

Bonhams



THE
CROWN
AUCTION

New Bond Street, London | 7 February 2024

THE
C R O W N
A U C T I O N

New Bond Street, London | Wednesday 7 February 2024 at 12 noon

To be sold in aid of

NFTS

**NATIONAL
FILM AND
TELEVISION
SCHOOL**



All of the net proceeds raised via the auction will be donated to the NFTS Foundation (charity number 1061561) who will manage a scholarship fund to support students to attend the National Film and Television School (charity number 313429).




BIRMINGHAM RELEASE



...ment's legislative movement came to Britain in
...the aim was to provide women with a voice and
...tion to be a positive force in the
...the female legislators
...narily and not

THE CROWN AUCTION

New Bond Street, London | Wednesday 7 February 2024 at 12 noon

BONHAMS

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SALE NUMBER

29243
Lots 1 - 161

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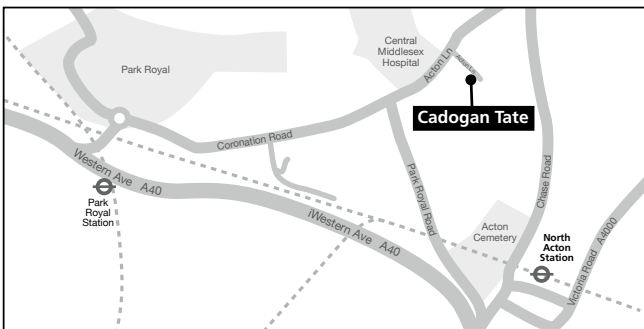
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Introduction

by Andy Harries, O.B.E.

“We are rammed to the rafters!” *The Crown's* long running Series Producer Michael Casey explained as we walked about Elstree Studios. After 6 seasons of *The Crown*, we had no more space for the vast amount of stuff we had accumulated. Every part of our studios, plus 18 shipping containers piled up near the sets of Buckingham Palace and Number 10 Downing Street, were stacked high with hundreds of exquisitely made costumes and lovingly sourced props from 60 hours of period drama.

So, the question was painfully simple. What on earth were we going to do with it all?

The idea that we would end up having a landmark auction at somewhere like Bonhams would have been impossible to imagine ten years ago. In January 2014, writer Peter Morgan, director Stephen Daldry and myself travelled to Los Angeles to try and sell the idea of *The Crown* to the US Networks. And, as is often the case with very successful TV shows, this was a show that nearly didn't happen.

The roots of *The Crown* probably lie in that momentous week after Diana died in 1997 when London seemed at a standstill. As anyone who was there at that time will recall, London felt very strange, and time seemed to stand still. The city seemed gripped by an eerie unreality and a universal incomprehension about what had happened. For Peter Morgan and me it was a fascinating week. We had worked together for many years, and we talked about it a lot, struggling to make sense of it all, and vowing to find a way to reflect on it by one day collaborating on a film.

That opportunity came a few years later, prompted by Helen Mirren walking into a readthrough for *Prime Suspect 6*. Helen lived in LA at that time and her visits to London were rare. So, when she arrived at the production office, she caused quite a stir. The team seemed dazzled by her, many bowing in reverence as she was introduced to each one. I watched, mesmerized by her ability to inspire such regal awe, and was struck by the idea that she might be the perfect actress to play the Queen. She loved the idea, as did the director Stephen Frears. Frears had recently directed *The Deal*, a 90-minute film for Channel 4, in which Peter had written about the rivalry for the Labour Party leadership between Tony Blair and Gordon Brown. This smart ambitious drama starring Michael Sheen as Blair and David Morrissey as Brown had been a big hit. We were looking for a follow up and Peter was intrigued by the idea of tackling an even bigger subject than the living Prime Minister - the living Queen.

After many months of research, Peter found a way in, settling on the Queen's reaction and behaviour in the week of Diana's death in 1997

as the prism through which to make sense of this tragic event and its aftermath.

The Queen was our first deep dive into the royal family and its hitherto hidden internal dynamics, a subject that was going to dominate our lives for the next fifteen years. Released in 2006, the film made \$150 million worldwide and was nominated for 6 Oscars, including Best Film. Helen won the Oscar for her extraordinary performance, and I was delighted when Martin Scorsese, whose film took top honours that year, told me how much he had loved it.

The success of *The Queen* opened up all kinds of new opportunities for us including *The Audience*, a play that Peter went on to write in 2011. During his early research for *The Queen* Peter had become particularly fascinated by the weekly private audience between Her Majesty and her serving Prime Minister. As no notes are taken or recorded and no memories, even in later memoirs, encouraged, this unusual tradition was a perfect vehicle for a dramatist like Peter to have a free rein to imagine what was discussed. The Queen had by this point been served by 12 prime ministers, and this revolving political circus around her became the basis of the play. Helen reprised her role as the monarch and award-winning director Stephen Daldry joined the team and brought it to life on stage with spectacular results in both London and New York.

“A series which could examine post-war British history through the prism of the monarchy”

Its success in America reinforced our belief that the ups and downs of the House of Windsor remained of great interest not just to the UK but the US too. *The Audience* was to provide the underlying roots of a much bigger idea that Peter was now to starting to shape and that in time became *The Crown*.

Peter's very first idea was to write a movie charting the early years of the relationship between the young newly crowned Elizabeth, and her ageing war battered Prime Minister, Winston Churchill, which had been a key scene in *The Audience*. Within a week or two of sending me a couple of pages and after much discussion where he admitted “there is so much more to this story”, he developed the initial pitch into an



From left to right, Andy Harries and Matt Smith

extended mini-series. But a few days later Peter called again with a new plan: a three-season run of ten shows each. He was getting very excited about the potential of the show which he saw as a series which could examine post-war British history through the prism of the monarchy, and he was still buzzing with ambition when he called me back with an even bigger proposal. This time he was crystal clear. It was to be a series of six seasons with ten shows in each - a whopping sixty hours in total - and it would cover the majority of the Queen's entire reign. And as our timeline would move through five or six decades Peter suggested the unique idea of changing the entire cast every two seasons. Something that had never been done before - or since. It was a bold, perhaps brilliant concept, and

I was very excited by his vision and the scale of the project. "You've got to get a VERY big budget for this," he told me emphatically. "We'll never pull it off otherwise."

Peter agreed to write the pilot script in which Elizabeth learns of her father's death and overnight becomes the monarch in the middle of a royal tour in Kenya and we began to spin the wheels on what would become one of the most ambitious British TV series ever to be produced in this country. The initial order from any broadcaster would have to be for a minimum of twenty shows - an unprecedented number in TV. So, the big question remained - how would I find the finance we needed and the commitment to launch it, never mind complete it?



From left to right, Peter Morgan and Andy Harries

Initially the key UK broadcasters expressed much enthusiasm at our pitch and Peter's pilot script, but they simply couldn't afford it. A co-production with a major US company might provide the solution, and it became clear that the only hope for our project was a trip to Hollywood which I set up for Peter, Stephen Daldry, and myself.

But...one by one, day after day, all the US broadcasters passed on the spot. Some liked it more than others but twenty hours as an initial order and up to forty further hours of British history - despite the popularity of the royal family in the US - seemed an impossible ask. "Couldn't you just make the Diana story as a miniseries?" one rather desperate executive asked plaintively.

We started to resign ourselves to the reality we seemed to be facing. That our show was too big, too British, and too expensive to ever stage. We were even starting to discuss other projects we might do as we arrived at the offices of Netflix for a final meeting, with no real sense of expectancy.

How wrong we were. Ted Sarandos was charming, enthusiastic, and bought it in the room. Who knew? Who knows anything in our game? For Netflix we were the right team, with the right project, at the right time. Netflix had money and ambition and a new way of doing things. They

were using sophisticated algorithms to help plot their commissions and our portfolio of *The Queen*, *The Audience* along with other royal projects like *The King's Speech*, must have demonstrated that a project like *The Crown* was just the sort of IP that could lead their planned roll out around the world.

And so it was.

Ted Sarandos promised a budget to match our dreams and unwavering support. It was a moment that none of us will ever forget. We were thrilled, and then it was back to London for the real work to start. We set out to make *The Crown* as cinematic, and as sumptuous as possible. We wanted to work with very best talent that we could find and that is what we did.

Our designer Martin Childs, who had done such prestigious films as *Shakespeare in Love*, was one of the first on board and he and his talented team set the pace for the look and feel of the show, along with our first two directors Stephen Daldry and Philip Martin. One of the first things Martin Childs suggested we all did was to accompany him on the public tour of Buckingham Palace. He knew we would be staggered by the scale of the rooms, and we were!

Martin's point was simple: if we wanted our series to look like it was filmed in the palace, then either we had to film in one or hire the next best thing i.e., beautifully preserved, large country houses and big castles! Any sets in Elstree Studios - however grand - were not going to give us the scale we needed. And so over all six seasons, we ended up going to 719 different locations with over 2000 different sets. Wherever we went, our trucks rolled up with our huge collection of the sumptuous trappings of royal life in the form of props, furniture, and art to dress the sets. Much of what we needed was handmade to order, replicating the inside of the real royal homes, all chosen and sourced by our Series Set Decorator Alison Harvey and her exceptional team.

“The overall scale of *The Crown* always made me gasp.”

For example, the Audience Room is filmed in Wrotham Park, a stately home in Hertfordshire. We had all the Georgian Chippendale chairs and sofas hand carved and French polished to copy the originals. A silk mill in Italy replicated and wove the gold silk damask and then the chairs were upholstered. We had the Canaletto paintings printed onto canvas and overpainted to give brushstroke textures and then framed in original 18th and 19th Century gilt gesso frames. That's Alison's eye for detail for you.

Meanwhile our Costume department was also defying normal custom and practice in TV with the sheer number of costumes required and three amazing women rose to the challenge of leading their brilliant teams. Michele Clapton launched the first series, Jane Petrie followed, and latterly Amy Roberts has led the show on through the last 4 series,



From left to right, Matt Smith, Andy Harries and Claire Foy

all winning Emmy Awards for their work on the show. The statistics in the department are equally mind blowing. For Elizabeth alone, the team hand-made more than 500 different costumes over the six seasons, and in one episode Diana had 17 original outfits.

The overall scale of *The Crown* always made me gasp. On many days when I visited the sets, we were often filming with two or three different crews in different locations and frequently there were more than 600 people employed on a daily basis to keep the cameras rolling. 2,617 full time jobs were created over all six series, with an additional 6000 part-time roles, around 1000 principal cast and more than 45,000 supporting artists. It's all added up to some exceptional work and global success with all its many awards.

The essence and fruits of so much of our work are contained in this magnificent auction. Please enjoy and perhaps take a little bit of *The Crown* home with you. I am delighted that the proceeds are going back into the television and film industry via The National Film and Television School. Many students at the school have contributed to *The Crown* and the monies this auction raises will help to build a future for many other bright and talented people over the next 20 years and give us at Left Bank Pictures, and all who served on *The Crown*, a wonderful and lasting legacy.

Thank you.

Andy Harries
CEO of Left Bank Pictures and Executive Producer
The Crown

Foreword

by Lord David Puttnam

The Crown, like the UK's National Film and Television School, is an outstanding British success story. Filmed across the UK, and featuring talented local actors, writers and crews on every one of its award-winning seasons, it has been a perfect example of the kind of high production value we provide in this country.

Craftsmanship played a huge role in realising the storytelling ambitions of *The Crown*. Having lived through many of the moments we see recreated on screen, I've found the level of detail and care that went into the production truly astounding – and, as President of the NFTS – it fills me with immense pride that over 60 of our own alumni were involved in many of the elements of the production that brought the series to life.

It's been a real eye opener to see the hundreds of props, costumes and set pieces that are included in this Bonhams' auction, and to be reminded of the exceptionally high level at which our skilled workforce continues to operate.

These objects will of course mean different things to different people: for some they evoke memories of those that wore or used the original items on which they are based; for others, they are a piece of stardust

- a chance to be part of something that gripped audiences globally, that became very much part of our national conversation; that lifted our spirits during any number of dark evenings since the programme first aired in November 2016.

As well as all their personal associations, these objects now bear an even deeper meaning for our School. Here, at the NFTS, we were enormously grateful when Andy Harries and the team at Left Bank Pictures, Sony Pictures Television and Netflix announced that the proceeds of this auction would be put to the creation of a brand-new Scholarship Programme. I can't think of a more fitting legacy for the thousands of people that worked on the series.

It's no exaggeration to say that this generous initiative will be life-changing for the students involved. But it is also an important statement of intent, of reassurance, in a belief in the importance of the continuity of talent and skills. By contributing the funds raised by the auction, Left Bank Pictures are making a vital investment in the future success and growth of our School and our industry. The UK's vibrant screen sector is now a billion-pound business, but without a skilled workforce and a sustainable pipeline of new talent, we would quickly lose the creative exceptionalism for which we've become known. It is an exceptionalism that is manifest as much in our students as in every one of the objects on the pages of this catalogue – and one that I hope a few lucky bidders will be able to appreciate long into the future.

David Puttnam
President

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“As President of the NFTS – it fills me with immense pride that over 60 of our own alumni were involved in many elements of the production”





THE
CROWN

A NETFLIX ORIGINAL SERIES

ALL EPISODES
NOVEMBER 4

| NETFLIX

Season 1



1

A CLAPPER BOARD USED IN THE PRODUCTION OF THE FIRST SEASON OF *THE CROWN*

Season 1, Episode 4, 'Act of God'

Of typical form, with hand-written EP 104 / Scene 800 / Slate 813 / Take 1-2 / Roll: #A183, embossed with the working *The Crown* logo used by production in Season 1, Director field marked Julian Jarrold and Director of Photography field marked Ole Birkeland, 28cm wide, 3cm deep, 23.5cm high (11in wide, 1in deep, 9in high)

£300 - 500

US\$380 - 630

€350 - 580



THE
CROWN

EP 210	SLATE 10/35J	TAKE 1
SCENE 35		<small>#ANAVISION</small>
DIR: BENJAMIN CARON		B
DOP: ADRIANO GOLDMAN ASC, ABC		
DATE 11/05/17	LENS B40	ROLL 357

Image of clapper board for illustrative purposes only

INT. VILLA WINDSOR - DAY 11

63

The TV continues to play: the DUKE of WINDSOR watches as...

ON TV: ELIZABETH rises out of her chair, the Sword of State carried before her, and goes to the altar:

ELIZABETH

The things which I have here before
promised, I will perform and keep. So
help me God.

ELIZABETH kisses the Book and signs the Oath...

DAVID

Now we get into the business end of
things.

INT. WESTMINSTER ABBEY - DAY 11

64

ELIZABETH is stripped of her crimson robe by the LORD GREAT CHAMBERLAIN and the MISTRESS OF THE ROBES. Her Coronation Dress is then covered in a simple white shift dress, and her necklace removed. She walks alone towards King Edward's Chair.

INT. WESTMINSTER ABBEY - BBC GALLERY - DAY 11

65

Close on monitor labelled 'Organ Screen': the Anointing Canopy is brought forward by FOUR KNIGHTS OF THE GARTER. Covering ELIZABETH.

PRODUCER

Stay with four, stay with four.

On 'Organ Screen' monitor: the canopy fully covers ELIZABETH. Gone.

PRODUCER

And let's go to St. Margaret's.

INT. VILLA WINDSOR - DAY 11

66

On TV: footage cuts to: St. Margaret's Choir, singing Handel's "Sadok the Priest".

AMERICAN GUEST

Whoa! Where'd she go?

DAVID

Now we come to the Anointing. The
single most holy, most solemn, most
sacred moment of the entire service.

42.

2

AN AUTOGRAPHED SCRIPT FOR THE CROWN

Season 1, Episode 5, 'Smoke and Mirrors'

Left Bank Pictures / Sony Pictures Television, 2019

The shooting script with approx. 55pp. of mimeographed typescript, unbound, signed by Suzanne Mackie (Executive Producer); Martin Childs (Production Designer); Martin Harrison (Producer); Andy Harries (Executive Producer); and Michael Casey (Series Producer) in black inks to the cover page

£400 - 600

US\$510 - 760

€470 - 700

THE CROWN

Episode 105
"SMOKE AND MIRRORS"

by
Peter Morgan and Nick Payne



Suzie

Martin Childs

In association with
NETFLIX



LEFT BANK PICTURES

PRODUCTION OFFICE: LBP (The Crown) Ltd, Elmree Studios, Shenley Road, Borehamwood, HERTS. WD6 1JG
LEFT BANK PICTURES: 7th Floor, 175 High Holborn, London, WC1V 7AA

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Behind the scenes

Gene d’Cruze

“I feel very privileged to have worked as Construction Manager on *The Crown* — from the pre-production on Season 1, to the striking of the sets at the end of Season 6. I stopped counting the number of sets, revamps, locations and builds when it got to triple figures. An incredible volume of work was constructed, which was all possible because of the highly skilled tradespeople that we have here in the UK TV and film industry.

That, and the careful orchestration and guidance of a committed art department. Some of the sets we recreated were iconic, like Buckingham Palace, 10 Downing Street, or the deck of HMS Britannia. Viewers know these places and what they should look like, and the art department’s attention to detail enabled us to accurately recreate them, as well as how they changed during the reign of Queen Elizabeth II.

Each major build had its own challenges, which we overcame. For me, the set that stands out the most in this regard was the Pantglas Junior School in Aberfan, Wales [engulfed and destroyed by a collapsed colliery spoil tip]. We recreated it on the Elstree Studios backlot for Season 3. The build had to be totally safe for actors and crew to shoot in and around, yet appear very unsafe. Health and safety were always paramount. We made it through six seasons with no major injuries.

Another hurdle was the length of time we used the sets. Some of the exterior sets stood up for more than six years, enduring unpredictable British weather, including three named storms. Ongoing maintenance kept everything looking respectable.

The many builds were the result of a huge collaboration between many departments. The effort and pride the construction department put into every set was echoed across the entire production. Working with the same people for almost a decade led to a wonderful, collaborative environment. Everybody knew what to expect from each other, brought out the best in one another. This showed in the result on screen.

When the sets were finished with, we were very keen to ensure that as much as possible was recycled, so care was taken to ensure that that would be the case from the beginning. But it’s always sad to see the sets of any production dismantled when the fun is over. I’m very grateful to Bonhams for allowing some key set pieces to live on, for other people to enjoy.”

Gene d’Cruze

Construction Manager, All Seasons

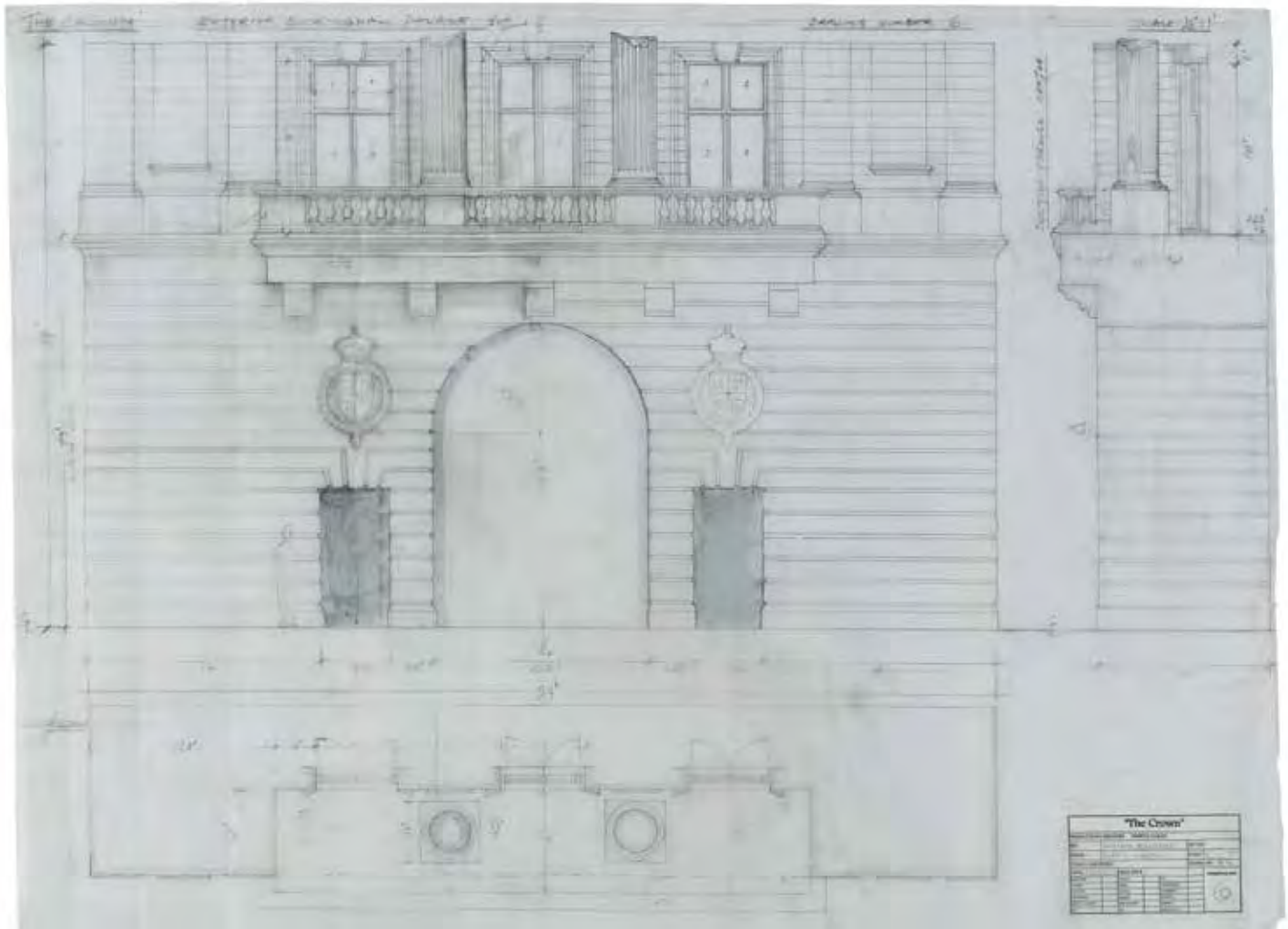








(part lot)





4 TP

**A BLUE AND GOLD PAINTED WOOD AND COMPOSITION
SENTRY BOX**

First seen in Season 1, created by *The Crown's* Construction
Department

The pitched roof with panelled front enclosing an arched niche
flanked by panelled pilasters on a square plinth base, 137cm
wide x 125cm deep x 305cm high, (53 1/2in wide x 49in deep
x 120in high)

£3,000 - 5,000

US\$3,800 - 6,300

€3,500 - 5,800



5 TP

A BLUE AND GOLD PAINTED WOOD AND COMPOSITION SENTRY BOX

First seen in Season 1, created by *The Crown's* Construction Department

The pitched roof with panelled front enclosing an arched niche flanked by panelled pilasters on a square plinth base, 137cm wide x 125cm deep x 305cm high, (53 1/2in wide x 49in deep x 120in high)

£3,000 - 5,000

US\$3,800 - 6,300

€3,500 - 5,800



6 TP

A STATUARY MARBLE CHIMNEYPIECE, IN THE GEORGE III STYLE

First seen in Season 1, in the Cabinet Office set

With an inverted breakfront shelf above a fluted frieze centred by a carved urn tablet and flanked by classical ewers, above fluted pilasters (some chips and losses), enclosed by a sienna marble slip, of recent manufacture, 150cm wide, 22cm deep, 111cm high (59in wide, 8 1/2in deep, 43 1/2in high)

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800

This chimneypiece often served as the backdrop to some important scenes shot in the Cabinet Office set. In Season 1, Episode 1, 'Wolferton Splash', we see the lot as John Lithgow and Harriet Walter (as Winston and Clementine Churchill) re-enter office after the 1951 General Election. Fast forward, for example, to Season 4, Episode 4, 'Favourites' where Gillian Anderson (as Margaret Thatcher) discusses the possible invasion of the Falkland Islands by Argentina; here the sienna marble border has been covered.





7



8

7TP

AFTER THE ANTIQUE, A RESIN IMITATION MARBLE BUST OF AJAX

First seen in Season 1, used in the corridor of the Buckingham Palace set

The warrior gazing dexter, wearing a classical helmet and draped toga over his shoulder, raised on a turned socle together with a painted 'marbled' plaster column on circular base, *the bust: 38cm wide, 30cm deep, 73cm high (14.5in wide, 11.5in deep, 28.5in high)*

£400 - 600

US\$510 - 760

€470 - 700

8TP

A WILLIAM IV MAHOGANY SERVING TABLE, IN THE MANNER OF GILLOWS

First seen in Season 1, in the Buckingham Palace Breakfast Room set

The gallery back with carved scrolling lotus leaves, above a pair of frieze drawers, on turned and reeded tapering legs, *183.5cm wide, 57cm deep, 115cm high (72in wide, 22in deep, 45in high)*

£1,200 - 1,800

US\$1,500 - 2,300

€1,400 - 2,100





9

CLAIRE FOY (AS THE QUEEN): A POLKA-DOT SKIRT SUIT ENSEMBLE

Season 1, Episode 2, 'Hyde Park Corner'

Custom-made mocha polka-dot button-down top with three-quarter length sleeves, fabric-covered buttons and belt to waist, and matching skirt with petticoat; together with a white wicker hat decorated with white flowers and brown leaves, a beige painted ostrich skin handbag, and a pair of white peep toe heels, with production labels reading *Elizabeth* (5)

£1,000 - 2,000

US\$1,300 - 2,500

€1,200 - 2,300

This dress is inspired by the one worn by Princess Elizabeth when she arrived in Nairobi, Kenya, in 1952.

In this scene, Claire Foy (as Princess Elizabeth) gives a speech expressing her happiness to be in the city, and her disappointment that her father was not able to visit. In this episode, her father, Jared Harris (as King George VI) passes away, and the young princess becomes Queen Elizabeth II while on her visit to Kenya.







10 TP AR

BARNABY GORTON (BRITISH, BORN 1961)

Jared Harris (as King George VI)

Season 5, Episode 3, 'Mou Mou'

A three-quarter-length portrait, with fingers interlaced

Signed and dated verso 'BARNABY GORTON / 2021'

Acrylic on canvas

108.5 x 90cm (42 11/16 x 35 7/16in).

Together with a portrait of Victoria Hamilton (as the Queen Mother) by Charlie Cobb

Acrylic and oil on canvas

138.5cm x 82.5cm (unframed) (2)

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800

The portrait of Jared Harris painted for Season 5 was based on a photograph of the actor as King George in Season 1. The portrait of Victoria Hamilton was produced for Season 2.



11 TP AR

BARNABY GORTON (BRITISH, BORN 1961)

A group portrait of Jared Harris, Victoria Hamilton, Claire Foy & Vanessa Kirby (as King George VI, Queen Elizabeth, Princess Elizabeth and Princess Margaret)

Signed and dated verso 'BARNABY GORTON / 2021'

Acrylic on canvas

114.5 x 114cm (45 1/16 x 44 7/8in).

£2,000 - 3,000

US\$2,500 - 3,800

€2,300 - 3,500

Based on the group portrait *King George VI and Family* by George Harcourt on display at the Royal Over-Seas League, and made for Season 5 of *The Crown*. The likenesses of the actors were inspired from stills taken from Seasons 1 and 2.



12

CLAIRE FOY (AS THE QUEEN): TWO MOURNING COSTUMES

Season 1, Episode 2, 'Hyde Park Corner', and Season 1, Episode 3, 'Windsor'

Two custom-made black ensembles, the first costume; with double-breasted coat with velvet collar and belt, a tulle underskirt, a pillbox hat with organza veil and a pair of leather court shoes; the second with single-breasted wool coat, cloche hat with black ribbon and feather detail, a pair of long black gloves, and a pair of leather court shoes, all items in costume two (except the underskirt and gloves) with handwritten production labels *Elizabeth* (8)

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

The first costume is inspired by the dress and coat designed for and worn by the then Princess Elizabeth.

King George VI died on the 6th of February 1952, at age 56. His funeral procession was the first time such an event for a British Monarch had ever been televised, and as such this allowed the costume team for the production to consult it for accuracy.

King George VI's coffin initially rested at St. Mary Magdalene Church in Sandringham, before being moved to London. The King's coffin went from Sandringham to King's Cross Station by train and then went on a three-mile procession to Westminster Hall.

It was there that the King would lie in state for the next few days; despite the cold bite of the February winter, over 300,000 came to pay their respects, creating a queue that extended over Vauxhall Bridge.

The actual funeral took place on the 15th of February at St George's Chapel, in Windsor. The King's coffin was draped with the royal standard, topped with the crown, sceptre and orb, and was carried by soldiers. His wife, Elizabeth Bowes-Lyon, and their two daughters, Queen Elizabeth II, and Princess Margaret were all in attendance.

The King was originally interred in the Royal Vault; however, after its completion, he was moved to the King George VI Memorial Chapel at Windsor Castle on the 26th of March 1969. The same Chapel contains the final resting place of Queen Elizabeth The Queen Mother, Queen Elizabeth II, Prince Philip, Duke of Edinburgh, and the ashes of Princess Margaret.





13 (detail)

13
THE CHARACTER OF WALLIS SIMPSON: TWO WATERCOLOUR COSTUME DESIGN SHEETS BY MICHELE CLAPTON

The first sheet depicting two designs for the character of Wallis Simpson wearing black fitted three-quarter length dresses; the second sheet depicting a fitted ball gown with striking white embellishments to the shoulder with an alternative design, both with notes in pencil signed by the designer (2)
 38 x 29cm. (15 x 11½ in.)

£600 - 800
 US\$760 - 1,000
 €700 - 930

Michele Clapton was the Costume Designer for Season 1 of *The Crown*.

The left-hand dress design on the first sheet was worn in Season 1, Episode 3, 'Windsor' for Alex Jennings' (as the Duke of Windsor's) abdication speech. Please refer to Lot 14.

The dress design on the second sheet was worn in Season 1, Episode 10, 'Gloriana', for the flashback scene when the Duke of Windsor tells his brother that he will abdicate.



14

14
LIA WILLIAMS (AS WALLIS SIMPSON): A SILK PANTHER PRINT DRESS

Season 1, Episode 3, 'Windsor'
 Custom-made navy-coloured dress with short sleeves, upright collar and an abstract panther print depicting the animal with an open mouth, swirling tail and yellow eyes

£1,000 - 1,500
 US\$1,300 - 1,900
 €1,200 - 1,800

This dress is worn in the scene where Alex Jennings (as the Duke of Windsor) delivers his abdication speech on the radio.





15

**15
THE CHARACTER OF THE QUEEN: A WATERCOLOUR
COSTUME DESIGN BY MICHELE CLAPTON**

Depicting designs for the character of the Queen in a powder blue and silver ballgown with white fur stole, with material swatches, across two sheets, signed and annotated by the designer
38 x 29cm. (15 x 11½ in.)

£600 - 800
US\$760 - 1,000
€700 - 930

This costume design is for the dress featured in Lot 16.



16

**16
CLAIRE FOY (AS THE QUEEN): AN EMBELLISHED BALLGOWN
AND FUR STOLE**

Season 1, Episode 5, 'Smoke and Mirrors'
Custom-made teal and silver Duchess satin strapless dupion gown, with handwritten production label to the inside, together with a vintage white fox fur stole by A. Seidersdorff with A.S. and crown motif embroidered to the lining and handwritten production label *Elizabeth*, accompanied by a pair of grey leather court shoes (3)

£5,000 - 7,000
US\$6,300 - 8,800
€5,800 - 8,200

In this episode, Claire Foy and Matt Smith (as the Queen and Prince Philip) attend the theatre together. Foy dazzles in this outfit as she is photographed getting out of the taxi before they both take their seats in the Royal Box. This costume was also featured in the promotional poster for Season 1.





17

LIA WILLIAMS (AS WALLIS SIMPSON): A FULL-LENGTH COLUMN BALLGOWN

Season 1, Episode 5, 'Smoke and Mirrors'

Custom-made champagne-coloured one-shoulder structured gown, with black sequin flower motif creating a sash-like effect across the shoulder, with dramatic cinched-in waist and full train skirt

£1,500 - 2,000

US\$1,900 - 2,500

€1,800 - 2,300

The American divorcee Wallis Simpson was considered by many as one of the world's most stylish women and used her elegant wardrobe to great political effect.

Simpson favoured haute couture designs by French fashion houses such as Givenchy, Schiaparelli and Dior, and was often compared with the more earthly and quintessentially British style of the Queen.

Here, Lia Williams (as Wallis Simpson) wears this gown at Villa Windsor, Paris, for a magazine photoshoot, while standing next to her husband.

Michele Clapton, Costume Designer, has said that this dress is one of her favourite outfits of Season 1, as well as being one of the most complicated to construct.





18 TP

**MATT SMITH, TOBIAS MENZIES & JONATHAN PRYCE
(AS PRINCE PHILIP): AN EARLY 20TH CENTURY FRENCH
MAHOGANY AND GILT-METAL MOUNTED PEDESTAL DESK,
IN THE CHARLES X-STYLE**

First seen in Season 1

The gilt tooled brown leather writing surface above nine drawers enclosing the kneehole, dressed by Alison Harvey, Set Decorating Department, with:
a verde antico marble desk stand with two gilt-metal inkwells;
two silver-mounted photograph frames of Jonathan Pryce and Imelda Staunton as Prince Philip and the Queen;
a black BT Norster telephone;
a black leather and gilt-metal filing tray;
a large white metal mounted ink blotter, made by *Barker-Ellis*;
a silver-mounted presentation cricket ball, awarded in 1923;
a white metal letter opener, in the form of a sword;
a large gilt-metal mounted inkwell, the hinged lid surmounted by an eagle;
a magnifying glass with sheep's horn handle;
a sheep's horn snuff mull;
and various other desk accessories, *the desk: 170cm wide x 84cm deep x 78cm high, (66.5in wide x 33in deep x 30 1/2in high) (qty)*

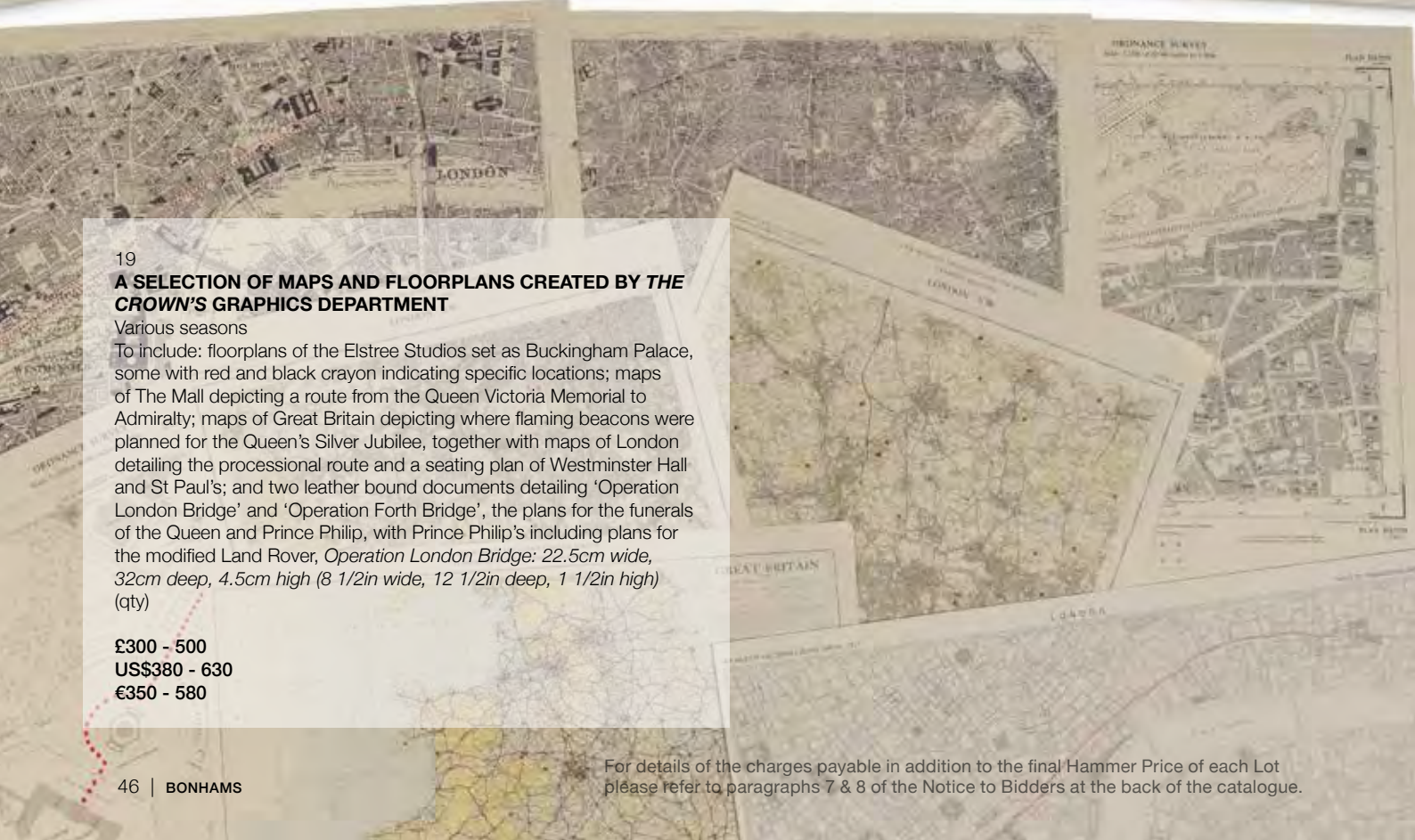
£3,000 - 5,000

US\$3,800 - 6,300

€3,500 - 5,800

Dressed by *The Crown's* Set Decorating Department and items may have changed from when used in filming. Please note that the printed paraphernalia in this lot is for illustrative purposes only.





19

A SELECTION OF MAPS AND FLOORPLANS CREATED BY THE CROWN'S GRAPHICS DEPARTMENT

Various seasons

To include: floorplans of the Elstree Studios set as Buckingham Palace, some with red and black crayon indicating specific locations; maps of The Mall depicting a route from the Queen Victoria Memorial to Admiralty; maps of Great Britain depicting where flaming beacons were planned for the Queen's Silver Jubilee, together with maps of London detailing the processional route and a seating plan of Westminster Hall and St Paul's; and two leather bound documents detailing 'Operation London Bridge' and 'Operation Forth Bridge', the plans for the funerals of the Queen and Prince Philip, with Prince Philip's including plans for the modified Land Rover, *Operation London Bridge*: 22.5cm wide, 32cm deep, 4.5cm high (8 1/2in wide, 12 1/2in deep, 1 1/2in high) (qty)

£300 - 500

US\$380 - 630

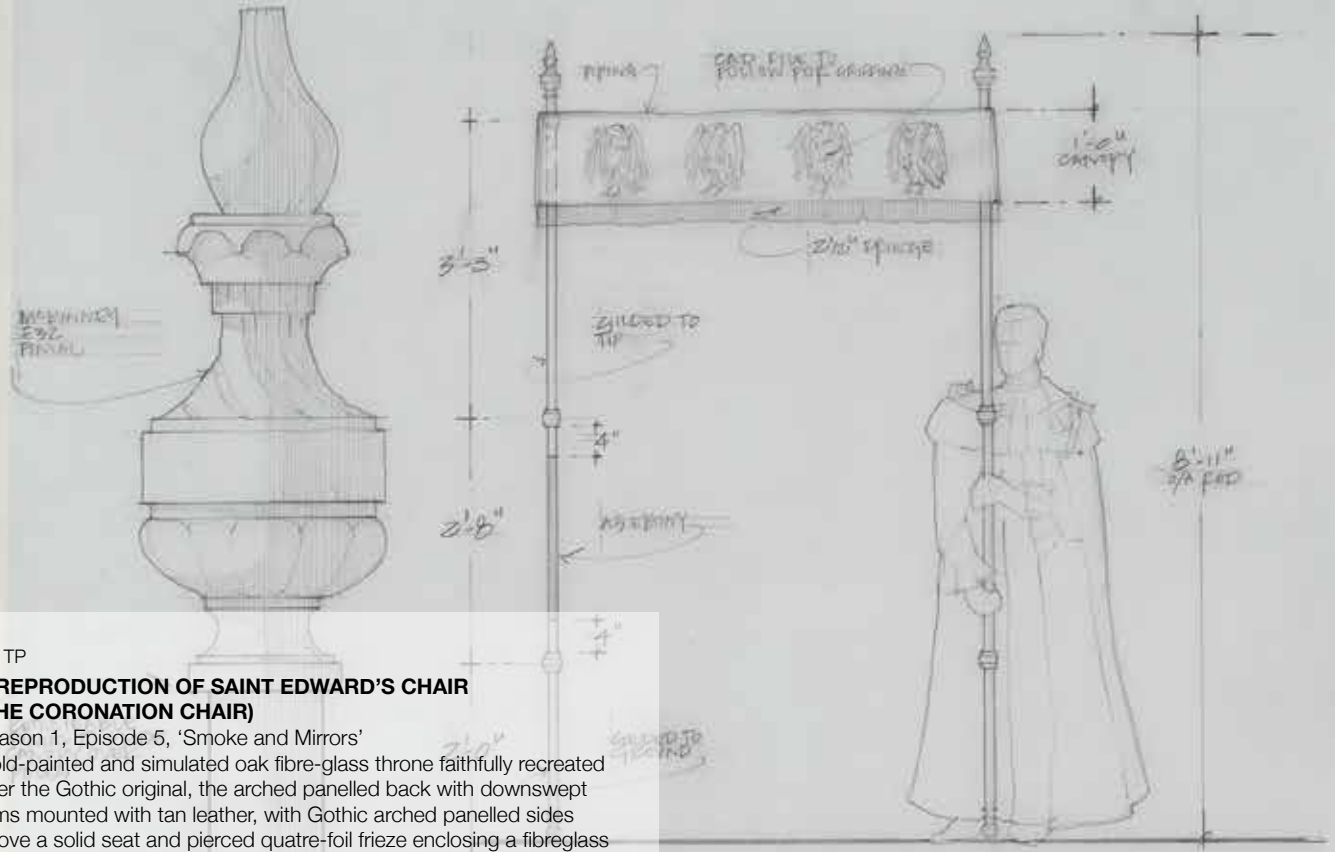
€350 - 580

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



20.

"THE CROWN" · CORONATION CANOPY · SCALE 1/4" = 1' + F/S © ELY CATHEDRAL



20 TP

A REPRODUCTION OF SAINT EDWARD'S CHAIR (THE CORONATION CHAIR)

Season 1, Episode 5, 'Smoke and Mirrors'
 Gold-painted and simulated oak fibre-glass throne faithfully recreated after the Gothic original, the arched panelled back with downswept arms mounted with tan leather, with Gothic arched panelled sides above a solid seat and pierced quatre-foil frieze enclosing a fibreglass copy of the Coronation Stone of Scone (Stone of Destiny), supported by four lions on a plinth base, with red velvet upholstered squab cushions, together with golden canopy used during the filming of the scene, with turned handles, to be held by bearers; and the Art Department design drawing for the Coronation canopy, the chair: 117cm wide x 72cm deep x 211cm high, (46in wide x 28in deep x 83in high) (3)

£10,000 - 20,000
 US\$13,000 - 25,000
 €12,000 - 23,000

Commissioned by the Set Decorating department.

The original Coronation Chair was made by order of Edward I at the beginning of the 14th century to enclose the Stone of Scone, which he brought from Scotland to Westminster Abbey in 1296. This Stone had originally been used in the Coronation of Scottish Monarchs but was seized during Edward's invasion of Scotland during the First Scottish War of Independence. In 1996 it was returned to Scotland and kept with the Scottish Crown Jewels when not required for Coronations.

The Chair has been in use at Coronation ceremonies since 1308 when Edward II was crowned King of England, but it was not until Henry IV's crowning that it became the official chair for the ceremony. It was most recently used in May 2023 during the Coronation of King Charles III. Monarchs used to sit on the stone itself until a wooden platform was added in the 17th century.

Carved from oak by Walter of Durham, the Coronation Chair is considered to be the earliest known piece of English furniture made by a known maker.

ALL ELEVATIONS AS SHOWN

5'-0" x 5'-0" CANOPY



"The Crown"		
PRODUCTION DESIGNER: MARTIN CHILDS		
SET:	INT WESTMINSTER ABBEY	SET NO.
DETAIL:	CORONATION CANOPY	SCALE 1/4" = 1' + F/S
STAGE / LOCATION: ELY CATHEDRAL		DRAWN BY: HM
DATE OF ISSUE: 10/01/2023		





(reverse)





21

**CLAIRE FOY (AS THE QUEEN): A REPLICA OF THE
CORONATION CEREMONIAL GARMENTS INCLUDING THE
IMPERIAL MANTLE AND STOLE, SUPERTUNICA, ANOINTING
GOWN AND ROBE OF STATE**

Season 1, Episode 5, 'Smoke and Mirrors'

Custom-made replica costume comprising of a full-length white linen pleated Anointing Gown with capped sleeves and collar, fastened with large buttons along the back, with production label *The Queen*; a Supertunica in gold lamé with simulated cord detailed edges and corresponding wide belt fastening, lined in crimson satin; over which sits the extensively ornate Imperial Mantle of gold lamé, gilt-embossed with a pattern of emblems including eagles, crowns and fleur-de-lis, with appliqué coloured embroidered roses, thistles and shamrocks, edged with gold fringing and lined in crimson satin; a corresponding hand-embroidered Stole of gold cadmium depicting various Coats of Arms, and symbols of the United Kingdom and fringed edge; and a Robe of State in crimson velvet, with gold decoration around the mantle featuring two lines of wide gold ribbon with a third line of embroidered embellishment with faux-fur ermine, and lined in champagne gold satin (5)

£20,000 - 30,000

US\$25,000 - 38,000

€23,000 - 35,000

As seen in the Queen's Anointing and Coronation scene.







The order of the garments worn by British monarchs is based on the 14th-century illuminated manuscript, the *Liber Regalis*.

For her Coronation in 1953, Her Majesty Queen Elizabeth II entered Westminster Abbey in an elaborate Norman Hartnell dress and the crimson red Robe of State. During the Anointing, the Robe was removed and Elizabeth II wore a plain white anointing dress over her main dress. The Anointing was done behind a screen to show the sanctity of the act; a moment between the Sovereign and God.

Afterwards, the Queen was divested of the white anointing garment, known as the *Colobium sindonis* meaning 'the little gown of linen', which was put over the Hartnell dress. The shimmering gold cloth *Supertunica* was put on next. The Queen then received the regalia. The Dean of Westminster and Mistress of the Robes then placed the Imperial Mantle and Stole around the Queen. After receiving all the Royal Vestments, she was crowned. To leave Westminster Abbey, the Mantle, Stole, *Supertunica* and *Colobium sindonis* were removed in private, and the Queen exited in her Norman Hartnell dress with the Coronation Regalia, wearing the purple velvet Robe of Estate.



In *The Crown*, the importance of the Anointing is emphasised by Edward VIII's character (as played by Alex Jennings), who is watching the Coronation on television from his Paris home, Villa Windsor. When asked by one of his friends why the ritual is hidden from view, he responds, 'because we are mortals'. By depicting his reaction to the Coronation, the show reminds the viewers of how different the lives of the Royals could have been, had Edward VIII not abdicated.

**VANESSA KIRBY (AS PRINCESS MARGARET):
A CORONATION GOWN AND CORONATION ROBE**

Season 1, Episode 5, 'Smoke and Mirrors'

Custom-made pearl white satin gown with capped scalloped sleeves trimmed with gold and with square neckline, with gold piping to front and extensive gold embroidered floral details; together with a custom-made replica royal purple velvet Coronation Robe, with three stripes of military gold ribbon embellishment, and a faux fur ermine-style trim, with gold cord fastening, fully lined, and a red, white and blue Royal Victorian Order sash (3)

£3,000 - 5,000

US\$3,800 - 6,300

€3,500 - 5,800

As seen in the Coronation scene in Season 1.

This gown is inspired by the one worn by Princess Margaret to her sister's Coronation in 1953, by British designer Norman Hartnell (1901-1979). The gown was embroidered in crystal with marguerites and roses, in reference to the Princess' name, Margaret Rose.

Hartnell found his love of fashion while studying at Cambridge University, where he created costumes for their drama society, the Footlights. He didn't finish his university studies as he wanted to pursue his fashion career.

His major breakthrough came in 1935, when Lady Alice Christabel Montagu Douglas Scott asked him to design her wedding dress. She was marrying Prince Henry, the Duke of Gloucester, the younger brother of the future King George VI, and the two young bridesmaids were the future Queen Elizabeth II and Princess Margaret. Queen Elizabeth, the Queen Mother was very impressed by Hartnell and he soon became one of her favourite designers, awarding him with a Royal Warrant in 1940. Queen Elizabeth II also loved Hartnell's designs, creating her wedding dress in 1947 and Coronation Gown in 1953.

Queen Elizabeth II gave Hartnell his second Royal Warrant in 1957, and then in 1977, because of his services to the Royal Household, he was knighted by the Queen Mother.







23

VANESSA KIRBY (AS PRINCESS MARGARET): A FULL-LENGTH PAINTED AND EMBROIDERED DUCHESS SATIN BALLGOWN

Season 1, Episode 8, 'Pride & Joy'

Custom-made dark grey gown with a sweetheart neckline, adorned with hand-painted decoration depicting flowers and acanthus leaves reminiscent of Baroque floral design, with sequins and diamante embroidery on parts of the painted sections, and a thin belt, with production label reading *Margaret S1*; accompanied by a purple tulle wrap, and long grey suede buttoned gloves (3)

£2,000 - 3,000

US\$2,500 - 3,800

€2,300 - 3,500

As seen in the scene at Clarence House, where Vanessa Kirby (as Princess Margaret) gives a speech to the Dignitaries.

Costume Designer Michele Clapton cited this as one of her favourite outfits. She explained that the design of this dress was inspired by the character of Princess Margaret, rather than a dress that she actually wore. Clapton created this gown with large pockets because she felt that these represented a confident swagger embodied by the Princess.

This gown was used in the promotion for Season 1.









24 TP

A PAIR OF CAMELBACK UPHOLSTERED MAHOGANY FRAMED SOFAS, IN THE GEORGE II STYLE

First seen in Season 1, in the Audience Room set

The scrolled arms above blind fretwork carved square sectioned legs, upholstered in cream and gold damask, of recent manufacture, 218cm wide x 80cm deep x 90cm high, (85 1/2in wide x 31in deep x 35in high) (2)

£800 - 1,200

US\$1,000 - 1,500

€930 - 1,400

Ensuite with Lot 25.

The bespoke carved and upholstered chairs were commissioned and created in Season 1 by the Set Decorating Department and used continuously on set for the Audience Room at Buckingham Palace on location at Wrotham Park. All actors who played the Queen (and King George VI) and the Prime Minister across all seasons would have sat on these chairs during iconic scenes between the monarch and the head of government.

25 TP

A SET OF FOUR BESPOKE MAHOGANY FRAMED GAINSBOROUGH-TYPE ARMCHAIRS IN THE GEORGE II STYLE

First seen in Season 1, in the Audience Room set

Upholstered in yellow damask, with serpentine shaped backs above downswept blind fretwork carved uprights and conforming blind fretwork carved square-section front legs, of recent manufacture, 66.5cm wide x 63cm deep x 102cm high, (26in wide x 24 1/2in deep x 40in high) (4)

£1,200 - 1,500

US\$1,500 - 1,900

€1,400 - 1,800

Ensuite with lot 24.



25



26 AR

JOHN LITHGOW (AS WINSTON CHURCHILL): A SELECTION OF CHARACTER PAINTING PROPS

To include: four landscape oleographs in the style of Winston Churchill by Charlie Cobb; a collection of paints and paintbrushes; a sketchbook; brass paperweights; a walnut-cased travelling set of paints made by Green & Stone; a brown leather folding brush case; two studies of John Lithgow as Churchill painted on board, in the manner of Graham Sutherland; a selection of preliminary sketches and printed inspiration gathered by *The Crown's* Set Decorating Department to replicate the original paintings; and two set drawings of Churchill's studio created by the Art Department, (qty)

£400 - 600

US\$510 - 760

€470 - 700







27

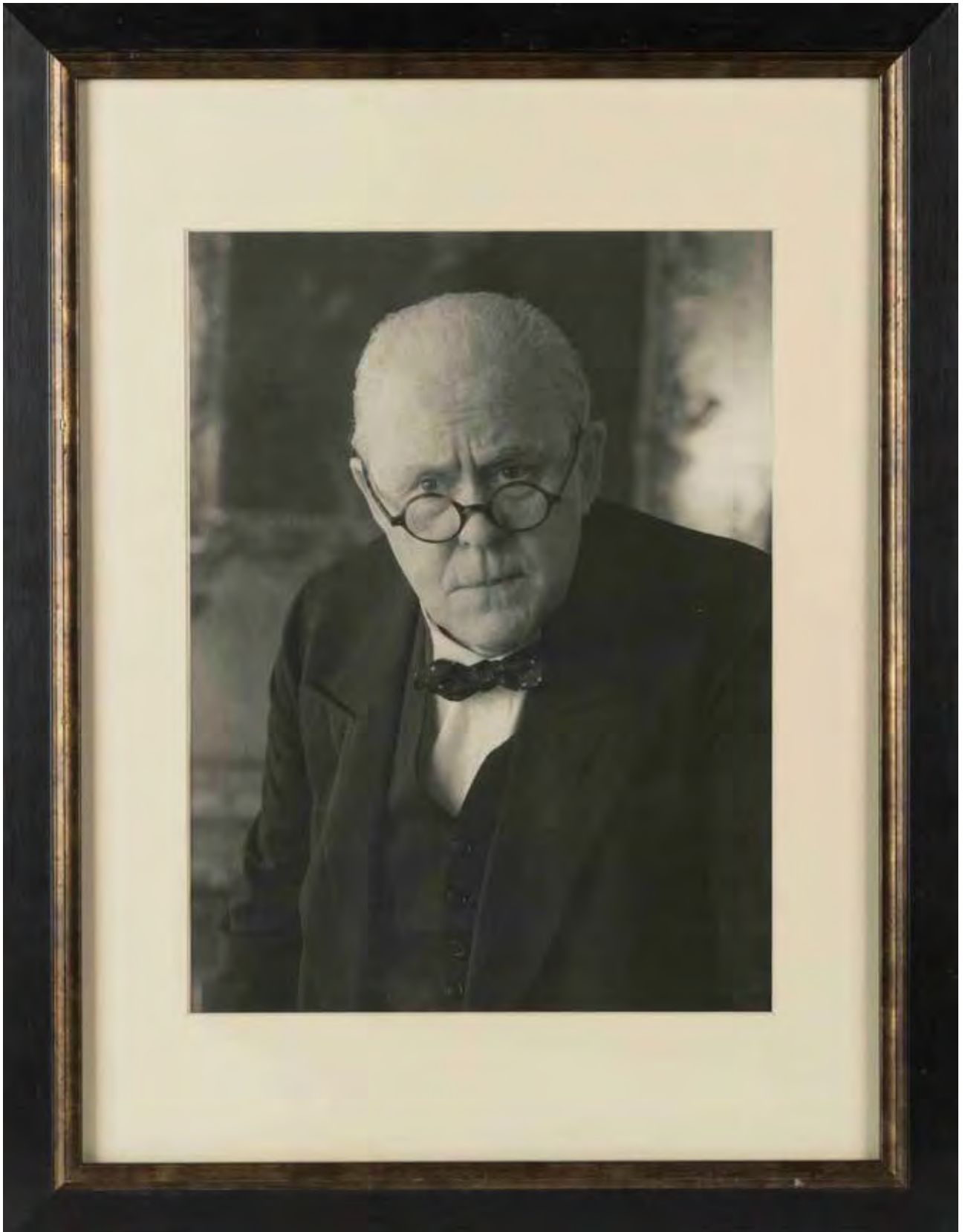
JOHN LITHGOW (AS WINSTON CHURCHILL): A SELECTION OF CHARACTER PROPS

To include: a bowler hat in the vintage style, made by Cosprops; a wool and silk paisley printed scarf, made by Turnbull & Asser; two pairs of spectacles made by C. W. Dixley & Son, with faux tortoiseshell frames; and a black and white photograph of Lithgow as Churchill, *the bowler hat: 33cm wide, 27cm deep, 16cm high (12 1/2in wide, 10 1/2in deep, 6in high) (5)*

£400 - 600

US\$510 - 760

€470 - 700





28

CLAIRE FOY (AS THE QUEEN): A TULLE BALLGOWN

Season 1, Episode 10, 'Gloriana'

Custom-made *Eau de Nil* strapless dress with silver lace overlay, handwritten production label *S1 Queen Elizabeth* and handwritten size label *36/27*, with a white petticoat and a blue Order of the Garter sash (3)

£3,000 - 5,000

US\$3,800 - 6,300

€3,500 - 5,800

As seen in the Buckingham Palace scene for the Cecil Beaton photoshoot.

Sir Cecil Beaton (1904-1980) was a British photographer, portrayed in *The Crown* by Mark Tandy. Beaton was the Royal Family's court photographer for three generations, starting in 1937.

Beaton's links to the Royal family were long-standing, with Beaton being the official photographer for the Queen's Coronation in 1953 as well as many other official portraits and was known to have a way of making his sitter feel at ease to capture not only the moment, but their vulnerability too.





29 TP

CONTEMPORARY SCHOOL

Claire Foy (as the Queen)

First seen in Season 2, Episode 2, 'A Company of Men',

Two framed black and white photographs,

the largest: 98 x 91cm (38 9/16 x 35 13/16in). (2)

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800



THE
CROWN

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Season 2



30

CLAIRE FOY (AS THE QUEEN): A FULL-LENGTH BALLGOWN

Season 2, Episode 1, 'Misadventure', and Episode 4, 'Beryl'

Custom-made teal green satin gown with asymmetric pink floral appliqué and beaded design, with a white petticoat, and a pair of pale gold satin pointed Rainbow Club heels with crossover details, and handwritten label reading *Elizabeth* (3)

£3,000 - 5,000

US\$3,800 - 6,300

€3,500 - 5,800

Unusually for *The Crown*, this dress appears twice in Season 2. It is first seen in Episode 2, whilst Claire Foy (as the Queen) is watching the ballet. Costume Designer for Season 2, Jane Petrie, felt that the dress needed to be seen in full and so persuaded Director Benjamin Caron to use the dress for a dancing scene in Episode 4 as well.

The embroidery for the gown was done by Cathryn Avison.

This gown was also used for the promotional poster for Season 2.





31

MATT SMITH (AS PRINCE PHILIP): A 'BRITANNIA' NAVAL UNIFORM

Season 2, Episode 2, 'A Company of Men'

Custom-made white long-sleeved naval shirt with gold buttons, with handwritten production label reading *2. Philip*; white naval-issue, high-waisted, knee-length shorts with a buckled waist, labelled *Hero Collection, Poznan*, a pair of off-white lace-up shoes, two belts, and a pair of gold Hugo Boss sunglasses; together with a gold-coloured signet ring bearing crest, in box reading *2. Philip, Hero, Purchase (7)*

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800

In 1956, Prince Philip travelled around the Commonwealth on the Royal Yacht Britannia for over three months, without Her Majesty Queen Elizabeth II.





32

MATT SMITH (AS PRINCE PHILIP): A ROYAL BRITANNIA CASUAL OUTFIT

Season 2, Episode 2, 'A Company of Men'

A Norwegian crew neck heavy knitted wool navy jumper with white flecks by Devold, and a white cotton shirt by Anto with spearpoint collar and double cuffs, both with handwritten production labels 2. *Philip*; together with a pair of custom-made grey wool turn-up trousers, and navy elasticated button braces (4)

£700 - 900

US\$880 - 1,100

€820 - 1,100





MATT SMITH (AS PRINCE PHILIP): A REPLICA INVESTITURE ROBE

Season 2, Episode 3, 'Lisbon'

Custom-made replica robe with fur trim and collar, alternating red, fur and gold horizontal sections on the front, with leaf details on the gold strips, and black bows to fasten at the collar and the sleeves, with ivory white lining

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

Matt Smith (as Prince Philip) wears this in the Investiture scene, in which Claire Foy (as the Queen) gives him his new title.

Her Majesty Queen Elizabeth II formally declared Philip, Duke of Edinburgh a Prince, in 1957. This was ten years after the couple were married and five years into her reign as Queen.







(two from a lot of four)

34 TP

A SET OF FOUR LARGE BLACK DIE CAST ALUMINIUM 'GLOBE' WALL LIGHTS MADE BY WILLIAM SUGG & CO.

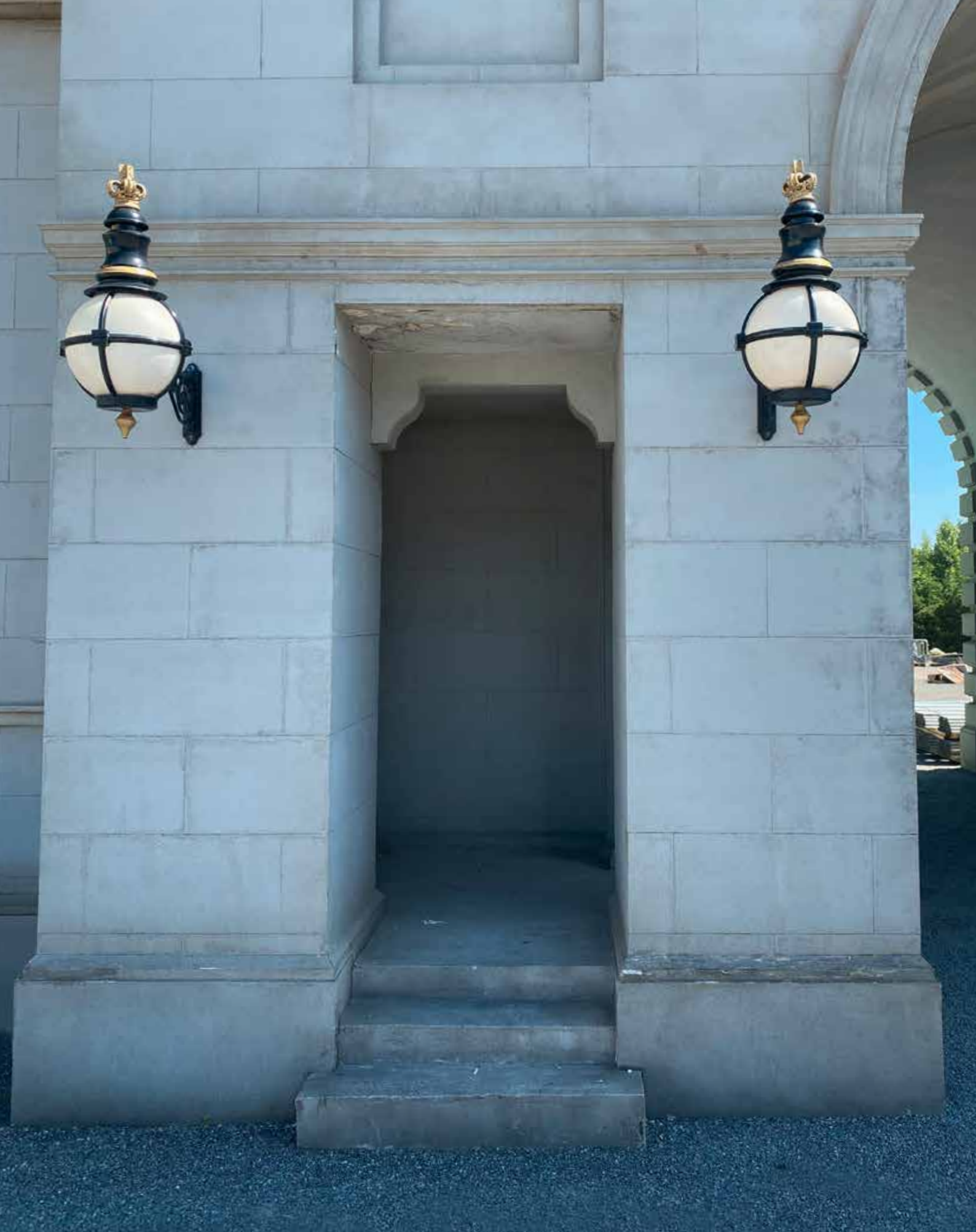
First seen in Season 2, for the Buckingham Palace Exterior set
Each with acrylic shades, mounted to scrolling brackets, the spherical white plastic shades within caged mounts surmounted by crowns,
47cm wide, 94cm deep, 97cm high (18 1/2in wide, 37in deep, 38in high) (4)

£3,000 - 5,000

US\$3,800 - 6,300

€3,500 - 5,800

William & Sugg Co. Ltd, based in London, have been manufacturing interior and exterior lighting since 1837. The lanterns in front of Buckingham Palace, the Palace of Westminster, and at Trafalgar Square are all William & Sugg examples.



VANESSA KIRBY (AS PRINCESS MARGARET): A FULL-LENGTH SATIN AND TULLE BUTTERFLY PATTERN BALLGOWN

Season 2, Episode 4, 'Beryl'

Custom-made sweetheart bodice dress with interspersed sequins depicting various types of butterflies to the tulle overlay, labelled to the inside *Margaret*; with a pastel rainbow-coloured tulle waist sash, a white tulle shoulder frounce with colourful butterfly embellishment and a white petticoat (4)

£3,000 - 5,000

US\$3,800 - 6,300

€3,500 - 5,800

As seen in the Cecil Beaton portrait scene.

Sir Cecil Beaton (1904 - 1980) was a British photographer. He was the Royal Family's court photographer for three generations, starting in 1937. In this role, he was responsible for photographing Princess Margaret on the occasion of her 19th birthday in 1950; she posed in front of a variety of painted backgrounds, wearing a white tulle gown with butterfly sequin decoration, a pearl necklace and a pearl and diamond-clasp bracelet. In 1950, a book about the Princess praised her fashion sense, stating that she, 'probably sets more youthful fashions than any other teenager in the world.' The official portrait of the Princess is held in The National Portrait Gallery's Primary Collection (object number NPG P349).

In *The Crown*, contrary to Costume Designer Jane Petrie's original vision for the dress, Vanessa Kirby chose to wear the frounce overlay off the shoulder. This is in contrast to the Royal dress code of the time and differs from the way Princess Margaret wore it in her portrait.

This was one of the most expensive outfits to make from this season, due to the lengthy creation process, which entailed fabric cutting, screen printing the butterfly details, and then embroidery over the screen print. The embroidery was carried out by Barna Bhowmik and members of her family, to a very tight schedule due to filming requirements. The rainbow sash was also hand-dyed.







36

36
VANESSA KIRBY (AS PRINCESS MARGARET): A CASUAL ENSEMBLE AND COCKTAIL DRESS

Season 2, Episode 4, 'Beryl'

Two custom-made ensembles comprising; a patterned mohair coat in burnt orange, amber and teal, a black and beige patterned pencil skirt, a cream blouse with brown lace overlay; together with motoring helmet and goggles by Nannini, brown suede court shoes by Fiancées, and a brown suede handbag with gold hardware; also a custom-made bespoke cowl-neck black mesh cocktail dress with orange underlining (8)

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

Vanessa Kirby (as Princess Margaret) can be seen wearing the coat, goggles and helmet on her first visit to Matthew Goode's (as Tony Armstrong-Jones) photography studio, with the cocktail dress being worn for the photo shoot.

In the episode, the character is unhappy sitting for her official Birthday portrait with Cecil Beaton, wearing the romantic butterfly dress, as seen in the previous lot; however, she is a more confident and grown-up version of herself in Armstrong-Jones' studio. Costume designer Jane Petrie said that 'Margaret is the butterfly, trying to fly away' which is expressed through the costumes, as the darker colours of the motorbike and studio outfits show Margaret's break with the traditional Princess aesthetic.



37

37
THE CHARACTER OF PRINCESS MARGARET: A WATERCOLOUR COSTUME DESIGN BY JANE PETRIE

Depicting the character of Princess Margaret in an orange, amber and teal wool coat, annotated 'Margaret photography studio' and signed in pencil by the designer, 21 x 30cm (8 x 11.3/4 in.)

£300 - 500
US\$380 - 630
€350 - 580

This design depicts the coat worn by Vanessa Kirby (as Princess Margaret) in Season 2, Episode 4, 'Beryl'. Please refer to Lot 36.





(two from a set of ten)

38 TP

A SET OF TEN LARGE GILT-BRASS FIVE-BRANCH WALL LIGHTS, IN THE LOUIS XVI-STYLE

First seen in Season 1, in the Buckingham Palace set
With ribbon-tied back plates centred by military trophies, issuing five acanthus leaf cast scrolling candle arms, with acanthus leaf carved drip pans and turned egg-and-dart cast candle holders, with scallop shell aprons centred with a classical mask, wired for electricity, of recent manufacture, 58.5cm wide, 38cm deep, 120cm high (23in wide, 14.5in deep, 47in high) (10)

£15,000 - 25,000

US\$19,000 - 32,000

€17,000 - 29,000





39 TP Y

**A REGENCY ROSEWOOD, MAHOGANY AND CUT-BRASS
INLAID CHAISE LONGUE**

First seen in Season 2, in the Queen's Dressing Room set
Of typical scrolled form on turned and reeded legs, upholstered in
mustard yellow fabric, with brass caps and castors, together with two
needlework cushions, *200cm wide x 62cm deep x 85cm high,*
(78 1/2in wide x 24in deep x 33in high) (3)

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800





40



40

CLAIRE FOY (AS THE QUEEN): A STALKING OUTFIT

Season 2, Episode 5, 'Marionettes'

Custom-made ensemble comprising a moss green tweed single-breasted jacket with button detail on cuffs, beige elasticated breeches, with production label reading *Elizabeth*; a saffron-coloured cashmere cardigan and a matching short-sleeved round neck top, a green, orange and burnt umber silk scarf with floral decoration, and a pair of tan leather brogues with fringing by Crockett and Jones (6)

£700 - 1,000

US\$880 - 1,300

€820 - 1,200

As seen in the stalking scene at Balmoral, Scotland.

Please note that the headscarf offered in this Lot is not the one worn in this scene, however, the scarf was part of Claire Foy's wardrobe for *The Crown* and may have been worn in other scenes.



41

41

A VINTAGE WICKER PICNIC HAMPER

A hinged basket with two bottle holders, dressed by *The Crown's* Set Decorating department, to include: a tartan blanket and scarf; two chromium steel sandwich boxes; a white-metal hip flask with brass cover imitating a cartridge base; two enamel tin mugs; a thermos flask; and a pair of Chinon field glasses, *the basket: 31cm wide, 35.5cm deep, 52cm high (12in wide, 13 1/2in deep, 20in high)* (11)

£200 - 300

US\$250 - 380

€230 - 350

Dressed by *The Crown's* Set Decorating Department and may have changed from when used in the filming of *The Crown*.





42

CLAIRE FOY (AS THE QUEEN): A MID-LENGTH FORMAL DRESS

Season 2, Episode 5, 'Marionettes'

Custom-made pale pink dress with pale gold pattern and a knotted sweetheart neckline and short sleeves; together with brown leather peep-toe kitten heels by Dover Last, and a brown fabric, single-handle handbag, the dress and shoes with handwritten production labels reading *Elizabeth* (3)

£1,500 - 2,000

US\$1,900 - 2,500

€1,800 - 2,300

As seen in the scene where Claire Foy (as the Queen) makes her first TV broadcast scene on the set for Sandringham.

In 1957, four years after her Coronation and 25 years after the first Christmas Speech on the radio made by the Queen's grandfather, King George V, Her Majesty Queen Elizabeth II was broadcast live from The Long Library at Sandringham in Norfolk to deliver her personal and heartfelt speech to the country.

This was a revolutionary moment for the modern medium of television but also for the Royal family to engage with the public in their homes, most poignantly on Christmas Day. The pink blush metallic dress worn by Claire Foy, with the distinctive knotted sweetheart neckline, is extremely similar in style to the dress that the Queen wore during the black and white broadcast.

Mirrored in an extract from the original speech within The Crown episode where Queen Elizabeth poignantly states:

"Today is another landmark because television has made it possible for many of you to see me in your homes on Christmas Day. My own family often gather round to watch television as they are this moment, and that is how I imagine you now. I very much hope that this new medium will make my Christmas message more personal and direct".





43

VANESSA KIRBY (AS PRINCESS MARGARET): A FULL-LENGTH WEDDING GOWN ENSEMBLE

Season 2, Episode 7, 'Matrimonium'

Inspired by the 1960 original by Norman Hartnell, comprising a custom-made ivory-coloured wedding gown with structured bodice and train, sheer three-quarter length organza overlay with approximately 30 covered buttons, a white and pink tulle petticoat with production label reading *Margaret*, a layered white tulle veil with defined edges, a pair of cream satin cross-over shoes by Rainbow, and an artificial floral bouquet in box with production label reading *Margaret's bouquet* (5)

£6,000 - 8,000

US\$7,600 - 10,000

€7,000 - 9,300

As seen in the wedding scene between Vanessa Kirby and Matthew Goode (as Princess Margaret and Tony Armstrong-Jones).

Princess Margaret married Antony Armstrong-Jones on the 6th of May 1960, which was the first Royal Wedding to be televised. Called, 'the simplest royal wedding gown in history' by *Life Magazine* in 1960, the silk organza gown broke with Royal Wedding tradition, due to its lack of sumptuous decoration. The V-neckline would have been daring for the time, and the full skirt reportedly required 30 meters of fabric. It is widely regarded in the fashion world as a timeless piece, that continues to inspire today.

The tiara is for illustrative purposes only.







(one from a lot of two)

44 TP

CONTEMPORARY SCHOOL

Claire Foy (as the Queen)

A colour photographic print
together with one other,

91 x 82cm (35 13/16 x 32 5/16in) (2)

£400 - 600

US\$510 - 760

€470 - 700





45

JODI BALFOUR (AS JACKIE KENNEDY): A FLOOR-LENGTH EVENING GOWN AND WRAP

Season 2, Episode 8, 'Dear Mrs. Kennedy'

Custom-made ice blue dupion silk strapless gown with a detachable train, and a structured wrap; together with a pair of grey over-the-elbow gloves, and an ice blue silk bag with a silver ball clasp (4)

£2,000 - 3,000

US\$2,500 - 3,800

€2,300 - 3,500

As seen on the set for Buckingham Palace, in the scenes with Michael C. Hall and Jodi Balfour (as the President and Jackie Kennedy).

The gown was originally designed without a wrap, however after a morning of shooting, Costume Designer Jane Petrie decided that a wrap was needed. She created this wrap in her lunch break in between filming.





46

MATT SMITH (AS PRINCE PHILIP): A DINNER SUIT

Season 2, Episode 8, 'Dear Mrs. Kennedy'

Custom-made suit comprising a black wool mix dinner jacket, high-waisted black dinner suit trousers, a white evening shirt with double cuffs, with production label reading *2. Philip*, gold-coloured screw shirt studs with pearloid inlay, white elasticated button braces, a black silk cummerbund, a white pocket square, and a pair of black patent leather lace-up Oxfords by Joseph Cheaney & Sons (9)

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800

The suit is worn by Matt Smith (as Prince Philip) on the set of Buckingham Palace, in the scene with Michael C. Hall and Jodi Balfour (as the President and Jackie Kennedy).





47

CLAIRE FOY (AS THE QUEEN): A FULL-LENGTH SATIN BALLGOWN

Season 2, Episode 8, 'Dear Mrs. Kennedy'

Custom-made cream ballgown with teal straps and cascading pleated attachment to reverse; together with matching court shoes and white cotton over-elbow gloves, both with handwritten production label *Elizabeth*, and a blue Order of the Garter sash (4)

£2,000 - 3,000

US\$2,500 - 3,800

€2,300 - 3,500

In 1961, Queen Elizabeth II visited the Republic of Ghana to meet the then-President Kwame Nkrumah.

Inspired by the 'soft power' of Jodi Balfour (as Jackie Kennedy), Claire Foy (as the Queen) performed an impromptu foxtrot with Danny Sapani (as Ghanaian President Nkrumah) much to the astonishment of the attending crowd and press. By the end of the episode, Ghana had accepted funding for a new dam from the USA rather than the Soviet Union, with the Queen's visit perceived as an important influence in that outcome.







48

JODI BALFOUR (AS JACKIE KENNEDY): A PINK BOUCLÉ CHANEL-INSPIRED SKIRT SUIT

Season 2, Episode 8, 'Dear Mrs. Kennedy'

Custom-made double-breasted baby pink jacket with navy lapel and statement buttons, together with a matching knee-length skirt (2)

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800

As seen in the American Airport scene following the assassination of John F. Kennedy.

Inspired by the Chanel designed raspberry pink skirt suit worn by Jacqueline Kennedy when her husband was assassinated in Texas, on November 22, 1963.

As first lady, Mrs Kennedy was expected to wear American designed outfits, rather than the French designers she was such a devotee of. To get around this custom, American atelier 'Chez Ninon' was sent the patterns and materials of this pink skirt suit, designed by Coco Chanel for her Autumn/Winter 1961-62 collection in Paris. The suit was then recreated in America under Chanel's approval.

This suit was allegedly one of the President's favourites of his wife's outfits, and she wore it on several occasions. Following the shooting, Jacqueline Kennedy refused to take the blood-soaked outfit off: "Let them see what they've done," she reportedly told her aides.

The suit is kept in the National Archives, Washington DC, and will not be displayed in public until at least 2103, in line with Caroline Kennedy's wish to not "dishonor the memory of the late President or cause unnecessary grief or suffering to members of his family."





49 AR

CHARLIE COBB (BRITISH)

Matt Smith (as Prince Philip): A series of sketches
Season 2, Episode 10, 'Mystery Man'

Produced for the filming of the Profumo Affair scenes by the Art
Department, comprising fourteen sketches, in various stages of
completion, depicting Matt Smith as Prince Philip
Pencil, some heightened with yellow and white crayon, on paper
38 x 28cm (14 15/16 x 11in).

Together with a black and white photograph of Matt Smith (as Prince
Philip) (qty)

£400 - 600

US\$510 - 760

€470 - 700



TIMES CHANGE. DUTY ENDURES.



A NETFLIX ORIGINAL SERIES

THE

CROWN

NOW STREAMING | NETFLIX

Season 3

THE CROWN 301 - Peter Morgan
Green Revisions 02/08/18

15 CONTINUED: 15
More details of ELIZABETH's face emerge as he sculpts in the clay.

16 INT. ARTIST'S STUDIO - DAY 4D 16
A mould is made from the bas-relief. Plaster is poured in to the mould to make a cast before the face can be fully glimpsed.

17 EXT. BUCKINGHAM PALACE, PRIVY PURSE DOOR - DAY 5 17
A car and a GPO van pull up. The POSTMASTER GENERAL emerges from the car. GPO MEN carry boxes containing the framed plaster cast and final stamp designs into the Palace.

18 INT. BUCKINGHAM PALACE, CORRIDOR/OFFICE - DAY 5 18
The GPO MEN pass the boxes to a FOOTMAN, who passes them to the SURVEYOR of the Queen's pictures (SIR ANTHONY BLUNT), a 57 year-old-gentleman - grey haired, patrician.
And finally to the Queen's Private Secretary, LT COL SIR MICHAEL ADEANE, (54).

19 INT. BUCKINGHAM PALACE, MUSIC ROOM - DAY 5 19
A ceremony for the presentation of the new stamp designs is taking place. The POSTMASTER GENERAL and other OFFICIALS from the GPO are all in attendance.
The plaster cast and mock-ups have been mounted on an easel, and are being viewed by (a still unseen) ELIZABETH, ADEANE, CHARTERIS and BLUNT.
The old stamp design, of the younger Elizabeth, has been mounted there too, and ADEANE watches nervously as ELIZABETH stares at the images (we still don't see her face).

ADEANE
Everyone at the Post Office is delighted with the new profile, ma'am, which they feel elegantly reflects Her Majesty's transition from young woman to..

ELIZABETH
Old hat.

ADEANE
Mother of four and settled sovereign.

ELIZABETH
Hmmm.

50

AN AUTOGRAPHED SCRIPT FOR THE CROWN

Season 3, Episode 1, 'Olding'

Left Bank Pictures / Sony Pictures Television, 2019

The 2nd White Revisions script with approx. 65pp. of mimeographed

typescript, unbound, signed by Olivia Colman (the Queen); Tobias

Menzies (Prince Philip); Helena Bonham Carter (Princess Margaret);

Josh O'Connor (Prince Charles); and Ben Daniels (Tony Armstrong-

Jones), in black inks to the cover page

£400 - 600

US\$510 - 760

€470 - 700

THE CROWN

Episode 301
"OLDING"

by
Peter Morgan

Shooting Script	22/06/18	2 nd White Revisions	11/01/19
Blue Revisions	26/06/18		
Pink Revisions	13/07/18		
Yellow Revisions	31/07/18		
Green Revisions	02/08/18		
Goldenrod Revisions	07/08/18		
Buff Revisions	11/08/18		
Salmon Revisions	06/09/18		
Cherry Revisions	12/09/18		
Tan Revisions	19/09/18		

Adrian Mearns

Adrian Mearns



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NETFLIX

Shirley

Julian Burbank Carter

Adrian Mearns

PRODUCTION OFFICE: LBP The Copan Senis 3 Ltd, Elstree Studios, Shenley Road, Borehamwood, HERTS. WD6 1JG
LEFT BANK PICTURES 7th Floor, 175 High Holborn, London, WC1V 7AA

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51

CLAIRE FOY (AS THE QUEEN): A FRAMED DIGITAL PRINT OF THE THREE PENNY STAMP DESIGN

Season 3, Episode 1, 'Olding'

Claire Foy depicted in profile with brown tones within a box frame and bespoke case, together with four digital prints for stamp mock-ups mounted on a single card, for 1 penny, 2 penny, 3 penny and ha'penny, in blue, red, brown and green tones, unframed within a bespoke case, *the first: 28cm wide, 32cm high (11in wide, 12 1/2in high), the smaller designs: 21cm wide, 24cm high (8in wide, 9in high) (2)*

£1,500 - 2,000

US\$1,900 - 2,500

€1,800 - 2,300

The beginning of Season 3 marks the moment that Olivia Colman took over from Claire Foy as the Queen. The team ingeniously constructed the opening scene to visually show this transition; Colman reviews the proofs (essays) for new stamp designs with her profile and compares them with the previous iteration, those with Claire Foy.

The Graphics Department took previous profile shots of Foy as the Queen and transformed them into these works of art.



52

OLIVIA COLMAN (AS THE QUEEN): A FRAMED DIGITAL PRINT OF THE SIX PENNY STAMP DESIGN

Season 3, Episode 1, 'Olding'

Olivia Colman depicted in profile with brown tones within a box frame and bespoke case, together with four digital prints for stamp mock-ups mounted on a single card, for 5 penny, 2 penny, 4 penny and 6 penny, in blue, red, brown and green tones, unframed within a bespoke case, *the first: 25cm wide, 31cm high (9 1/2in wide, 12in high), the smaller designs: 21cm wide, 24.5cm high (8in wide, 9 1/2in high) (2)*

£1,500 - 2,000

US\$1,900 - 2,500

€1,800 - 2,300

The beginning of Season 3 marks the moment that Olivia Colman took over from Claire Foy as the Queen. The team ingeniously constructed the opening scene to visually show this transition; Colman reviews the proofs (essays) for new stamp designs with her profile, and compares them with the previous iteration, those with Claire Foy.

Des Willie, one of the Unit Stills Photographers on *The Crown* shot these profile images of Colman before passing them on to the Graphics department who produced these works of art.



53 TP

OLIVIA COLMAN (AS THE QUEEN): THE DESIGN PROCESS FOR THE CREATION OF THE STAMP PORTRAIT

Season 3, Episode 1, 'Olding'

Comprising: photographs of Olivia Colman in profile; the clay sculptor's model in low relief (damages); and a plaster relief mounted within a beech frame and stand, together with a bespoke beech case with brass carrying handles, *the framed plaster relief: 61cm wide, 13cm deep, 61cm high (24in wide, 5in deep, 24in high) (3)*

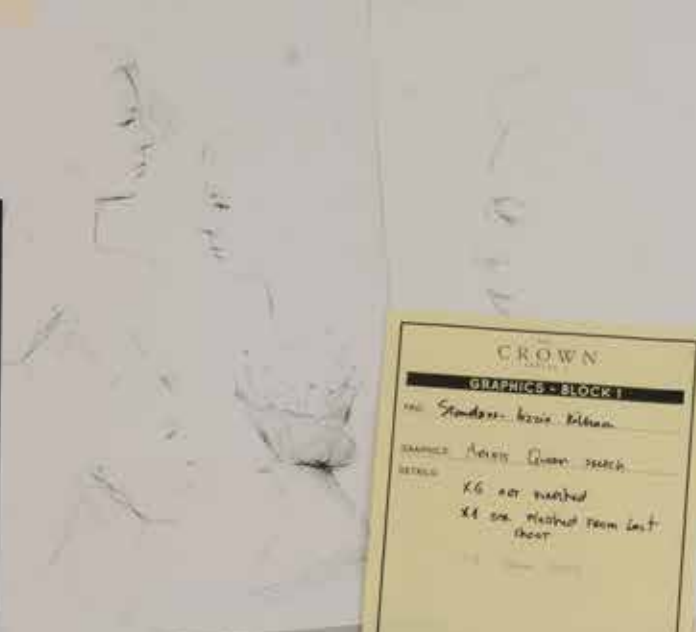
£400 - 600

US\$510 - 760

€470 - 700

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Des Willie, one of the Unit Stills Photographers on *The Crown* shot these profile images of Colman before passing them on to the Graphics Department who produced these works of art.



CROWN
 GRAPHICS - BLOCK I
 THE Standard - Acacia - Kibana
 DANCE: Alexis - Queen - 1980s
 RETAIL: X6 not marked
 X4 see. marked from last shoot

DATE: 3/1/99, 12:00
 FASHION: Thierry - 4th Ser.
 LOCATION: Elham / Acacia Studio



Behind the scenes

Amy Roberts with Sidonie Roberts

“You’re given a head start by the actors and their performances. When we came in on Season 3, our job was massively helped by the change of actors, with Olivia Colman as Queen. We changed the cut from that of the young Queen. No waist accents; softening the volume; cardigans. Looser, less shaped clothes. With Princess Margaret, we wanted the costumes to nudge the sense of her extraordinary frustration. She’s an exciting character and her clothes are fashion-led throughout. Because we knew the characters already, we went to Paris, and to Soho (London), to buy fabrics for them. We buy what looks and moves best. There’s pressure in the huge amount of clothes that have to be made within weeks — within days! But we have such a high standard that we’d go loopy if we did designs first, then sourced material.

Sidonie says: “It’s a big department of 40 people. We have up to 13 makers. There’s a military department, and a crowd department with 30 fitters for a crowd of 500, because every person is fitted. Time doesn’t normally allow us to design our own fabrics – otherwise, I’d design them all! But I went back to it during lockdown. Then Amy wondered about incorporating them into *The Crown*. We were able to play with putting the Queen and Margaret into similar outfits, but ones

that reflect their different characters. I designed a quince print, which the Queen wears as a small cotton Jacquard version, while Margaret (Lesley Manville) wears a bigger version in silk, with a pussy-bow.

Amy adds: “Clothes show how social mores change; are chipped away over time. Even the Royal family changes. By Season 6, it’s all about the younger Royals. Everyone’s suddenly more relaxed. As Sid says, swimsuits are the new evening wear; the new power suits. Then after Diana’s death, comes Eton, and the boys at university. People just shrug on jeans and a jumper; Harry wears a bead necklace. To make the boys look like students we bought some things online and from charity shops. I’m sure even princes throw their clothes on the floor when they’re students!

In the final episode, where Camilla marries Charles, she wears a long outfit in mermaid tones. We couldn’t absolutely copy it; it’s an interpretation. It was such a battle to get Camilla accepted; but the look of that outfit was one of happiness. It was age-appropriate, it was simple, and stylish. It wasn’t saying, ‘look at me’. It was the culmination of all the difficulties — and everyone looks so happy and glorious.”

Amy and Sidonie Roberts won an Emmy for Outstanding Period Costumes for ‘Cri de Coeur’ in Season 3.

Amy and Sidonie Roberts
Costume Designer, Seasons 3 to 6



Amy Adams

©Netflix



54

OLIVIA COLMAN (AS THE QUEEN): A FLOOR-LENGTH EVENING GOWN

Season 3, Episode 1, 'Olding'

Custom-made sea green sleeveless gown with an embellished top overlay, together with a small silver beaded bag, and a pair of long white satin evening gloves (3)

£2,000 - 3,000

US\$2,500 - 3,800

€2,300 - 3,500

This dress can be seen being worn at the celebrations for the Duke of Kent's birthday. Over lunch, Olivia Colman (as the Queen) discusses her first meeting with Jason Watkins (as the new Prime Minister, Harold Wilson).

This outfit was used for the promotion of Season 3.







55

55 TP

**HELENA BONHAM CARTER (AS PRINCESS MARGARET):
A SUITE OF LUGGAGE**

Season 3, Episode 2, 'Margaretology' and Episode 10, 'Cri de Coeur'
Comprising: three steamer trunks made by WATAJOY (locked and painted shut); a leather suitcase, with green interior lining and removeable compartment; and two hatboxes, with cream lining, all painted in cream and with *The Crown's* crowned 'M' monogram, *the largest: 103cm wide, 56cm deep, 47.5cm high (40 1/2in wide, 22in deep, 18 1/2in high) (6)*

£1,000 - 1,500
US\$1,300 - 1,900
€1,200 - 1,800

56 TP

**VANESSA KIRBY & HELENA BONHAM CARTER AND MATTHEW
GOODE (AS PRINCESS MARGARET AND TONY ARMSTRONG-
JONES): A LARGE RECTANGULAR MIRROR**

Season 2, Episode 4, 'Beryl'

The mirror plate engraved by *The Crown's* Set Decorating Department with multiple alias signatures including that of 'Beryl', 'Tintin', 'Lunar', 'Pongo', 'Bee', 'Kitty', etc. to replicate the original mirror, together with two black and white photographs of Helena Bonham Carter as Princess Margaret in the bath, as well as the negatives and contact sheets, produced for Season 3, *the mirror: 130cm wide x 4cm deep x 173cm high, (51in wide x 1 1/2in deep x 68in high) (2)*

£400 - 600
US\$510 - 760
€470 - 700

THE CROWN
SERIES 1

GRAPHICS - BLOCK 3

PHICS:
FILS: **TAJ DARKROOM**



EP & SC NO: 310 / 77
FILM DATE:
LOCATION:





57

OLIVIA COLMAN (AS THE QUEEN): A FLOOR-LENGTH THISTLE FORMAL GOWN

Season 3, Episode 4, 'Bubbikins'

Custom-made pale gold jacquard-fabric gown bearing thistle motifs with diamante embellishment, a blue Order of the Garter sash, together with off-white gloves, and off-white pointed court shoes by Rainbow Club (4)

£3,000 - 5,000

US\$3,800 - 6,300

€3,500 - 5,800

Olivia Colman (as the Queen) wears this at Buckingham Palace while talking to Tobias Menzies (as Prince Philip), about Jane Lapotaire (as his mother, Princess Alice of Battenberg).

This outfit was used for the promotion of Season 3.





58

TWO BESWICK PORCELAIN MODELS OF CORGIS

Chosen by *The Crown's* Set Decorating Department for the Queen's desk and bureau

Realistically modelled, one with a distinctive white stripe to the forehead, each stamped *BESWICK ENGLAND* to the underside of a paw, together with a silver mounted photograph frame, of rectangular form with foliate decoration (*Birmingham 1901*) enclosing a black and white photograph of a corgi, the models: 18cm wide, 6cm deep, 14cm high (7in wide, 2in deep, 5.5in high) (3)

£200 - 300

US\$250 - 380

€230 - 350

The Beswick corgis were sourced by the Set Decorating Department for Season 1 based on archival research which revealed an image of Queen Elizabeth II with similar pieces at Windsor Castle.





59 TP

TOBIAS MENZIES (AS PRINCE PHILIP): A CUSTOM DESIGNED STEEL BARBEQUE

Season 3, Episode 4, 'Bubbikins'

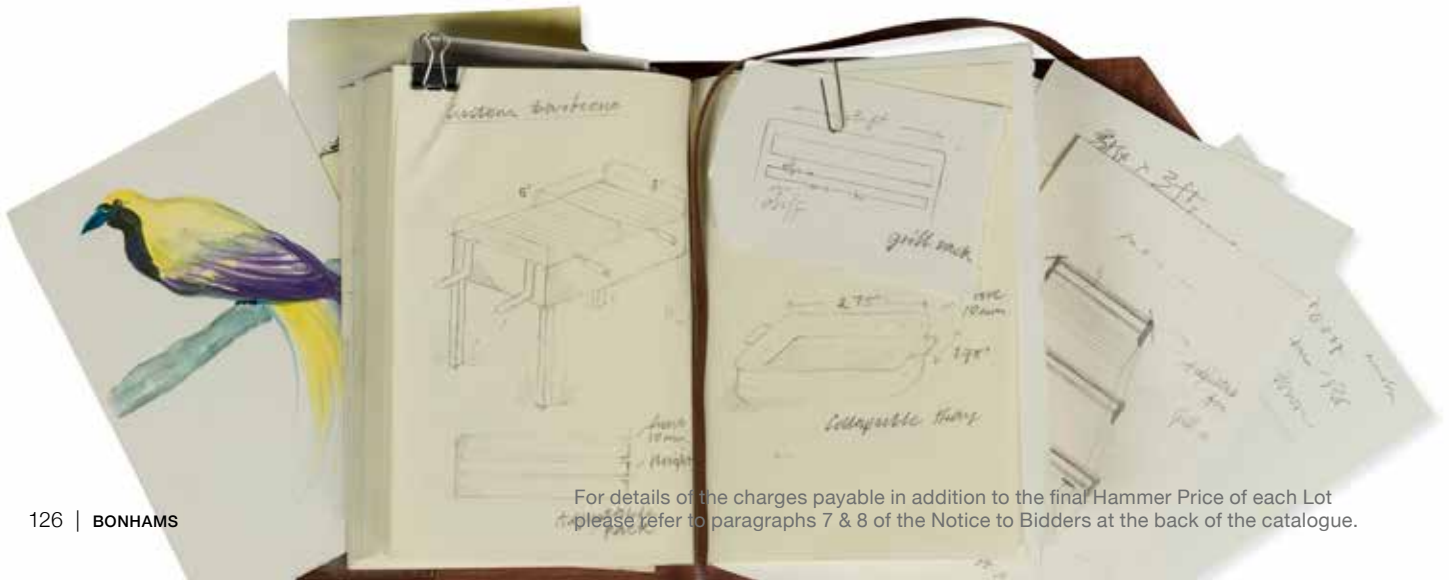
With two removeable grills, on four outstretched legs, together with an Aspinal of London tan leather note and sketchbook, including designs for the barbeque imitating Prince Philip's hand drawn by the Graphics Department, also including various notes, drawings and two watercolours of birds; a preliminary sketch for production use by the Art Department; and a framed photograph of Tobias Menzies and Erin Doherty (as Prince Philip and Princess Anne) using the piece, *including grill handles: 190.5cm wide x 78cm deep x 110cm high, (75in wide x 30 1/2in deep x 43in high) (2)*

£400 - 600

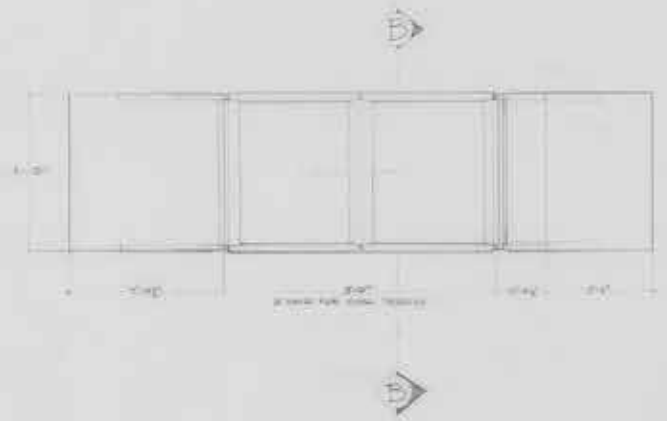
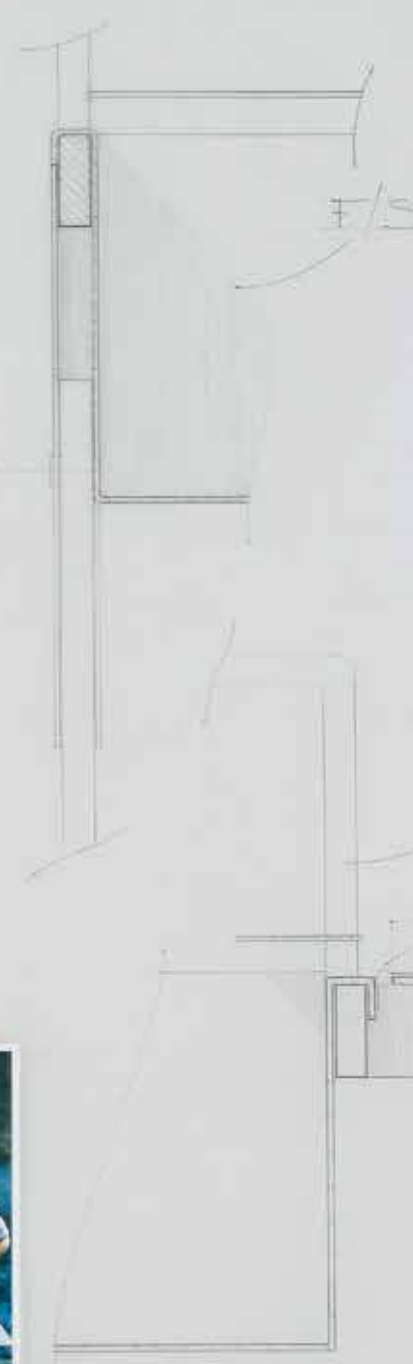
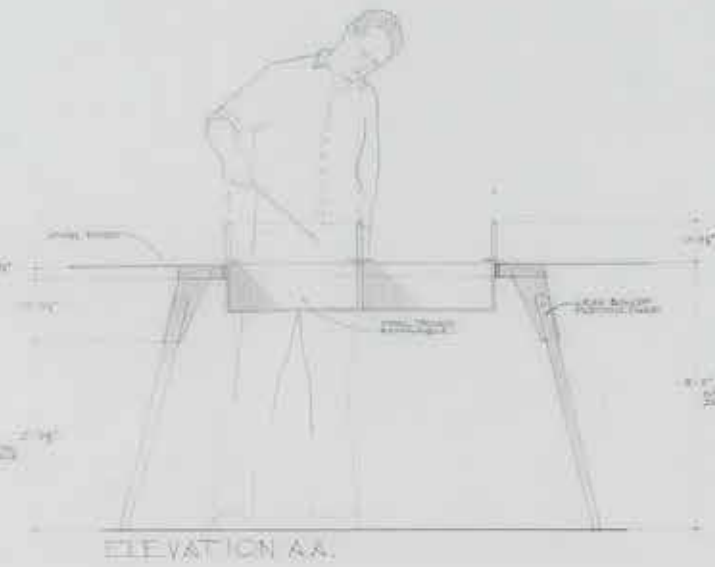
US\$510 - 760

€470 - 700

The drawings produced by the Graphics Department for the barbeque were copied from archival documentary footage from the original 1950's designs by Prince Philip.



ROWN 3. EXT. BUCKINGHAM PALACE BBQ. AUDLEY E
SCALE 1/8"=1'





60

60 TP

A SET OF FOUR MAHOGANY ARMCHAIRS

In the early 19th century style

The scrolled backs with carved floral crests and guilloche banded sides, enclosing an embroidered cypher created by *The Crown* for Lord Louis Mountbatten, 1st Earl Mountbatten of Burma, with stuff-over seats and serpentine fronts, turned, reeded and fluted tapering legs, together with a red velvet cushion embroidered with the same cypher, *the chairs: 61cm wide x 52cm deep x 101cm high, (24in wide x 20in deep x 39 1/2in high) (5)*

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800

61TP AR

HUMPHREY BANGHAM (BRITISH)

Charles Dance (as Lord Louis Mountbatten)

Season 3, Episode 5, 'Coup'

Depicted in military uniform, three-quarter-length, with sword against architectural background

Acrylic and oil on canvas

151.5 x 119.5cm (59 5/8 x 47 1/16in).

£2,000 - 3,000

US\$2,500 - 3,800

€2,300 - 3,500

This portrait of Charles Dance as Mountbatten features heavily in Episode 5 of Season 3. In the scene, it is removed from the wall and carried behind the character as he leaves his office for the final time after the termination of his position by Harold Wilson.



61







62



63 (part lot)

62

ERIN DOHERTY (AS PRINCESS ANNE): AN INVESTITURE ENSEMBLE

Season 3, Episode 6, 'Tywysog Cymru'

Custom-made sleeveless, A-line canary yellow mini-dress with rounded neck; together with a button-up cobalt blue silk coat, and a hat by Sue Andrews with large ruffle embellishment, with the designer's label to the band (3)

£2,000 - 3,000

US\$2,500 - 3,800

€2,300 - 3,500

This outfit was worn during the Josh O'Connor (as Prince Charles) Investiture scene in Wales. Erin Doherty and Marion Bailey (as Princess Anne and the Queen Mother) stand together to watch him take the oath.

63

MARION BAILEY (AS THE QUEEN MOTHER): AN INVESTITURE ENSEMBLE

Season 3, Episode 6, 'Tywysog Cymru'

Custom-made lime green short-sleeve lace dress, and a long jacket with lace panels at the front; together with a silver-coloured diamante and green stone brooch, a crocodile effect white leather handbag, white peep-toe Lotus sling back heels, long white gloves, and a large, lime green straw hat with feather brim (7)

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800

This outfit was worn during the Josh O'Connor (as Prince Charles) Investiture scene in Wales. Marion Bailey and Erin Doherty (as the Queen Mother and Princess Anne) stand together to watch him take the oath.



64

64
**HELENA BONHAM CARTER (AS PRINCESS MARGARET):
 AN INVESTITURE ENSEMBLE**

Season 3, Episode 6, 'Tywysog Cymru'
 Custom-made baby pink mid-length, sleeveless, fit-and-flare dress, a pink long-sleeve dress coat with buttons down the front, and a fixed spiked gilt-metal belt, together with a pink draped fabric headpiece by Sue Andrews (4)

£1,500 - 2,000
US\$1,900 - 2,500
€1,800 - 2,300

This outfit was worn for the Josh O'Connor (as Prince Charles) Investiture scene in Wales.



65 (part lot)

65
OLIVIA COLMAN (AS THE QUEEN): A INVESTITURE ENSEMBLE

Season 3, Episode 6, 'Tywysog Cymru'
 Custom-made pale gold coloured sleeveless shift dress and a matching three-quarter-length satin coat with simulated pearl diamante embellishments at the sleeves and collar; together with pale gold pointed court shoes with lattice effect by Rainbow Club, a pale gold clutch bag and a matching umbrella (5)

£3,000 - 5,000
US\$3,800 - 6,300
€3,500 - 5,800

This outfit was worn during the Josh O'Connor (as Prince Charles) Investiture scene in Wales.

This outfit is inspired by the Norman Hartnell design that the Queen wore at the Investiture Ceremony at Caernarfon Castle, where she presented her son with regalia, and he took the oath, marking Prince Charles as the Prince of Wales.

For more information on his Investiture, please see the footnote to Lot 66.

The Norman Hartnell dress is now part of the Royal Collection Trust (RCIN 100052). For more information on Norman Hartnell, please see the footnote to Lot 23.



66

JOSH O'CONNOR (AS PRINCE CHARLES): A REPLICA OF THE INVESTITURE OUTFIT

Season 3, Episode 6, 'Tywysog Cymru'

Custom-made replica ensemble comprising a purple velvet cloak with gold fastenings at the front, embroidered with fleur-de-lis motifs, together with a spotted ermine fur collar; a navy woollen single-breasted military jacket with silvered buttons, with 'Hero Collection' label and production label reading *Karol 188/96/88*, and a pair of blue high-waisted woollen trousers with red stripe; a shirt by Darcy with a white stud collar and double cuffs; braided epaulettes, white elasticated braces, a pair of black leather Chelsea boots, a black peaked military hat with a red band, together with a textured gold-coloured ring with a purple oval stone (9)

£5,000 - 7,000

US\$6,300 - 8,800

€5,800 - 8,200

As worn by Josh O'Connor (as Prince Charles) in the Prince of Wales Investiture scene.

The Investiture of the Prince of Wales in Caernarfon Castle took place on the 1st July 1969 and was the ceremony to formally mark Prince Charles as the Prince of Wales.

The Investiture was televised and watched by 500 million people worldwide, however, it was opposed by many Welsh Nationalist organisations. To appeal to the Welsh public, the young Prince studied the Welsh language at Aberystwyth University and gave a speech during the ceremony in both Welsh and English.







67 TP

A PRINCE OF WALES INVESTITURE CHAIR

Designed by Lord Snowdon in 1969

Season 3, Episode 6, 'Tywysog Cymru'

In red-stained ash, laminated plywood and painted elm, the back impressed with a large gilt Prince of Wales feather motif, above a padded seat on square tapering legs, together with a selection of designs and illustrations by Camise Oldfield and Beth Kendrick from *The Crown's* Art and Graphics Departments, inspired by Louis Osman (1914-1996), the architect and goldsmith who designed Prince Charles' Investiture Crown, the chair: 54.5cm wide x 48.5cm deep x 78cm high, (21in wide x 19in deep x 30 1/2in high) (qty)

£800 - 1,200

US\$1,000 - 1,500

€930 - 1,400

Although used on set and as the inspiration for a similar version created by *The Crown's* Art and Construction departments, this chair would have been used during the Prince of Wales Investiture ceremony at Caernarfon Castle in North Wales on 1st July 1969.

Aiding the Earl of Snowdon in its design was Carl Toms (1927-1999) and John Pound (Ministry of Works) and was manufactured by Remploy, who employed a disabled workforce in a welfare to work scheme.

In total 4,600 chairs were made for the ceremony, originally with Welsh tweed upholstered cushions. After the ceremony, the chairs were available for guests to buy for £12 to help fund the ceremony.



Handwritten notes in cursive, including the words "DRESS" and "CROWN".

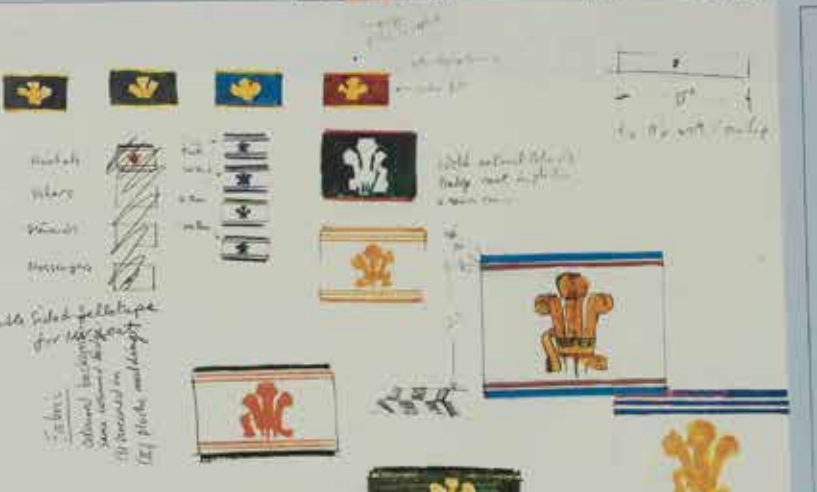
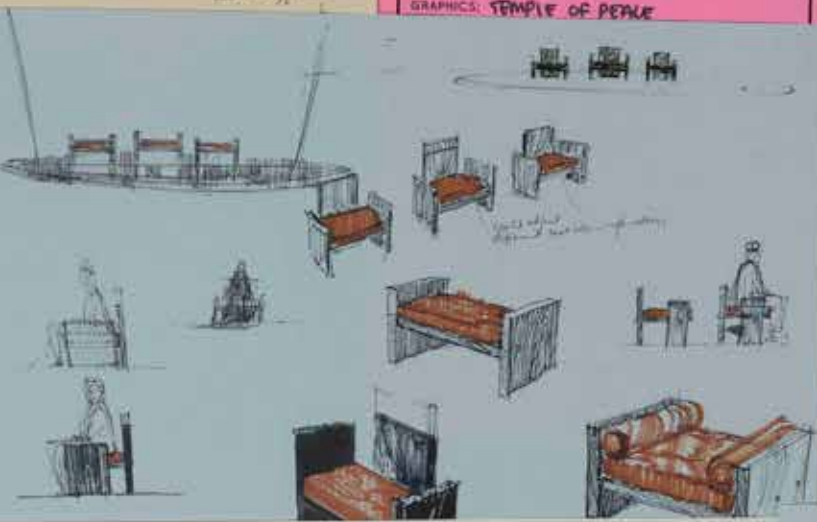


Handwritten notes in cursive, including the words "The Crown" and "The King".

Printed text from a document, including the title "INVESTITURE OF HR.H PRINCE OF WALES AT CAERNARVON" and "DETAIL OF DAI".



Handwritten notes in cursive, including the words "The Crown" and "The King".





68 TP

A LARGE PAIR OF 20TH CENTURY GILT METAL LANTERNS

First seen in Season 2, for the porte cochère of the Buckingham Palace exterior set

With domed glass tops above a pierced border and tapering glass sides, enclosing a brass central stem issuing four candle branches, 60cm wide, 60cm deep, 96cm high (23 1/2in wide, 23 1/2in deep, 37 1/2in high) (2)

£2,000 - 3,000

US\$2,500 - 3,800

€2,300 - 3,500



69

JOSH O'CONNOR (AS PRINCE CHARLES): A POLO OUTFIT

Season 3, Episode 8, 'Dangling Man'

Custom-made brown short-sleeved cotton t-shirt with a white '4' on the front and back, with red trim at the collar and sleeves, a pair of white jodhpurs, a navy blue polo helmet with white band, and over-the-knee black leather riding boots (4)

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800

As seen in the Windsor Guard's Club Polo Match scene when Emerald Fennell (as Camilla Shand) watches Josh O'Connor (as Prince Charles) play.

70 TP

A COLLECTION OF TEN VINTAGE-STYLE POLO STICKS

With hardwood heads and cane shafts, with leather handles, one labelled 'Philip's polo stick', together with six vintage painted polo balls, and a leather Umpire's ball case, *the polo sticks: 133cm (52in) high (17)*

£600 - 800

US\$760 - 1,000

€700 - 930

Some used on set in Season 3, Episode 7, 'Moondust' when Tobias Menzies (as Prince Philip) is practising polo in the grounds of Windsor Castle.



69

70 (part lot)



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.





71

71 OLIVIA COLMAN (AS THE QUEEN): A DRESS SUIT ENSEMBLE

Season 3, Episode 8, 'Dangling Man'
 Custom-made blue and white pleated dress with belt, a matching single-breasted jacket with navy trim at the collar and cuffs; together with a white and navy leather square handbag, and a matching navy hat, (4)

£1,000 - 1,500
US\$1,300 - 1,900
€1,200 - 1,800

In this episode, Olivia Colman (as the Queen) delivers a speech in Paris about the strong and historic relationship between Britain and France. Immediately afterwards, she is informed that Derek Jacobi (as the Duke of Windsor) is extremely ill. Wearing the same suit, the Queen heads to Villa Windsor on the outskirts of Paris.



72

72 GERALDINE CHAPLIN (AS WALLIS SIMPSON): A SUMMER DRESS

Season 3, Episode 8, 'Dangling Man'
 Custom-made mid-length false top dress with a brown, black and pink braid-like swirl pattern, and four pink off-centre buttons to the front and roll-collar; together with a pair of brown faux-snakeskin court shoes with buckle (2)

£600 - 700
US\$760 - 880
€700 - 820

Geraldine Chaplin (as Wallis Simpson) can be seen wearing this dress in the Villa Windsor episode when Josh O'Connor (as Prince Charles) visits Derek Jacobi (as his great-Uncle David) due to his failing health.







73

73

A FAMILY GROUP OF GERMAN PORCELAIN PUGS

With 'K' factory marks for Rudolf Kammer, 20th century
 Comprising two larger gilt painted examples, the female with a
 suckling puppy, each seated with one paw raised, and a smaller,
 separate puppy, together with: a Beswick example, standing;
 and five further examples of various sizes, *the Rudolf Kammer*
example: 21cm wide, 12cm deep, 19.5cm high (8in wide, 4 1/2in
deep, 7 1/2in high) (the largest: 31cm high) (9)

£1,000 - 1,500
US\$1,300 - 1,900
€1,200 - 1,800

Sourced by the Set Decorating Department to furnish the Villa
 Windsor set in Season 3.

74

**JOSH O'CONNOR (AS PRINCE CHARLES): A GILT METAL
 HALF HUNTER POCKET WATCH AND COMPASS**

Season 3, Episode 9, 'Imbroglia'
 Each of typical form and engraved to back 'No excuse for going
 in the / wrong direction / Easter 1939', both with chain and
 additional, smaller compass (one detached), cased, *the compass:*
4.5cm wide, 1cm deep, 5cm high (1 1/2in wide, 0in deep, 1 1/2in
high) (2)

GBP400 - 600
US\$510 - 760
€470 - 700

The pocket watch is used in the scene between Josh O'Connor
 and Geraldine Chaplin (as Prince Charles and Wallis Simpson)
 after the funeral of the Duke of Windsor. The compass was also
 sourced by the Set Decorating Department as an alternative
 option.

The lot is based on a pocket compass with the same inscription
 which sold Sotheby's, *Exceptional Jewels And Precious Objects*
Formerly In The Collection Of The Duchess Of Windsor, 30
 November 2010, lot 13.



74 (one from a lot of two)





75

75 TP AR

CHARLIE COBB (BRITISH)

Olivia Colman (as the Queen)
Season 3, Episode 9, 'Imbroglio'
Full-length portrait

Acrylic and oil on canvas
184.5 x 121.5cm (72 5/8 x 47 13/16in).

Together with a framed digital print example (2)

£800 - 1,200

US\$1,000 - 1,500

€930 - 1,400



76

76 TP AR

HUMPHREY BANGHAM (BRITISH)

Olivia Colman (as the Queen), after Pietro Annigoni's portrait of Queen Elizabeth II in 1969
A three-quarter-length portrait, wearing red ceremonial dress, standing before the sea

Acrylic and oil on canvas
199 x 178cm (78 5/16 x 70 1/16in).

Together with the unfinished example, and one other (3)

£2,000 - 3,000

US\$2,500 - 3,800

€2,300 - 3,500





77

OLIVIA COLMAN (AS THE QUEEN): A FULL-LENGTH EMBROIDERED BANQUET GOWN

Season 3, Episode 9, 'Imbroglio'

Custom-made golden gown with silver floral pattern and beading on the pattern above the empire-line waistband, with cut out 'V' at the neckline, and a blue Order of the Garter sash (2)

£3,000 - 5,000

US\$3,800 - 6,300

€3,500 - 5,800

In this episode, Olivia Colman (as the Queen) delivers a speech at a banquet in celebration of her and Tobias Menzies's (as Prince Philip) 25th Wedding Anniversary. This scene was filmed at the Painted Hall, Old Royal Naval College, Greenwich.





78

78
ERIN DOHERTY (AS PRINCESS ANNE): A FULL-LENGTH BANQUET GOWN

Season 3, Episode 9, 'Imbroglio'
Custom-made silver-blue sleeveless dress with pale green floral motif and tuxedo collar, button front and collar, and a red, white and blue Royal Victorian Order sash (2)

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

This dress can be seen being worn in the Guildhall, Banqueting Hall scene. It was also used in for the promotional poster for Season 3.



79

79
HELENA BONHAM CARTER (AS PRINCESS MARGARET): A FULL-LENGTH BANQUET GOWN

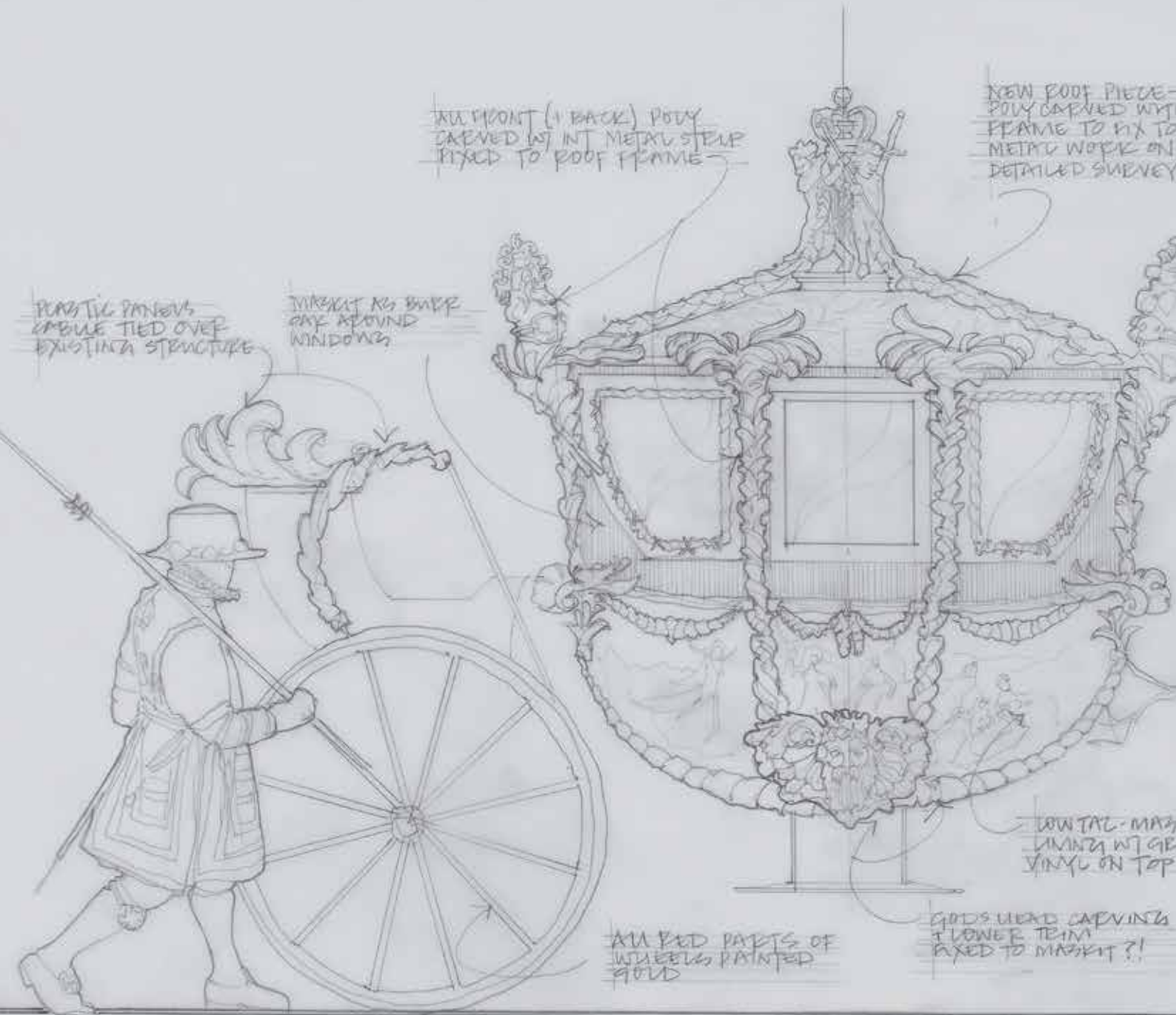
Season 3, Episode 9, 'Imbroglio'
Custom-made pale silver and grey sleeveless gown with a square neckline, embellished with an embossed floral design in dark grey, with a band to the waist bearing rose detailing attached to the centre, and a red, white and blue Royal Victorian Order sash (2)

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

This dress can be seen being worn in the Guildhall, Banqueting Hall scene. It was also used in for the promotional poster for Season 3.

THE CROWN 3" EXT GOLDEN CARRIAGE - SCAN

NB: EXISTING CARRIAGE CS6 FROM DEVILS HORSEMEN



19. SEP 2018 FOR COSTING ONLY!







80W

A REPRODUCTION OF THE GOLD STATE COACH

Season 3, Episode 10, 'Cri de Coeur' and Season 6, Episode 9, 'Hope Street'

Inspired by the 1760 commission by Francis Rawdon-Hastings, 1st Marquess of Hastings for King George III, and designed by Sir William Chambers, *approximately: 188cm wide, 560cm deep, 315cm high (74in wide, 220in deep, 124in high)*

£30,000 - 50,000

US\$38,000 - 63,000

€35,000 - 58,000

One of the more challenging - and expensive - props constructed for The Crown is the replica of the Gold State Coach. Built in 1762 for King George III, the real coach has been used at every coronation since 1831 when King William IV succeeded to the throne. A rococo masterpiece, it was designed by architect Sir William Chambers, best known for Somerset House in London and the pagoda at Kew Gardens, and was constructed in the workshop of coachbuilder Samuel Butler. The coach is made of gilded wood with elaborate carvings by sculptor Sir Joseph Wilton, who, like Chambers, was a founding member of the Royal Academy. Upholstered in velvet and satin, the interior also features wonderful illustrated panels, painted by Giovanni Battista Cipriani, depicting Roman gods and goddesses. Some 7 metres long and 3.6 metres tall, the Gold State Coach weighs 4 tonnes and requires eight horses to pull it, though because of its great age and not inconsiderable weight it is restricted to walking pace

when in use. The Gold State Coach was last used for the coronation of HM King Charles III on 6th May 2023.

For the life-size replica used in the television series, Left Bank Pictures turned to specialists The Devil's Horsemen, who built the chassis, and Anarchy Ltd, who were responsible for the body. The Devil's Horsemen is one of the leading film-industry horse suppliers in Europe. Owned by horsemasters Daniel and Camilla Naprous and their father Gerard, they provide horses, carriages, tack, riders and horsemasters to international films, television programmes and for photoshoots. For half a century, The Devil's Horsemen have worked with world renowned production companies, directors, producers and photographers, including Disney, Warner Bros, Universal Pictures, HBO, Netflix, Fox Broadcasting and Working Title Films.

A highly experienced prop-making, model-making and special-effects company, Anarchy began by carrying out an inspection of the real Gold State Coach. From photographs taken they drew up the carriage and CNC machined a wooden jig for The Devil's Horsemen to build the wheels and chassis. With some artistic license, Anarchy used a combination of 3D CNC machining, hand sculpting in clay, and 3D printing to produce the components. Hand-sculpted elements were moulded and cast in GRP (glassfibre). Anarchy also fabricated offset steel hinges and cast brass handles featuring lion's head details to tie in with the carvings on the main body. Completed in 2019, the carriage was then used in production of The Crown, adding incredible detail and feeling to some of the pivotal moments of the series. A unique opportunity to own the ultimate in regal transportation.







CHANGE
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TRADITION

THE
C R O W N

A NETFLIX ORIGINAL SERIES

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Season 4



81

OLIVIA COLMAN (AS THE QUEEN): A REPLICA OF THE TROOPING THE COLOUR STATE MILITARY COSTUME

Season 4, Episode 1, 'Gold Stick'

Custom-made by Angels Costumes, comprising a red wool military tunic with cutaway front, navy cuffs and epaulettes with gold braiding, with handwritten label to the inside reading *Olivia Colman The Crown, November 2019*, a pair of navy high-waisted full-length breeches with laces, a navy wool skirt attachment habit, tunic, and skirt with handwritten Angels labels; a red and gold braided belt, a gold braid Aiguillette, a black faux-fur tri-corn hat with white feathers plumage, with Angels label, and a pair of knee-high black riding boots by Hawkins (7)

£5,000 - 7,000

US\$6,300 - 8,800

€5,800 - 8,200

As seen in the Trooping of the Colour scene. The tradition of the Trooping of the Colour dates back to 1805, and is a military parade celebrating the Sovereign's official birthday. The term 'colours' refers to the Regimental flags of the British Army, because they displayed the uniform colours and insignia worn by the soldiers of different units.

This episode of *The Crown* opens with Olivia Colman (as the Queen), followed by other cast playing members of the Royal Family, on horseback for the Trooping of the Colour ceremony in 1979. The scene is interspersed with footage of the IRA, with the episode later depicting the assassination of Charles Dance (as Lord Mountbatten) by the IRA.

The episode's title, *Gold Stick*, is a reference to Lord Mountbatten who was the Gold Stick-in-Waiting to the Queen during The Trooping of the Colour. This ceremonial position traditionally involved the protection of the Sovereign.





82

**OLIVIA COLMAN (AS THE QUEEN):
THE AUDIENCE ROOM BELL**

First seen in Season 2

A brass and enamel bell adapted from a pill box, created by *The Crown's* Set Decorator Alison Harvey, 4.5cm wide, 4.5cm deep, 3.5cm high (1 1/2in wide, 1 1/2in deep, 1in high)

£200 - 300

US\$250 - 380

€230 - 350

This prop was produced at short notice by Alison Harvey, Set Decorator on *The Crown*. In Season 2, an additional close-up shot of Claire Foy pressing the Audience Room bell was required on the morning of filming. As such, a new version had to be constructed to ensure the scene and filming schedule could continue as planned. Another close-up of the bell being pressed by Colman can be seen in Season 4, Episode 1, 'Gold Stick'.





83TP

A PAIR OF LOUIS XVI-STYLE MAHOGANY AND GILT-METAL MOUNTED OCCASIONAL TABLES

First seen in Season 1, for the Audience Room set

The circular tops with pierced gallery, each fitted with a frieze drawer applied with gilt-metal ribbon-tied swags on moulded square tapering legs united by an inverse bow-fronted tier, dressed with: a selection of ceramic trinket boxes and dishes; a pair of pierced silver dishes; a pair of polychrome decorated ceramic vases; a silver-handled magnifying glass; and a table lamp with a brass Corinthian column lamp base, 40cm wide x 40cm deep x 73cm high, (15.5in wide x 15.5in deep x 28.5in high) (qty)

£600 - 800

US\$760 - 1,000

€700 - 930

Dressed by *The Crown's* Set Decorating Department and items may have changed from when used in filming.



84

OLIVIA COLMAN (AS THE QUEEN): A SKIRT SUIT AND LAUNER HANDBAG

Season 4, Episode 1, 'Gold Stick'

Custom-made single-breasted skirt suit in dark lilac, and a long-sleeve floral blouse with necktie, both with handwritten production label *Elizabeth II*, with pointed court shoes by Kaiser, and a navy calf leather Launer 'Bellini' handbag with gold hardware, together with the original Launer black box and dust bag with costume department labels including character reference *1 Elizabeth (5)*

£1,500 - 2,000

US\$1,900 - 2,500

€1,800 - 2,300

This outfit was worn by Olivia Colman (as the Queen) in the first meeting with Gillian Anderson (as Margaret Thatcher).

The reigning Monarch holds weekly audiences with the country's Prime Minister to discuss affairs of state. In total, Her Majesty Queen Elizabeth II worked with 15 Prime Ministers during her reign.







85

GILLIAN ANDERSON (AS MARGARET THATCHER): A SKIRT SUIT AND LAUNER HANDBAG

Season 4, Episode 1, 'Gold Stick'

Custom-made royal blue single-breasted jacket with rounded lapels and a matching pleated knee-length skirt, an off-white long-sleeve orange and blue pinstripe blouse with bow collar; together with a pair of navy leather court shoes by Ferragamo, with handwritten production label reading *12 M. Thatcher* on the inside of each shoe, with bows to the front, and a black calfskin 'Olympia' Launer handbag with gold hardware and matching leather backed mirror, together with original Launer black box and dust bag with costume department labels including character reference *1 Margaret Thatcher*, together with a multi-stone bracelet and a purple stone ring, both in gold tone mounts (6)

£1,500 - 2,000

US\$1,900 - 2,500

€1,800 - 2,300

As seen in the first meeting with Olivia Colman (as the Queen) in the Audience Room at Buckingham Palace.

Margaret Thatcher's term as the Prime Minister of the United Kingdom began in 1979, and ended with her resignation on the 28th November 1990.

Margaret Thatcher's style echoed her politics, mixing no-nonsense tailored suits with large, elaborate pussy-bows. She often opted for Conservative cobalt blue, as a visual reminder of her politics, and she wore a blue suit to enter number 10 Downing Street as Prime Minister for the first time.

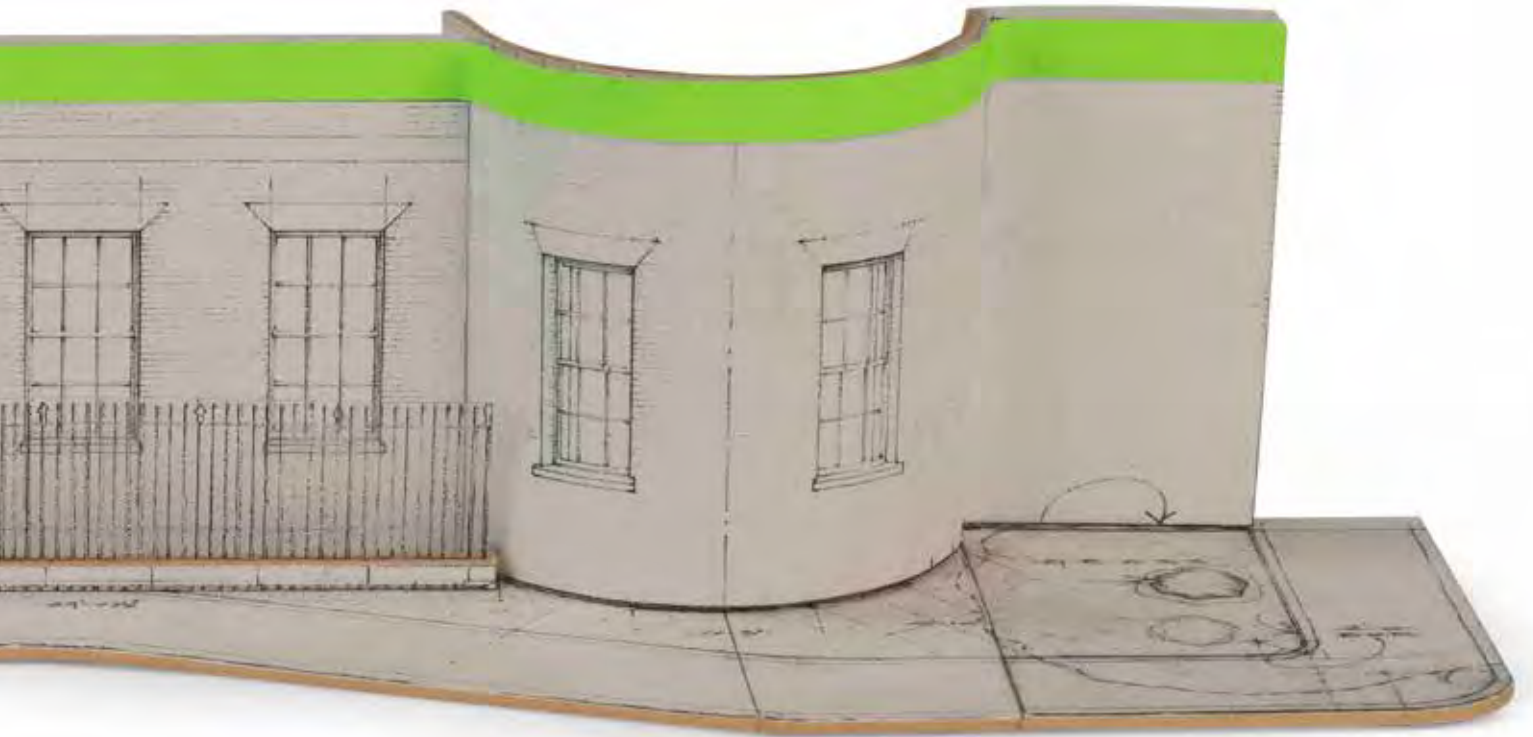
In *The Crown*, both the characters of Thatcher and the Queen are often seen with a handbag, typically a traditional Launer handbag. The handbag was a staple of their attire for practicality, but for Thatcher it was also viewed as a form of armour.

A handbag was never far from her side, to the extent that her speeches were printed to size to fit into her handbag. In some instances, her handbag was deemed the safest place for papers of utmost importance and sensitivity. She has been quoted as saying; 'Of course, I am obstinate in defending our liberties and our law. That is why I carry a big handbag.' Some viewed it as her weapon when she would pull notes from it, or position it on desks and cabinet tables.

It gave rise to the term "handbagging", added to the English Dictionary in 1982, to treat a person with verbal criticism or coercive behaviour.

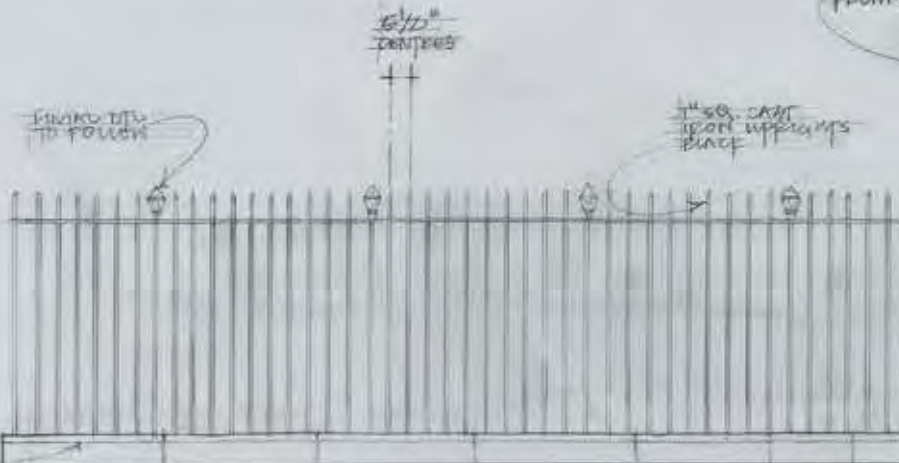






IF ONLY
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RAILINGS ELEVATION

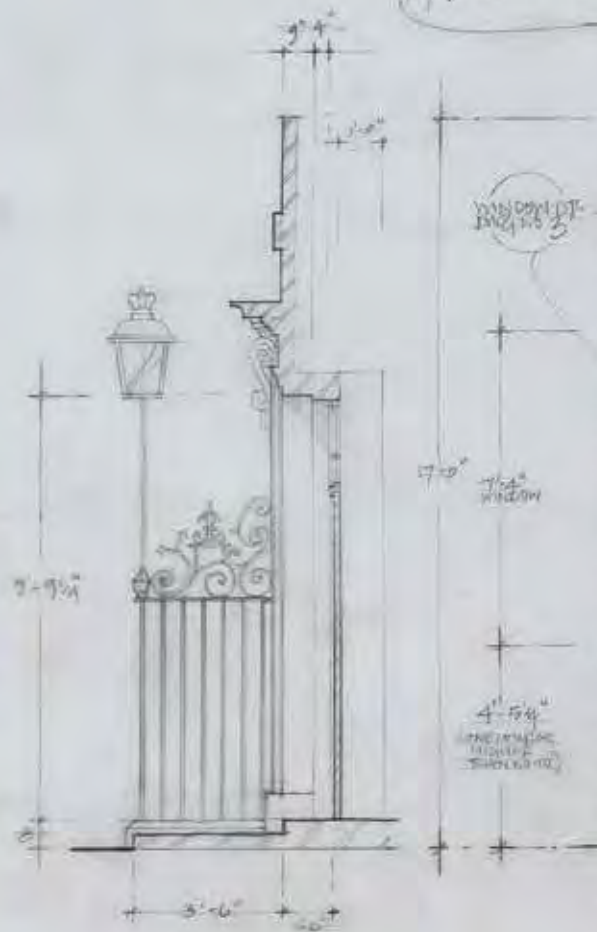


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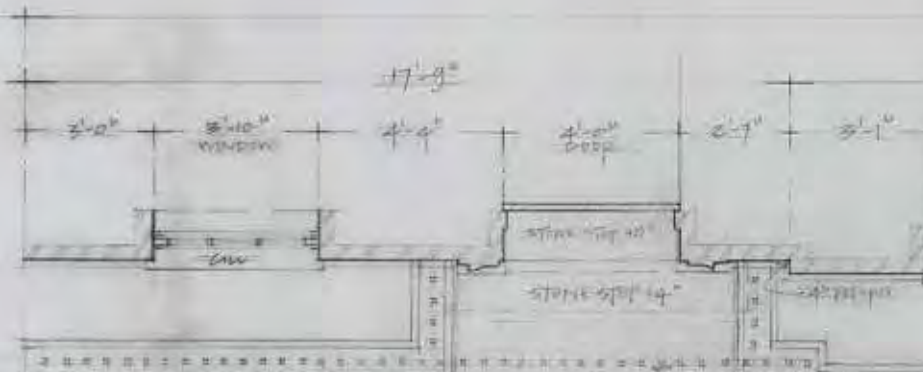
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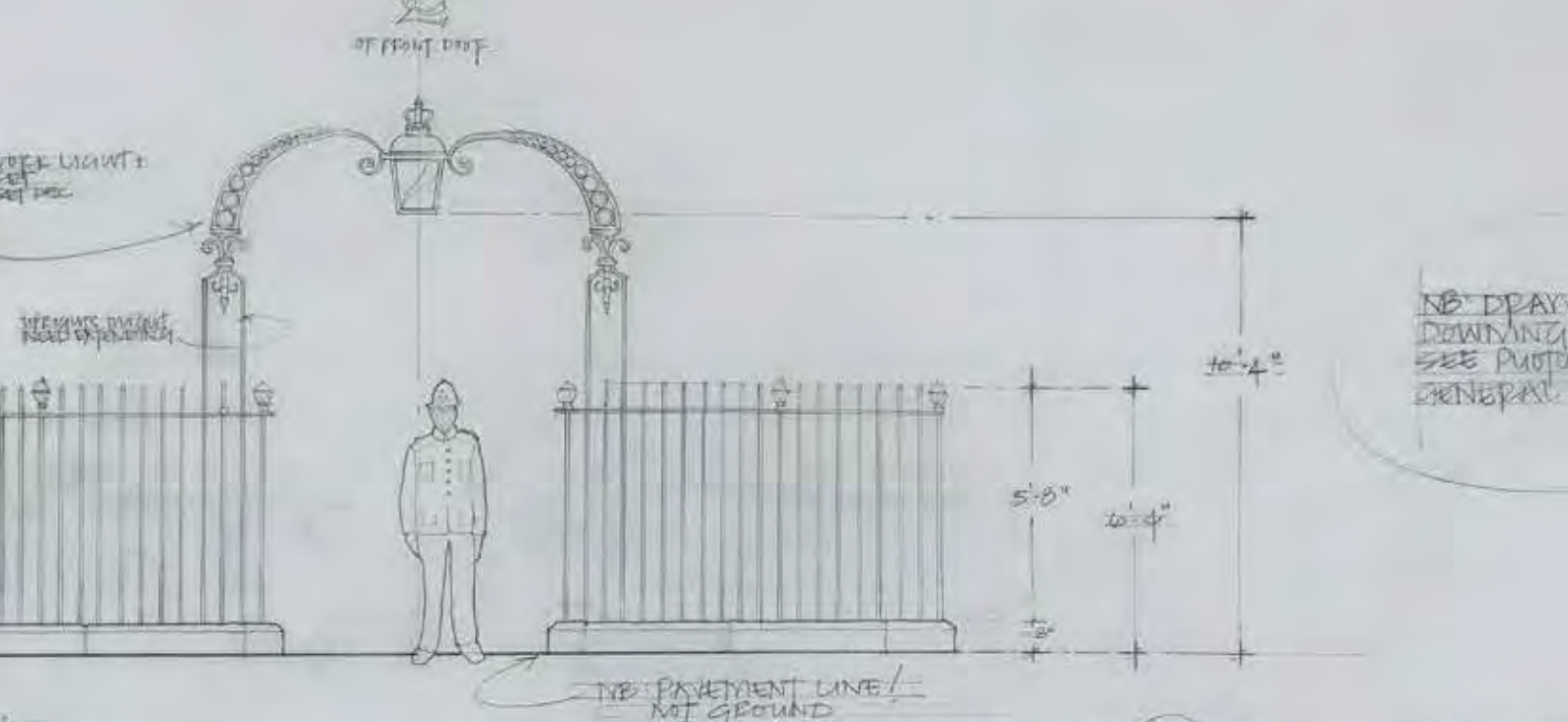


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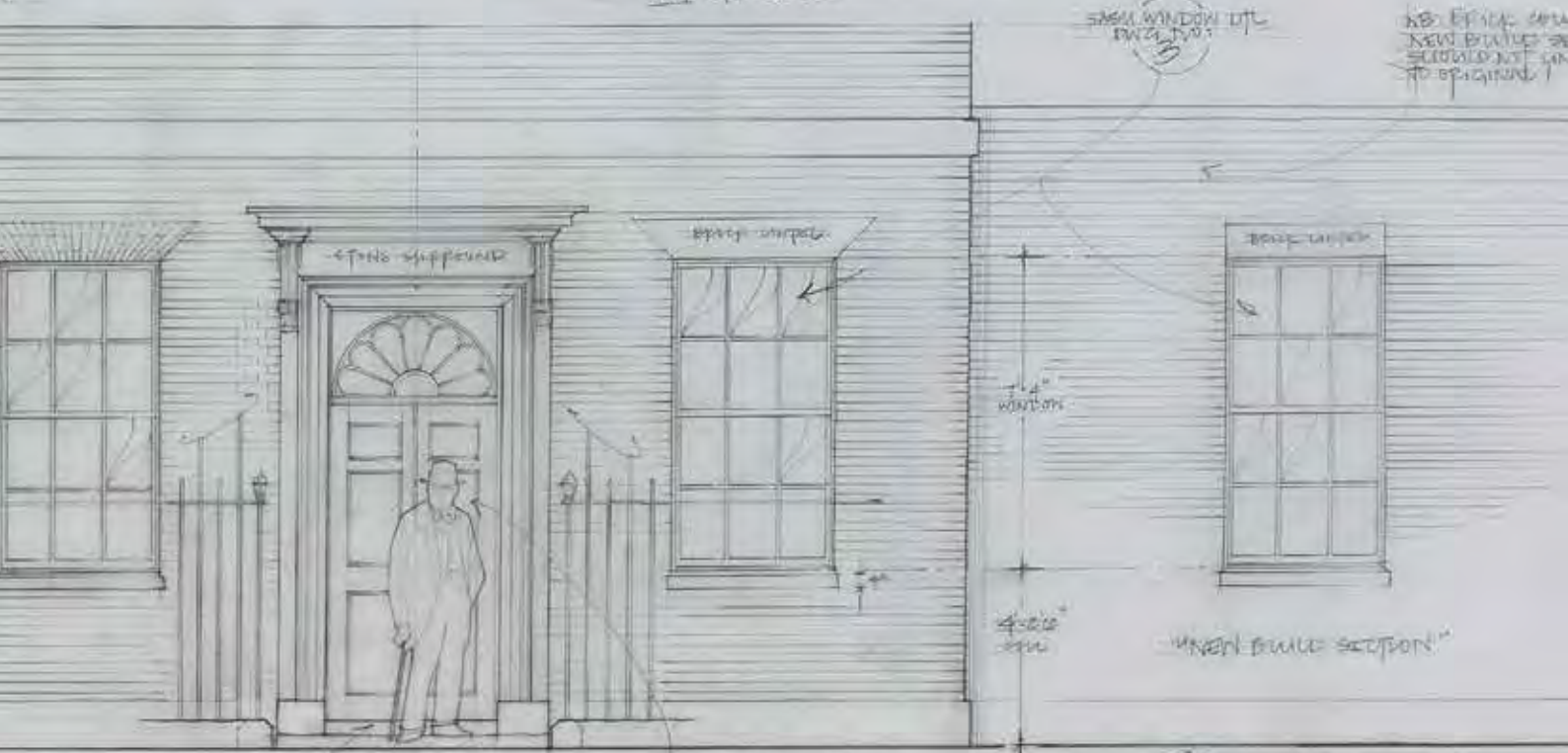


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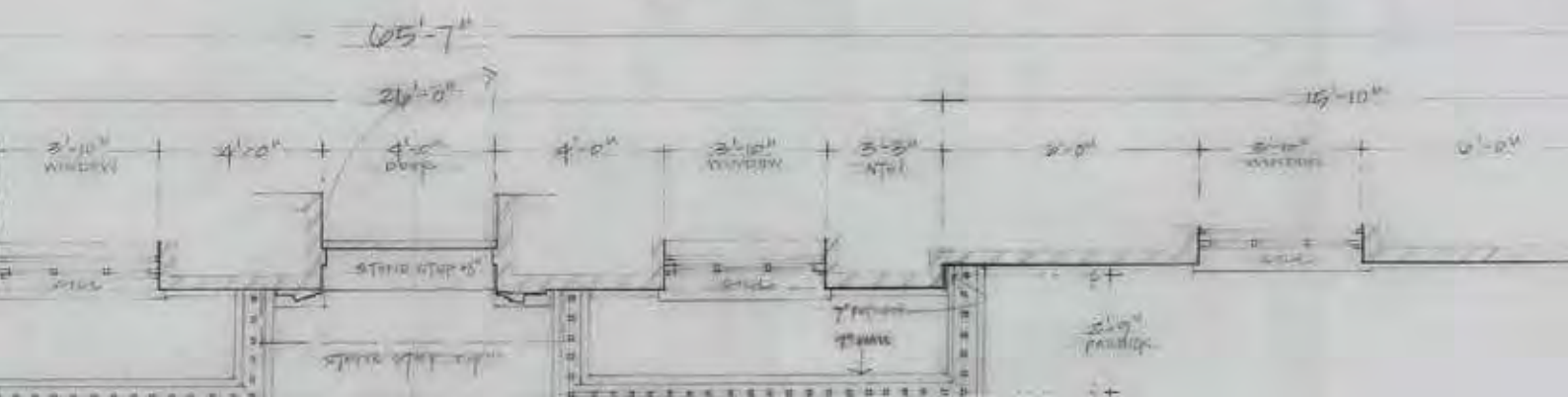




NB: DRAW DOWNING SEE PLOT GENERAL



NB: VAPOR STONE STEPS NB: 6'-4\" STAIRCASE DOOR = FAN LIGHT OF - DWT NO = 2 NB: ALL THE PAVEMENT



86 W

A REPLICA OF THE NUMBER 10 DOWNING STREET FACADE

First seen in Season 1, created by *The Crown's* Construction Department

The iconic black-painted door below a fanned glass transom copied from the original, the door applied with a white '10' and with black-painted brass lion-mask door knocker, letterbox engraved 'FIRST LORD OF THE TREASURY' and central octagonal door-pull, the whole enclosed within a composite fibreglass painted architrave flanked by scrolled acanthus leaf corbels, and with faux-doorbell, this surrounded by black-painted iron railings united by a pierced and foliate arch centred by a crowned black painted and deliberately distressed lantern, with two foliate and pierced composite resin boot scrapers, together with the Art Department's set models for the facade of 10 and 11 Downing Street, the interior model for the drawing room and cabinet room, made for Stage 7 at Elstree Studios, and a variety of preliminary drawings, designs and sketches produced in the planning stage of a set, *the whole: 560cm wide x 146cm deep x 370cm high, (220in wide x 57in deep x 145 1/2in high) (qty)*

£20,000 - 30,000

US\$25,000 - 38,000

€23,000 - 35,000

The facades of numbers 10 and 11 Downing Street were recreated faithfully and to scale on the 'Backlot' at Elstree Studios from Season 1 of *The Crown*. Interestingly, the door of number 10 had to be scaled up during the first two seasons when John Lithgow played Winston Churchill. The actor was considerably taller than Churchill and so in order to ensure the realism of the scenes the decision was made to scale up the door.

No. 10 Downing Street has been the home of British Prime Ministers since 1735 when George II presented the house to Robert Walpole as he became First Lord of the Treasury, and technically Britain's first Prime Minister. Intended as a personal gift, the King agreed to Walpole's request to make it an official residence to him and all future First Lords of the Treasury. This was engraved on the brass letterbox on the front of the door and has been faithfully replicated in the current lot.







87

87 TP

AN EARLY 20TH CENTURY BLACK LEATHER CLOSE-NAILED UPHOLSTERED PORTER'S CHAIR

First sourced for Season 1, featuring in the Downing Street set
Of typical form, the canopied chair with button-back upholstery and scrolled arms, 90cm wide x 86cm deep x 176.5cm high, (35in wide x 33 1/2in deep x 69in high)

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



88 (part lot)

88 TP

A PROP SIGN FOR THE CABINET ROOM

The stained and painted rectangular pine plaque with 'CABINET ROOM / PRIVATE SECRETARY / DRAWING ROOM' to the front, on a circular base, together with a set model and design sketch of the Cabinet Office created by *The Crown's* Art Department for Stage 7 at Elstree Studios, used from Season 1, 42.5cm wide, 30cm deep, 137.5cm high (16 1/2in wide, 11 1/2in deep, 54in high), the model: 48.5cm wide x 34cm deep x 12cm high (3)

£100 - 150
US\$130 - 190
€120 - 180



89 TP

CONTEMPORARY SCHOOL

The Downing Street Set: six black-and-white photographs of cast members of *The Crown* playing various Prime Ministers

Various Seasons

Comprising; Simon Chandler (as Clement Attlee); John Lithgow (as Winston Churchill); Jeremy Northam (as Anthony Eden); Anton Lesser (as Harold Macmillan); David Annen (as Alec Douglas-Home); Jason Watkins (as Harold Wilson); *the Churchill example: 30.cm high x 22.5cm wide* (6)

£400 - 600

US\$510 - 760

€470 - 700



90

90
TOBIAS MENZIES (AS PRINCE PHILIP): A TWEED JACKET, WAISTCOAT AND KILT

Season 4, Episode 2, 'The Balmoral Test'
 Custom-made two-piece single-breasted jacket and waistcoat with large red checks; together with a white cotton shirt by Dometakis, waistcoat and shirt with handwritten production labels reading *Philip*; together with a kilt by Houston, with black leather buckles for fastening at the side, a red woollen tie, a brown leather sporrán, and navy blue over-the-knee socks (7)

£1,000 - 1,500
 US\$1,300 - 1,900
 €1,200 - 1,800

As seen in the Balmoral Highlands & Braemar Games scene.

The Braemar Gathering in Scotland likely started during the 11th century when King Malcolm Canmore visited Braemar, in the Highlands. However, the festivities back then were likely a lot more violent.

Royal patronage dates back to 1848, when Queen Victoria first attended the event. She had a great love for Scotland, popularised the Highland Games, and continued to support the event for the rest of her life. The Games have been regularly attended by the British Royal Family since the Victorian era, with the current Royal patron being King Charles III.

The activities at the Games today include highland dancing, piping, tossing the caber, putting the stone, throwing the hammer, sprinting, a relay race, a hill race up Morrone, long jump, tug of war and a children's sack race. The prize money for the winner today is over £12,000.

91

EMMA CORRIN (AS LADY DIANA): A KNITTED JUMPER ENSEMBLE

Season 4, Episode 2, 'The Balmoral Test'
 Custom-made ensemble comprising a pink knitted V-neck jumper with long sleeves depicting figures holding hands around the waist and sleeves, and a pair of alpacas at the front and back; a ribbed white cotton polo neck with production label reading *Diana*, together with a pair of high-waisted light brown corduroy trousers by House of Bruar with production label reading *Diana*; and bottle green shoes with small floral embroidered detail in the shape of a house (4)

£800 - 1,200
 US\$1,000 - 1,500
 €930 - 1,400

As seen in the 'Balmoral Test' scene when Emma Corrin (as Lady Diana) meets other cast playing members of the Royal Family in Scotland for the first time.



91





92

**EMMA CORRIN (AS LADY/PRINCESS DIANA):
A REPRODUCTION ENGAGEMENT RING**

First seen in Season 4, Episode 3, 'Fairytale'

Featuring a halo of Cubic Zirconia around an oval simulated sapphire central stone, set in silver coloured mounts

£2,000 - 3,000

US\$2,500 - 3,800

€2,300 - 3,500

First seen in the engagement scene, and subsequently throughout Season 4.

This ring is inspired by Princess Diana's engagement ring that was made by the London jewellers Garrard's, who looked to the sapphire brooch that Prince Albert commissioned for Queen Victoria, which she wore on her wedding day in 1840.

Diana's actual engagement ring comprised of a 12-carat oval sapphire surrounded by 14 round diamonds set in 18-karat white gold. Even though it includes a sapphire, which was traditionally popular with the Royal Family, the ring caused controversy because it was not a bespoke piece. The ring was featured in Garrard's catalogue, meaning anyone could have purchased it, for around £47,000.



93

EMMA CORRIN (AS LADY DIANA): AN ENGAGEMENT ENSEMBLE

Season 4, Episode 3, 'Fairytale'

Custom-made royal blue crepe ensemble comprising a collarless jacket, a below-the-knee skirt with matching blue belt, and a white polyester pussy-bow blouse depicting blue flying birds; accompanied by a pair of navy leather low-block heeled shoes with bows by Nazareno Gabrielli (4)

£1,500 - 2,000

US\$1,900 - 2,500

€1,800 - 2,300

Emma Corrin (as Lady Diana) wore this ensemble in the engagement announcement scene, evoking Diana and Charles' famous engagement pictures.

On the 24th February 1981, Prince Charles and Lady Diana announced their engagement and posed for a series of photos outside Buckingham Palace.

Diana's outfit for the historical pictures was a last-minute find; she reportedly struggled to find something to begin with, as she went to the high-end Bellville Sassoon boutique, but the saleswoman did not know who she was and encouraged her to look elsewhere. Diana then went to Harrods in Knightsbridge and found an off-the-rack cobalt blue skirt suit by Cojana, which perfectly matched her diamond and sapphire engagement ring.

David Sassoon, who ran Bellville Sassoon with Belinda Bellville, heard what had happened with Diana, and was mortified. However, Diana's mother, Frances Shand Kydd, still supported the boutique and encouraged Diana to return. Bellville Sassoon ended up designing Diana's going away outfit for her honeymoon, and her trousseau. Sassoon produced more than 70 outfits for Princess Diana in her lifetime and was arguably one of her favourite designers.

94

JOSH O'CONNOR (AS PRINCE CHARLES): AN ENGAGEMENT TWO-PIECE SUIT

Season 4, Episode 3, 'Fairytale'

Custom-made charcoal grey herringbone-stripe single-breasted jacket and trousers, and a shirt with a cutaway collar and double cuff, with handwritten production label *Charles* (3)

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800

As seen in the engagement photo call scene at Buckingham Palace. Please see footnote to previous Lot.



93



94



95

**95
EMMA CORRIN (AS LADY DIANA): A CASUAL OUTFIT AND ROLLER-SKATES**

Season 4, Episode 3, 'Fairytale'
Comprising a Scottish raspberry pink cashmere V-neck jumper, with handwritten production label reading *Diana*, a cream blouse with long sleeves and pie crust collar, with handwritten production label reading *Diana double*; and a pair of custom made pink and white gingham high-waisted cotton trousers, together with a pair of white leather lace-up roller skates (4)

**£800 - 1,200
US\$1,000 - 1,500
€930 - 1,400**

As seen when Emma Corrin (as Lady Diana) roller skates through the interior of the Buckingham Palace set.



96

**96
EMMA CORRIN (AS PRINCESS DIANA): A FLOOR LENGTH EVENING GOWN**

Season 4, Episode 6, 'Terra Nullius'
Custom-made cornflower blue gown with flecks of silver, a high round neckline, side ruffles, flounce sleeves, and a silver-coloured leather wide waist belt with a 'V' cut out at the front (2)

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

As seen in the Ballroom dancing scene at the Wentworth Hotel, Sydney, where Emma Corrin dances with Josh O'Connor (as Princess Diana and Prince Charles).





97 TP

**EMMA CORRIN & ELIZABETH DEBICKI (AS PRINCESS DIANA):
A SUITE OF TEN POWDER BLUE LEATHER AND GILT-BRASS
MOUNTED LUGGAGE, STAMPED H.R.H. PRINCESS OF WALES**

First seen in Season 4, Episode 6, 'Terra Nullius'

Comprising: two wardrobe trunks, one opening to reveal a lined interior fitted with a hanging rail; four trunks of varying sizes, lined with paper; and four suitcases, two lined, *the full-length examples: 60cm wide, 71cm deep, 177.5cm high (23 1/2in wide, 27 1/2in deep, 69 1/2in high)* (10)

£2,000 - 3,000

US\$2,500 - 3,800

€2,300 - 3,500

AUSTRALIAN AIR FORCE





98

98
**HELENA BONHAM CARTER (AS PRINCESS MARGARET):
 A NEGLIGEE AND KAFTAN**

Season 4, Episode 7, 'The Hereditary Principle'
 Custom-made negligee and corresponding robe with a teal, turquoise, yellow and maroon ink blot pattern (2)

£800 - 1,200
 US\$1,000 - 1,500
 €930 - 1,400

As seen worn by Helena Bonham Carter (as Princess Margaret) in the Kensington Palace apartment set.



99



99
**EMMA CORRIN (AS PRINCESS DIANA):
 A PERFORMANCE DRESS**

Season 4, Episode 9, 'Avalanche'
 Custom made mid-length ivory gown with a drop waist, pleated skirt and spaghetti straps; together with a pair of cream-coloured satin dance shoes by Freed of London (2)

£1,000 - 1,500
 US\$1,300 - 1,900
 €1,200 - 1,800

As seen in the Wayne Sleep dance scene, set at the Royal Opera House.

Wayne Sleep (b.1948) is a British dancer and choreographer. In 1985, he was asked by Princess Diana to rehearse a dance as a surprise for Prince Charles' 37th birthday. They rehearsed in secret, and, despite their height differences, with Wayne Sleep being 5ft 2in and Diana 5ft 11in, they pulled off an enjoyable performance. Wayne Sleep later commented on the Princess' good sense of humour.

Princess Diana left her seat during the Gala Performance at the Royal Opera House, and they performed the dance to Billy Joel's *Uptown Girl*.





100

EMMA CORRIN (AS PRINCESS DIANA): A FULL LENGTH SATIN BALLGOWN AND BOLERO JACKET

Season 4, Episode 10, 'War'
Custom-made ivory-coloured satin strapless gown with embroidered and beaded leaf details on the bodice; together with a high collared and cropped evening jacket featuring matching embroidery, and diamante trim (2)

£3,000 - 5,000
US\$3,800 - 6,300
€3,500 - 5,800

As seen in the Athénée Hotel New York Plaza scene during Emma Corrin's (as Princess Diana's) US solo trip.

This outfit was also used for the promotional poster for Season 4.



101



EMMA CORRIN (AS PRINCESS DIANA): A FLOOR LENGTH VELVET HALTER NECK EVENING GOWN

Season 4, Episode 10, 'War'
Custom-made black velvet evening dress with tuxedo-style neck and low cut-out back, with double-breasted statement buttons embellished with large diamantés at the centre, with large satin striped lapels; together with a pair of black suede pointed slingback kitten heels by Ravel (2)

£1,000 - 1,500
US\$1,300 - 1,900
€1,200 - 1,800

As seen in the final scene of the season with the Royal Family Christmas photo at Sandringham.



102 W

1987 JAGUAR XJ-SC 3.6-LITRE CABRIOLET

REGISTRATION NO. FJI 8723

CHASSIS NO. SAJJNACC7CA144433

£15,000 - 20,000

US\$19,000 - 25,000

€17,000 - 23,000

The car offered here portrayed the late Princess Diana's personal Jaguar XJ-S Cabriolet in *The Crown*. Jaguar's first response to demands for an open-top XJ-S was somewhat conservative in engineering terms; the XJ-S had not been designed with an open version in mind, so a Targa-style arrangement was adopted, which retained a substantial roll hoop in the interests of maintaining rigidity in the absence of a fixed roof. Two removable roof panels were stored in the boot, and the Cabriolet did away with the Coupé's two occasional rear seats in favour of a pair of luggage lockers topped by a parcel shelf.

Essentially an exercise in niche marketing to test public reaction, the XJ-S Cabriolet's production was entrusted to outside specialist contractors, with bodysells being transported back and forth across

the Midlands before returning to the Brown's Lane factory prior to final despatch. The favourable response to the Cabriolet having demonstrated that there was indeed sufficient demand to justify production of an open XJ-S, Jaguar grasped the nettle and proceeded to develop a conventional full convertible. Cabriolet production had totalled 5,013 cars when the model was withdrawn in 1988.

Diana's own XJ-S Cabriolet was the V12-engined version, whereas this car has the considerably more economical 3.6-litre AJ6 inline six under the bonnet. As per the original 'Diana' car, it also has the US-specification headlights and rear seats, the latter were installed in Diana's example for the young Princes William and Harry. The Princess used her XJ-S from 1987 until 1991.

A manual transmission model originally finished in blue, this XJ-S was repainted green to match the Princess's car (the blue paintwork is still visible beneath the bonnet and in the boot). The car comes with a good history file relating to its life before *The Crown*. Understood to have been recently serviced, it passed its most recent MoT test on 29th August 2023 at 83,029 miles, with advisories on the front brake discs. The car has not been driven since the test.









Behind the scenes

Alison Harvey

"I came in two weeks after filming started and stayed seven years. Everyone thinks that doing sets is all about going to beautiful locations. But, oh gosh! You start with an empty room. I'm an art historian and also did fine art at Leeds University. If you love art, antiques, homes and history, it's a fantastic job. Set decorators do everything that isn't fixed. The designers do the walls and floors — then we do all the rest, whichever period of time it is. Sometimes, six or seven locations including stately homes create one set, with the actors going through a door from one to another. It's all so smooth, you can't believe it. Even with a beautiful setting like Wilton House, Wiltshire [where the Queen's Buckingham Palace office was filmed], we bring in desks and furniture; we enhance. You get about five months lead time; but you are skipping between times and places, researching, prepping and shooting.

We go to tremendous lengths researching everything. For some fabrics, I went to Humphries, the old Huguenot silk weavers in Sudbury, Suffolk; and had some 18th century pattern damask woven in Italy. We needed large quantities of bunting for weddings and Jubilees. For seasons one and two we had it made and aged, but by Charles and Camilla's wedding we could get the 'real' plastic stuff online.

"Like costume, a set has to convey the atmosphere and emotion that's in the script. I'd put up all the front covers of Vogue, as well as a time-line of tech: phones and computers. Tech and lampshades really do create a moment in time; everything, right down to a mug or a chair, says something about that particular time. They're the secret signs of how we subliminally judge, interpret, understand and react. I have a brilliant team, with different skills; but I take on the big, difficult sets. In Season 5, we turned an empty university into a 1980s hospital. Equipment in it that looks prosaic is really hard [to replicate] because that particular tech has gone.

Actors come up with great ideas for their characters and we buy in many of the things they need: Helena Bonham Carter's Princess Margaret liked Dunhill lighters, and she asked us to make a cross-stitch cushion saying "It's not easy being a Princess." Harold Wilson's briar pipes came from an old shop on Tottenham Court Road, London. Olivia Colman said, 'I don't mind what you do.'

Our job is to aestheticise reality; to join up the dots. We beautify a bit, too. Eventually we had 18 shipping containers full of stuff. And a Drapes room, a room for porcelain, and a whole ceiling of lampshades!"

Alison Harvey won an Emmy for Outstanding Production Design for 'Aberfan' in Series 3.

Alison Harvey
Series Set Decorator, All Seasons



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Season 5



103

IMELDA STAUNTON (AS THE QUEEN): A SILK SKIRT SUIT

Season 5, Episode 1, 'Queen Victoria Syndrome'

Custom-made ensemble comprising a tweed-effect silk-style patterned jacket with a bow at the collar, a mid-length pleated skirt, and a pillbox hat; together with a pair of white leather loafer-style high heels, with handwritten production label reading *Elizabeth*; and a white leather Launer 'Encore' handbag with gold hardware, in original Launer black box and dust bag, with costume department labels including character references (5)

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800

Season 5 begins with a flashback to Claire Foy (as the younger Queen) in Clydebank, 1954, christening the Royal Yacht Britannia. It then cuts to the present day, 1991, showing Imelda Staunton (as an older Queen) having a routine medical check. The doctor asks about her favourite home, prompting a change of scene.

The character can then be seen in this skirt suit, which was used in promotion for this season, leaving her car to go aboard the Royal Yacht Britannia. Throughout the episode, the character's love of the yacht becomes apparent.





104

104 TP

DOMINIC WEST (AS PRINCE CHARLES): AN EMPIRE-STYLE MAHOGANY AND GILT-METAL MOUNTED PEDESTAL PARTNER'S DESK

First seen in Season 5, in the Charles Study at Highgrove set
The gilt tooled leather writing surface above three drawers and a pair of cupboard doors flanked by classical terms on a breakfront plinth base, on paw feet, the reverse with similar decoration, together with a Regency-style mahogany and cut-brass inlaid armchair with scrolled arms on sabre legs, the desk dressed with a variety of props to include:

- photograph frames;
- a brass inkstand mounted with slate floral inlaid pietra dura medallions;
- a selection of books;
- a Baccarat glass paperweight commemorating Prince Charles' investiture in 1976;
- a Mulberry crocodile effect blotter;
- various pens;
- cups;
- a collection of cased rulers;
- and a variety of paper ephemera props created by the Graphics Department, *the desk: 160cm wide, 84cm deep, 78.5cm high (62 1/2in wide, 33in deep, 30 1/2in high) (qty)*

£800 - 1,200
US\$1,000 - 1,500
€930 - 1,400

Dressed by *The Crown's* Set Decorating Department and items may have changed from when used in filming.

105

DOMINIC WEST (AS PRINCE CHARLES): A MONTBLANC MEISTERSTÜCK PIX FOUNTAIN PEN

First seen in Season 5

The black resin body and cap with iconic Montblanc emblem, with 14ct. gold nib, in presentation case, *the pen: 14.7cm long, the case: 19.5cm wide, 8cm deep, 3cm high (7 1/2in wide, 3in deep, 1in high)*

£300 - 500
US\$380 - 630
€350 - 580





106

106

CLAUDIA HARRISON (AS PRINCESS ANNE): A FULL LENGTH SILK GHILLIES BALL GOWN

Season 5, Episode 1, 'Queen Victoria Syndrome'
 Custom made elbow-length pale mint gown with a white checked chiffon layer, a deep V-neck and puffed sleeves; together with a red Royal Stewart tartan sash, a pair of champagne and cream swirl leather shoes, and a white leather bag with diamond-shaped detailing down the centre (4)

£700 - 900
US\$880 - 1,100
€820 - 1,100

As seen in the Ghillies Ball scene on the set for Balmoral Castle in Scotland.

For more on the history of the Ghillies Ball, see footnote to Lot 108.



107

107

ELIZABETH DEBICKI (AS PRINCESS DIANA): A FLOOR LENGTH GHILLIES BALL GOWN

Season 5, Episode 1, 'Queen Victoria Syndrome'
 Custom-made jacquard weave white gown with V-neckline and short puffed sleeves, together with a red Royal Stewart tartan sash, a petticoat and a pair of white leather flat shoes with lattice effect (4)

£1,500 - 2,000
US\$1,900 - 2,500
€1,800 - 2,300

Elizabeth Debicki (as Princess Diana) wears this to the Ghillies Ball scene on the set for Balmoral Castle. Imelda Staunton (as the Queen) and the cast members playing her children are present, and in the scene, Debicki explains to Jonny Lee Miller (as the then-Prime Minister John Major), that all of the Queen's children are in unhappy marriages.

For more on the history of the Ghillies Ball, see footnote to Lot 108.





108



108

IMELDA STAUNTON (AS THE QUEEN): A FLOOR-LENGTH GHILLIES BALL GOWN

Season 5, Episode 1, 'Queen Victoria Syndrome'
 Custom-made kingfisher blue evening gown with subtle flower print and dandelion-like beaded embellishments across the bodice and sleeves, with a white net petticoat with blue trim, and a red Royal Stewart tartan sash; together with a pair of matte gold leather shoes (4)

£1,500 - 2,000
US\$1,900 - 2,500
€1,800 - 2,300

Imelda Staunton (as the Queen) wears this at the Ghillies Ball scene, and is seen Scottish dancing in it.

The Ghillies Ball dates back to 1852, when Prince Albert bought Balmoral Castle for Queen Victoria. That year they threw a dance in September to thank their staff and servants. It became known as the 'Ghillies Ball' because the term 'ghillie' is Gaelic for gamekeeper, and Ghillies are also specifically designed shoes, commonly worn in Scottish country dance.



109



109

JONATHAN PRYCE (AS PRINCE PHILIP): A GHILLIES BALL WAISTCOAT AND KILT ENSEMBLE

Season 5, Episode 1, 'Queen Victoria Syndrome'
 Comprising a red Royal Stewart tartan knee-length wool kilt, a grey tartan waistcoat, a navy and red woollen jacket, a white brushed cotton shirt with French cuffs, and white braces; together with a black silk bow tie by Hawes & Curtis, a brown leather and white fur sporrán by Margaret Morrison with lion crest to the top and silver hardware embellished with thistles; a pair of grey heavy-knitted kilt hose socks with red and white wool flashes, and a pair of black leather shoes decorated with silver buckles (9)

£800 - 1,200
US\$1,000 - 1,500
€930 - 1,400

As seen in the Ghillies Ball scene on the set for Balmoral Castle in Scotland.

For more on the history of the Ghillies Ball, see footnote to Lot 108.





110 (part lot)

110
A SELECTION OF FRAMED PHOTOGRAPHS OF MEMBERS OF THE CAST OF THE CROWN IN CHARACTER

To include photographs of Claire Foy and Olivia Colman (as the Queen); Imelda Staunton and Jonathan Pryce (as the Queen and Prince Philip) in a hinged quadruple frame; Matt Smith (as Prince Philip); Emma Corrin and Josh O'Connor (as Princess Diana and Prince Charles); Elizabeth Debicki (as Princess Diana in the 'Revenge' dress), two in silver frames, *the largest: 26cm wide, 31cm high (10in wide, 12in high) (9)*

£300 - 500
 US\$380 - 630
 €350 - 580

111
LIZZIE HOPLEY (AS THE QUEEN'S DRESSER, ANGELA KELLY): A DIARY AND FILOFAX

Created by Lucy Buchanan from *The Crown's* Graphics Department at the request of Director Stephen Daldry

To include detailed notes and design drawings, based on outfits worn by Her Majesty Queen Elizabeth II, within a burgundy leather case, *13cm x 3.5cm x 18.5cm*

GBP500 - 800
 US\$630 - 1,000
 €580 - 930



111



112 (part lot)

112
A SELECTION OF FRAMED PHOTOGRAPHS OF MEMBERS OF THE CAST OF THE CROWN IN CHARACTER

To include photographs of Claire Foy (as the Queen sat behind a desk); Lesley Manville (as Princess Margaret holding a coupe glass); Imelda Staunton (as the Queen); Dominic West (as Prince Charles playing with a Jack Russell terrier); with four in silver frames, etc, *the largest: 28.5cm wide, 33.5cm deep, (11in wide, 13in deep) (9)*

£300 - 500
 US\$380 - 630
 €350 - 580

113

A SELECTION OF FRAMED PHOTOGRAPHS OF MEMBERS OF THE CAST OF THE CROWN IN CHARACTER

To include photographs of Claire Foy, Olivia Colman and Imelda Staunton (as the Queen); Dominic West (as Prince Charles); Vanessa Kirby and Lesley Manville (as Princess Margaret); Elizabeth Debicki (as Princess Diana); Jared Harris (as George VI), etc., four within silver frames, the largest: 32.5cm wide, 26.5cm deep, (12 1/2in wide, 10in deep) (10)

£300 - 500
US\$380 - 630
€350 - 580



113 (part lot)



114 (part lot)

114

THE QUEEN MOTHER: A SELECTION OF CHARACTER BAR PROPS COMPILED BY THE CROWN'S SET DECORATING DEPARTMENT

To include: a silver-plated drinks tray, the gadroon rim above a pierced gallery leading to a foliate and scroll decorated body surrounding a plain central cartouche, raised upon four claw and ball feet; a cut-glass ice bucket and matched tumbler; a pair of silver-plated ice tongs, with claw bowls; a white-metal ice spoon; a champagne swizzle stick; a small white metal dish with foliate and shell rim; a white metal-mounted foliate cocktail stick holder; a BOC Sparklets soda syphon, in gold; and a green glass bottle of Tanqueray gin, Glenfarclas single malt Scotch whisky, and Hennessy cognac, the tray: 47cm wide, 28cm deep, 7cm high (18 1/2in wide, 11in deep, 2 1/2in high) (12)

£60 - 80
US\$80 - 100
€70 - 90

The champagne swizzle stick was also used by Helena Bonham Carter (as Princess Margaret) in Season 3, Episode 10, 'Cri de Coeur.'

115

AN EARLY 20TH CENTURY SILVER-PLATED TANTALUS, MADE BY WALKER & HALL

Containing three cut glass decanters, together with: a silver-plated and horn mounted cigarette box; four cut-glass whisky tumblers; a cut-glass ice bucket and white metal spoon; two further decanters, a gilt-metal serving tray; two gilt-metal ashtrays; and a table lamp, the tantalus: 38cm wide, 16.5cm deep, 33cm high (14 1/2in wide, 6in deep, 12.5in high) (10)

£800 - 1,200
US\$1,000 - 1,500
€930 - 1,400

Dressed by the Set Decorating department, this lot was used on set for all Royal jet scenes. The same set was re-purposed for filming scenes in the Royal jet as well as commercial and other private flights. In total, there were 38 different interior plane sets across all six seasons.



115

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



116 TP

CLAIRE FOY, OLIVIA COLMAN & IMELDA STAUNTON (AS THE QUEEN): A FRENCH KINGWOOD AND GILT-METAL MOUNTED BED, IN THE MANNER OF LOUIS XVI

First seen in Season 1, in the Queen's Bedroom set

The arched headboard with egg-and-dart and olive leaf border flanked by panelled pilasters, the footboard with shaped top and panelled front flanked by floral filled urns on fluted tapering legs, together with a stained and gold-painted corona with floral drapes, and a pink floral and foliate bedspread used on set for the Queen Mother's bedroom, 161cm wide x 217.5cm deep x 144.5cm high, (63in wide x 85 1/2in deep x 56 1/2in high) (height to top of corona as photographed: 267cm)

£5,000 - 8,000

US\$6,300 - 10,000

€5,800 - 9,300





117 TP

CLAIRE FOY, OLIVIA COLMAN & IMELDA STAUNTON (AS THE QUEEN): A PAIR OF LOUIS XV-STYLE KINGWOOD, FLORAL MARQUETRY AND GILT-METAL MOUNTED PETITE COMMODES

First seen in Season 2, in the Queen's Bedroom set
 The shaped serpentine moulded marble tops above two short drawers and cabriole legs, of recent manufacture, dressed with: a cream '706 L' telephone; a Lorus Quartz alarm clock and a Swiza Coral alarm clock; one silver-mounted and one white metal-mounted photograph frame; a pocket Bible with a silver-mounted cover embossed with a lily; three polychrome decorated pill boxes; a silver trinket box; and a polychrome porcelain box and cover; 51cm wide x 33cm deep x 68cm high, (20in wide x 12.5in deep x 26.5in high) (qty)

£1,000 - 1,500
 US\$1,300 - 1,900
 €1,200 - 1,800

Dressed by *The Crown's* Set Decorating Department and items may have changed from when used in filming.





118



118 TP

CLAIRE FOY, OLIVIA COLMAN & IMELDA STAUNTON (AS THE QUEEN): A PAIR OF KINGWOOD, TULIPWOOD, FRUITWOOD MARQUETRY AND GILT-METAL MOUNTED SERPENTINE CARD TABLES, IN THE GEORGE III FRENCH-STYLE

First seen in Season 2, in the Queen's Bedroom set
The hinged tops enclosing a marquetry chessboard interior, above an undulating frieze on cabriole legs with front sabots, of recent manufacture, dressed with: a pair of polychrome decorated vases; a selection of three silver trinket dishes; a Dresden porcelain trinket box; and a selection of silver and white metal-mounted photograph frames, 78cm wide x 39cm deep x 81.5cm high, (30 1/2in wide x 15in deep x 32in high) (depth when open: 77cm) (qty)

£500 - 700
US\$630 - 880
€580 - 820

Dressed by *The Crown's* Set Decorating Department and items may have changed from when used in filming.

119 TP

CLAIRE FOY, OLIVIA COLMAN & IMELDA STAUNTON (AS THE QUEEN): A GEORGE III STYLE MAHOGANY DEMI-LUNE SIDE TABLE

First seen in Season 2, in the Queen's Bedroom set
With frieze drawer flanked by two dummy drawers on square tapering legs, of recent manufacture, dressed with: two silver framed photographs, one of a corgi and the other of Marcia Warren (as the Queen Mother); a white-metal cigarette case; a polychrome decorated model of a peacock; a large vase made by NACHTMANN; and a framed photograph of Balmoral, 92cm wide x 45.5cm deep x 75cm high, (36in wide x 17 1/2in deep x 29 1/2in high) (qty)

£400 - 600
US\$510 - 760
€470 - 700

Dressed by *The Crown's* Set Decorating Department and items may have changed from when used in filming.





(two from a lot of four)

120 TP

**A LARGE SET OF FOUR GILT-BRASS AND CUT-GLASS TENT
AND BAG EIGHTEEN-LIGHT CHANDELIERS**

20th century, in the 18th century style

First seen in Season 1, in the Buckingham and Kensington Palace sets

With acanthus leaf-cast scrolling candle arms, 108cm wide, 108cm
deep, 137cm high (42 1/2in wide, 42 1/2in deep, 53 1/2in high) (4)

£5,000 - 7,000

US\$6,300 - 8,800

€5,800 - 8,200

Used from Season 1 for the Buckingham Palace set on Stage 1 at
Elstree. It is thought that some of these chandeliers hung in position
from the first set decoration in 2015 until filming had wrapped on the
very last scene in 2023.





121 (two from a lot of four)



122



121 TP

**CLAIRE FOY, OLIVIA COLMAN & IMELDA STAUNTON
(AS THE QUEEN): A PAIR OF GEORGE III-STYLE
GAINSBOROUGH ARMCHAIRS**

First seen in Season 1, in the Queen's Bedroom set Upholstered in pink damask, with downswept arms on square moulded legs joined by H-stretchers, of recent manufacture, together with a pair of tapestry cushions, 62cm wide x 63.5cm deep x 89cm high, (24in wide x 25in deep x 35in high) (4)

£600 - 800

US\$760 - 1,000

€700 - 930

122 TP

**CLAIRE FOY, OLIVIA COLMAN & IMELDA STAUNTON
(AS THE QUEEN): A PAIR OF TULIPWOOD,
MAHOGANY, EBONISED PARQUETRY AND
BOXWOOD STRUNG OCCASIONAL TABLES, IN THE
DIRECTOIRE-STYLE**

First seen in Season 1, in the Queen's Bedroom set With pierced brass galleries enclosing a marble top above opposing frieze drawers on square tapering legs, each missing a drawer, of recent manufacture, dressed with: a cut-glass table lamp; two polychrome decorated porcelain dishes; a selection of silver and white-metal photograph frames enclosing family photographs; two silver mounted and cut-glass scent bottles, etc. 62cm wide x 62cm deep x 76cm high, (24in wide x 24in deep x 29 1/2in high) (qty)

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800

Dressed by *The Crown's* Set Decorating Department and items may have changed from when used in filming.



123 TP

CLAIRE FOY, OLIVIA COLMAN & IMELDA STAUNTON (AS THE QUEEN): A FRENCH EARLY 20TH CENTURY MAHOGANY AND GILT-BRASS MOUNTED DRESSING TABLE, IN THE DIRECTOIRE-STYLE

First seen in Season 1

The bevelled mirror plate surmounted by a cut-brass inlaid crest flanked by fluted columns above two drawers and a striped fabric surface above two frieze drawers on conforming fluted tapering legs, together with a William IV mahogany dining chair with curved top rail above an anthemion moulded and carved middle rail, above a drop-in seat on turned and reeded legs, dressed with a silver-mounted and guilloche dressing table set with iris flower decoration (*Henry Clifford Davis, Birmingham 1954*); two circular silver boxes (*W I Broadway & Co, Birmingham 1981*); two Chamberlain's Worcester spill vases decorated with Worcester Cathedral and Malvern Abbey church; a brass foliate lamp, etc., 99.5cm wide x 59cm deep x 155cm high, (39in wide x 23in deep x 61in high) (qty)

£3,000 - 5,000
US\$3,800 - 6,300
€3,500 - 5,800

The chair a replacement sourced from the Set Decorating Department's *The Crown* stock. Dressed by *The Crown's* Set Decorating Department and items may have changed from when used in filming.







124



125



126

124

**ELIZABETH DEBICKI (AS PRINCESS DIANA):
A BOUCLÉ SKIRT SUIT**

Season 5, Episode 2, 'The System'

Custom-made single-breasted red jacket with large gold buttons and a black collar, and matching pencil skirt; together with a pair of gold-coloured twisted knot earrings, and a pair of black and red leather court shoes with kitten heels (4)

£3,000 - 5,000

US\$3,800 - 6,300

€3,500 - 5,800

As seen in the St Thomas' Hospital visit scene.

Princess Diana visited St Thomas' Hospital in 1991 and opened a new Scanner Unit. The Princess was well known for hospital visits, and most notably for her involvement in raising awareness for the HIV-AIDS crisis. In 1987, she opened the U.K.'s first HIV/AIDS unit, at London's Middlesex Hospital. She shook hands with patients terminally ill with AIDS, which was significant at the time because of the stigma around the illness. In 1989, she visited New York's Harlem Hospital and spoke to and hugged children with AIDS. In 1991, she visited the HIV ward at Middlesex Hospital with the then-First Lady, Barbara Bush, and again embraced one of the patients.

125

**ELIZABETH DEBICKI (AS PRINCESS DIANA): A CHRISTIAN
DIOR BLACK LAMBSKIN MEDIUM LADY DIOR BAG**

Season 5, Episode 2, 'The System'

Quilted Cannage lambskin with gold-tone hardware, includes shoulder strap, date code for 2021

£1,500 - 2,000

US\$1,900 - 2,500

€1,700 - 2,300

As seen in the St. Thomas' Hospital visit scene. The present bag was worn together with the costumes offered in Lot 124 and Lot 132.

The Lady Dior bag was designed for Christian Dior by Gianfranco Ferré in 1994 and was originally called the Chouchou. The following year, Bernadette Chirac, wife of French president Jacques Chirac, gave Princess Diana an example at the opening of an exhibition in Paris. The bag proved popular with the Princess, and she carried it on a number of occasions leading to Dior renaming the bag in her honour.

126

**ELIZABETH DEBICKI (AS PRINCESS DIANA): A 'HARVARD'
SWEATSHIRT ENSEMBLE**

First seen in Season 5, Episode 2, 'The System'

Grey cotton crew neck sweatshirt with loose polo neck, elasticated cuffs and waistband, with registered Harvard logo and emblem to the front and official Harvard label to the collar, printed production label reading 4. *Princess Diana*, together with a pair of black Lululemon cycle shorts with handwritten production label reading *Diana S5*, a black Simply Be shoulder bag with handwritten production label reading *Diana (ED)S5*, and a pair of Reebok 'the Pump' basketball high-top trainers with handwritten production label reading *Diana S5* (4)

£500 - 700

US\$630 - 880

€580 - 810

Princess Diana famously wore her Harvard sweatshirt and cycle shorts ensemble whilst dodging paparazzi in the 1990s.

In recreating this look for *The Crown*, costume designers Amy and Sidonie Roberts asked Harvard University to recreate the exact jumper for Elizabeth Debicki to wear, with the same distinctive cowli neckline.





127



128

127 TP

A CARVED GILTWOOD CONSOLE TABLE

First-half 20th century

First seen in Season 5, in the Diana Kensington Palace Apartments set
The shaped top supported by Prince of Wales feathers, 58.5cm wide x 30cm deep x 62cm high, (23in wide x 11 1/2in deep x 24in high)

£1,500 - 2,000

US\$1,900 - 2,500

€1,800 - 2,300

128 TP

A LOUIS XVI-STYLE CREAM PAINTED AND PARCEL GILT LOVE SEAT

Early 20th century

First seen in Season 5, in the Diana Kensington Palace Apartments set
The double arched back above shaped seat rail on square tapering legs, caned, with gold silk squab cushion, 124.5cm wide x 53cm deep x 82.5cm high, (49in wide x 20 1/2in deep x 32in high)

£400 - 600

US\$510 - 760

€470 - 700

First sourced for Season 3 for filming of the proposal scenes between Josh O'Connor (as Prince Charles) and Emma Corrin (as Lady Diana).

129 TP

ELIZABETH DEBICKI (AS PRINCESS DIANA): AN EDWARDIAN MAHOGANY AND MOTHER-OF-PEARL INLAID DRESSING TABLE IN THE GEORGE III STYLE, AS DRESSED BY ALISON HARVEY, SET DECORATING DEPARTMENT

First seen in Season 5, in the Diana Kensington Palace Apartments set
The bevelled mirror plate flanked by hinged subsidiary plates above a rectangular top and a frieze drawer flanked by two drawers to either side on square tapering legs, later mounted with a floral striped cover, together with an early 20th century French painted and parcel-gilt window seat in the Louis XVI-style with scrolled arms above a caned seat on turned and fluted tapering legs, the table dressed with accessories to include: framed photographs; a matched Asprey silver mounted and guilloche enamel hair dressing set (*Asprey & Co Ltd, Birmingham 1934 and 1935*); a selection of perfume bottles, trinkets, and make-up; a selection of costume jewellery; a pair of gilt metal candle sticks, etc. 132cm wide, 59cm deep, 167cm high (51.5in wide, 23in deep, 65.5in high) (qty)

£2,000 - 3,000

US\$2,500 - 3,800

€2,300 - 3,500

Dressed by *The Crown's* Set Decorating Department and items may have changed from when used in filming.





130



131

130

LIA WILLIAMS (AS WALLIS SIMPSON): A 1940S-STYLE CREPE DRESS

Season 5, Episode 3, 'Mou Mou'

Custom-made burgundy silk crepe long-sleeved dress with pin-tucked body, A-line calf-length skirt and ruched belt attached with buttons to either side; together with a pair of navy and cream sling-back heels, a navy, white and grey faux-crocodile leather and suede hexagonal handbag, and a straw-brimmed hat with red bows, with hat box with costume department labels *Wallis Simpson Hat Spain Filming* (4)

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800

This episode opens with a group of men playing football in Alexandria, Egypt, in 1946. The clamour of the players and the crowd is juxtaposed by the elegantly dressed Alex Jennings and Lia Williams (as the Duke of Windsor and Wallis Simpson) stepping out of a chauffeur-driven car in the city.

131

ALEX JENNINGS (AS THE DUKE OF WINDSOR): A CORDUROY BLAZER AND TROUSERS

Season 5, Episode 3, 'Mou Mou'

Custom-made long-sleeved, button-up dusty rose corduroy single-breasted jacket; together with a pair of cranberry red turn-up trousers (2)

£800 - 1,200

US\$1,000 - 1,500

€930 - 1,400

As seen in the sartorial lesson scene at Villa Windsor. A page from the actor's script with handwritten notes is in the blazer pocket and is included in this Lot.



132

ELIZABETH DEBICKI (AS PRINCESS DIANA): A SKIRT SUIT

Season 5, Episode 3, 'Mou Mou'

Custom-made lilac single-breasted blazer with rounded lapels; together with matching belt, and knee-length skirt (3)

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800

This outfit appears in the Windsor Horse Trials scene, but is inspired by the lilac Gianni Versace skirt suit Princess Diana wore in 1997 in Washington DC to deliver an anti-landmines speech.

Post-divorce, Princess Diana leaned into her status as a fashion icon, and Versace played a great role in that. She moved away from British designers that the Royal Family approved of, and became more adventurous, turning to international designers, and the Italian luxury brand is a good example of this.

Furthermore, she had a strong friendship with Gianni Versace. The Princess was reportedly extremely shaken when Versace was murdered on the 15th of July 1997, and she attended his funeral at Milan Cathedral. Only a month afterwards, Princess Diana died on the 31st of August 1997.







133

IMELDA STAUNTON (AS THE QUEEN): THE 'ANNUS HORRIBILIS' ENSEMBLE

Season 5, Episode 4, 'Annus Horribilis'

Custom-made dark green ensemble comprising a crepe dress with striped contrast short sleeves, a single-breasted crepe coat with a silk trimmed collar, a suede belt, a matching brimmed hat with a velvet trim and a pair of black heeled loafers (5)

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800

In 1992 Queen Elizabeth II marked the 40th year of her reign by delivering the now famous 'Annus Horribilis' speech, for which she received a standing ovation from the 500 guests at the Guildhall luncheon. The speech was deemed the first time that the Queen's inner turmoil and vulnerability regarding her own life was shown openly to the world.

In this year, the Queen saw three of her children separate from their spouses, a number of royal scandals were discussed within the tabloids, and Windsor Castle suffered a major fire only days before the speech:

"No institution, city, monarchy, whatever, should expect to be free from scrutiny of those who give it their loyalty and support, not to mention those who don't. But we are all part of the same fabric of our national society and that scrutiny, by one part of another, can be just as effective if it is made with a touch of gentleness, good humour, and understanding."











134

**ELIZABETH DEBICKI (AS PRINCESS DIANA):
THE 'REVENGE' DRESS**

Season 5, Episode 5, 'The Way Ahead'

Custom-made off-the-shoulder pleated black silk and chiffon cocktail dress with mini chiffon train, together with black satin pointed sling-back shoes, and a black silk and velvet envelope clutch bag (3)

£8,000 - 12,000

US\$10,000 - 15,000

€9,300 - 14,000

As seen in the Serpentine Gallery party scene, and inspired by the original dress designed by Christina Stambolian.

Princess Diana wore the original dress to the Vanity Fair party at the Serpentine Gallery on the 20th of November 1994, the same day that Charles' affair with Camilla Parker Bowles had gone public. Despite being bought three years prior, Princess Diana's choice to wear the figure-hugging black mini-dress showed her resilience and drive to take back control of her life.

This was one of her most iconic looks, and the concept of the 'revenge' dress continues today.



135

ELIZABETH DEBICKI (AS PRINCESS DIANA): A FLOOR LENGTH SILK GOWN

Season 5, Episode 7, 'No Woman's Land'

Custom-made ivory-coloured silk gown with a square neckline and beaded bodice in a geometric diamond form, a rectangular matte ivory-coloured silk clutch, and a pair of matte ivory-coloured pointed heels with ankle straps (3)

£3,000 - 5,000

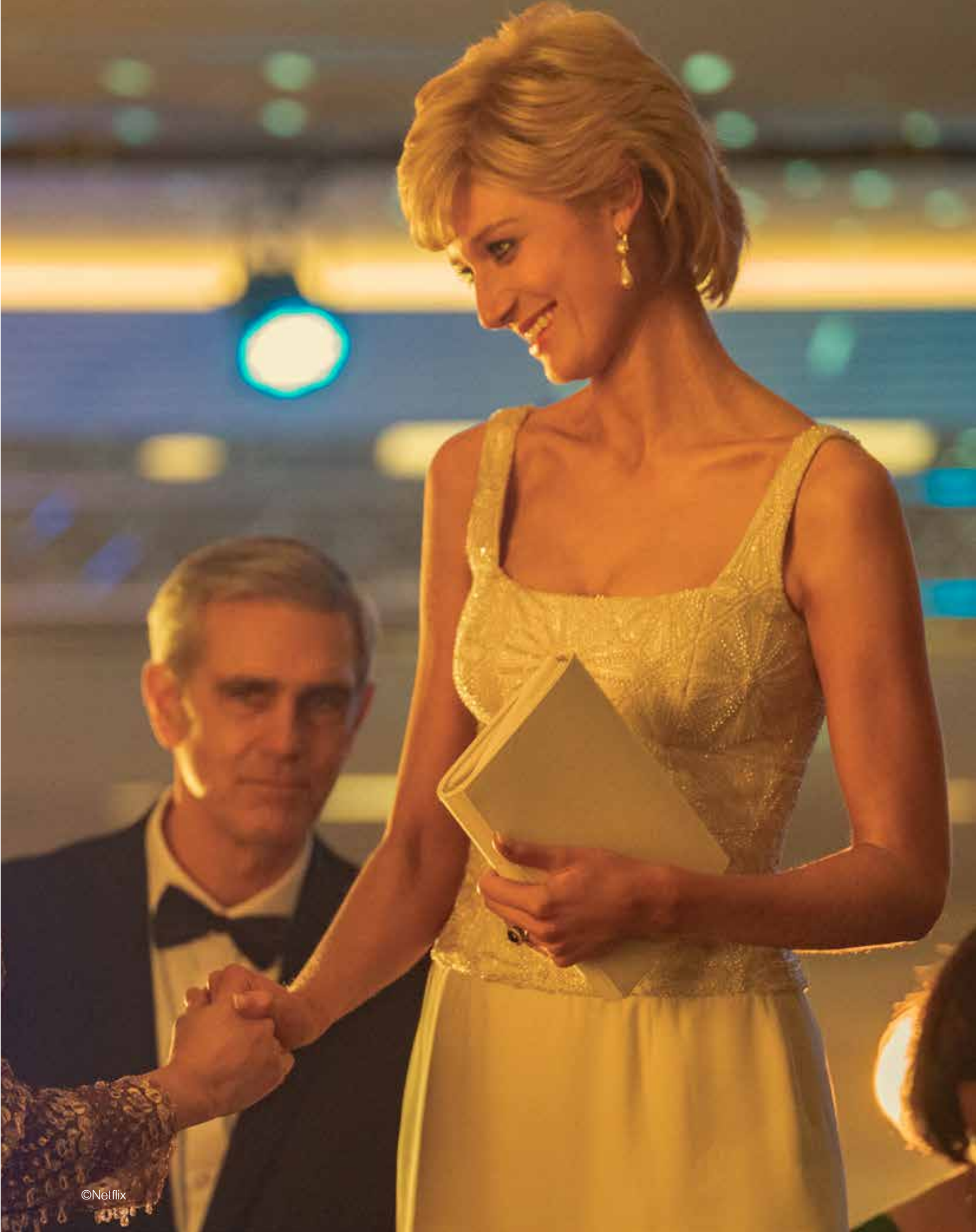
US\$3,800 - 6,300

€3,500 - 5,800

As seen in the Concert Hall/Gala Event scene, the present gown was also used in promotional material for Season 5.

This gown was inspired by a dress designed by Catherine Walker that Princess Diana wore in 1996 to a dinner at Harrods with Mohamed Al-Fayed. However, costume designers Sidonie and Amy Roberts opted for a square, rather than a rounded neckline for the look in *The Crown* as this style was popular with the Princess during this period.







136 AR

DESMOND MAC MAHON (BRITISH)

Imelda Staunton (as the Queen)

Season 5, Episode 8, 'Gunpowder'

A three-quarter-length portrait

Signed and dated verso 'Desmond Mac Mahon 2022'

Oil on canvas

92 x 71cm (36 1/4 x 27 15/16in).

£300 - 500

US\$380 - 630

€350 - 580



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137



137

ELIZABETH DEBICKI (AS PRINCESS DIANA): A PENCIL DRESS

Season 6, Episode 1, 'Persona Non Grata'

Custom-made sleeveless red dress, with a gold double circular buckle to waist with three eyelets on each side, cream leather mid-heel shoes by Gamba, and gold-coloured square clip-on earrings (3)

£800 - 1,200

US\$1,000 - 1,500

€930 - 1,400

In this episode, Elizabeth Debicki (as Princess Diana) arrives at Salim Daw's (as Mohamed Al-Fayed's) St Tropez villa in style by helicopter, private jet and then speed boat, with Rufus Kampa and Flynn Edwards (as Prince William and Prince Harry) for a summer holiday.



138

138

ELIZABETH DEBICKI (AS PRINCESS DIANA): A LEOPARD-PRINT HALTER NECK SWIMSUIT

Season 6, Episode 1, 'Persona Non Grata'

A swimming costume with tie-up neck by Gottex and a pair of brown, oval-shaped glasses with white and gold details on the side by Versace (2)

£800 - 1,200

US\$1,000 - 1,500

€930 - 1,400

Princess Diana spent much of her 1997 summer with the Al-Fayed family in the Mediterranean. Gottex was one of her favourite swimwear brands, and she is pictured on this holiday in her leopard-print one-piece. The brand was asked to reproduce this heritage swimming costume for the show.

In *The Crown*, to stop the paparazzi from taking more pictures of her sons on holiday, Elizabeth Debicki (as Princess Diana) approaches a large group of photographers by speedboat in her leopard-print swimming costume. She poses for them, inviting pictures, with the condition that they will leave her family alone once they have taken their picture.



139 TP Y Φ

AN EBONISED BABY GRAND PIANO, MADE BY C. GOETZE

First seen in Season 5, in the Diana Kensington Palace Apartment set Marked 'D. R. Patent 90034' and 'C. Goetze 7230', with ivory veneered keys, on turned and octagonal tapering supports with brass caps and castors, together with a piano stool with rectangular upholstered feet on square tapering legs and spade feet, dressed with photographs and music scores, *145cm wide x 150cm deep x 97cm high, (57in wide x 59in deep x 38in high)*

£800 - 1,200

US\$1,000 - 1,500

€930 - 1,400

Dressed by *The Crown's* Set Decorating Department and photograph frames may have changed from when used in filming.

The items within this lot containing ivory have been registered in accordance with the Ivory Act (Section 10). Ref. 4ND1L963





140

140

**ELIZABETH DEBICKI (AS PRINCESS DIANA):
A CASUAL OUTFIT WITH PROTECTIVE VEST**

Season 6, Episode 2, 'Two Photographs'
Comprising a custom-made clear plastic visor, a grey padded vest with Velcro detail; together with a pair of pale yellow jeans by M&S, a white cotton shirt with long sleeves by Ralph Lauren, and a brown leather belt (5)

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

As seen in the Bosnian minefields scene.

This costume is from the recreated scene of the ground-breaking moment in 1997 when Princess Diana walked through a landmine area of Angola. The aim was to raise awareness of this important issue and the relatively unknown charity The HALO Trust's involvement with clearing the land. Such was her nature to draw out unknown causes, with the intention that the world's media, as well as the political gaze, would be upon her. Soon after this moment was captured, the Ottawa Mine Ban Treaty was signed, a treaty to unite all countries to rid the world of landmines.



141

141

**ELIZABETH DEBICKI (AS PRINCESS DIANA):
A SWIMSUIT ENSEMBLE**

Season 6, Episode 3, 'Dis-Moi Oui'
Custom-made sky-blue one-piece with round neck, scoop back and sewn-in bra; together with a three-quarter length top with turquoise stripes and nautical rope details by Rafael, white leather trainers by Kayswiss and a beige cotton cap with gold and blue nautical design and 'Canary Islands' logo on centre front (4)

£800 - 1,200
US\$1,000 - 1,500
€930 - 1,400

The swimsuit is worn by Elizabeth Debicki (as Princess Diana) on the yacht diving board in this episode and the full ensemble is seen when she and Khalid Abdalla (as Dodi Fayed) hide in a jewellery shop to evade the paparazzi.

In 1997, Princess Diana spent her summer on Mohamed Al-Fayed's private yacht, 'Jonika!'. However, it was not a peaceful holiday, as she was constantly hounded by paparazzi. The British tabloids published numerous pictures of her and Mohamed Al-Fayed's son, Dodi, kissing onboard the yacht. Photographers were desperate for a shot as bids for the photos went up to £500,000.

One of the most striking and lonely images from this holiday is the one of Princess Diana perched alone at the end of the diving board. Her bright blue swimsuit and tanned figure juxtapose the dark blue waves in the background.

The Crown used this picture as inspiration for the poster for the show's final season. However, it is not the first time that the image has inspired popular culture. Naomi Watts wore a similar swimsuit in the 'Diana' biopic (2013), and the artist, SZA recreated the image for the album art for 'SOS'.





142

142

IMELDA STAUNTON (AS THE QUEEN): TWO NOVELTY NODDING FIGURES

Season 6, Episode 2, 'Two Photographs'

Together with a novelty noddling figure of Her Majesty Queen Elizabeth II, each modelled in a composite resin, all on circular plinth bases, *the tallest: 18cm (3)*

£80 - 120

US\$100 - 150

€90 - 140

The novelty figures of Imelda Staunton (as the Queen) are seen momentarily on the dashboard of Forbes Masson's (as Duncan Muir's) car.

The character plays the photographer chosen to capture Dominic West (as Prince Charles) and Rufus Kampa and Flyn Edwards (as the Princes William and Harry) on holiday in Scotland, in opposition to the headline-grabbing photographs being released of Elizabeth Debicki (as Princess Diana).

143

DOMINIC WEST (AS PRINCE CHARLES): A SCOTTISH HORN AND HAZEL WALKING CANE

Season 6, Episode 2, 'Two Photographs'

The carved cow horn crook of typical scrolled form terminating in a Scottish thistle, made by James Bryce *2cm wide, 14cm deep, 132cm high (1/2in wide, 5 1/2in deep, 51 1/2in high)*

£200 - 300

US\$250 - 380

€230 - 350

143





144 TP

CLAIRE FOY, OLIVIA COLMAN & IMELDA STAUNTON (AS THE QUEEN): AN EARLY 20TH CENTURY MAHOGANY BUREAU CABINET IN THE GEORGE III ROCOCO-STYLE

First seen in Season 1, in the Queen's Bedroom set. The carved and pierced crest above an astragal glazed door enclosing three shelves displaying a collection of porcelain polychrome decorated figures, the hinged fall enclosing a fitted interior of drawers and pigeon holes, above two short and one long drawer on slight cabriole legs, the bureau dressed with: a desk lamp; a leather writing blotter; photograph frames; a letter opener; and other accessories, 107cm wide x 52cm deep x 237cm high, (42in wide x 20in deep x 93in high) (qty)

£3,000 - 5,000

US\$3,800 - 6,300

€3,500 - 5,800

Used on set from Season 1 for the Queen's bedroom at Buckingham Palace, on Stage 1 at Elstree Studios, and also for the Clarence House set.

Dressed by *The Crown's* Set Decorating Department and items may have changed from when used in filming.

Used in the promotion of Season 6.





145

145
LESLEY MANVILLE (AS PRINCESS MARGARET): A DRESS AND COAT ENSEMBLE

Season 6, Episode 5, 'Willsmania'
 Custom-made mint green satin dress with tulip pattern, long sleeves and pussy bow tie detail, with matching textured three-quarter length jacket of the same colour; together with a pill box-style felt hat with fascinator detail, a navy clutch bag with gold-coloured chevron flap, a pair of blue leather sling-back heels, and a pair of black gloves (5)

£600 - 800
 US\$760 - 1,000
 €700 - 930

As seen in the Royal Family Golden Wedding Anniversary lunch and photo scene.



146

146
DOMINIC WEST (AS PRINCE CHARLES): A DOUBLE-BREASTED SUIT

Season 6, Episode 5, 'Willsmania'
 Comprising a charcoal grey suit jacket with sloped notch collar, with production label reading *Charles S5 & 6*; with matching suit trousers; together with a white cotton double cuff shirt with long sleeves by D&A London, with production label reading *S5/6 Prince Charles*, and a cherry red pocket square with paisley pattern (4)

£800 - 1,200
 US\$1,000 - 1,500
 €930 - 1,400

As seen in the Royal Family Golden Wedding Anniversary lunch and photo scene.

147



147

IMELDA STAUNTON (AS THE QUEEN): A STRIPED DRESS AND COAT ENSEMBLE

Season 6, Episode 5, 'Willsmania'

Custom-made ensemble comprising a blue, yellow and turquoise silk striped dress with necktie and three-quarter length sleeves, a blue crepe wool coat with black and gold-coloured infinity detail on the sleeves, with front fastening, a wicker hat with upturned brim and matching striped trim; together with a pair of simulated pearl and diamante earrings, a gold-coloured brooch with simulated pearls and blue stones, and a black calf leather 'Jubilee' Launer handbag with gold hardware, accompanied by original Launer black box (6)

£1,500 - 2,000

US\$1,900 - 2,500

€1,800 - 2,300

As seen in the Golden Wedding Anniversary lunch scene and directly inspired by the outfit worn by Her Majesty Queen Elizabeth II to the event in 1997.

148



148

IMELDA STAUNTON (AS THE QUEEN): A DRESS AND COAT ENSEMBLE

Season 6, Episode 6, 'Ruritania'

Custom-made lime green outfit comprising a below-the-knee dress with three-quarter length sleeves and a round neck, a matching full-length coat with fabric-covered buttons; together with a matching hat with curved, sloped brim by Sean Barrett, and a simulated pearl and diamante brooch in the form of a bunch of grapes (4)

£800 - 1,200

US\$1,000 - 1,500

€930 - 1,400

As seen in the WI meeting speech scene.

The Women's Institute, often abbreviated to the 'WI', was formed in 1915. The first meeting took place in Anglesey and was created to bring life to rural communities and to aid the war effort, by encouraging women to produce more food during the First World War. Her Majesty Queen Elizabeth II joined the WI in 1943 and became President of the Sandringham branch in 2003, following in the footsteps of the Queen Mother, who was President of the same branch. In 2015, the WI celebrated its centenary at the Royal Albert Hall. The Queen was in attendance and she made a speech.



149

149
ED MCVEY (AS PRINCE WILLIAM): AN ETON-STYLE SCHOOL UNIFORM AND 'POP' WAISTCOAT

Season 6, Episode 7, 'Alma Mater'
 Comprising a black wool morning coat with braided trim, grey wool trousers from M&S, a collarless shirt, a white-winged collar, collar studs, a white cotton bow tie, a half blue, half gold waistcoat with green back, together with a twisted copper bracelet (8)

£600 - 800
US\$760 - 1,000
€700 - 930

As seen in Ed McVey's (as Prince William) A-Level Exams scene.

The Pop waistcoat is a garment associated with the boarding school Eton College, which Prince William attended from 1995 to 2000.

The Pop Society at Eton was founded in 1811 as a debating society, from the Latin 'Popina', meaning 'Cook Shop', which is where the elite group of students used to meet. Today, members of the society can be selected due to intellectual or sporting merit, and members must wear a waistcoat of their own choice. These often included garish colours, national flags and sequins.



150

150
MEG BELLAMY (AS KATE MIDDLETON): A CASUAL COUNTRY LOOK

Season 6, Episode 7, 'Alma Mater'
 Comprising a green tweed gilet by Shire Classics with pink check pattern, a Joules green tweed skirt with mustard-coloured check pattern, a navy roll neck jumper, a bottle green P.G. Sport jacket with a belt to the waist, with handwritten label reading 95. Kate; together with a pair of brown leather knee-length boots with tassels by Penelope Chilvers, and a brown woven wide belt with plastic buckle (6)

£600 - 800
US\$760 - 1,000
€700 - 930

As seen in the St Andrews Butts Wynd scene.

Prince William and Kate Middleton met at the University of St Andrews in Scotland, where they studied together from 2001 – 2005.





151

MEG BELLAMY (AS KATE MIDDLETON): A CHARITY FASHION SHOW MESH DRESS

Season 6, Episode 9, 'Hope Street'

Custom-made strapless see-through dress with turquoise, bronze, and blue panels, with blue and white trim; together with a pair of black satin sling-back heels with beaded floral design to the toes (2)

£2,000 - 3,000

US\$2,500 - 3,800

€2,300 - 3,500

As seen in the St Andrews Fashion Show scene, and directly inspired by one designed and made by Charlotte Todd.

Charlotte Todd made the dress for under £30, and Kate Middleton wore it at the St Andrews charity fashion show 'Don't Walk' in 2002. It was made as a skirt to be worn over a slip, but Kate Middleton decided to wear it as a dress over her underwear. Prince William was at the show, and this was reportedly the moment Kate first caught his eye.

Todd's dress sold at auction for £65,000 in 2011, just over a month before Prince William and Kate's wedding.

Please note that the black underwear is for illustration purposes only





152

IMELDA STAUNTON (AS THE QUEEN): A CREPE DRESS SUIT

Season 6, Episode 9, 'Hope Street'

Custom-made coral red ensemble comprising a knee-length dress with round neck and three-quarter length sleeves, a matching jacket with circular red buttons with gold-coloured mesh centres; together with a red woven straw hat with black ribbon band and feather (3)

£800 - 1,200

US\$1,000 - 1,500

€930 - 1,400

As seen in the Buckingham Palace balcony scene for the Golden Jubilee, this dress was directly inspired by the outfit worn by Her Majesty Queen Elizabeth II in 2002.





153



154



153

LESLEY MANVILLE (AS PRINCESS MARGARET): AN EVENING GOWN ENSEMBLE

Season 6, Episode 8, 'Ritz'

Custom-made powder blue long-sleeved jacket with floral pattern, a silver sleeveless silk maxi dress; together with a pair of silver-coloured heels by Pavars; a cream chainmail clutch bag with gold hardware; a chunky gold-coloured metal chain, a gold-coloured and simulated pearl link bracelet, and a pair of circular tortoiseshell-style glasses (7)

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800

As seen in Lesley Manville's (as Princess Margaret's) 70th birthday scene at The Ritz Hotel.

154

LESLEY MANVILLE (AS PRINCESS MARGARET): A PATTERNED KAFTAN GOWN

Season 6, Episode 8, 'Ritz'

Custom-made dress with cape sleeves and a lilac sash tie with an abstract motif; together with a black chainmail bag with gold detail, and a pair of silver-coloured, latted sandals by Bruno Mageli (3)

£600 - 800

US\$760 - 1,000

€700 - 930

As seen in the Lesley Manville (as Princess Margaret) party scene at the property on Mustique Island, in the Caribbean.

Princess Margaret was gifted the property 'Les Jolies Eaux', meaning Beautiful Waters, on Mustique Island as a wedding gift by Colin Tennant in 1959.





155

**OLIVIA WILLIAMS (AS CAMILLA PARKER BOWLES):
A WEDDING ENSEMBLE**

Season 6, Episode 10, 'Sleep Dearie Sleep'

Custom-made white wedding dress with embroidered swirls around the neck and hem, a coat with braided trim, a cream straw hat with white lace, feathers and flowers by Sean Barrett; together with a white clutch bag and a pair of champagne-coloured heels by Sargasso & Grey; accessorised with diamante and simulated pearl brooch, and a pair of flower diamante clip-on earrings (7)

£1,000 - 1,500

US\$1,300 - 1,900

€1,200 - 1,800

As seen in the wedding scene at Windsor between Dominic West and Olivia Williams (as Prince Charles and Camilla). This look is inspired by Camilla's first wedding outfit, designed by Anna Valentine and Antonia Robinson. Her hat is inspired by the Philip Treacy hat worn by Camilla.

Prince Charles and Camilla got married on the 9th of April 2005. They had two ceremonies, and Camilla wore two outfits. The first ceremony was a civil ceremony which took place at Windsor's Guildhall. Camilla wore a silk chiffon cream dress with matching coat and a wide-brimmed straw hat. Her love of large, over-the-top hats has become associated with her Royal style.

For the second ceremony, the now-married couple went to St George's Chapel for a service of blessing. Camilla wore a pale blue full-length chiffon gown and a long-sleeved coat dress, by the same designers who made her first dress.

Prince Charles wore the same suit for both ceremonies.



156

DOMINIC WEST (AS PRINCE CHARLES): A WEDDING MORNING SUIT

Season 6, Episode 10, 'Sleep Dearie Sleep'

Custom-made black jacket with silk trim to the lapel, charcoal pinstripe trousers, a smoke grey waistcoat and white waistcoat slips, and a collarless blue and white pinstripe shirt by D&A London, with production label reading 3. *Charles*; together with an Hermès canary yellow and pale blue patterned tie, a diamante tie pin, a white Albany collar, a silver and blue paisley patterned silk pocket square, and a pair of black Oxford shoes by Berwick; accessories include a pair of cufflinks and a pair of braces (Qty)

£800 - 1,200

US\$1,000 - 1,500

€930 - 1,400

As seen in the wedding scene at Windsor and St. George's Chapel for Dominic West and Olivia Williams (as Prince Charles and Camilla).

For more information see footnote for Lot 155.

157

DOMINIC WEST (AS PRINCE CHARLES): A GOLD-PLATED 'PRINCE OF WALES' SIGNET RING

First seen in Season 5, Episode 1, 'Queen Victoria Syndrome' engraved with the Prince of Wales feathers emblem, in ring box with handwritten production label reading *Prince Charles, pinky ring*

£700 - 900

US\$880 - 1,100

€820 - 1,100



157



156







Behind the scenes

Stephen Daldry

“Craft from all sorts of people all over the country went into the meticulous creation of things in *The Crown*. The amount of work recreating Treetops in Kenya (Season 1, Episode 2, ‘Hyde Park Corner’) which we shot in South Africa — the investment of time and care — was just astonishing. It’s a treasured memory; as was the part [in that episode] when the Queen couldn’t be contacted.

We had challenges down there [in South Africa]. At one moment we were in a convoy in the bush, in the middle of nowhere, when we broke down. It was a crisis; but we decided to use it to film something. I rang Peter [Morgan], and said let’s shoot a little scene, and he wrote it on the spot, down the phone, and we shot the scene of the Queen’s jeep breaking down. Claire Foy was amazing.

I also had a wonderful time on the last episode, with Imelda Staunton as Queen. Like so many people, I was so moved by the Queen’s death that exploring a character exploring her own death was a moment of healing. It was a great privilege spending time on it with an actor of such love and care: to have those months exploring what the Queen meant to me and to the nation. I hope the episode reflects the deep appreciation we all had for her.

A huge amount of effort by hundreds of expert modelmakers went into the model of Her Majesty the Queen’s funeral procession going up the Mall in the final episode, where the Queen reviews her own funeral procession, including her own coffin and the things on it.

That procession is embedded in all our memories and is one of the greatest parades of pageantry this country will ever see. Filming it was a hugely emotional moment. Months and months of work went into researching and making and painting it. All the soldiers and the sailors; the gun carriage; so much love and attention. We showed it at Wilton House and they said, ‘Oh God, can we keep it?’. It’s astonishingly beautiful, and very big — a full replica. If it was up to me, I’d put it in a museum. It would be a wonderful piece for the V&A.

The Crown is a story of a family that’s in the world and in our lives. So much of it is in the public domain; and in exploring that family we’re also exploring our attitudes to them; we bring our own personal feelings towards the family to the experience of watching. For me, and particularly in the last episode, I felt a huge connection to both Imelda and to the Queen.

I had some of the happiest moments of my professional career working on *The Crown*.”

Stephen Daldry won two Emmys, a Golden Globe, and a Producers Guild of America Award for The Crown.

Director of Five Key Episodes Across Seasons 1, 2 & 6
Executive Producer All Seasons







158 TP

IMELDA STAUNTON (THE QUEEN): A FUNERAL PROCESSION MODEL

Season 6, Episode 10, 'Sleep Dearie Sleep'

Comprising a combination of approximately 500 *Britains* models of soldiers sourced by the Set Decorating Department, and custom 3D-printed figures painted by John Lee, Head of Model Making at the National Film & Television School; a specially commissioned architectural model of Buckingham Palace and Admiralty Arch; and a later replacement model of the funeral carriage, 1280cm wide, 122cm deep, 91cm high (503 1/2in wide, 48in deep, 35 1/2in high) (qty)

£8,000 - 12,000

US\$10,000 - 15,000

€9,300 - 14,000

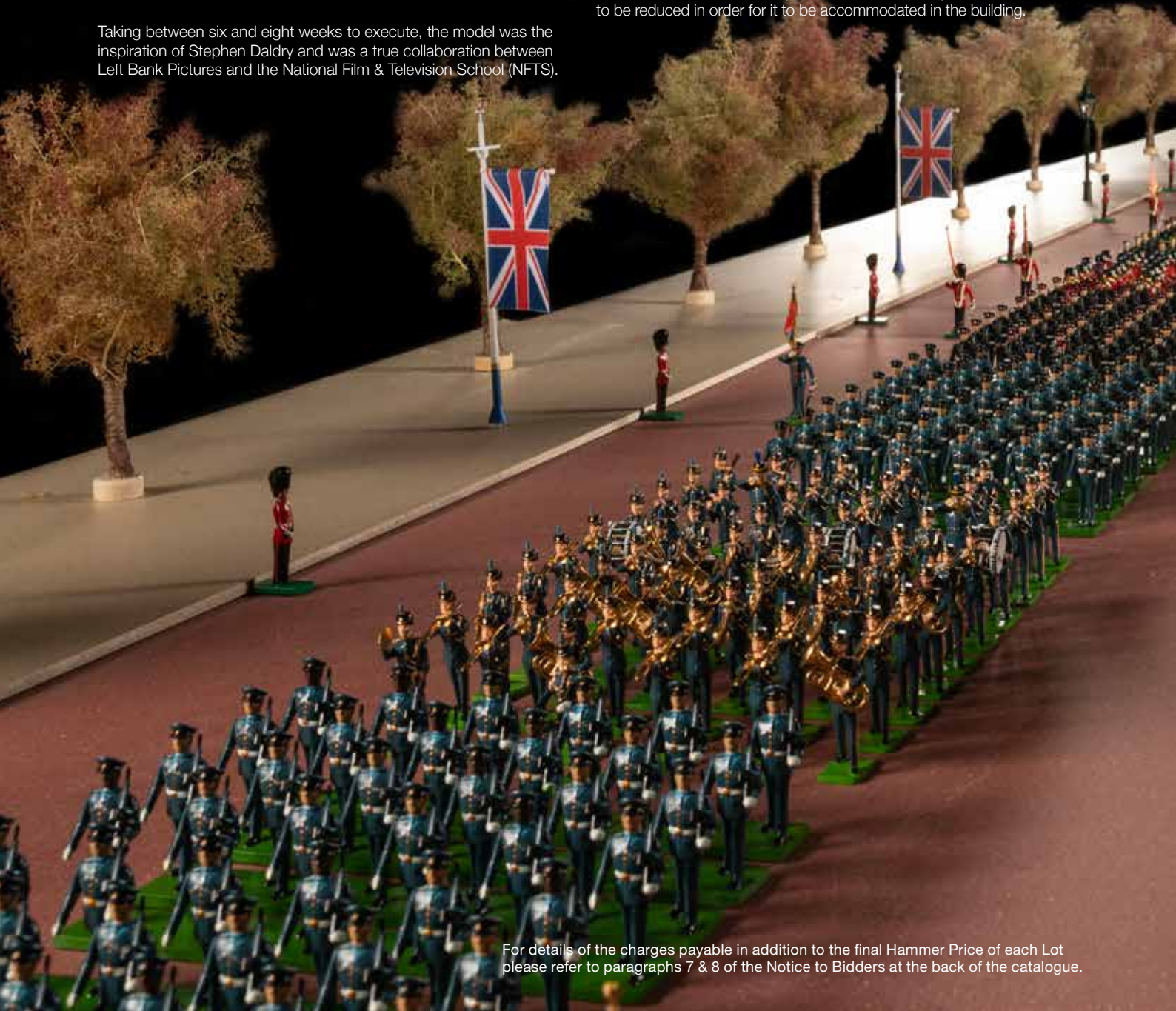
Meticulously researched and inspired by the funeral of Her Majesty Queen Elizabeth II in 2022, this model is an accurate representation of the procession and was produced for a scene in the final episode of the last season.

Taking between six and eight weeks to execute, the model was the inspiration of Stephen Daldry and was a true collaboration between Left Bank Pictures and the National Film & Television School (NFTS).

It was made under the guidance of Major David Rankin-Hunt, (fondly referred to by *The Crown's* crew as "Major David"), *The Crown's* Protocol Adviser and former member of the Royal household who was also the Secretary of Operation London Bridge. When it became clear that the Set Decorating department would not be able to source and acquire enough soldier figures to accurately represent the vast funeral procession of the Queen, they enlisted the help of BGI Supplies. Members of the Set Decorating team were dressed by the Costume department before being life cast and scanned by the company for accurate 3D models to then be printed.

Due to the short timeframe in which the model needed to be produced, once the figures had been printed they were passed to John Lee, Head of Model Making at the NFTS, and his students, who painstakingly painted over 200 soldiers in the appropriate ceremonial dress.

It took an entire day for around 10 people to install the model for filming in the Double Cube Room at Wilton House. While the width of the Mall and its scale relative to the figures is correct, the length of the model had to be reduced in order for it to be accommodated in the building.



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



159

**CLAIRE FOY (AS THE QUEEN): A 1950S-STYLE
BROCADE DRESS**

Season 6, Ep 10, 'Sleep Dearie Sleep'

Custom-made in gunmetal grey brocade fabric, with floral embroidered shawl collar and sleeves and attached belt, with a black underskirt with handwritten production label reading S. 1 *Queen Elizabeth*, and a matching cloche hat with floral motif (3)

£1,500 - 2,000

US\$1,900 - 2,500

€1,800 - 2,300

Worn when Imelda Staunton (as the Queen) is visited by her younger self (as Claire Foy).

The dress also features three times in Season 1, Episodes 1, 6 and 9. Costume designer Michele Clapton discussed the 'thriftiness' of the Queen, as she re-wore outfits, which Princess Margaret very rarely did.







160

160

A CLAPPER BOARD USED ON SET DURING THE FILMING OF THE FINAL EPISODE OF *THE CROWN*

Season 6, Episode 10, 'Sleep Dearie Sleep'

Of typical form, dated 25/04/23, with hand-written *EP 610 / Scene 43 / Slate 10/43A / Roll: #A294*, with *The Crown* logo, Director field marked Stephen Daldry and Director of Photography field marked Adriano Goldman ASC, BSC, ABC, 19.5cm wide, 2cm deep, 17cm high (7 1/2in wide, 0 1/2in deep, 6 1/2in high)

£300 - 500

US\$380 - 630

€350 - 580

161

AN AUTOGRAPHED SCRIPT FOR *THE CROWN*

Season 6, Episode 10, 'Sleep Dearie Sleep'

Left Bank Pictures / Sony Pictures Television, 2023

The script with approx. 60pp. of mimeographed typescript, unbound, signed by Imelda Staunton (the Queen); Jonathan Pryce (Prince Philip); Lesley Manville (Princess Margaret); Claudia Harrison (Princess Anne); Olivia Williams (Camilla Parker Bowles); Ed McVey (Prince William); Luther Ford (Prince Harry); and Meg Bellamy (Kate Middleton), in black inks to the cover page

£400 - 600

US\$510 - 760

€470 - 700

THE CROWN

Orli Williams

Episode 610
"SLEEP DEARIE SLEEP"

by
Peter Morgan

Lestery Marnellie

Handwritten notes and signatures on the left side, including a blue vertical bar and a signature that appears to be 'Matthew'.

Handwritten signature above the Netflix logo.



NETFLIX

Large handwritten signature on the right side, possibly 'Melan'.

LEFT BANK PICTURES

PRODUCTION OFFICE: LBP The Crown Series 6 Ltd, Elstree Studios, Shenley Road, Borehamwood, HERTS, WD6 1LF
LEFT BANK PICTURES: 7th Floor, 175 High Holborn, London, WC1V 7AA

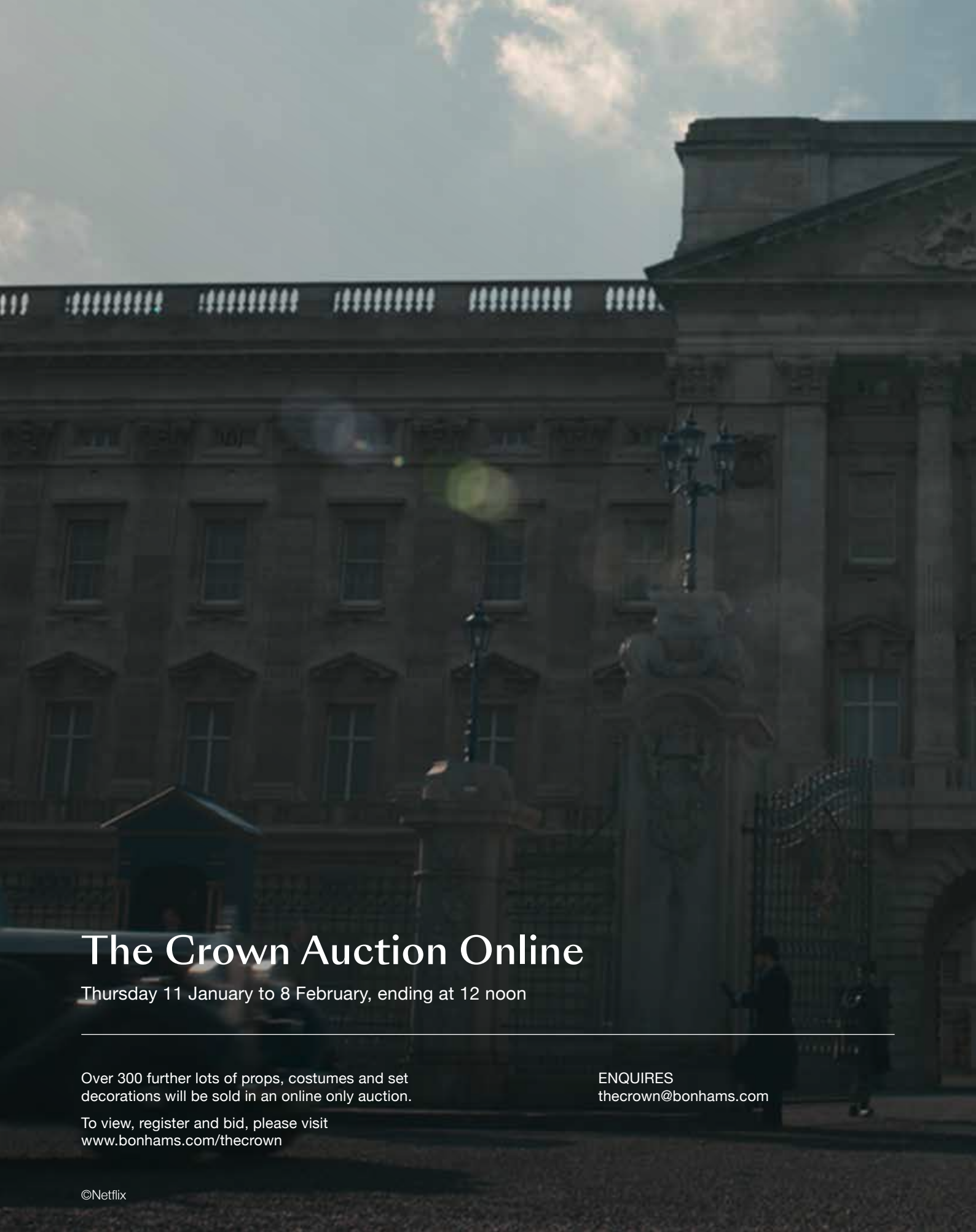
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THE
CROWN
AUCTION

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If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams*' reputation.

Bidding in person

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

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a *Registration and Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

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

Bidding via the internet

In order to bid online in a *Sale*, you must be 18 or over and you must register to bid via the *Bonhams* App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (iii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the *Sale*, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details. *Bonhams* undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). *Bonhams*' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at *Bonhams* auctions or vice versa.

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

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

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

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

28% of the *Hammer Price* on the first £40,000; plus
27% of the *Hammer Price* from £40,001 and up to £800,000; plus
21% of the *Hammer Price* from £800,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the *catalogue*.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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

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

8. VAT

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

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

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the UK: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the UK: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise *Bonhams* immediately.

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

9. PAYMENT

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

***Bonhams*' preferred payment method is by bank transfer.**

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

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

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

Payment may also be made by one of the following methods:

Sterling personal cheque drawn on a UK branch of a bank or banking society: all cheques must be cleared before you can collect your purchases and should be made payable to *Bonhams* 1793 Limited.

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

Debit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams*' reputation.

10. COLLECTION AND STORAGE

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

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licences please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

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

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:

<https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply> or may be requested from: Enquiries: wildlife.licensing@apha.gov.uk
Applications: CITESapplication@apha.gov.uk
Address: UK CITES Management Authority
Centre for International Trade
Horizon House, Deanery Road, Bristol BS1 5AH

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist

Stamp or Book Sales only) and 10 of the Buyer's Agreement. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

15. BOOKS

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

16. CLOCKS AND WATCHES

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

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

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

Condition of Firearms

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements

Firearms Act 1968 as amended

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

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

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

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

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

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

Lots marked with a 'S5B' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked Lots require no licence.

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

Taxidermy and Related Items

On behalf of the Seller of these articles, Bonhams undertakes to comply fully with CITES and DEBRA regulations. Buyers are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

Gemstones

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

Estimated Weights

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

Signatures

1. A diamond brooch, by Kutichinsky

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

2. A diamond brooch, signed Kutichinsky

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

3. A diamond brooch, mounted by Kutichinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

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

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the Catalogue where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the Catalogue and the Sale and that corks may fail as a result of transporting the wine. We will only accept responsibility for Descriptions of condition at the time of publication of the Catalogue and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of Lots of identical size of the same wine, bottle size and Description. The Buyer of any of these Lots has the option to accept some or all of the remaining Lots in the parcel at the same price, although such options will be at the Auctioneer's sole discretion. Absentee Bidders are, therefore, advised to bid on the first Lot in a parcel.

Wines in Bond

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

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. *Bonhams* is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

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

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

1 THE CONTRACT

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

2 SELLER'S WARRANTIES AND UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
 - 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
 - 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*; except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the *Sale of Goods Act 1979*, Sections 12(1) and 12(2) (see the Definitions and Glossary);
 - 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
 - 2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;
 - 2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the *Sale of Goods Act 1979* or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the *Catalogue*.

6 PAYMENT

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

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the *Catalogue*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
 - 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
 - 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
 - 8.1.3 to remove and store the *Lot* at your expense;
 - 8.1.4 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
 - 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
 - 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
 - 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
 - 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
 - 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the *Sale of Goods Act 1979* or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967*, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or

indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale*.

10.2 The Seller's failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of *Bonhams Holdings Limited* and to its officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of *Bonhams, Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the Seller and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the Seller may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such

- information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the Seller is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller and following completion of our enquiries pursuant to paragraph 3.11;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the *Catalogue* or on *Bonhams'* Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the Seller.
- 2 PERFORMANCE OF THE CONTRACT FOR SALE**
- You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the *Contract for Sale* in respect of the *Lot*.
- 3 PAYMENT AND BUYER WARRANTIES**
- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the *Lot* is marked [A²], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the Seller in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.
- 3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:
- 3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or
- 3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further
- 3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S., the United Nations Security Council, the European Union or Her Majesty's Treasury or any other relevant Sanctions authority.
- 3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not

- under investigation for neither have been charged nor convicted in connection with any criminal activity.
- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;
- 3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;
- 3.10.4 items purchased by you and your Principal through *Bonhams* are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or Her Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
- 3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
- 3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the Seller, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.
- 4 COLLECTION OF THE LOT**
- 4.1 Subject to any power of the Seller or us to refuse to release the *Lot* to you, once you have paid to us; in cleared funds, everything due to the Seller and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.
- 5 STORING THE LOT**
- We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the *Sale* Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3,

- and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.
- 6 RESPONSIBILITY FOR THE LOT**
- 6.1 Title (ownership) in the Lot passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.
- 6.2 Please note however, that under the *Contract for Sale*, the risk in the Lot passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the Lot if earlier, and you are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.
- 7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS**
- 7.1 If all sums payable to us are not so paid in full at the time they are due and/or the Lot is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the Seller):
- 7.1.1 to terminate this agreement immediately for your breach of contract;
- 7.1.2 to retain possession of the Lot;
- 7.1.3 to remove, and/or store the Lot at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;
- 7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 7.1.6 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless you buy the Lot as a Consumer) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any Lot or part thereof;
- 7.1.7 to sell the Lot *Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
- 7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for Sale) until all sums due to us have been paid in full;
- 7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
- 7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for Sale) and to apply any monies due to you as a result of such Sale in payment or part payment of any amounts owed to us;
- 7.1.11 refuse to allow you to register for a future Sale or to reject a bid from you at any future Sale or to require you to pay a deposit before any bid is accepted by us at any future Sale in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any Lot of which you are the Buyer.
- 7.1.12 having made reasonable efforts to inform you, to release your name and address to the Seller, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.
- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other Expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
- 7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the Lot (or where you have purchased more than one Lot pro-rata towards the *Purchase Price* of each Lot) and secondly to the *Buyer's Premium* (or where you have purchased more than one Lot pro-rata to the *Buyer's Premium* on each Lot) and thirdly to any other sums due to us.
- 7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any Sale of the Lot under our rights under this paragraph 7 after the payment of all sums due to us and/or the Seller within 28 days of receipt by us of all such sums paid to us.
- 8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT**
- 8.1 Whenever it becomes apparent to us that the Lot is the subject of a claim by someone other than you and other than the Seller (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the Lot in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:
- 8.1.1 retain the Lot to investigate any question raised or reasonably expected by us to be raised in relation to the Lot; and/or
- 8.1.2 deliver the Lot to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the Lot, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
- 8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
- 9 FORGERIES**
- 9.1 We undertake a personal responsibility for any Forgery in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
- 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the Lot and that invoice has been paid; and
- 9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the Lot is or may be a Forgery, and in any event within one year after the Sale, that the Lot is a Forgery; and
- 9.2.3 within one month after such notification has been given, you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a Forgery and details of the Sale and Lot number sufficient to identify the Lot.
- 9.3 Paragraph 9 will not apply in respect of a Forgery if:
- 9.3.1 the Entry in relation to the Lot contained in the Catalogue reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or it can be established that the Lot is a Forgery only by means of a process not generally accepted for use until after the date on which the Catalogue was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
- 9.4 You authorise us to carry out such processes and tests on the Lot as we in our absolute discretion consider necessary to satisfy ourselves that the Lot is or is not a Forgery.
- 9.5 If we are satisfied that a Lot is a Forgery we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the Lot.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph 9 will cease.
- 9.8 Paragraph 9 does not apply to a Lot made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a Stamp or Stamps or a Book or Books.
- 10 OUR LIABILITY**
- 10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any Description of the Lot or any Entry or Estimate in respect of it, made by us or on our behalf or by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale.
- 10.2 Our duty to you while the Lot is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the Lot or to other persons or things caused by:
- 10.2.1 handling the Lot if it was affected at the time of Sale to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
- 10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the Buyer's management or staff or, if you are buying the Lot in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- 10.3.2 Unless you buy the Lot as a Consumer, in any circumstances where we are liable to you in respect of a Lot, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the Lot plus *Buyer's Premium* (less any sum
- you may be entitled to recover from the Seller) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- You may wish to protect yourself against loss by obtaining insurance. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.
- 11 BOOKS MISSING TEXT OR ILLUSTRATIONS**
- Where the Lot is made up wholly of a Book or Books and any Book does not contain text or illustrations (in either case referred to as a "non-conforming Lot"), we undertake a personal responsibility for such a non-conforming Lot in accordance with the terms of this paragraph, if:
- the original invoice was made out by us to you in respect of the Lot and that invoice has been paid; and
- you notify us in writing as soon as reasonably practicable after you have become aware that the Lot is or may be a non-conforming Lot, and in any event within 20 days after the Sale (or such longer period as we may agree in writing) that the Lot is a non-conforming Lot; and
- within 20 days of the date of the relevant Sale (or such longer period as we may agree in writing) you return the Lot to us in the same condition as it was at the time of the Sale, accompanied by written evidence that the Lot is a non-conforming Lot and details of the Sale and Lot number sufficient to identify the Lot, but not if: the Entry in the Catalogue in respect of the Lot indicates that the rights given by this paragraph do not apply to it; or the Entry in the Catalogue in respect of the Lot reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or it can be established that the Lot is a non-conforming Lot only by means of a process not generally accepted for use until after the date on which the Catalogue was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or the Lot comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the Lot was listed in the Catalogue under "collections" or "collections and various" or the Lot was stated in the Catalogue to comprise or contain a collection, issue or Books which are undescribed or the missing text or illustrations are referred to or the relevant parts of the Book contain blanks, half titles or advertisements.
- If we are reasonably satisfied that a Lot is a non-conforming Lot, we will (as principal) purchase the Lot from you and you will transfer the title to the Lot in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the Lot.
- The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the Lot, all rights and benefits under this paragraph will cease.
- 12 MISCELLANEOUS**
- 12.1 You may not assign either the benefit or burden of this agreement.
- 12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
- 12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would be reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
- 12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only

- and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams*' Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnity" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box

Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful

I will collect the purchases myself

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

Sale title:	The Crown Auction	Sale date:	7 February 2024
Sale no.:	29243	Sale venue:	London, New Bond Street

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200by 10s	£10,000 - 20,000by 1,000s
£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s
£500 - 1,000by 50s	£50,000 - 100,000by 5,000s
£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s
£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion
£5,000 - 10,000by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	
Please answer all questions below	
1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners	
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.	
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement	
Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>	If registered for VAT in the EU please enter your registration here: <input type="checkbox"/> <input type="checkbox"/> / <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/>

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid *

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Bidder/Agent's (please delete one) signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

Please email or post the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com
Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

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Oz Siva
Philippa Stockley
Ray Cummins
Ryan Evans
Shay Leonard
Sidonie Roberts
Stephen Daldry
Stuart Headley-Read
The Devil's Horsemen
Trisha Vekaria





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Mannakin has created a sustainable bank of mannequins to hire for a variety of productions.

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THE
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