wan Kenobi” in Star Wars: Episode III - Revenge of the Sith (Lucasfilm Ltd., 2005).

This prop lightsaber is composed of a combination of resin and machined aluminum that has been painted in a silver-tone and black finish. Towards the top of the lightsaber hilt, gold-tone, copper-tone, and iridescent silver-tone finishes are present near the emitter. While this lightsaber would share many of the same characteristics as the hero lightsaber seen in close-up shots in the film, the dueling lightsaber would have smoother surfaces to allow McGregor to operate the prop with ease. The green colored blade of the lightsaber is composed of a carbon fiber and aluminum material with a rubberized coating present on the exterior. Towards the bottom of the blade, oxidation is present.

Obi-Wan Kenobi would use this type of lightsaber in his famous duel against his apprentice Anakin Skywalker (Hayden Christensen) when he transitioned to the dark side. This type of lightsaber would also be used in the character’s second battle with Count Dooku (Christopher Lee) at the beginning of the film, and during a duel with General Grievous (Matthew Wood).

Includes a DVD of the film.

Hilt: 11 x 2.5 inches, Blade: 38 x 0.75 inches

$50,000 - $70,000

Lot 231
Star Wars - The Force Awakens
Daisy Ridley "Rey" NN-14 Blaster Prop (With DVD)

An original production-used NN-14 blaster prop as seen used by Daisy Ridley as “Rey” in Star Wars: Episode VII - The Force Awakens (Lucasfilm Ltd., 2015).

This prop blaster is composed of a cast resin that features hand-painted detailing and an iridescent, metallic finish. The end of the blaster’s barrel has been additionally detailed with purple, red, and orange tones to appear worn from heat and extensive use. The eight holes in the barrel of the blaster go entirely through the prop.

Includes a DVD of the film.

11 x 5 x 1.75 inches

$10,000 - $20,000
Lot 232

**Star Wars - The Force Awakens**  
Harrison Ford "Han Solo" DL-44 Blaster Prop (With DVD)

An original production-used DL-44 blaster prop as seen used by Harrison Ford as “Han Solo” in *Star Wars: Episode VII - The Force Awakens* (Lucasfilm Ltd., 2015).

This DL-44 blaster prop is composed of cast resin with hand-painted components including a simulated wood-tone grip, and silver-tone wear accented on the barrel of the blaster.

The DL-44 heavy blaster is the signature weapon used by the character Han Solo throughout his appearances in the original trilogy and in *Star Wars - The Force Awakens*. Unlike the appearance of Han Solo’s blaster in the original trilogy, the blaster as it appears in this film has a matte black finish on the end of the barrel rather than a silver-tone finish.

Han Solo uses this type of blaster throughout the film, when his character is first introduced alongside Chewbacca (Peter Mayhew), during a gang’s attack to settle a debt with Solo, while on the planet Takodana during a battle with stormtroopers, and on Starkiller Base just before his death at the hands of his son, Kylo Ren (Adam Driver).

Includes a DVD of the film.

12.75 x 7 x 2.5 inches  
$15,000 - $20,000

Lot 233

**Star Wars - The Force Awakens**  
Peter Mayhew "Chewbacca" Bowcaster Prop (With DVD)

An original production-used bowcaster prop as seen used by Peter Mayhew and Joonas Suotamo as “Chewbacca” in *Star Wars: Episode VII: The Force Awakens* (Lucasfilm Ltd., 2015).

This prop is composed of a dense rubber that has been hand-painted to appear metallic. The green canvas shoulder strap is secured by two brass-tone metal clips that are mounted in the base. The two orbs at the end of the bow are also composed of a cast rubber material. The front portion of the bow is composed of metal for structural support.

This style bowcaster is the pinnacle weapon of the character Chewbacca, used in all notable battle scenes throughout the original trilogy, in his appearances in the prequel films, and in the recent sequels. The bowcaster resembles a crossbow that has an energy source similar to that of a blaster.

This type of bowcaster is seen in the film when both his character and Han Solo (Harrison Ford) are introduced on the Millennium Falcon, when Han and Chewy battle at Maz’s castle on the planet Takodana, and on Starkiller Base against Kylo Ren (Adam Driver) and the First Order. Han Solo borrows this type of bowcaster from Chewbacca during a battle in the film and easily takes out two Stormtroopers, to which he immediately replies, “I like this thing.”

Includes a DVD of the film.

31.5 x 32.5 x 10 inches  
$40,000 - $60,000
Lot 237
The Mandalorian
Pedro Pascal “Din Djarin / The Mandalorian” Holopuck Prop

An original holopuck prop as seen used by Pedro Pascal as “Din Djarin / The Mandalorian” in the Disney+ original series The Mandalorian (Lucasfilm Ltd., 2019).

This prop is composed of a foam rubber and plastic material that has features hand-painted elements to replicate a metallic finish.

This type of holopuck or bounty puck was seen used by the Mandalorian to identify the details of his target, list the number of credits awarded for their capture, and any unique requirements of their collection.

These props were first seen in Chapter One of the first season of The Mandalorian, and have made numerous appearances throughout the series.

2.5 x 1.25 inches

$3,000 - $5,000

Lot 238
The Mandalorian
Pedro Pascal “Din Djarin / The Mandalorian” IB-94 Blaster Pistol Prop

An original production-used IB-94 blaster pistol prop as seen used by Pedro Pascal as “Din Djarin / The Mandalorian” in the Disney+ original series The Mandalorian (Lucasfilm Ltd., 2019).

This prop blaster is composed of plastic and resin and features some hand-painted detailing including gold-tone accents along the barrel and simulated wood grain on the grip section. The trigger is non-functioning.

This type of static blaster prop can be seen used by the character throughout the first season of the series as he fends off foes and protects Grogu.

13 x 7 x 1.25 inches

$10,000 - $20,000
Lot 247
Harry Potter
And The Goblet Of Fire
Ralph Fiennes "Lord Voldemort"
Wand Prop (With DVD)
$40,000 - $60,000

Lot 251
Harry Potter
And The Half-Blood Prince
Michael Gambon "Albus Dumbledore"
Wand Prop (With DVD)
$10,000 - $20,000

Lot 253
Harry Potter
And The Deathly Hallows Part 1
Daniel Radcliffe "Harry Potter"
Wand Prop (With DVD)
$8,000 - $10,000

Lot 254
Harry Potter
And The Deathly Hallows Part 1
Emma Watson "Hermione Granger"
Wand Prop (With DVD)
$6,000 - $8,000

Lot 255
Harry Potter
And The Deathly Hallows Part 1
Rupert Grint "Ron Weasley"
Wand Prop (With DVD)
$5,000 - $7,000

Lot 258
Harry Potter
And The Deathly Hallows Part 1
Emma Watson "Hermione Granger"
Wand Prop (With DVD)
$6,000 - $8,000

Lot 259
Harry Potter
And The Deathly Hallows Part 2
Emma Watson "Hermione Granger"
Wand Prop (With DVD)
$6,000 - $8,000

Lot 260
Harry Potter
And The Deathly Hallows Part 2
Rupert Grint "Ron Weasley"
Wand Prop (With DVD)
$5,000 - $7,000

Lot 261
Harry Potter
And The Deathly Hallows Part 2
Eddie Redmayne "Newt Scamander"
Wand Prop (With DVD)
$7,000 - $9,000

Lot 262
Fantastic Beasts
And Where To Find Them
Eddie Redmayne "Newt Scamander"
Wand Prop (With DVD)
$7,000 - $9,000
Lot 249  
*Harry Potter And The Order Of The Phoenix*  
Daniel Radcliffe "Harry Potter" Hall Of Prophecy Orb Prop

An original Hall of Prophecy orb prop as seen used by Daniel Radcliffe as "Harry Potter" in *Harry Potter and the Order of the Phoenix* (Warner Bros. Pictures, 2007). This orb prop is composed of a hollow plastic material and features a hand-painted gold-tone ring around the rim. In the film, these orbs can be seen in the Ministry of Magic, kept within the Hall of Prophecy. Each orb contained a prophecy made by an individual that was held in this chamber. During a battle in the film between Death Eaters and the members of Dumbledore’s Army, many, if not all of these records were destroyed.

6 inches  
$2,000 - $3,000

Lot 280  
*Game Of Thrones*  
Peter Dinklage "Tyrion Lannister" Hero  
"Battle Of Blackwater" Axe Prop (With DVD)

A hero battle axe prop, as seen used by Peter Dinklage in the role of "Tyrion Lannister" in Season 2 Episode 9 of *Game of Thrones* (HBO, 2011-2019), "Blackwater." The black steel double-headed axe features a studded wooden handle and comes with leather edge covers.

“Podrick” (Daniel Portman) hands Tyrion this style of axe early on in the episode, prior to the battle, and proceeds to have a humorous conversation with “Bronn” (Jerome Flynn).

BRONN: Do you know how to use that?  
TYRION: I chopped wood once. No, I watched my brother chopping wood.  
BRONN: I saw you kill a man with a shield. You’ll be unstoppable with an ax.

Tyrion then carries the axe into battle after giving a rousing a speech to motivate his men to defend the city against Stannis Baratheon’s troops. Includes a DVD of the second season of the series.

31.5 x 12.5 inches  
$8,000 - $10,000
Lot 281

Game Of Thrones

Kit Harington "Jon Snow" Series Finale Hero Dagger Prop

A hero dagger prop, as seen worn by Kit Harington in the role of “Jon Snow” in the final episode of *Game of Thrones* (HBO, 2019).

The dagger is constructed entirely of metal, with curved quillon and rounded pommel. This dagger is housed in a metal-tipped black leather scabbard. This hero dagger would have been used to mold stunt daggers, which resulted in the loss of its darker finish on the handle as seen in episode. Remnants of pink silicone are present on the handle of the dagger, which further indicates that it was used as a master prop for the casting of stunt daggers. Several daggers were made for use during the final episode in the series, each with their own unique purpose.

Harington can be seen wearing this style of dagger as a part of his costume during the final episode of the series in the Season 8 episode titled “The Iron Throne.” In this episode, Jon Snow uses the dagger to kill Daenerys (Emilia Clarke) in an intense scene to stop her destructive nature. This type of dagger can be seen in Daenerys’ chest shortly before being taken away by Drogon and the famous iron throne melted.

18.5 x 5.5 inches

$8,000 - $10,000

Lot 283

Game Of Thrones

“Battle Of Winterfell” Dragonglass Sword Prop


The sword features a faux wooden handle and a textured rubber blade painted to resemble dirty obsidian.

During “The Long Night,” the living band together at Winterfell to battle the Army of the Dead, who can be killed with weapons made from dragonglass (a volcanic rock similar to obsidian). Weapons of this type were used during the production of battle sequences in the episode.

25 x 5 inches

$3,000 - $5,000
Lot 288
Xena - Warrior Princess
Lucy Lawless "Xena" Yin Yang Chakram Prop (With DVD)

An original Yin Yang Chakram prop as seen used by Lucy Lawless as “Xena” in Xena: Warrior Princess (Universal Television, 1995 - 2001).

This prop is composed of a dense rubber material that has been hand-painted in an iridescent silver-tone and gold-tone finish, appearing worn from studio aging.

Xena wields this type of prop throughout the series as one of the character’s signature weapons.

This prop Chakram was screen-used during the Season 6 episode “Send in the Clones.”

Includes a DVD of the sixth season of the series.

10 inches

$4,000 - $6,000

Lot 290
Clash Of The Titans
Sam Worthington "Perseus" Sword Prop

An original stunt sword prop as seen used by Sam Worthington as "Perseus" in Clash of the Titans (Warner Bros. Pictures, 2010).

This stunt sword prop is composed of a dense rubber material over an internal metal armature. This sword prop has been studio-aged to appear weathered and tarnished, including green-tone “oxidation” present throughout the blade.

This sword prop exhibits wear from use during production, including small cracks in the surface of the blade and warping present at the top of the blade.

36 x 3.5 x 1 inches

$4,000 - $6,000
Lot 326
The Hand
Michael Caine “John Lansdale” Original Animatronic Hand From The Carlo Rambaldi Archives

An original animatronic hand created by Carlo Rambaldi from the production of Oliver Stone’s early film The Hand (Warner Bros., 1981), about John Lansdale (Michael Caine), a cartoonist who loses his drawing hand in a car accident, and becomes terrified as the severed hand murders people who anger him.

Rambaldi used Oliver Stone’s hand cast when creating the hand, which is 1:1 scale. It is controlled by metal chains and exposed wiring, and exhibits wear from production use. A label with the number 72.320 is present.

The animatronic comes from the personal archive of the film’s special effects artist, Carlo Rambaldi. Stone had Rambaldi design 30 different hands, all to serve different functions. He ultimately created eight mechanized hands. In a Fangoria interview with Bob Martin in 1981, Stone said:

Stan Winston and Thomas R. Burman did additional makeup work on the hand.

The film was Stone’s first high-budget studio feature as a director. He was offered the project after winning an Academy Award for his breakthrough screenplay Midnight Express (Columbia Pictures, 1978). Reviewing the film in The New York Times, Vincent Canby wrote that the film suggested he was “a director of very real talent.”

PROVENANCE From The Personal Archive of Carlo Rambaldi

3.25 x 4 x 10.25 inches

$6,000 - $8,000

Lot 330
Land Of The Giants
Spindrift Supersonic Miniature Prop (With DVD)

An original Supersonic Spindrift miniature prop as seen used in the television series Land of the Giants (20th Century Fox Television, 1968).

This miniature is composed of fiberglass, plastic, metal, plexiglass, and features hand-painted detailing throughout. Delicate plastic elements such as an antenna on the top and on the front of the model are present and remain intact.

This type of filming miniature makes an appearance throughout the series and can be seen during the Season 1 episode “The Crash,” when the crew lands in a world inhabited by giants. This type of filming miniature can be seen held by a giant scientist (Don Watters) as he examines the crashed ship on the ground. This is only the second time in the series that viewers realize that the passengers aboard the Spindrift are much smaller than the strange new world around them, shortly after a massive vehicle nearly misses passengers that leave the ship to explore what they think is a foggy London.

Includes a DVD of the first season of the series.


Model: 12 x 24 x 40 inches; Crate: 34 x 39 x 57 inches

$10,000 - $20,000
Lot 338
The Mummy
Brendan Fraser "Rick O'Connell" Pump Shotgun And Ammunition Bag Props (With DVD)

An original pull-apart Winchester Model 1897 shotgun prop and canvas fold-out ammunitions bag as seen used by Brendan Fraser as "Rick O'Connell" in The Mummy (Universal Pictures, 1999).

This prop firearm is composed of resin that has been hand-painted to simulate wood grain and metal finish. A threaded portion is present at the barrel of the shotgun that allows the prop to separate into two pieces during filming.

The original fold-out ammunitions bag is composed of a combination of canvas, leather and metal components. Leather pockets are present throughout.

According to a costume designer from the production of the film, only two canvas bags were produced for the film, this one is believed to have been used during the river scene and through the remainder of the film. O'Connell can be seen carrying a fold-out ammunition bag while walking in the desert, and while in Hamunaptra.

Includes a DVD of the film.

39.25 x 6.5 inches
$4,000 - $6,000

Lot 348
Jeepers Creepers
Jonathan Breck "Creeper" Costume (With DVD)

A "Creeper" costume, as seen worn by Jonathan Breck in Victor Salva’s horror film Jeepers Creepers (United Artists, 2001), displayed on a custom mannequin with stunning hand-painted head. In the film, brother and sister “Darry” (Justin Long) and “Trish” (Gina Philips) are pursued by the Creeper, a predatory cicada-like creature that arises from slumber every 23 years to feed.

Created by Make-Up & Monsters Studios, the costume consists of a foam winged bodysuit with foam gloves and feet mounted on a steel-reinforced mannequin. The mannequin’s hand-painted fiberglass head is built from the original production molds and includes wispy white hair. The feet were modified for pre-production screen tests for the sequel film, Jeepers Creepers 2 (United Artists, 2003) and used as reference for the redesign.

Includes a DVD of the film.

82.25 x 33.5 x 34.25 (overall display); 97 x 45 x 39 inches (in crate)
$2,000 - $3,000
Lot 352

Constantine
"Scavenger Demon" Special Effects Puppet (With DVD)

A “Scavenger Demon” special effects puppet from the production of Francis Lawrence's supernatural thriller Constantine (Warner Bros., 2005) featuring Keanu Reeves in the title role. This loose adaptation of the Hellblazer horror graphic novel series (DC / Vertigo Comics, 1988-1993) follows the gruff exorcist John Constantine (Reeves) as he investigates the death of police detective Angela Dodson’s twin sister Isabel (both roles played by Rachel Weisz), uncovering a demonic plot for world domination in the process.

The production combined practical and digital special effects, with Stan Winston Studio responsible for the demonic and angelic creatures. Concept artist Aaron Sims designed the scavenger demons, which were then computer-milled. This puppet features a vivisected head and is composed of fiberglass, polyfoam, and silicon on a steel frame, with intricate texturing and painting to add realism to the skin. The puppet is animatronic and fully articulated, with the face and jaw controlled by radio and the fingers controlled by cables (untested). All in all, six puppeteers were required to operate the puppet during production.

Mounted on a stand with the cabling still attached.

Includes a DVD of the film.

70 x 34 x 38 inches (overall); 83 x 49.5 x 42 inches (in crate)

$2,000 - $3,000

Lot 358

Stranger Things
Winona Ryder “Joyce Byers” Axe Prop (With DVD)

An original axe prop as seen used by Winona Ryder as “Joyce Byers” in season one “Chapter Four: The Body” of Stranger Things (21 Laps Entertainment, 2016).

The axe prop is composed of a cast resin that simulates wood grain along the handle and metal on the head of the axe. The axe prop features hand-painted detailing with elements of faux blood present at the top of the shaft.

After Joyce is visited by Jim Hopper (David Harbour) and finds out that a body was found that may be her son’s, she asks that Hopper believe that she’s been in contact with her son. She falls asleep with this type of axe on her lap while seated on the couch in her living room and later uses this type of axe to break a hole in the wall.

This prop is accompanied by a Certificate of Authenticity signed by Lynda Reiss, who served as a Property Master for the first and second seasons of Stranger Things, that reads, “This Certifies That Stranger Things - Joyce’s Axe/ WAS CAMERA USED IN/ STRANGER THINGS SEASON ONE.”

Includes a DVD of the first season.

27 x 6 x 1.75 inches

$4,000 - $6,000
DAY 2
ACTION
Lot 440
James Bond - Live And Let Die
Roger Moore “James Bond” Chairback (With Photos)

An original hand-painted chairback as seen used by Roger Moore as “James Bond” during the production of Live and Let Die (Eon Productions, 1973).

This blue chairback is hand-painted and stenciled featuring the words “007” on one side, and “Roger Moore” on the other. Roger Moore can be seen sitting in a director’s chair with this style of chairback during the production of the film. Included with the chairback is a contemporary director’s chair frame to showcase this production piece.

Accompanied by two photographs showing Roger Moore on set during the production of the film as well as a chair and seat for display purposes only (only the chairback is from the production).

Chairback: 23 x 6.25 inches
$1,000 - $2,000

Lot 442
James Bond - Tomorrow Never Dies
Pierce Brosnan “James Bond” Walther P99 Pistol Prop (With Book And DVD)

An original deactivated Walther P99 pistol prop used by Pierce Brosnan as “James Bond” in the James Bond film Tomorrow Never Dies (Eon Productions, 1997).

This Walther P99 P.A.K. blank firing pistol features the serial number “B8041852” and is 9mm with a 3 - 7/8” barrel. This pistol features a blue finish with factory molded grips. Condition is considered to be “very good” with wear to the high points of the slide, as well as the slide release showing loss of finish and minor scratching. The action of the pistol cycles smoothly and the firing pin has been removed. The magazine has been plugged with a steel rod which has been modified to accept only one round at a time.

This iconic pistol had been rented by Eon Productions during the production of the film from Bapty & Co., a supplier of weapons and props. This is one of only eleven P99 pistols that were rented for the film. According to 007 The Armoury, “the only modification was to blank out the white factory engravings to better match the all-black appearance of the two ‘hero’ firearms.”

Accompanied by a copy of 007 The Armoury, a book listing this pistol’s serial number as one of the exact firearms issued to the production company during filming.

Includes a DVD of the film.

Notice: This firearm must be registered in accordance with state and federal laws through Orange Coast Auctions, 1501 N. Raymond Ave., Suite B, Anaheim, CA 92801 at (714) 213-8709. FFL Requirements: This is a modern firearm and must be shipped to a licensed FFL dealer. It is the buyer’s responsibility to verify all local and state gun laws. We will also verify prior to shipping your item. It is also the buyer’s responsibility to provide us with a copy of your FFL or contact your local dealer and have them provide us with a copy of their FFL. We will not be responsible for delayed shipments due to not being provided with the proper paperwork.

California Residents Only: This handgun is an off-roster dealer sale and therefore not available for sale to California residents.

$40,000 - $60,000
Lot 446
**James Bond - Spectre**
**Aston Martin DB10 Control Panel Prop (With DVD)**

An original control panel prop as seen used in the Aston Martin DB10 in the James Bond film Spectre (Eon Productions, 2015).

This control panel is composed of an aluminum bracket with four padded legs would have mounted to the dashboard of the vehicle. The bracket features four toggle switches that read “BACKFIRE,” “ATMOSPHERE,” “EXHAUST,” and “AIR.” Each of these switches is backed by red wiring.

This type of device can be seen during the car chase scene in the streets of Rome when James Bond (Daniel Craig) is followed by Mr. Hinx (Dave Bautista) in a Jaguar C-X75.

The labels on the device refer to an in-car sound system (Atmosphere), rear flame thrower (Exhaust), rear machine gun (Backfire), and an ejector sear (Air).

Includes a DVD of the film.

366x301x49 mm

$10,000 - $20,000

Lot 609
**Cruella**
**Emma Stone “Estella / Cruella” Hero Cane Prop (With DVD)**

An original hero cane prop that was screen-used by Emma Stone as “Estella / Cruella” in Cruella (Walt Disney Pictures, 2021).

This cane prop is composed of a resin material with an inner metal armature, silver-tone handle and ferrule, and intricately detailed black shaft. The head of the cane is engraved in a floral pattern, and is studio-aged to appear tarnished.

This type of iconic cane can be seen used by the character at multiple points throughout the film as she takes on the Cruella personality. As she looks to make a name for herself as a fashion designer, challenging the Baroness (Emma Thompson), this style of cane is often by Cruella’s side.

This type of cane can also be seen in publicity images and posters from the release of the film.

The film would earn an Academy Award for Best Costume Design, as well as a nomination for Best Makeup and hairstyling.

Includes a DVD of the film.

36.5 x 1.75 inches

$8,000 - $10,000
Lot 612
The Natural
Robert Redford “Wonderboy” Baseball Bat With Props And Production Ephemera (With DVD)

A 33-inch oak baseball bat prop with wood-burned lettering that reads “Wonderboy” alongside a lightning bolt from the production of Barry Levinson’s drama film, The Natural (Tri-Star Pictures, 1984). Together with a crew t-shirt and a collection of small props and production ephemera from an assistant prop maker (whose hands can be seen applying the lettering to the bat in the shots included in the final film).

The film stars Robert Redford as “Roy Hobbs,” a Nebraskan baseball player who is signed to the New York Knights as a middle-aged man after being shot as a teen hopeful.

The bat is introduced during the dramatic opening sequence of The Natural and plays a pivotal role throughout the film. First, in the early 1910s, a young Hobbs (Mark Atienza) harvests the wood from the tree that was struck by lightning as his father was suffering a fatal heart attack. He then shapes the wood into a bat and burns “Wonderboy” and the bolt along the side.

The bats created for use in the film were designed by prop master Barry Bedig, based on the Louisville Sluggers widely used in the 1930s, and all feature the wood-burned “Wonderboy” letters and a light finish.

Includes a DVD of the film.

33 inches (bat)

$20,000 - $30,000

Lot 729
Elf
Will Ferrell “Buddy” Alternate Blue Costume

An original Buddy the Elf costume from the production of Jon Favreau’s classic holiday comedy Elf (New Line Cinema, 2003). This alternate blue version of Will Ferrell’s signature green costume in the film was made when New Line Cinema’s legal department became concerned that the production could face a lawsuit from Rankin/Bass Productions if Ferrell’s costume was too similar to that of the Head Elf in the seminal Christmas TV special Rudolph the Red-Nosed Reindeer (Rankin/Bass Productions, 1964), to which Elf openly plays homage. The studio was concerned that the film would be unreleasable. As an attempted fix, Ferrell filmed several scenes in a blue Buddy costume.

The jacket and hat both have Carelli Costumes labels sewn into their interiors bearing the names “Mr. Ferrell” and “Mr. Farrell” typed in ink (the latter misspelled). There are also two hand-written notations in black-marker reading, “10 yr. old Buddy,” and “Bryan D. Milner.” Max Favreau played Young Buddy (uncredited), and the belt may have been worn by him.

In the film, Ferrell plays a giant Elf who—curious about his unusual size and feeling of being an outsider—leaves the North Pole to go to New York and find his father.

In the Elf episode of the documentary series The Movie That Made Us (Netflix, 2019-present), the film’s makers discuss the development of the blue Buddy costume. Mark Bauer, the film’s visual effects supervisor, says:

“It was a question about whether they really had the rights to duplicate the costume... Suddenly the blue Buddy outfit shows up. We tried this for one whole day. We shot with the original costume, then Will would go change and shoot the same thing again with the other costume.”

This solution seemed impossible since the film’s production was so far down the line. Luckily, ultimately, Ferrell’s green Buddy costume was legally cleared.

No size tags

$1,000 - $2,000
Lot 871

Princess Diana
Premiere Worn Bruce Oldfield Silk Gown
(With Paper Doll Book)

Princess Diana’s scarlet metallic jacquard chiffon gown, designed by Bruce Oldfield, was worn on several occasions, twice in 1989 and once on November 18, 1991, to the world premiere of Hot Shots in London.

Princess Diana and her fashions always had an audience, the whole world, who were mesmerized by her and her gowns, especially by this custom Bruce Oldfield design. Oldfield’s design is light as well as tailored with its loose hand-gathered bust, sloped ruched shoulders, and fitted ruched bodice from under the bust to below the hips. The horizontal folds fan out from the center seam and extend to the back closure. The bodice hugs past the hips going into an open skirt; the hem floats delicately to the floor. A label that reads “Bruce Oldfield, Custom Made, London” is present.

Princess Diana looked like a hot shot herself in this glittering red gown; the film premiered at the Odeon Leicester in November of 1991 with President Arpad Goncz of Hungary and his wife Szusza in attendance.

Diana frequently wore Bruce Oldfield, especially in the mid-1980s where she wore more daring styles; Diana was dubbed “Dynasty Di” after wearing a gold lamé gown he designed for her.

This lot is accompanied by a paper doll book that features the charity auction dresses.


$200,000 - $400,000
Lot 873  
Princess Diana  
Gala Dinner Worn Catherine Walker Evening Gown

A Catherine Walker bi-color gown worn by Princess Diana for a gala dinner on October 26, 1991, in Toronto, Canada.

This Catherine Walker gown displays clean lines and fluidity with a structured black faille bodice that sits elegantly off-the-shoulders going into an asymmetrical waist and draped jade silk-crepe skirt. The asymmetric waistline dips at the left hip where the rich jade skirt is gathered and drapes effortlessly into a floor-length hemline. The fringe sash adds texture to the design to create a complementary contrast to the structured bodice. The back of the skirt features a slit past the knee at the left leg, exposing an emerald green satin lining, a subtle glimmer to the gown's matte exterior.

Two days before the gala Diana was famously photographed rushing to greet and embrace her two sons, William and Harry when they joined Diana and Charles in Canada for the royal tour. The gown’s well-crafted design and silhouette show why Princess Diana was photographed mostly in Catherine Walker gowns and dresses. Walker started The Chelsea Design Company in 1977. Her skills in pattern cutting, fitting, and sewing made her a triple threat in the design world. The designer first met the princess when she designed a series of maternity dresses for Diana. Their partnership turned into a friendship that lasted until Princess Diana’s passing in 1997.


$100,000 - $200,000
A Princess Diana custom-made ivory gown with black velvet accents, designed by British designer Catherine Walker, worn to a private event/function.

A fitted-strapless-hourglass gown of ivory silk crepe with black silk velvet at the bust and waistline. The hem is asymmetric, lifted at the front then goes into a short train at the back. The godet pleat at the back allows for more freedom and movement, a subtle contrast to the fitted bodice and hips. The color-blocking works well to contour Diana’s figure and streamline her silhouette with the asymmetry of the velvet bands. The design is understated elegance, featuring a hidden zip closure and lining, crafted with all the luxuries for a gown fit for a princess. A Catherine Walker label is present, reading “Catherine Walker, London.”

Catherine Walker created some of Diana’s most iconic looks such as “The Elvis Dress.” Walker designed gowns as well as an entire wardrobe for royal tours. The designs Walker created showcased clean lines but offered design details that could be picked up on camera and stand out. Walker was one of Princess Diana’s favorite designers and created custom designs for her for over 16 years.


$60,000 - $80,000
DAY 3
CLASSIC HOLLYWOOD
Lot 894  
**Greta Garbo**  
*Cammille* "Marguerite Gautier"  
**Gilbert Adrian Taffeta Robe**

A 19th-century-style oyster-colored floor-length taffeta robe as seen worn by Greta Garbo in the film production *Camille* (Metro-Goldwyn-Mayer, 1936) designed by legendary Hollywood costume designer Gilbert Adrian.

An oyster-colored taffeta robe designed for Greta Garbo as Camille, full-length with an asymmetric hem and slight train. There is gathering below the bust to add volume and fullness to the design’s drama. The dropped shoulder with full gigot sleeves tapers at the elbow into a fitted sleeve with a fanned box pleated cuff, both sleeves have blind snaps at the forearm to the wrist. There is a hook-and-eye extender/closure with a long sash to tie at the under-bust. There is a studio label on the interior right side seam reading “Metro-Goldwyn-Meyer, Name: Garbo, No. 938.”

Gilbert Adrian is a celebrated costume designer who costumed *The Women*, *The Wizard of Oz*, and *The Philadelphia Story*. Adrian’s designs were luxurious but bold, befitting the stars who wore them; he was even credited in films as “Gowns by Adrian.” Adrian went on to produce a ready-to-wear line of suits and dresses, which sold at luxury retailers like Neiman Marcus.

**PROVENANCE** Lot 187, Christie’s, Auction 1854 May 30, 2007

$2,000 - $4,000

Lot 918  
**Vivien Leigh**  
*That Hamilton Woman!* "Emma Hamilton"  
**Rene Hubert Velvet Gown**

An early 19th-century-style black silk velvet embellished gown designed for Vivien Leigh as Emma Hamilton for the film *That Hamilton Woman!* co-starring Laurence Olivier (Alexander Korda Productions, 1941).

An elaborate 19th-century-style evening gown designed for Vivien Leigh as Lady Hamilton. The gown features a low neckline trimmed with Alençon lace. The gown features beaded ears of wheat and a bow motif throughout the gown, the surface design is composed of metallic bugle and seed beads and faceted rhinestones. The sleeves are shortened to the elbow and fit close to the arm with a ruffle cuff lined with beige chiffon. This gown features a basque waistline and full skirt, the skirt has been altered. Originally, the design was worn with a hoop skirt so the velvet outer skirt was open to reveal a contrasting white under-skirt with lace. At the interior of the gown’s bodice is a Rene Hubert label.

The film follows the rise and fall of Lady Emma Hamilton, an actress, dancer, and courtesan, who marries Sir William Hamilton the ambassador to Naples but falls in love with Admiral Horatio Nelson. Both married have an open affair; Emma being seen as a distraction from Nelson entering the Napoleonic wars is to be sent to Cairo. Leigh as Hamilton is seen wearing this velvet gown when she tells Nelson she has to leave Naples and go to Cairo, but neither can let the other go. They travel to England to carry on their affair, but Nelson is sent to fight in the Battle of Trafalgar where he is killed, his death leads Emma to spiral and fall into alcoholism and poverty.

Rene Hubert designed the costumes for the film. Hubert’s first job in film was working with Gloria Swanson in 1924; they met in Paris to discuss Swanson’s role as Madame Sans-Gêne and his costume designs, which the actress accepted at first glance. He designed for Paramount, MGM, and 20th Century Fox.

**PROVENANCE** Lot 189, Christie’s, Auction 1854, May 30, 2007

$2,000 - $4,000
Lot 946

**Judy Garland**

*The Pirate* "Manuela" Wedding Dress Costume

A champagne-colored duchess satin wedding gown designed for Judy Garland as Manuela in the film production *The Pirate* (Metro-Goldwyn-Mayer 1948), co-starring Gene Kelly.

A highly- elaborate early 19th-century duchess satin champagne-colored wedding gown with princess sleeves, fitted bodice, and full skirt. The gown is trimmed with satin Van Dyke pearl embellished points at the neckline, sleeves, waistline, and hem. The sleeves have layered petals and Van Dyke points and piped bows as well as small silk white flowers tacked at the neckline. Various lace accents are used on the gown such as Belgian lace at the neckline, embroidered needle-point tulle panels on the skirt, Alencon lace, and nylon lace trimming for the underskirts. There are hook-and-eye closures at the back of the bodice, the interior of the bodice is boned and each panel is backed with a cotton twill. A paper tag is stapled at the right side of the interior of the bodice reading "MGM, 34963."

Tom Keogh was the costume designer for the film; he has four film credits for costume design. His first foray into costume design was working with ballet costume designer Barbra Karinska; he went on to design for theatre productions as well. Once he moved to Paris, he began illustrating at French couture houses: Lanvin, Balmain, Balenciaga, and Jean Dessès. He even went on to design costumes for the Ballet des Champs-Elysées as well as having his sketch work and illustrations featured on the cover of French Vogue.

$4,000 - $6,000
Lot 953
Anne Baxter
“The Ten Commandments”
“Queen Nefertiri” Costume Gown

Egyptian-style pleated gown for Anne Baxter as Nefertiri in Cecil B. DeMille’s film The Ten Commandments (Paramount 1956).

A period-style costume design by Edith Head for Anne Baxter, the gown features a sea-foam blue/green pleated silk, limestone jersey lining, aquamarine grosgrain ribbon, and embellished silver and gold trimming. The gown references ancient Egyptian clothing with a v-neckline and fitted under the bust for a long ethereal skirt. The gown’s asymmetric draping between the bust and hips elongates the torso and creates a statuesque silhouette. There is zip closure as well as hook-and-eyes at the back of the gown, the zipper head is missing so the gown cannot be zipped closed. There is no label or size marker but there is illegible hand-written lettering at the back left-side of the zipper above the waist, likely referencing scene numbers.

Baxter’s wardrobe for the film was very luxurious, wearing colors similar to the glittering Nile; the numerous pleated chiffon gowns were all light, romantic, and highly animated moving with Baxter’s sinuous gestures.


$2,000 - $4,000

Lot 957
Janet Leigh
1960 Edith Head Attribution
Academy Award Gown

A custom-made silver beaded gown attributed to Edith Head as seen worn by Janet Leigh at the 32nd Academy Awards (ABC, 1960).

A gown for the space age, streamlined and fully embellished with silver-glass-bugle-beads, custom-made for Janet Leigh, attributed to costume designer Edith Head. The elegant gown boosts many adjectives: sleek, modern, sexy, and avant-garde for its time. Fully beaded on a blush silk georgette, the beads are sewn vertically, except for the neckline and armholes. There the beading is sewn into a chevron pattern; the collar and neckline are trimmed at the seams with round glass beads. The high-band-stand-up-collar is structured with wire, keeping with the futuristic aesthetic, going into a deep-v neckline (two hook-and-eyes at the bust fasten above the 13-inch zipper opening). The gown is accompanied with a beaded belt that is worn on the natural waistline. The interior is partially lined at the front of the skirt; the hem is reinforced at the interior with hemline tape to prevent bead loss. There is no label or size marker present, the waistline measures 23 inches, and the notched belt fits up to a 24.5-inch waist.

Janet Leigh, and her husband at the time, Tony Curtis were presenters at the Oscars ceremony for Best Original Screenplay and Adapted Screenplay. The couple’s smiles dazzled, with Curtis being the perfect compliment to Leigh’s shimmering gown.

Edith Head, multi-Academy Award winner for costume design, would design formal event gowns for the studio stars, including Elizabeth Taylor, Grace Kelly, and Audrey Hepburn, who all wore her timeless-style gowns to the Academy Awards.

This lot is accompanied by a black and white photo of Janet Leigh wearing the gown with then husband Tony Curtis and daughter Kelly Curtis from an issue of Hollywood Family Magazine, 1961 (10.5 x 8.25 Inches).

PROVENANCE Lot 29 “Unforgettable: Fashion of the Oscars,” Christie’s Auction House (Sale #9074) March 19, 1999

$2,000 - $4,000
Lot 961
Audrey Hepburn
"Breakfast At Tiffany's" "Holly Golightly" Givenchy Couture Pink Evening Dress (With DVD)

The iconic vibrant-flamingo-pink-silk-satin-organza haute couture evening dress was designed by Hubert Givenchy and worn by Audrey Hepburn as Holly Golightly in Blake Edward's classic film Breakfast at Tiffany's (Paramount, 1961).

This eye-catching iridescent pink dress is a fashion confection that never loses its infectious sweet nature. Composed of a lovely silk-satin-organza brilliantly showcasing the many talents of French couturier Givenchy, the fitted bodice with a scoop neckline and princess seams showcases the poised nature of Hepburn and her gamine frame. The romance of the design grows with a tulip-shaped skirt, sewn to the bodice and gathering just above the hips. The gathered fullness and volume allow the skirt to gently float away from the body with the hem reaching past the knee, fully embellished with glass seed beads, faceted silver sequins, and guipure applique, tassel-like fans, in pale gold, adding texture to the dress, uncharacteristic to Holly's previous fashions. Givenchy apprenticed with Spanish couturier Cristóbal Balenciaga, this particular design of Givenchy seems to capture a Spanish-like style, referencing Balenciaga's use of vibrant pinks and matador-like embroidery. The dress was a stark contrast to everything else Holly Golightly is seen wearing in the film, which primarily were black and earth tones.

Hepburn is seen in the dress towards the end of the film when the characters Holly and José (played by José Luis de Vilallonga) return from a night out. The scene showcases Hepburn's emotional range, one moment buoyant and bubbly the next moment heartbroken, as she learns her brother Fred is dead. Paul who enters the scene, played by George Peppard, tries to comfort Holly who violently tears apart her apartment until she collapses in Paul's arms and he places her on her bed. The overhead camera shot of Holly on the bed in the darkroom, light coming through the doorway, and feathers floating from a torn pillow is a haunting image, the pink of the dress seems to be that small glimmer of hope that the character will come out of this sadness within herself to find true happiness.

Givenchy designed this dress for his fall 1960 collection, which was shown in black. Lee Radziwell, a well-known client, was photographed wearing the design on March 20th, 1961 leaving the Hotel Carlyle with her sister Jacqueline Kennedy in New York City. Audrey asked Givenchy to make the design pink and to alter the neckline with a low-scoop neckline, the original neckline was cut higher to the neck.

Hubert Givenchy designed for his label until 1995, and the pieces he created for Audrey Hepburn became a lasting reference for style and fashion in pop culture. Images of Audrey in the house's couture designs still influence designers today. Clare Waight Keller, appointed creative director from 2017 until 2020 for the fall 2018 couture collection, featured an updated LBD-little black dress with an au courant hood reminiscent of Audrey's dresses in Breakfast at Tiffany's. The magic of Audrey as Holly, dressed to the 9's throughout the film, in timeless Givenchy continues to illustrate romance and create a lust for French couture.

This lot comes with a DVD/Blu Ray of the film and an original movie still.

PROVENANCE Lot 228 Film and Entertainment Memorabilia, Christie's Auction House (Sale #1854) May 30, 2007

$200,000 - $300,000
An original costume for Audrey Hepburn as Jo Stockton in Stanley Donen’s film Funny Face (Paramount, 1957), costumes credited to Edith Head.

A straw wide-brim hat with tri-color hand-gathered chiffon, designed by Edith Head for Audrey Hepburn and her musical number “How Long Has This Been Going On.” Three colors of mango, cantaloupe, and melon green chiffon are hand-gathered and tucked, appearing like delectable meringues. The underside of the hat’s brim is lined with yellow chiffon, and a wire wrapped in avocado green velvet goes around the lip of the brim to keep its shape and structure. There is a faded stamp on the interior of the dome, reading, “PARAMOUNT.” There is no label or size marker, the brim measures 17 inches in diameter and the chiffon ties measure 70 inches in length (the edges are machine sewn to keep the fabric from fraying).

Audrey sings and dances with the hat as she begins to acquaint herself with the world of fashion and questions her feelings that are developing for Fred Astaire’s character Dick Avery. A Cinderella story of a young woman coming into her identity, which Audrey portrays remarkably. The costumes, setting, and romance between Hepburn and Astaire make this Gershwin musical “S’ Wonderful.”

Hepburn’s Paris wardrobe, while credited to Edith Head was designed by haute couturier Hubert de Givenchy. Audrey’s beautiful gowns, dresses, and outfits are brought to life in this beloved classic.

This lot comes with a print of an Edith Head design sketch of the hat being modeled in the film.

$2,000 - $4,000
Baby
heres my heart
Bogie
Lot 1074
**Humphrey Bogart And Lauren Bacall**
**Matching Wedding Rings**

A pair of matching 14k gold wedding rings that were exchanged by Humphrey Bogart and Lauren Bacall during their wedding on May 21, 1945. Each ring is designed as an articulated curb link band. One is size 9 and the other is size 7.25. They are 7 mm wide, stamped 14k, and weigh 18.21 grams.

The couple had fallen in love during the filming of *To Have and Have Not* (Warner Brothers, 1944) and were married at Malabar Farm, the northern Ohio home of Bogart’s close friend and Pulitzer Prize-winning author, Louis Bromfield. The two remained together until Bogart’s death on January 14, 1957, and their union is considered one of the greatest romances in Hollywood history.

PROVENANCE From the Estate of Humphrey Bogart

Diameter 1.5 inches (largest)

$100,000 - $200,000

Lot 1075
**Humphrey Bogart**
**Gifted Lauren Bacal Heart-Shaped Locket**

An inscribed heart-shaped gold locket with a simulated garnet on one side that was gifted to Lauren Bacall by Humphrey Bogart. The locket pendant is set to the top with a buff-top faceted heart-shaped simulated garnet within a polished gold mounting and opens to reveal two photo compartments. The polished gold verso is inscribed, “Baby / Here’s my heart / Bogie.” The locket has a bail and pendant hoop for suspension and weighs 20.00 grams.

PROVENANCE From the Estate of Humphrey Bogart

1 x 2 inches

$10,000 - $20,000
Lot 1076
Humphrey Bogart
Gifted Lauren Bacall Whistle Bracelet

An engraved 14k gold bracelet with a whistle charm was gifted to Lauren Bacall by her husband Humphrey Bogart. The bracelet features a rectangular-shaped plaque that’s been engraved with the name “BETTY BACALL” on one side and the words “THE WHISTLER” on the verso. Suspended from the bracelet is a cylindrical-shaped whistle (with denting), engraved with “B&B” and “21,” joined by a lever and hook clasp. The curb link is 8mm wide, the whistle measures 1.5 inches, and weighs 44.78 grams.

The bracelet was a memento inspired by their first film together (and Bacall’s movie debut) To Have and Have Not (Warner Brothers, 1944). In the World War II-set drama, a loose adaptation of a novel by Ernest Hemingway, Bacall delivered one of the most famous lines of dialogue in cinema history. As her character Slim is about to exit a room, she says to Bogart’s character Steve, “You don’t have to say anything, and you don’t have to do anything. Not a thing. Oh, maybe just whistle. You know how to whistle, don’t you, Steve? You just put your lips together and... blow.”

It was also on the set of the film that the couple fell in love and began one of Hollywood’s most famous romantic relationships. The couple would marry in 1945 and remain together until Bogart’s death in 1957. Bacall was photographed wearing the bracelet many times and discussed its significance during a live television interview with Edward R. Murrow in 1954.

5.5 inches (length)

$100,000 - $200,000
Lot 1077
Humphrey Bogart
Lauren Bacall-Gifted Cufflinks

A pair of 14k gold and black cultured pearl cufflinks that were gifted to Humphrey Bogart by his wife Lauren Bacall. Each single-link set with a H-shaped polished plaque, centering upon a black cultured pearl joined to a toggle link, mounted in 14k gold, plaque measuring 5/8 x 3/4 inches, 40.09 grams The cufflinks are stored in a Koven Freres grey suede fitted case. The black cultured pearl, measuring 9.1 mm, is of a dark grayish black hue, with rose and green overtones, and very good luster, and surface has growth marks common for cultured pearl.

PROVENANCE From the Estate of Humphrey Bogart

Case, 3.5 x 2 x 1.5 inches

$10,000 - $20,000

Lot 1079
Humphrey Bogart
Engraved House Key

A brass key with a custom 14k gold wrap that belonged to Humphrey Bogart. One side of the wrap is engraved with Bogart’s initials “H.B.” The other side is engraved with the words “HUMPHREY / from / Clif / 1924-1954.” The key is marked 14k, has a ball and pendant hoop for suspension and weighs 9.49 grams.

PROVENANCE From the Estate of Humphrey Bogart

1 x 3 inches

$6,000 - $8,000
Lot 1080
Humphrey Bogart
Gifted Engraved Lighter/Clock

An Eclydo gold-tone and enamel personalized lighter with an inset clock that was engraved and gifted to Humphrey Bogart. The gold-tone surface is enhanced all over by white crosshatched enamel decoration. The front features a small rectangular plaque that is engraved with the words, “Bogie / Happy Birthday / Tony / 12-25-1954.” It is believed to have been a gift presented to Bogart by either Anthony Quinn or Tony Curtis. The rectangular lighter features the Eclydo maker’s mark on the bottom and the verso and the inset clock of jeweled lever movement, with a white circular dial, gold hands, subsidiary dial, and the lighter function at the top. The clock features the Eclydo 17 Jewels mark on the face and reads “Made in Germany” near the bottom.

1.75 x 2.25 inches

$10,000 - $20,000

Lot 1082
Humphrey Bogart
Gold And Sapphire Cufflinks

A pair of 14k gold and sapphire cufflinks that belonged to Humphrey Bogart. Each double-link is set with a sculpted 14k gold plaque, enhanced by square-cut sapphire trim, joined by a chain link. The sapphires are well-matched, with natural inclusions, dark hue, good saturation, and are very well made. They weigh 14.14 grams.

PROVENANCE From the Estate of Humphrey Bogart

.25 x .25 inches (each)

$10,000 - $20,000
Lot 1085
*Humphrey Bogart*

Lauren Bacall *The African Queen* Crew-Gifted Engraved Lighter

A silver-tone lighter that was given to Lauren Bacall as a gift by the crew of *The African Queen* (United Artists, 1951). The front of the lighter is engraved with the words “To Betty / With love from / the crew of / ‘The African Queen’.” The bottom of the lighter is engraved with the Ronson trademark and the Brit Pat 621570. Included is the original instructional pamphlet and a cleaning brush.

Betty was Bacall’s given name and the name she was called by family and close friends. Bacall had traveled to the film’s set in what was then known as the Belgian Congo and Uganda to spend time with her husband Humphrey Bogart, who would ultimately win an Academy Award as best actor for his portrayal of steamboat sailor Charlie Allnutt in the classic adventure epic. Bacall is said to have played den mother to the cast and crew and even cooked meals for them.

PROVENANCE From the Estate of Humphrey Bogart

1.5 x 2 inches

$10,000 - $20,000

Lot 1086

Humphrey Bogart

Lauren Bacall *The African Queen* Katharine Hepburn-Gifted Tiller

A wooden steamboat tiller commemorating the one used in *The African Queen* (United Artists, 1951) that was gifted to Humphrey Bogart by his wife Lauren Bacall and costar Katharine Hepburn. The tiller, which is used to steer and change the speed of a boat, features a curved metal plaque affixed to the top lever that is engraved with the words “‘NATURE - MR. ALLNUTT / IS WHAT WE ARE PUT / IN THIS WORLD TO / RISE ABOVE.’ BABY / ROSIE.” The quote is a line of dialogue delivered by Hepburn’s character Rose Sayer to Bogart’s Charlie Allnutt. The tiller is attached to a removable wooden base.

PROVENANCE From the Estate of Humphrey Bogart

24 x 6.5 x 4.75 inches

$5,000 - $7,000
Lot 1087
Humphrey Bogart
“The African Queen” Inscribed Cricket Team Bat Made By Studio and Crew

A wooden cricket bat that was signed by members of the production unit of The African Queen (United Artists, 1951) and presented to Humphrey Bogart. The bat was a gift to Bogart for playing on the company’s team during a cricket match against the Entebbe Club team while on a break from filming the epic adventure on location in Africa. This was also Bogart’s first time playing cricket, which he referred to as “the strange Limey game.” The bat features a wrapped and padded handle and the A.G. Spalding maker’s mark. The stamped message above the signatures reads: “From the Unit / In Appreciation of / Your Sporting Innings / Played for the / African Queen Eleven / against Entebbe.”

Among the notable crew members who signed the bat are Academy Award-winning cinematographer Jack Cardiff and assistant director Guy Hamilton, who went on to direct several James Bond films.

Accompanied by a copy of a photograph of Bogart hoisted on the shoulders of the team and a letter.

PROVENANCE From the Estate of Humphrey Bogart

4.5 x 34.5 x 2 inches

$2,000 - $3,000

Lot 1088
Humphrey Bogart
Sailing Stopwatch

A silver-tone metal Yachting Timer stopwatch that belonged to Humphrey Bogart. The legendary actor had a lifelong passion for sailing and used the stopwatch aboard The Santana, his 55-foot sailing yacht named after the Santa Ana winds. Bogart’s wife Lauren Bacall famously said “The only cause my husband Humphrey Bogart ever gave me to be jealous was not of a woman but a boat - a racing yacht called Santana.” Bogart was a respected helmsman, winning the San Clemente Island Race three consecutive years.

PROVENANCE From the Estate of Humphrey Bogart

2 x 2.5 inches

$8,000 - $12,000
Lot 1099

Dennis Hopper
Ed Ruscha And Hopper Inscribed "Some Los Angeles Apartments" Artist Book


Some Los Angeles Apartments is one of 16 Ruscha artist books, the artist being a prominent early influence on the genre’s development and American artist book culture in general. Some might argue his Twentysix Gasoline Stations was the first modern artist book.

It was via Ruscha’s association with the Ferus Gallery that he came into contact with Hopper, the pair quickly forming a friendship that spanned many forms of creation and artistic exchange. Hopper would take Ruscha’s portrait in 1964 and Ruscha would hang a painting of the word “if” made by Hopper in his studio and make his first sale of art to him as well (a large painting of a Standard gas station and one of his most characteristic images). Ruscha served as a pallbearer at Hopper’s funeral in 2010.

Writing on the Royal Academy of Arts blog in 2014, Ruscha said of Hopper: “I would rarely see Dennis without his favourite camera, a 35mm Nikon. He would point it in almost any direction and find a suitable Dennis Hopper subject. So his focus was on anything and everything of interest. Through his eyes I see a virtual dictionary of the city of Los Angeles. He approached his photographs as a sort of wandering of the soul, followed by the familiar ka-chunk of the Nikon.”

PROVENANCE Property from the Life and Career of Dennis Hopper

5.5 x 7.5 inches

$15,000 - $20,000

Lot 1129

Dennis Hopper
Remington Quiet-Riter Typewriter

A vintage portable Remington Quiet-Riter typewriter owned and used by Dennis Hopper.

Includes two reels for ribbon (one empty and one containing ribbon). Housed in a hard carrying case.

PROVENANCE Property from the Life and Career of Dennis Hopper

7.5 x 14.25 x 15 inches (case)

$1,000 - $2,000
Lot 1162
**Dennis Hopper**
**Miles Davis Signed "Easy Rider" Soundtrack Letter**

A signed letter from Miles Davis to Dennis Hopper, detailing Davis’ ideas for the soundtrack for *Easy Rider* (Columbia Pictures, 1969) and his desire to be involved in the film.

The letter is typewritten on two pages which display numerous creases from prior folding, with Davis’ signature appearing on the second page. He begins the letter: “Dennis; / The music on the tape is self-explanatory. I think its [sic] right for your movie.” He then summarizes how he thinks his music should be used in the film, concluding: “All the music is copyrighted. I never bothered with writing movie music because the white producers have proven that they want everything and Uncle Tom’s fell out. / The music is a tribute to your talent and our long distance friendship. Lets [sic] keep it like that.”

Though the tape Davis describes is now lost and ultimately Roger McGuinn of The Byrds provided much of the original music for the film’s country rock soundtrack, this letter presents a tantalizing glimpse of an alternate version of the film.

Together with the original Air Mail envelope bearing Davis’ and Hopper’s addresses, as well as a memo on Festival Productions Inc. letterhead detailing hotels where Davis could be contacted and two sheets of The Shamrock Hilton notepad paper with a numbered list (handwritten by Hopper) that mentions Davis’ “So What.”

PROVENANCE Property from the Life and Career of Dennis Hopper

11 x 8.5 inches (largest)

$1,000 - $2,000

Lot 1166
**Dennis Hopper**
**Personally-Owned Hand-Held Super 8 Camera**

An Anscomatic hand-held super 8 camera model number Gaf ST/110, circa 1970-71, with a reflex zoom lens and with adjustable eyepiece viewfinder that was personally owned by Dennis Hopper.

Camera is untested but shows signs of use and wear.

PROVENANCE Property from the Life and Career of Dennis Hopper

10 x 7 x 2.5 inches

$1,000 - $2,000
Lot 1175
Dennis Hopper

A black Nudie’s tuxedo jacket, worn by Dennis Hopper to the 42nd Academy Awards where his film Easy Rider (Columbia Pictures, 1969) was nominated for Best Original Screenplay, with Jack Nicholson nominated for Best Supporting Actor. He can be seen wearing the garment with Michelle Philips, Jack Nicholson, and others on the red carpet.

A men’s black wool double-breasted suit jacket, designed by Nudie Cohn. The jacket is cut straight with a wide silhouette and features a relaxed shoulder with light shoulder padding. A synthetic velvet makes up the notch lapel and collar, as well the cuffs of the sleeves; Cohn even added an inverted pleat at the back with dual vents allowing for movement. The lining is a foulard fabric with a paisley motif in black, blue, green, and white. There is a Nudie's label sewn outside the interior left breast pocket reading, “Nudie’s Rodeo Tailors, North Hollywood, California.” Inside the opposite interior right pocket is a label that reads, “Dennis Hopper, 323.” No size marker is present.

Together with an original Nudie’s Rodeo Tailors handwritten alteration order.

PROVENANCE Property from the Life and Career of Dennis Hopper

$1,000 - $2,000

Lot 1231
Dennis Hopper
"The Last Movie" Screen-Matched And Personally-Worn Western Wear By Lasso Gray Suit And Sunglasses (With Magazine And DVD)

A well-worn gray pinstripe Western Wear by Lasso suit consisting of pants and jacket, worn by Dennis Hopper as "Kansas" in his film The Last Movie (Universal Pictures, 1971) and with sunglasses and matchbook in the pocket.

The suit can be seen being worn by Hopper during two extended sequences in the first half of the film: first, during a wrap party and second, during his night out with the wealthy Anderson family.

Hopper appears in the suit on the cover of the June 19, 1970 issue of Life magazine holding a football and a dandelion (title story, “The Easy Rider makes a wild new movie”), and can be seen additionally wearing the suit in several portrait snapshot photos taken by Robin Platzer in New York City (c. 1979).

Includes a DVD of the film and a copy of the Life magazine with Hopper on the cover.

PROVENANCE Property from the Life and Career of Dennis Hopper

$600 - $800
Lot 1351

Dennis Hopper

Andy Warhol Taken And Signed Polaroid Photo

A Polaroid photograph of Dennis Hopper wearing a white shirt, brown vest, and a cowboy hat that was taken by Andy Warhol and signed by the artist in black ink across the bottom. The photograph is believed to have been taken in 1977. In the white margin at the top, someone, likely Hopper, has written the word “HELP!” in blue ink. The back of the Polaroid is stamped Polacolor Type 108.

Warhol, whose name is synonymous with the Pop Art movement of the second half of the twentieth century, was known to carry a Polaroid camera with him from the late 1950s until his death in 1987. The photographs he took of his friends and celebrities would often serve as the basis for commissioned portraits, silkscreen paintings, and prints. Hopper was a respected art collector and an early champion of Warhol’s talent and was filmed in 1963 as part of Warhol’s famous “Screen Test” series. The two remained lifelong friends. Warhol took many Polaroids of Hopper over the years, but few, if any, others are known to have been signed by him.

PROVENANCE Property from the Life and Career of Dennis Hopper

3.5 x 4.5 inches

$20,000 - $30,000
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