

DOWNTON ABBEY

THE AUCTION



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New Bond Street, London | 18 August – 16 September 2025



Downton Abbey: The Auction

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BONHAMS

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SALE NUMBER

31605 Lots 1 - 266

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18 August - 16 September 2025

Mon – Fri, 10am – 4pm Last entry at 3.30pm Closed on Saturdays

Exceptions to weekday hours

Mon 18 Aug, 10:30am – 4pm Mon 25 Aug, Closed Tue 16 Sep, 10am – 12pm

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Sun 7 Sep, 11am – 3pm Sun 14 Sep, 11am – 3pm

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Bonhams would like to thank the following for their help with this catalogue:

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Please see back of catalogue for important notice to bidders

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+44 (0)208 963 4000

to ensure lots are ready at the time of collection. Storage charges will apply.

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Please note that all costumes will also be treated as TP lots and will be removed on the same day and stored at The Packengers warehouse where shipment can then be booked to your preferred destination. If you wish for Bonhams to hold your costume purchase and collect on site at New Bond Street, please do contact us immediately after the sale to arrange collection date. No storage charges apply. To arrange a collection time please send a booking email to hellolondon@thepackengers.com or telephone call to +44 (0)203 1544360.

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The Grantham Family Car: 1925 Sunbeam 20/60hp Saloon (Lot 173) is marked W and will be removed on the same day and stored at Indigo Blue warehouse where shipment can then be booked to your preferred destination. Please contact info@ibeltd.co.uk or telephone call to +44 (0) 1420 477 223. Charges will apply as follows:

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Please note that for security reasons the address of the storage facility will only be shared with the buyer on receipt of full payment.

Indigo Blue European Limited

www.ibeltd.co.uk info@ibeltd.co.uk +44 (0) 1420 477 223

All other sold lots will be available for collection from New Bond Street until 5:00pm on Tuesday 30th September 2025. Lots not collected by this time will be returned to the department, and storage charges may apply.

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Storage for all TP lots and any other lots removed to Cadogan Tate will be free until the end of business on Thursday 2nd October 2025. Charges will apply from Friday 3rd October 2025.

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- † VAT 20% 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
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- Y These lots are subject to CITES regulations, please read the information in the back of the catalogue.

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All charges due to Cadogan Tate must be paid by the time of collection from their warehouse.

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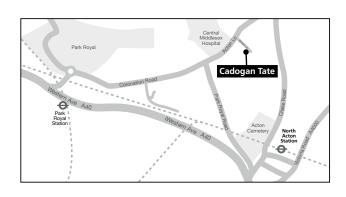
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What else has changed since 1 January 2021 for EU Buyers? If you buy a Lot in this sale and intend to ship the Lot outside the UK, you will need to pay local Import Tax when you bring your Lot into the country of destination.

What do the Star (•) and Omega (Ω) symbols mean ? If you buy in this sale you will pay import VAT of 5% (• symbol) or 20% (Ω symbol) on the Hammer Price. As of 1 January 2021, for EU buyers shipping purchased Lots outside the UK, this tax will be refunded by Bonhams on valid proof of export of your Lot from the UK within 30 days of full payment of your invoice.





Foreword

by Gareth Neame

On the 12th September 2025 the upcoming (and concluding) Downton Abbey movie will be released, marking the final instalment of an extraordinary fifteen years of global entertainment across six seasons (and five Christmas specials) on television and three movies. The show was an instant hit on its debut in the UK in the autumn of 2010 and the global roll out was a spectacular success story; Downton eventually sold to every TV territory in the world. What those of us behind the series imagined would be of interest perhaps in the Commonwealth and on other Anglophile platforms, turned out to be a global success story beyond our wildest imaginings and arguably Britain's most successful scripted TV export. In the US, the series captured the popular mood and rekindled an interest in British culture and entertainment that hadn't been seen for years. With a total of 69 Primetime Emmy nominations and 15 wins (including best miniseries), 11 Golden Globe nominations and 3 wins, 11 Screen Actors Guild award nominations and 4 wins including the coveted best ensemble cast award, Downton even garnered a Guinness World Record as the 'most critically acclaimed television show'.

I had originally suggested the idea of a series about an Edwardian country house, its family and servants to the writer Julian Fellowes over dinner in 2008 and while he was initially cautious, the idea began to take shape as the wine flowed and it was clear that we saw such a show in very similar terms. I left that evening unsure which way things would develop, or whether they would develop at all, but a couple of weeks later

received a short document from him setting out the principal characters both above and below stairs. At this nascent stage the proposed title wasn't even *Downton Abbey* but something else altogether now lost in the mists of time. Some of these inchoate characters had different names from those we ended up eventually meeting on screen, but there was from the outset the initial shape of the show that was to follow... an Earl and his American wife, three daughters, but crucially no heir. The Butler, Housekeeper, Cook and Lady's Maid were there. I commissioned Julian to write a pilot script and, in due course, we pitched the show to ITV, where it would end up as their most successful drama ever.

Audiences fell in love with these characters, they achieved the rare status of being fictional people who started to feel like a real family that one actually knew. We followed them through all the usual rites of passage: they fell in and out of love, or good health, or wealth. The hallmark of the show was its seemingly effortless alchemy of drama, comedy and romance, Fellowes's genius being his singular ability to keep so many stories all spinning at the same time, a roster of characters that we cared for equally, whether they were a Dowager Countess or a kitchen maid. Julian would write scenes that could begin with tragedy and tears and on the turn of a single line could become laugh out loud comedy. We were blessed with such a talented ensemble of actors who responded so instinctively to the Britishness of the subject and setting and the fact that real life is the intertwining of tears and laughter, yet rarely depicted as such on screen.

Downton even garnered a Guinness World Record as the most critically acclaimed television show ,,



Whilst the appeal of *Downton* the series is now a matter of record, less commented on perhaps is the extraordinary cinematography, production design and perhaps most importantly the costumes, all of which have made a very real impact on our visual culture. Guided by our brilliant Emmyaward winning production designer Donal Woods (who has designed every single instalment of the show on both small and big screen, yet with his feet always very firmly on the ground) we spent the autumn of 2009 scouting dozens of English country houses from as far south as Hampshire and as far north as Yorkshire, eventually settling on Highclere Castle. Looking back on it now, of course it seems impossible to consider any other setting for the fictional Downton Abbey and the house is practically the biggest character of all. But as unique as this Grade I listed house is (now perhaps the most famous stately home in the world) many of the sets were designed and built by Woods and his team of art directors and set decorators, in particular the below stairs quarters and all the bedrooms as well as the many guest sets across the episodes. Over the years, thousands of props have been handled by the actors or been integral to a plot. Some of these, such as the bell board in the servants hall or the family motor car are iconic parts of the fabric of the series.

The costumes have played such a commanding role in the series that we would often joke that was the only reason anyone ever watched it! Four Costume Designers worked on Downton starting with the great Susannah Buxton on season one and culminating with Anna Mary Scott Robbins who joined us for season five and stayed with us until the end, delivering the most exquisite work. Across these fifteen years we have seen the breadth and range of the costumes and have observed the changing styles of fashion from the Edwardian era into the 1930s. We have witnessed the births, courtships, marriages and deaths as well as the spectacles of London society, Royal visits, journeys to the Highlands or the Riviera, Royal Ascot and the like, these costumes have made such a striking impact throughout and have been central to the identity of the show. Many designers' collections were influenced and cited Downton as the inspiration, including Marc Jacobs, Burberry and most notably Ralph Lauren's 2013 collection. The costumes of Downton also influenced the period shows that came after it.

As the upcoming film *The Grand Finale* will reveal how all these beloved characters end their stories, it was time for us to part company with their costumes as well as many of the props they have used over all these years. As these are treasured elements of the *Downton* experience (as well as significant artefacts in film & tv history) we wanted these costumes and props to find good homes where they can be cherished and saved for future generations. We were therefore delighted to collaborate with the team at Bonhams, who have so much experience in this area and could help us to save these assets for the long term while at the same time raising some money for our chosen good cause.

Downton Abbey: The Auction will run online at Bonhams.com from 18th August until 16th September, alongside a special exhibition taking place at New Bond Street. It is fitting that the event will coincide with the release of the final film. It will feature, all told, 266 costumes, props and pieces of furniture. Downton devotees will be able to bid on iconic items such as the aforementioned bell board, Lady Mary and Lady Edith's wedding dresses (fans will remember the requirements of the plot meant they had two weddings each!), as well as some of the late Dame Maggie Smith's most memorable dresses from her extraordinary performance as the Dowager Countess, perhaps the most consequential of Downton's characters.

Together for Short Lives is the UK's leading charity for palliative care for children and does absolutely vital work supporting children and young people with life limiting illness and their parents and families. For many of the 99,000 children and young people affected in the UK, it's a lonely and isolating experience. Parents and siblings struggle in a system that doesn't meet their uniquely challenging needs. As a long-term supporter of Together for Short Lives, I am delighted that all the revenue that Carnival Films, the producers of Downton Abbey, receive from this auction will be gifted to the charity to help them continue their great work. It is a pleasure to know that not only will these costumes and props be preserved - and hopefully cherished - by their new owners, but also that they will raise funds for such a great cause.

Gareth Neame

CEO of Carnival Films and Executive Producer of *Downton* Abbey



AN AUTOGRAPHED SCRIPT OF DOWNTON ABBEY

Season 1, Episode 1

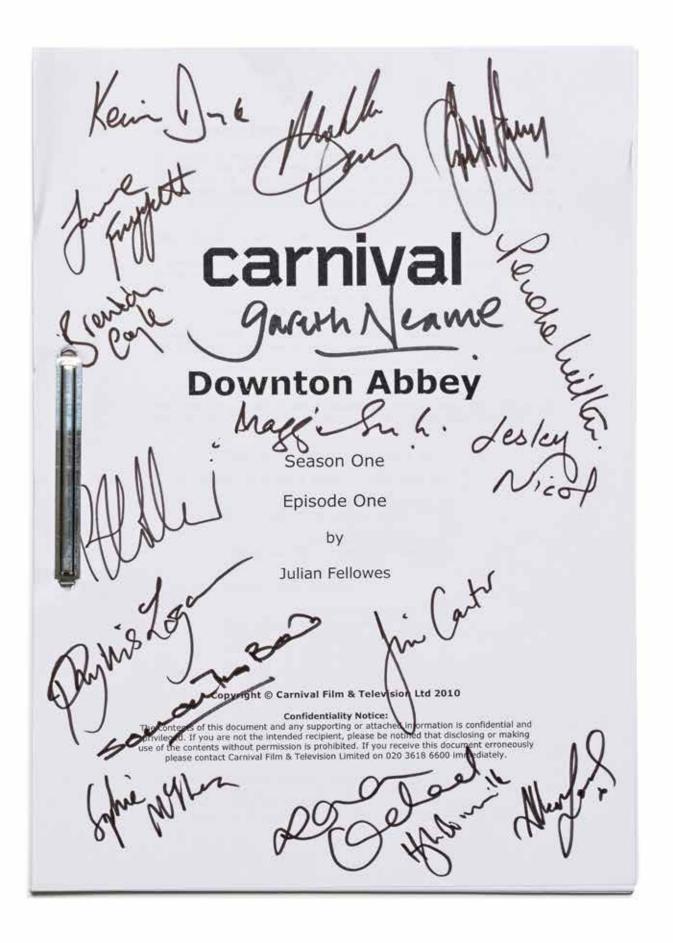
Carnival Film & Television Ltd, 2010

The shooting script with approx. 42pp. of double-sided mimeographed typescript, unbound, signed by members of cast and crew to include: Gareth Neame (Executive Producer); Dame Maggie Smith (Violet Crawley, Dowager Countess of Grantham); Hugh Bonneville (Lord Grantham); Michelle Dockery (Lady Mary); Laura Carmichael (Lady Edith); Penelope Wilton (Isobel Crawley); Samantha Bond (Lady Rosamund); Jim Carter (Mr Carson); Phyllis Logan (Mrs Hughes); Brendan Coyle (John Bates); Joanne Froggatt (Anna); Lesley Nicol (Mrs Patmore); Sophie McShera (Daisy); Allen Leech (Tom Branson); and Kevin Doyle (Joseph Molesley) in black inks to the cover page

£600 - 800 US\$800 - 1,100 €690 - 920

The first episode of Season 1 of Downton Abbey aired on 26th September 2010 to an approximate audience of 9.25 million. Written by Julian Fellowes and directed by Brian Percival, the first episode opens to the news of the sinking of the Titanic and the death of the heir to Downton, and the subsequent fallout for the characters both upstairs and downstairs.

The series garnered widespread acclaim and success, winning top awards at the 63rd Primetime Emmy Awards, including: Outstanding Miniseries or Movie; Outstanding Directing for a Miniseries, Movie or Dramatic Special for Brian Percival; Outstanding Writing for a Miniseries, Movie or Dramatic Special for Julian Fellows; and Outstanding Supporting Actress for Maggie Smith. The series also won Outstanding Costume and Cinematography specifically for Episode 1.









THE DOWNTON ABBEY BELL WALL

First seen in Season 1, in the Servant's Hall, made by the Art Department's model makers

A large bespoke servants bell wall, with rectangular ebonised panelled back mounted with twenty brass bells on steel springs centred by cast gilt brass patera, each bell above painted plaques relating to specific rooms including the Library, Front Door, Princess Amelie, Grantham, Nursery and Dining Room, the bell springs attached to wire cord, 300cm wide, 12cm deep, 85.5cm high (118in wide, 4 1/2in deep, 33 1/2in high)

£5,000 - 7,000 US\$6,600 - 9,300 €5,800 - 8,100

The Bell Wall is an integral part of the Downton Abbey world, featuring from the first season until the last. Overlooking the servants' dining hall it represents the in between space between 'upstairs' and 'downstairs' and acts as a springboard for much of the action in the series.



A GEORGE III OAK DRESSER First seen in Season 1, in the Servant's Hall Early 19th century The plate rack fitted with three shelves above three frieze drawers on front column supports, above a pot shelf on turned front feet, dressed with a collection of kitchen props, to include a cream enamel colander; a carved and turned beech and glass egg timer; a copper adjustable student's lamp; a pine butter pat; an oak letter rack containing hand written ingredient lists, recipes and household planning calendar created by the Graphics Department; two pewter jugs; a selection of enamel kitchenware, including a large mixing bowl; and a large quantity of ramekins, etc., the dresser: 182cm wide x 35cm deep x 219cm high, (71.5in wide x 13.5in deep x 86in high) (qty) £1,000 - 1,500 US\$1,300 - 2,000 €1,200 - 1,700 © Carnival Film & Television Limited For details of the charges payable in addition to the final Hammer Price of each Lot 16 | BONHAMS please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.





LESLEY NICOL (AS MRS PATMORE): A LATE VICTORIAN ELM AND BEECH WINDSOR ARMCHAIR

Acquired by the Prop Department in Season 2 Late 19th / early 20th century

With a pierced wheel back central splat flanked by turned spindles, above a moulded seat on turned legs, together with a copy of The Butterick Cook Book by Helena Judson, published 1911, used as a prop for scenes with Mrs Patmore, the chair: 55cm wide x 47cm deep x 99cm high, (21.5in wide x 18.5in deep x 38.5in high) (2)

£400 - 600 US\$530 - 800 €460 - 690









A LARGE PITCHED PINE REFECTORY TABLE

In the 18th century style, acquired for Season 5 onwards for the Servant's Hall

The rectangular plank top above chamfered square section legs, united by an H-stretcher, together with an extension leaf (unsupported and would require supports made), of recent manufacture, 259.5cm wide x 98.5cm deep x 64cm high, (102in wide x 38 1/2in deep x 25in high) (the extension leaf: 150cm wide) (2)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

Ensuite to following lot 6.

6† TP

A LARGE PITCHED PINE REFECTORY TABLE

In the 18th century style, acquired for Season 5 onwards for the Servant's Hall

The rectangular plank top above chamfered square section legs, united by an H-stretcher, of recent manufacture, 259cm wide x 98cm deep x 74cm high, (101 1/2in wide x 38 1/2in deep x 29in high)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

Ensuite to previous lot 5.



LESLEY NICOL (AS MRS PATMORE): A PAINTED AND WAXED COOKER PROP IN THE VICTORIAN STYLE MADE BY **DOWNTON ABBEY'S MODEL MAKING DEPARTMENT**

From Season 1 onwards

Made primarily from MDF, pine and plywood then painted and waxed to simulate cast iron, with removable modern wok burner hotplates, the top with three hotplates above a simulated arrangement of oven doors and vents, on a plinth base, 219cm wide x 63cm deep x 85cm high, (86in wide x 24 1/2in deep x 33in high)

£600 - 1,000 US\$800 - 1.300 €690 - 1,200

When Linda Wilson came on board as the Set Decorator from Season 5, she was blown away by the quality and realism of the cooker prop. From watching previous seasons she had assumed the prop was a real Victorian cast iron example, and could not believe it was a waxed plywood model which is testament to the craftsmanship of the Downton team.

The working hot plates meant that many iconic scenes could be filmed with Lesley Nicol (as Mrs Patmore) and Sophie McShera (as Daisy Mason) actually cooking, with the removeable tiles behind the cooker allowing cameras to shoot them head on.

8† TP

A BUTLER'S SINK

Acquired by the Prop Department towards the end of Season 4 for the Boot Room and Kitchen sets

Mounted with a painted and pitch pine standing unit, above a slatted lower shelf, on square section legs, 119cm wide x 56cm deep x 98cm high, (46.5in wide x 22in deep x 38 1/2in high)

£400 - 600 US\$530 - 800 €460 - 690





LESLEY NICOL (AS MRS PATMORE): TWO COOK'S UNIFORMS

Various Seasons, and Episodes

Comprising; A matching beige blouse and skirt with floral pattern, accompanied by a cream pinafore with production staining, (Season 3

Together with a mauve blouse and skirt, with green dotted pattern, (Season 4 and 5), (5)

£600 - 800 US\$800 - 1.100 €690 - 920

Featured in the present lot are two of Mrs. Patmore's uniforms, which she wears during both the day and the night, indicating her demanding schedule. These uniforms were designed specifically for Lesley Nicol, who plays Mrs. Patmore.

There was little change made to the uniform of Mrs. Patmore over the years of Downton Abbey, with it usually comprising of a blouse and bib-front apron with pockets, over the six seasons her blouses varied in colour and pattern.

These 'downstairs' costumes are in stark contrast to the elevated and lavish costumes of the 'above stairs' ensemble, which further emphasises the distinction between the two groups.

Literature:

E. Marriott, The Costumes of Downton Abbey, New York: Weldon Owen, 2023, p.235.



10 (part lot)

10†

SOPHIE MCSHERA (AS DAISY): A SELECTION OF KITCHEN **MAID UNIFORMS**

Various Seasons, and Episodes

Comprising; The first: A grey uniform, long sleeve, pinstripe dress with white collar, white buttons to front;

The second: A long sleeved cotton dress in fine grey pinstripe, chequered collar, labelled 'Daisy' to back of neck, accompanied by a cream linen apron with a bib-front with production staining, and a white cap, (Season 3 and 4);

The third: A beige felted cloche hat with blue ribbon around the centre, (Season 6, Episode 3);

The fourth: A pink and white striped cotton top, short-sleeved with white collar, accompanied by a long matching skirt, skirt labelled 'Daisy' to waist, (Season 1), (Qty)

£400 - 600 US\$530 - 800 €460 - 690

The second costume is worn in Seasons 3 and 4 following Daisy's promotion at Downton Abbey.





11 (part lot)



12

VARIOUS CHARACTERS: GROUP OF LADY'S MAID UNIFORMS

Various Seasons, and Episodes

Comprising; Three black and white maids uniforms; three light blue patterned uniforms with warm grey collars, three white caps and three white head bands; four white pinafores and two white aprons, also comprising a light grey pinstriped pinafore with red and blue stripes, (Qty)

£500 - 700 US\$660 - 930 €580 - 810

12†

KEVIN DOYLE (AS JOSEPH MOLESLEY): FOOTMAN'S UNIFORM

Various Seasons, and Episodes

Black tailcoat, labelled 'Chris Kerr Bespoke London' to inside pocket, livery buttons featuring the Grantham Coat of Arms, accompanied by a green/grey striped waistcoat, with a white cotton collarless dress shirt labelled 'Darcy Clothing', detached stiff winged collar, two brass cufflinks, three gold-coloured and simulated mother of pearl shirt studs, two collar studs, black trousers with stripe, together with an accompanying bow tie, (Qty)

£200 - 300 US\$270 - 400 €230 - 350

When designing the first series of Downton Abbey the liveried staff were designed with the status of Lord and Lady Grantham in mind. They were written as a rather liberal family in their outlook toward their servants so would not conspicuously show their wealth through their staff's uniforms. The hierarchy and status of the servants is also shown in the quality of fabric; the Lady's maids and Housekeeper would be in silk in the evening but the other servants wore cotton.





AN OAK AND ZINC-MOUNTED PREPARATION **TABLE**

Acquired by the Prop Department from Season 3 for the Boot Room

The later rectangular zinc clad top mounted above a plank top on square section legs, united by a zinc-mounted pot shelf, 153cm wide x 75cm deep x 89.5cm high, (60in wide x 29 1/2in deep x 35in high)

£300 - 500 US\$400 - 660 €350 - 580

13

14† TP

A PINE PREPARATION TABLE

First half 20th century and later, acquired by the Prop Decorating department for the Servery set The later rectangular zinc clad top above square section legs, united by a slatted lower tier pot shelf, 136.5cm wide x 56cm deep x 89cm high, (53.5in wide x 22in deep x 35in high)

£400 - 600 US\$530 - 800 €460 - 690





15



15† TP

A PAIR OF GEORGE IV OAK AND ELM **KITCHEN CHAIRS**

Early 19th century

With solid seats on square tapering legs, labelled 'Film 2 Servery', together with an early 20th century beech and rush seated chair, the pair: 47cm wide x 44cm deep x 86cm high, (18.5in wide x 17in deep x 33.5in high) (3)

£150 - 250 US\$200 - 330 €170 - 290

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.

PHYLLIS LOGAN (AS MRS HUGHES): AN **EARLY 20TH CENTURY OAK DROP LEAF** TABLE, IN THE WILLIAM AND MARY STYLE

Season 1 onwards

The hinged oval top above block carved and spiral twist legs, on turned feet, labelled Mrs Hughes, 151cm wide x 105cm deep x 74cm high, (59in wide x 41in deep x 29in high)

£300 - 500 US\$400 - 660 €350 - 580



17† TP

A VICTORIAN PAINTED PINE DRESSER BASE

Acquired by the Prop Department towards the end of Season 4 for the Boot Room and Kitchen sets With a pair of frieze drawers above a pair of panelled doors on a plinth base, 153cm wide x 46cm deep x 86cm high, (60in wide x 18in deep x 33.5in high)

£800 - 1.200 US\$1,100 - 1,600 €920 - 1,400

17

18† TP

A VICTORIAN PAINTED PINE CUPBOARD

Acquired by the Prop Department towards the end of Season 4 for the Boot Room and Kitchen sets The rectangular top with moulded edge, above a panelled door enclosing a single shelf, on bracket feet, labelled 2018 Servant's Bedroom, together with a painted pine side cabinet, with a frieze drawer, above a panelled door (now locked), on rectangular section feet, labelled 2018 Kitchen Passage Store Cupboard, the larger: 76cm wide x 42cm deep x 130cm high, (29.5in wide x 16 1/2in deep x 51in high) (the smaller: 46cm wide) (2)

£200 - 300 US\$270 - 400 €230 - 350





18

A LARGE VICTORIAN AND LATER CREAM PAINTED PINE HOUSEKEEPER'S CUPBOARD

Acquired by the Prop Department towards the end of Season 4 for the Boot Room and Kitchen sets

Late 19th century and adapted

The superstructure fitted with three panelled doors above an open shelf, the top left panelled door enclosing two shelves, the remaining two have been sealed shut for production, the base fitted with three central drawers (the top drawer sealed shut) flanked by a pair of panelled doors on a plinth base, the sides unfinished indicating it was originally a 'fitted' piece of furniture, 206.5cm wide x 56cm deep x 258cm high, (81in wide x 22in deep x 101 1/2in high)

£3,000 - 5,000 US\$4,000 - 6,600 €3,500 - 5,800

Unusually for the furniture on set, this housekeeper's cupboard is incredibly heavy and was difficult for the team to move around for different scenes.

20† TP

A VICTORIAN AND LATER STAINED PINE CUPBOARD

From Season 3 onwards, acquired by the Prop department for the Kitchen Corridor set

With a pair of panelled doors enclosing two shelves, on a plinth base, 97cm wide x 49cm deep x 121cm high, (38in wide x 19in deep x 47.5in high)

£100 - 150 US\$130 - 200 €120 - 170











21[†] TP

A LARGE PAINTED PINE KITCHEN SHELF

From Season 3 onwards

In the Victorian style, the shaped rectangular top with mug hooks screwed to the underside, supported by three corbels, together with a stained hanging shelf, both of recent manufacture, the first: 271cm wide x 30cm deep x 45cm high, (106 1/2in wide x 11 1/2in deep x 17.5in high) (the second: 211cm wide x 20cm deep x 27cm high) (2)

£400 - 600 US\$530 - 800 €460 - 690

22†

TWO PAINTED HALL SHELVES

From Season 2 onwards

In the Victorian style, each with supporting corbels flanking five hooks, 119.5cm wide, 23cm deep, 37cm high (47in wide, 9in deep, 14 1/2in high) (the second: 137cm wide x 17cm deep x 22.5cm high) (2)

£200 - 300 US\$270 - 400 €230 - 350





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'DOWNSTAIRS': A LARGE SELECTION OF LETTERS AND **EPHEMERA PRODUCTION MADE BY DOWNTON ABBEY'S GRAPHICS DEPARTMENT**

From Season 2 onwards, based on the screen matched originals To include:

Copies of the marriage ledger noting William and Daisy's marriage when William was home from the war (Season 2, Episode 5);

Copies of letters from Dr Clarkson to Mrs Hughes regarding her cancer scare (Season 3, Episode 2);

Letters from Mrs Bird to Molesley explaining why she is handing in her notice (Season 3, Episode 5);

A copy of Mrs O'Brien's resignation letter to Lady Grantham, together with repeats of the letter given to Mrs Hughes regarding her resignation (Season 4. Episode 1):

A white metal photograph frame with a black and white photograph of Alice Neal, Carson's former love interest (Season 4, Episode 2); Letters from Mrs Patmore to Ivy regarding Alfred's job at the Ritz (Season 4, Episode 9);

Thomas' article from the London Magazine relating to the 'curing' of homosexuality (Season 5, Episode 4/5/6)

A selection of graphics relating to Mr Carson and Mrs Hughes looking for property to buy (Season 5);

A selection of graphics relating to Phyllis Baxter's call to be a witness at the trial of Peter Coyle (Season 6, Episode 5);

Letters to Thomas about his new employment (Season 6, Christmas

A black and white photograph of a young Mrs Hughes, together with three sepia portrait photographs of Daisy;

Magazine inserts for Anna and Daisy, and various letters, envelopes, references and other ephemera related to the Downstairs cast, etc. (Qty)

£400 - 600 US\$530 - 800 €460 - 690

'DOWNSTAIRS': A SELECTION OF LETTERS AND EPHEMERA RELATING TO THE 'BETTERMENT' OF THE SERVANTS, PRODUCTION MADE BY DOWNTON ABBEY'S GRAPHICS **DEPARTMENT**

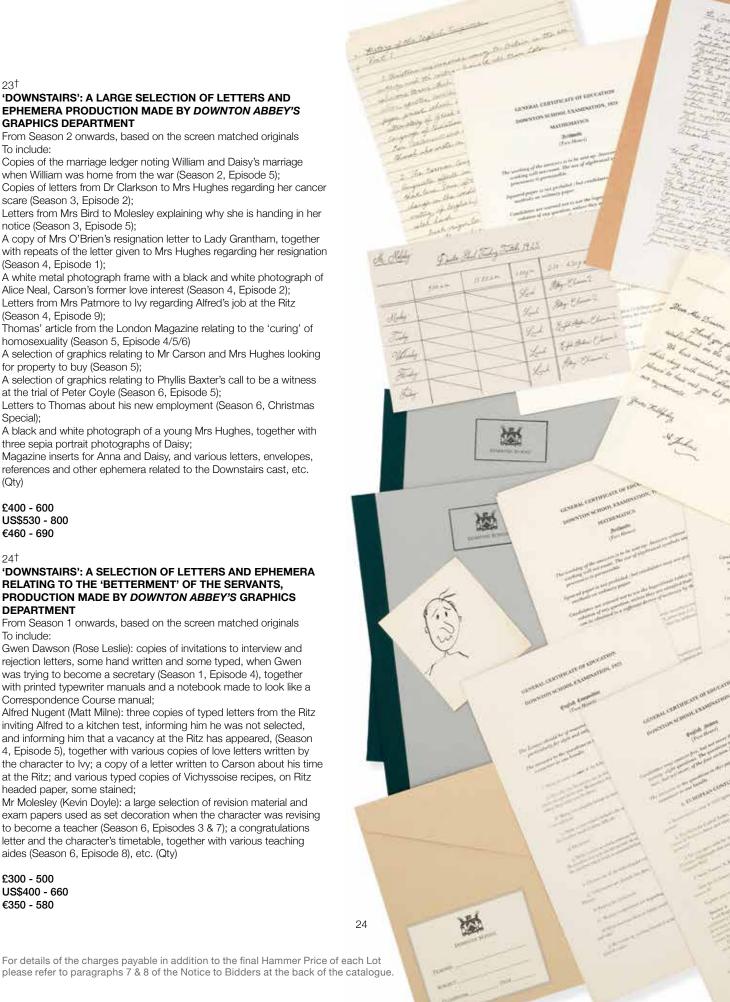
From Season 1 onwards, based on the screen matched originals To include:

Gwen Dawson (Rose Leslie): copies of invitations to interview and rejection letters, some hand written and some typed, when Gwen was trying to become a secretary (Season 1, Episode 4), together with printed typewriter manuals and a notebook made to look like a Correspondence Course manual;

Alfred Nugent (Matt Milne): three copies of typed letters from the Ritz inviting Alfred to a kitchen test, informing him he was not selected. and informing him that a vacancy at the Ritz has appeared, (Season 4, Episode 5), together with various copies of love letters written by the character to lvy; a copy of a letter written to Carson about his time at the Ritz; and various typed copies of Vichyssoise recipes, on Ritz headed paper, some stained;

Mr Molesley (Kevin Doyle): a large selection of revision material and exam papers used as set decoration when the character was revising to become a teacher (Season 6, Episodes 3 & 7); a congratulations letter and the character's timetable, together with various teaching aides (Season 6, Episode 8), etc. (Qty)

£300 - 500 US\$400 - 660 €350 - 580





RAQUEL CASSIDY (AS PHYLLIS BAXTER): TWO LADY'S MAID UNIFORMS

Season 5 and 6, Various Episodes

Comprising; A black long-sleeve dress, ribbed collar and cuffs, with pleated skirt, buttons to front;

Together with a long black striped dress, with black buttons and pockets, collar with buttons, pleated back, (2)

£400 - 600 US\$530 - 800 €460 - 690

261

ROB JAMES-COLLIER (AS THOMAS BARROW): UNDER-**BUTLER UNIFORM**

Various Seasons, and Episodes

Three-piece Under-Butler costume, with a black wool cutaway tailcoat labelled 'Chris Kerr Bespoke London' label to pocket, six detailed buttons to front of jacket, together with dark green waistcoat with four detailed buttons with character name label 'Thomas', two suspenders, detachable stiff tipped imperial wing collar, two collar-studs, white long-sleeved starch fronted pique shirt labelled 'Darcy Clothing', two brass cufflinks and three shirt studs with faux opal centres, long black suit trousers, together with an accompanying bow tie, (Qty)

£600 - 800 US\$800 - 1.100 €690 - 920

This uniform would have been worn by Under-Butlers as formal day wear or night wear. It would have been worn when the Under-Butler was attending to guests, serving refreshments in the drawing room or when visible by members of the 'upstairs' when undertaking household tasks.

27†

ROB JAMES-COLLIER (AS THOMAS BARROW): WHITE LEATHER GLOVE

Various Seasons, and Episodes

A single white leather fingerless glove, singular button at fastening, 'Pamela Woods' label to inside.

£50 - 100 US\$70 - 130 €60 - 120

This is a bespoke fingerless cream leather glove worn by Thomas to hide the scarring on his left hand, the result of an injury sustained during the War. It was worn throughout the series, being replaced by uniform specific cotton gloves when the serving staff were required to wear them. There were a selection of gloves made throughout the series as they wore out quite quickly, and so they were replaced when they no longer matched the original.

28†

THREE BUTLER'S TRAYS

Comprising a rectangular oak example; an Edwardian mahogany example in the George III style, of oval form with twin brass handles; and a large rectangular silver plated example, with twin handles, the rim with gadroon, foliate and shell decoration, the silver plated example: 69.5cm wide, 44cm deep, 4cm high (27in wide, 17in deep, 1 1/2in high) (3)

£500 - 800 US\$660 - 1,100 €580 - 920





BRENDAN COYLE (AS JOHN BATES): VALET UNIFORM

Various Seasons, and Episodes

A wool twill black single-breasted jacket and waistcoat worn with striped morning trousers with striped braces, a white cotton shirt with double round collar labelled 'Darcy Clothing', a detachable starched collar, and black wool tie, with brass cufflinks, studs and a gold coloured watch chain, (Qty)

£600 - 800 US\$800 - 1,100 €690 - 920

Bates' uniform has not changed considerably over the six seasons of Downton Abbey. It is standard valet attire with a jacket and waistcoat worn with striped morning trousers. Bates would only replace a suit if his old suit was no longer presentable and in this way over the years the cut and style of his suiting would evolve, slowly following the general trends for menswear albeit within the confines of a formal uniform.

JOANNE FROGGATT (AS ANNA): ANNA'S PRINCIPLE **COSTUME, AND OTHER OUTFITS**

Various Seasons, and Episodes

Comprising; The first: A black silk dress with wide collar, waist belt with metal buckle and floral motifs, button up to front, pleated skirt, with label that reads 'Anna Hero', (Season 4);

The second: A pinstriped brown woollen jacket, wide buttoned collar with black velvet detail, with matching pleated skirt, (Season 2, Christmas Special);

The third: A long sleeve black silk dress, with floral motifs, with a sleeveless vest:

The fourth: A blue patterned housemaid day uniform with pale green collar and white apron to front, (Season 3, Episode 1), (7)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400





Mr Carson and Mrs Hughes

Mr. Carson and Mrs. Hughes, portrayed by Jim Carter and Phyllis Logan respectively, form the backbone of Downton Abbey's downstairs world, offering not only structure and stability but also warmth and wisdom. As the butler and housekeeper of Downton, Carson and Mrs. Hughes oversee the daily operations of the grand estate with discipline and dignity, ensuring the Crawley household functions with seamless precision. Yet beyond their professional roles, they emerge as two of the series' most beloved and richly developed characters.

Carson is the embodiment of tradition-deeply loyal to the Crawley family and firmly committed to the old hierarchies and values of service. Jim Carter plays him with a commanding presence tempered by dry humour and a strong sense of morality. While Carson can be rigid and resistant to change, his steadfast devotion to Downton and its legacy reveals a heart that ultimately beats with deep loyalty and care.

In contrast, Mrs. Hughes brings a more pragmatic and empathetic approach to her work. Phyllis Logan portrays her with quiet authority and kindness. She balances professionalism with genuine concern for the wellbeing of both staff and family, often acting as a confidante and moral compass. Her interactions with the younger maids and footmen reflect her nurturing instincts and firm but fair leadership.

Together, Carson and Mrs. Hughes represent the enduring strength and quiet heroism of those who keep Downton running behind the scenes. Their relationship evolves into a tender romance that culminates in marriage, adding a personal dimension to their longstanding partnership. As individuals and as a duo, they offer a grounding presence in the shifting world of Downton Abbey, embodying both the dignity of the past and the gentle embrace of change.









PHYLLIS LOGAN (AS MRS HUGHES): TWO DAY UNIFORMS

Various Seasons, and Episodes

Comprising; A blue woollen dress and jacket, the jacket with black ribbon detail, pleated back, matching waist belt with spiral detailed buttons, the matching dress with pleated skirt with white lace trim collar, (Season 5 and 6);

Together with a blue striped dress, wide buttoned collar, waist belt with metal spiked buckle, (Season 3 and 4), (4)

£500 - 700 US\$660 - 930 €580 - 810

32†

PHYLLIS LOGAN (AS MRS HUGHES): EVENING UNIFORM

Season 3 and 4, Various Episodes

A black long-sleeved open-fronted bodice with appliqué trim, velvet belt, cotton lace infill with jet buttons, matching fabric skirt, antique silver chatelaine with three keys and one pair of scissors, (Season 3 and 4), (4)

£600 - 800 US\$800 - 1,100 €690 - 920





PHYLLIS LOGAN (AS MRS HUGHES): VELVET WEDDING COAT AND DRESS, WORN FOR THE MARRIAGE OF MRS **HUGHES TO MR CARSON**

Season 6, Episode 3

Dove grey silk dress with square neckline, three-quarter sleeves with notched cuffs and knife-pleated skirt, pearl-like buttons down centre back, fabric belt with oval shell button at waist, mauve velvet long-sleeved coat with shallow collar and lapel, ivory silk on lower half and cuffs, crinkled ribbon flowers and beads, single centre back box pleat, no fastenings, accompanied by pale grey short cotton gloves with topstitching, grey leather Mary Jane shoes with single strap, side buckle, pale grey tightly woven straw hat with circular crown and wide brim with grey bow and matching flowers on right side coordinating with coat, (8)

£1,000 - 1,500 US\$1,300 - 2,000 €1,200 - 1,700

This full costume marks an important piece in Mrs Hughes wardrobe, as it is one of the few times in the series that we see her out of her uniform. What she will wear to the wedding is an important theme in the episode, culminating in Mrs Hughes borrowing a jacket from Cora.

The design challenge within the script was to create a coat that believably belonged in Cora's wardrobe but that also lent itself well to being worn by Mrs Hughes on her wedding day. Robbins used a beautiful velvet in a palette typical of Cora but equally suited to Mrs Hughes and embellished it with original 1920s lace, handmade silk flowers and velvet leaves. According to her, the dress was then painstakingly embellished with clusters of faux-pearl beads. The hand work and embroidery on the coat took over 150 hours.





JIM CARTER (AS MR CARSON): THREE-PIECE MORNING SUIT

Various Seasons, and Episodes

A black wool morning coat, grey and black striped wool morning trousers, white cotton shirt, stiff imperial collar, black waistcoat, and black wool tie, with waistcoat chain worn across both waistcoat pockets, (7)

£600 - 800 US\$800 - 1,100 €690 - 920

Mr Carson was the most senior figure of the servant household. This is his daytime uniform, which sets him apart from the footmen, who wear a livery. This costume showcases Carson's fondness for smart and exacting character, which is replicated in his costume. Mr Carson's tailoring remained largely unchanged over the series and films, with this specific suit being tailored by Chris Kerr.

The morning suit was introduced in the 19th century, for daytime events before 6pm. The striking cutaway front of the coat was originally designed to allow easier movement when horseback riding in the morning, which is why it has an equestrian resemblance.

E. Marriott, The Costumes of Downton Abbey, New York: Weldon Owen, 2023, p. 227.





JIM CARTER (AS MR CARSON): SILVER POCKET WATCH

Various Seasons, and Episodes

The case with marks for 'Dennison Watch Case Co, Birmingham, 1919', the dial marked 'Waltham/U.S.A', and engraved motif to the reverse, with associated detachable silver chain, diameter 5cm

£100 - 150 US\$130 - 200 €120 - 170

361

PHYLLIS LOGAN (MRS HUGHES): A SELECTION OF CHARACTER KEY PROPS

To include: two kevs with labels for 'Queen Caroline' and 'Wetherby' bedrooms; and four further miscellaneous keys, the longest: 8.5cm (6)

£300 - 500 US\$400 - 660 €350 - 580

37†

A SELECTION OF COOKING UTENSILS

To include:

A set of five French 20th century copper graduated saucepans, with iron handles, each stamped 'Fabrication Francaise';

Four white metal chocolate moulds, of various shapes and sizes;

A green painted iron Spong's Bean Slicer;

Together with two various cupcake tins; a white enamel dish; a pastry cutter in the form of a gentleman; and a small fish-shaped jelly mould, the largest saucepan: 41cm wide, 19.5cm deep, 18.5cm high (16in wide, 7 1/2in deep, 7in high) (15)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

A LARGE SELECTION OF DOOR KNOBS AND LIGHTS **SWITCHES USED ON SET**

Various Seasons, and Episodes

To include:

Five brass and glass double-ended door knobs, each end with glass ball handles (one example with one handle detached);

Two brass door knobs, with reeded decoration;

Two plain brass mounted light switches, each screwed to a painted base, one labelled 'Butler Pantry', the other 'Carson Cottage B/room', together with a further eight plain brass and ceramic mounted light switches, lacking bases;

Another four similar examples, with lobed decoration, two mounted to bases, one marked 'Gallery Corridor (Maud's End)';

And two double light switches with lever handle mechanism: the glass door knobs: 20.5cm wide, 6cm deep, 6cm high (8in wide, 2in deep, 2in high) (Qty)

£150 - 250 US\$200 - 330 €170 - 290

391

A SELECTION OF LADY'S MAID CHARACTER PROPS

A gilt metal mounted red Moroccan leather travel sewing kit, the hinged cover opening to reveal a fitted interior containing various sewing implements;

Another, smaller, example containing implements with mother-of-pearl and bone handles:

And one other, containing silver thimbles, buttons and lace;

A pin cushion embroidered with a bird;

And a copy of Thérèse De Dillmont's Encyclopaedia of Needlework, published circa 1905, the red sewing kit: 20.25cm wide, 8.5cm deep, 3cm high (7 1/2in wide, 3in deep, 1in high) (5)

£300 - 500 US\$400 - 660 €350 - 580

40†

TWO GAMES PROPS USED IN THE SERVANT'S HALL SET

The 'Talking Board' seen in Season 2, Christmas Special Comprising a polychrome painted wooden mechanical pinball machine by Chad Valley Games, and a 'Talking Board' after the design by Pengalls of London, the first: 27cm wide, 52.5cm deep, 7.5cm high (10 1/2in wide, 20 1/2in deep, 2 1/2in high) (2)

£100 - 150 US\$130 - 200 €120 - 170





A SELECTION OF THIRTY-FOUR SQUARE LINEN **NAPKINS**

With a plain border and monogrammed to one corner with the 'C' Crawley cypher, 46cm wide, 46cm high (18in wide, 18in high) (34)

£100 - 200 US\$130 - 270 €120 - 230

Drawing on historic English family arms, crests and cyphers, the Downton Abbey Graphics Department designed multiple different versions of the Crawley crest. While a feature not necessarily picked up on camera, the attention to detail is testament to the work and dedication of the crew to immerse both the actors and viewers into the Downton world.

43† Y

BUTLER'S PANTRY: A SELECTION OF SET DRESSING ACQUIRED BY THE PROP DEPARTMENT

Various Seasons, and Episodes

To include:

A cased set of white metal lobster cracks and picks, in a Moroccan leather case:

Two pewter hip flasks, one with presentation engraving; Two necessaire cases, with tortoiseshell accessories (some lacking);

A Moroccan leather jewellery box, with two removeable trays; Five ebony desktop accessories retailed by Heal, to include a timepiece, a pair of candlesticks, and two lidded boxes; A turned walnut lamp base, with cream silk shade;

A slate and marble mantel timepiece, the 3.5inch enamel dial with Roman numerals;

A pair of African carved bookends:

An oak sliding book end tray, etc., the timepiece: 21cm wide, 12cm deep, 23cm high (8in wide, 4 1/2in deep, 9in high) (Qty)

£400 - 600 US\$530 - 800 €460 - 690



44†

SERVANT'S HALL: A SELECTION OF SET DRESSING ACQUIRED BY THE PROP DEPARTMENT

Various Seasons, and Episodes

To include:

Two glazed ceramic hot water bottles, one stamped Pearsons of Chesterfield, the other Bourne, Denby;

43

Two mounted roebuck skulls;

A James Dixon & Sons pewter mug, together with four further pewter mugs and measures;

Two cast irons;

A chromium plated metal cigarette dispenser;

Three framed photographic prints, including one of Downton

Two clock winding keys, used by the character of Andy; And a hand-turned calendar, the largest hot water bottle; 25cm wide, 10.5cm deep, 12cm high (9 1/2in wide, 4in deep, 4 1/2in high) (Qty)

£400 - 600 US\$530 - 800 €460 - 690

44

45† TP

JIM CARTER (AS MR CARSON): A FRET CARVED AND TURNED **BEECH HALL MIRROR**

Acquired by the Prop Department for the second film Downton Abbey: A New Era

The rectangular bevelled mirror plate above a shaped shelf and five hooks, 60.5cm wide x 10cm deep x 45cm high, (23 1/2in wide x 3 1/2in deep x 17 1/2in high)

£300 - 500 US\$400 - 660 €350 - 580

Seen in Mr Carson's study hanging above the chimneypiece.



45



46† TP

A WROUGHT IRON WINE RACK

Third quarter 20th century, acquired by Prop Department for the Butler's Pantry set

With cage door, enclosing five tiers, 69cm wide, 53cm deep, 69cm high (27in wide, 20.5in deep, 27in high)

£500 - 700 US\$660 - 930 €580 - 810

47†

A SELECTION OF EARLY 20TH CENTURY 'MODERNISATION' CHARACTER PROPS

Circa 1920s

To include:

An American Landers, Frary & Clark 'Universal Electric Mixabeater', with double-rotary beaters and removable bowl (possibly associated);

A handheld hair dryer, with ebonised wood handle;

An electric curling iron, with associated box produced by Downton Abbey's Graphics Department;

A desk telephone, possibly by Siemens Brothers & Co; And some printed graphics / instructions related to the 'Gecophone', the mixer: 36cm wide, 18.5cm deep, 30cm high (14in wide, 7in deep, 11 1/2in high) (Qty)

£300 - 500 US\$400 - 660 €350 - 580



47





JIM CARTER (AS MR CARSON): AN OAK HANGING KEY CABINET TOGETHER WITH A LARGE COLLECTION OF PROP **KEYS**

The cabinet in the Victorian style, the keys 18th century and later, from Season 5 onwards

With a glazed panelled door enclosing fifteen brass hooks mounted against a green baize lined back, the large collection of prop keys including a bunch of silvered steel keys labelled 'Andy Hero'; a key labelled 'Carson Silver Cupboard'; two keys labelled 'Mrs Hughes Bookcase', and a hall mirror / hook and key tray, labelled 'Carson's Mirror', the cabinet: 121cm wide, 42cm deep, 9.5cm high (48in wide, 16 1/2in deep, 3 1/2in high) (Qty)

£500 - 700 US\$660 - 930 €580 - 810

A SELECTION OF BOOKS, PHOTO ALBUMS AND NOTEBOOKS ACQUIRED BY THE DOWNTON ABBEY PROP DEPARTMENT

To include:

a copy of Daisy's Wuthering Heights by Emily Bronte, labelled 'Daisy's Emily Bronte Book', and the London Mackenzie The National Encyclopaedia, Vol VI. FLO-HAI, labelled 'Daisy's Encyclopaedia'; a copy of Michael Gregson's 'A Middle High German Primer' by Joseph Wright, labelled 'Michael Gregson Book'; and a further miscellaneous collection of books including The Collected Poems of John Masefield, Peggy Spry by H.M.Ward, a 1928 edition of A Dictionary of English History, etc., (Qty)

£300 - 500 US\$400 - 660 €350 - 580



JIM CARTER (AS MR CARSON): TWO 3 FOOT MEASURING STICK CHARACTER PROPS

Various Seasons, and Episodes

The first with foliate decorated white metal ends, the painted beech shaft with applied inch rule; the second incised with measurements and heightened in pencil, each: 91.5cm long (2)

£200 - 300 US\$270 - 400 €230 - 350

51† TP

A LARGE COLLECTION OF WICKER BASKETS

Comprising eleven fixed handle baskets, together with a graduating pair of hinged handle baskets, a six-bottle basket, and a small laundry basket, the laundry basket: 59cm wide, 43cm deep, 26cm high (23in wide, 16 1/2in deep, 10in high) (the wine basket: 37cm wide) (14)

£200 - 300 US\$270 - 400 €230 - 350





AN EARLY 20TH CENTURY FRISTER & ROSSMAN SEWING MACHINE, TOGETHER WITH A LARGE COLLECTION OF SEWING AND NEEDLEWORK ACCESSORIES

The hand-turned machine with Egyptian Revival-style gilt decoration, on a rectangular base, the accessories to include:

A needlework and woven seagrass sewing basket, enclosing a collection of sewing instruments, pin cushions; scissors, wools, cottons and trims;

Eight beechwood and ply needlework stretchers, of various sizes; A needle pin case, with sampler needlework to the front;

Two needleworks, together with embroidered trims and a table cloth; A needlework peg bag, enclosing a larger collection of beech clothes pegs;

A silk and feather embellished casket, enclosing various accessories; Four sections of lace trim;

A matched selection of eighteen table napkins and six handkerchiefs; A large section of red silk damask, three of the sides with red and gild fringing, 300cm x 136cm, not including fringe;

And seven silk padded clothes hangers, the sewing machine: 49.5cm wide, 27cm deep, 29cm high (19in wide, 10 1/2in deep, 11in high) (the sewing basket, with handle raised: 25cm wide) (Qty)

£300 - 500 US\$400 - 660 €350 - 580

531

BRENDAN COYLE (AS JOHN BATES) AND JOANNE FROGGATT (AS ANNA): A SELECTION OF LETTERS, EPHEMERA AND PROPS PRODUCTION MADE BY DOWNTON ABBEY'S **GRAPHICS DEPARTMENT**

Season 2 onwards, based on the screen matched originals To include:

Three copies of the telegram informing Bates that Vera has died (Season 2, Episode 5), together with copies of the letter Vera wrote to Agnes aiming to frame Bates;

A framed photograph of the characters from their wedding day (Season 3, Episode 6), together with further individual portraits, and two Valentine cards;

A selection of hessian prop set dressing used for the package that Bates discovers which helps to argue for his innocence (Season 3, Episode 3):

A letter summoning Lord Grantham to give evidence in Bates' trial, together with four copies of the telegram informing Lord Grantham that Bates has been sentenced to life imprisonment (Season 3, Christmas Special):

A pair of handcuffs sourced for scenes involving Bates' imprisonment: A large selection and repeats of letters written by Anne updating Bates on her efforts to prove his innocence while he is in prison, together with sealed envelopes addressed to Bates, and further miscellaneous envelopes addressed to other inmates of HMP York;

A copy of Anna's arrest warrant following the arrest of Mr Green, a selection of line-up numbers for the identity parade scene (Season 5, Episode 8), and a copy of Bates' letter to Carson 'confessing' that he pushed him (Season 5, Christmas Special), etc. (Qty)

£300 - 500 US\$400 - 660 €350 - 580



Donal Woods in conversation with Philippa Stockley

"Everyone knows what other designers, like costume designers, do. But the production designer is one of the first on board. You get together with the director and producers, to decide the overall look of the whole thing, then keep that look going, working with all the other design departments. It's very collaborative; that's the joy of it.

The architecture and interior design of English country houses essentially stopped after the First World War, so we decided to keep the design locked in that history over time. As you go round these large houses, and we looked at at least 30 before choosing Highclere, Hampshire [as Downton Abbey], there's relatively little from the 20th century, so we had to be disciplined during the series! The costume designers had fun, because clothes change faster. But we had to maintain consistency and continuity. I think people love watching Downton because it's like coming back to the place we have come to know and love.

To be paid to see all these lovely places was such a privilege. At Alnwick, Northumberland [which featured as Brancaster Castle], the Duke of Northumberland was delightful, he drove us round the estate, and kindly let us film inside the house, which has glorious interiors.

But few of these houses still have their original kitchens, and besides, one can't slop food all over them, so the kitchen and everything below stairs was a set. It was fun to create those from scratch. At the bottom of a great house the walls are three-foot thick, so have internal windows for extra light. The kitchen is the factory that keeps the house going, with servants working 18 hours a day. Like the duck's legs paddling furiously below the water, while all is serene above.

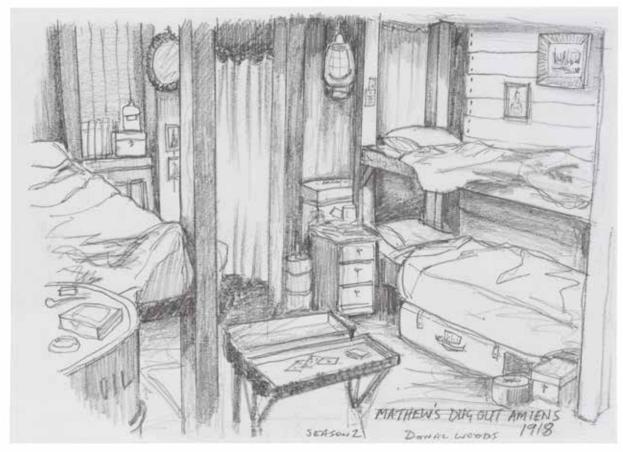
We designed the set with doors open, so you could see what was going on, and laid real sandstone floors. We limited the colours and made it all dark and monochromatic, including the costumes. We actually painted monochrome, in three main colours, so it was black-and-white downstairs and glorious technicolour upstairs, which added to the distinction on either side of the green baize door.

When we first designed it, the kitchen was made to a standard height, but Lesley Nicol, who played Mrs Patmore the cook, isn't very tall, so we lowered all the work surfaces, and she loved saying that it was made to measure for her.

Throughout, I kept to the guiding design principle of upstairs lavish and downstairs monochromatic. Why not try your best and get it right? I think it's a duty to the viewers. We're the village story tellers, and honoured that people have taken Downton to their hearts."

Donal Woods won a Primetime Emmy for Outstanding Production Design in 2016 for Series 6 of Downton Abbey.





54

54†

DONAL PATRICK WOODS (BORN 1954)

A preparatory sketch for Matthew's dug out at Amiens, Season 2, Episode 1

Signed and titled 'MATTHEW'S DUG OUT AMIENS/SEASON 2/ DONAL WOODS/1918' (lower right) pencil on paper

21 x 29.5cm (8 1/4 x 11 5/8in).

£400 - 600 US\$530 - 800 €460 - 690

DONAL PATRICK WOODS (BORN 1954)

A preparatory sketch for the Downton Village Hospital, Season 3, signed and titled 'DOWNTON VILLAGE HOSPITAL/AT WAR/SEASON 2/DONAL WOODS' (lower right) pencil on paper 21 x 29.5cm (8 1/4 x 11 5/8in).

£400 - 600 US\$530 - 800 €460 - 690

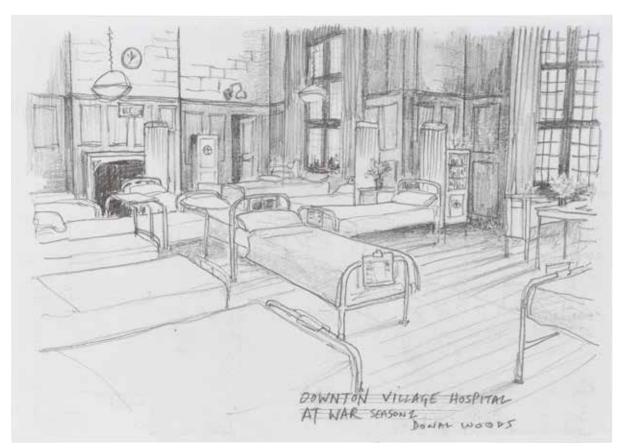
56†

DONAL PATRICK WOODS (BORN 1954)

A preparatory sketch for the Brooklands Le Mans start positions, Season 6, Episode 7 Signed and titled 'DOWNTON ABBEY - "BROOKLANDS"/"LE MAN" START POSITIONS / DWOODS' (lower right), and further inscribed

'SEASON 6' (lower left) pencil and watercolour on paper 21 x 29.5cm (8 1/4 x 11 5/8in).

£400 - 600 US\$530 - 800 €460 - 690





The Dowager Countess

Violet Crawley, Dowager Countess of Grantham, is one of the most iconic and unforgettable characters in Downton Abbey, brought to life by the incomparable Dame Maggie Smith. With her razor-sharp wit, unwavering sense of propriety, and deeply rooted aristocratic values, Violet serves as both a comedic highlight and a formidable matriarch in the Crawley family. As the mother of Robert Crawley, the 7th Earl of Grantham, she represents the old guard of British nobility; deeply traditional, sceptical of change, and fiercely loyal to the idea of class hierarchy and legacy.

Though initially appearing as a figure resistant to modernity, Violet reveals surprising depths of complexity. Her biting quips and dry sarcasm often conceal a keen intelligence and a deep, if sometimes reluctant, empathy. Over the course of the series we see her offering unexpected support to characters like her granddaughter Lady Mary, the reformminded Isobel Crawley, and even the staff of Downton.

Maggie Smith's portrayal of Violet Crawley is both commanding and endearing, earning her critical acclaim and a devoted fan base. With every arched eyebrow and perfectly timed barb, she brings dignity, depth, and charm to a character who might otherwise have been a caricature of old-world snobbery. Instead, Violet becomes a symbol of resilience, pride, and the enduring complexities of tradition in a rapidly changing world.









58

DAME MAGGIE SMITH (AS VIOLET CRAWLEY, DOWAGER **COUNTESS OF GRANTHAM): BLACK EVENING DRESS**

Season 3, Episode 7

57

A black silk dress with long sleeves terminating in lace trim cuffs with beaded design, embroidered and beaded front panel, with net collar, floral patterned black sleeveless overlay, with two parallel beaded appliqués running down centre, and attached belt with two beaded buckles, (3)

£1.000 - 1.500 US\$1,300 - 2,000 €1,200 - 1,700

At the beginning of the Downton Abbey series, the Dowager Countess is frequently seen in black clothing, or darker tones. This is in part due to her conservative dress sense, but it also reflects traditional mourning customs. This costume is worn shortly after Lady Sybil passes away.

The beading and central motif are vintage pieces appliquéd onto a bespoke make. The Designer was Caroline McCall.

DAME MAGGIE SMITH (AS VIOLET CRAWLEY, DOWAGER COUNTESS OF GRANTHAM): PALE SEA GREEN DRESS WITH SILVER DETAILING

Season 6. Episode 9

A pale sea green satin dress with silver embroidered trimming and two tone silver and cream mesh sleeves with an embroidered lace collar, satin skirt with a knife-pleat hem, with matching satin belt, and a vintage beaded and embroidered evening bag, (3)

£1.000 - 1.500 US\$1,300 - 2,000 €1,200 - 1,700

For the Dowager's wardrobe, costume designer Anna Robbins and Maggie Smith shared "a love and appreciation of craftsmanship and textiles" that shaped every look. Most of the Dowager's costumes were based on original artefacts, whether antique jewellery or historic fabrics, then reimagined into bespoke designs. Rather than using complete vintage garments, Robbins worked with modern fabric "so that we could make sure the fit and the silhouette was absolutely on point for the Dowager."

The present lot is no exception, a striking pale sea green, which contrasts markedly with the bulk of the Dowager's wardrobe, predominantly darker shades of black, deep greens, and burgundy. The detailing is exquisite throughout, from the silver embroidered trimming to the beaded clutch bag that complements it perfectly.





DAME MAGGIE SMITH (AS VIOLET CRAWLEY, DOWAGER **COUNTESS OF GRANTHAM): MULBERRY AND MAUVE EVENING DRESS**

Season 6, Episode 5

A deep mulberry satin evening dress with three-quarter length sleeves, with lace trim cuffs, with tulle collar, overlay with trim collar and trim appliqué, with lamé and metallic lace overall, with attached beaded belt and jewelled fasteners, with satin silk knife pleats at hem, (2)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

This gown was made for the dining room scene where Robert falls ill and it was agreed that Violet would be sat far enough from Robert not to be covered in blood during the stunt which allowed Anna Robbins to construct the dress from one off vintage textiles.

60†

DAME MAGGIE SMITH (AS VIOLET CRAWLEY, DOWAGER **COUNTESS OF GRANTHAM): TWO DAY DRESSES**

Season 6, Episode 1 and 9

Comprising; A light pink silk crepe day dress, with long sleeves terminating in trim cuffs, with cream detailed lace neckline, with two embroidered trim appliqués running parallel down the centre of dress, with knife-pleated hem, and wraparound belt with vintage pewter buckle, (Season 6, Episode 9);

Together with a grey green coloured dress, with lace embroidered neckline, long sleeves, with detailed appliqué running down centre of the dress, belt with fabric buckle, accompanied with a matching stone grey coloured hat with feathers, (Season 6, Episode 1), (5)

£1.500 - 2.000 US\$2,000 - 2,700 €1,700 - 2,300





DAME MAGGIE SMITH (AS VIOLET CRAWLEY, DOWAGER COUNTESS OF GRANTHAM): TWO COATS, INCLUDING A BEIGE COAT WORN AT LADY MARY'S WEDDING

Season 6, Various Episodes

Comprising; A long cream coat, with embroidered designs around collar and cuffs, with three buttons to fasten at waist, silk-lined, with long cream skirt, with accompanying cream lace hat, with faux-pearl detail to front with black and white feather detail, (Season 6, Episode 8);

Together with a blue/grey mid-length coat with stitched ochre and blue floral motif on the collar, pockets and cuffs, with three iridescent brown buttons, (Season 6, Episode 2 and 3), (4)

£700 - 900 US\$930 - 1.200 €810 - 1,000

DAME MAGGIE SMITH (AS VIOLET CRAWLEY, DOWAGER COUNTESS OF GRANTHAM): A COLLECTION OF PROPS

Comprising;

Wire-framed reading glasses;

A cased jewelled brooch reading 'Edward & Sons, Diamond Merchants' to inner

A spring-loaded folding lorgnette with chain, details to handle and rim of lorgnette:

A lace handkerchief with lace trimmed borders, (4)

£150 - 200 US\$200 - 270 €170 - 230

63†

DAME MAGGIE SMITH (AS VIOLET CRAWLEY, DOWAGER COUNTESS OF GRANTHAM): A WHITE METAL MOUNTED EBONISED WALKING CANE

One of two made, the shaped grip handle with foliate decoration on a tapering ebonised shaft terminating in a white metal ferrule, 13cm wide, 2.5cm deep, 95.5cm high (5in wide, 0 1/2in deep, 37 1/2in high)

£500 - 800 US\$660 - 1,100 €580 - 920

DAME MAGGIE SMITH (AS VIOLET CRAWLEY, DOWAGER COUNTESS OF GRANTHAM): GROUP OF SHOES, GLOVES AND HATS

A black textured satin covered hat, with lace designs around the brim, a black beaded detail and a black feather at side of hat;

A cream felt hat, adorned with lace trimming and netting, lace floral and foliate designs overall, with white feather at front of hat;

A blue short-brimmed hat, lace trimming around the brim, with silk-like bow detail to the side, with light blue flowers, and a train of lace from the back; A cream straw hat, short-brim, an upturned lace detail to the brim, light blue trimming around the band with lace netting, adorned with an appliqué with diamante-like centre and white peacock-like plume to the side, (Season 6, Episode 8):

A pair of blue satin evening shoes, labelled 'Maggie Smith' and 'Gamba'; pair of dark brown leather day shoes;

Two pairs of black crochet day gloves, other pair with no label; one pair of dark brown gloves; suede medium length pair in dark brown made by Dents; one grey suede medium length pair labelled 'Violet Archive'; one long cream soft leather pair, bottom fastening labelled 'Violet'; pair of white lace floral day gloves in 'Maggie' bag; a pair of medium length dark brown leather gloves labelled 'Violet'.

(Qty)

£200 - 300 US\$270 - 400 €230 - 350

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.



DAME MAGGIE SMITH (AS VIOLET CRAWLEY, DOWAGER **COUNTESS OF GRANTHAM): A SELECTION OF CHARACTER** PROPS USED AS SET DECORATION FOR HER DESK

Various Seasons, and Episodes To include:

A mother-of-pearl painted and gilt decorated fan;

A gilt metal mounted fountain pen;

Two spectacle cases;

A small brass frame:

A notepad;

An enamel and gilt metal trinket box in the style of a Faberge egg; And various letters and ephemera created by Downton Abbey's Graphics Department, the fan extended: 56cm wide, 29.5cm high (22in wide, 11 1/2in high) (Qty)

£600 - 800 US\$800 - 1,100 €690 - 920

66†

DRAWING ROOM: A SELECTION OF SET DRESSING ACQUIRED BY THE PROP DEPARTMENT

Various Seasons, and Episodes

To include:

A brass jardiniere, raised on three lion paw feet, and labelled 'HIGHCLERE DRAWING ROOM';

A pair of famille rose plates, with floral and figural decoration; A Meissen-style polychrome decorated plate, depicting parrots; And a gilt and polychrome decorated Japanese tazza on stand, the jardiniere: 19.75cm wide, 19.75cm deep, 20cm high (7 1/2in wide, 7 1/2in deep, 7 1/2in high) (5)

£200 - 300 US\$270 - 400 €230 - 350





68 (part lot)

67† Y

DAME MAGGIE SMITH (AS VIOLET CRAWLEY, DOWAGER COUNTESS OF GRANTHAM): MAUVE DAY DRESS AND HAT **ENSEMBLE**

Season 6, Episode 9

Mauve long-sleeved silk dress with embroidery and appliqué trimming, with high neck embroidered lace collar and insert, and pleated hem and wrap around belt fastening at back, with matching hat with dyed antique bird-of-paradise plume, (3)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

This outfit was worn at Edith's wedding in the finale episode of Downton Abbey.

68†

DAME MAGGIE SMITH (AS VIOLET CRAWLEY, DOWAGER COUNTESS OF GRANTHAM): TWO DAY COATS

Season 6, Episode 3 and 7

Comprising; A long mauve coat, with lace embellishments on the neck and cuffs and hem, (Season 6, Episode 7);

Together with a long grey cashmere coat decorated with geometric lace, appliqué on the neck and cuffs, (Season 6, Episode 3), (2)

£700 - 900 US\$930 - 1,200 €810 - 1,000







70 (part lot)

PENELOPE WILTON (AS ISOBEL CRAWLEY): BURGUNDY **EVENING DRESS**

Season 4, Episode 6

A purple double-layered beaded chiffon dress with matching waist belt, floral beading detail to front and back, pleated skirt, (2)

£300 - 500 US\$400 - 660 €350 - 580

"Aren't we the lucky ones?" - Isobel Crawley

This burgundy dress was worn during the poignant scene in the Children's nursery, where Isobel, Mary, and Branson sit together, reflecting on the loves they have lost. It is an intimate and deeply moving moment. The dress also appears in the dining room when Isobel speaks to Branson about emigrating, and later, as they dance together to the jazz band's music.

70†

PENELOPE WILTON (AS ISOBEL CRAWLEY): THREE EVENING

Season 3 and 4, Various Episodes

Comprising; The first: A full-length, sleeveless, black and purple velvet devore evening gown with snap fasteners at side, square neckline, and beading along the side;

The second: A long-sleeved, black chiffon gown with beaded gold and red decoration overall depicting flowers and organic forms, with gold sequins echoing the shape of the rounded neckline, (Season 3 and 4); The third: A Medieval-style black jaquard gown with georgette drape sleeves, and a tie waist and pearlescent beading at both sides, with tassels attached to shoulders, (3)

£600 - 800 US\$800 - 1,100 €690 - 920





71 (part lot)

71†

PENELOPE WILTON (AS ISOBEL CRAWLEY): THREE LONG **EVENING DRESSES**

Season 6, Various Episodes

Comprising; The first: A blue, gold and silver dress with sheer blue sleeves and metallic trim cuffs, with metallic lace centre and back of dress, with two embroidered, beaded and sequinned appliqués running parallel down centre and back panels, and pleats at hem of dress, (Season 6, Episode 5);

The second: A chocolate brown long velvet floral dress, with midlength sleeves, and gold beading down the centre depicting three flowers, and beading at the neck, which is mirrored to the reverse, with an in-built brown chiffon dress underlay, (Season 6, Episode 8); The third: A full-length, aubergine and dark brown coloured V-neck brocade tabard dress, with a swirl and flower pattern, and a large Egyptian-style black rhinestone and copper coloured beaded tassel adornment hanging from the centre of the neck to below the waist and black rhinestones and tassels at the waist ties, (Season 6, Episode 9), (3)

£600 - 800 US\$800 - 1.100 €690 - 920

72†

PENELOPE WILTON (AS ISOBEL CRAWLEY): GREY DRESS AND **COAT WITH A SELECTION OF ACCESSORIES**

Season 6, Various Episodes

Comprising; The first: A wool skirt suit with embroidery and pleating, together with a matching grey jacket with embroidered pockets and decorative mother-of-pearl buttons, accompanied by a cream lace long-sleeve blouse, and label reading 'Isobel';

The second: A brown 'zig zag' felt hat, (Season 6, Episode 4); The third: A cream straw hat with blue ribbon with blue circle trimming, (Season 6, Episode 9);

The fourth: A pair of black medium length lace gloves and a pair of long dark silver satin evening gloves labelled 'Isobel', (7)

£400 - 600 US\$530 - 800 €460 - 690











PENELOPE WILTON (AS ISOBEL CRAWLEY): RASPBERRY SUIT AND MATCHING HAT

Season 5, Episode 2

A deep raspberry suit jacket with embellishments to the neckline, cuffs, pockets and hem, back of jacket with pleats, with long matching pleated skirt, paired with a burgundy felt hat with a mesh ribbon, fabric bow, and a burgundy feather, with character label 'Isobel' inside, (3)

£400 - 600 US\$530 - 800 €460 - 690

Worn in the drawing room for the King's speech on the wireless radio, Isabel remarks that "the radio makes the King more real" when Violet quickly disagrees.

This suit became a staple in Isobel's wardrobe for Seasons 5 and 6 and was a good compliment to Violet in her duskier mauves and creams.

PENELOPE WILTON (AS ISOBEL CRAWLEY): DUCK EGG BLUE **SUMMER SUIT, HAT AND SHOES**

Season 3, Episode 1

Duck egg blue wool crepe two-piece suit, the jacket with Chinese embroidery, covered buttons down the centre front, buckled belt, cream chiffon and lace infill, matching blue woollen skirt, pale grey leather Mary Jane shoes, cream crocheted gloves, with straw hat and light blue feather and ribbon, hat labelled 'Isobel' inside', necklace with pendant, (8)

£1,000 - 1,500 US\$1.300 - 2.000 €1,200 - 1,700

This is Isobel Crawley's blue suit which she wore to Matthew, her son, and Mary's wedding.

Designed by Caroline McCall, who recalled that this outfit was designed for the wedding. The colour palette for Lady Mary's wedding guests was pastel shades and "Isobel looks particularly good in blue". The style of the suit would have been fashionable in the late teens. The collar is trimmed with delicate Chinese embroidery.





DOWNTON COTTAGE HOSPITAL

75† TF

TWO PAINTED SIGNS FOR 'DOWNTON COTTAGE HOSPITAL' PRODUCTION MADE BY THE *DOWNTON ABBEY* ART DEPARTMENT

Probably for Season 3 onwards

In green livery, centred by the coat of arms, of slightly differing size, the larger: 100cm wide, 2.75cm deep, 71cm high (39in wide, 1in deep, 27.5in high) (2)

£1,000 - 1,500 US\$1,300 - 2,000 €1,200 - 1,700



Lord Grantham

Lord Grantham, portrayed by Hugh Bonneville, is the embodiment of the English aristocracy navigating the upheavals of the early 20th century. As the 7th Earl of Grantham, he is a dignified and principled patriarch, tasked with preserving the legacy and estate of Downton Abbey. Steeped in tradition, Robert is deeply committed to his family, his staff, and the values of the British upper class, often struggling to reconcile his deeprooted sense of duty with the sweeping social and political changes of the era.

Bonneville brings a quiet gravitas to the role, portraying Robert as both a man of honour and, at times, one of tragic stubbornness. He is a loving husband to Cora, an American heiress whose fortune saved the estate, and a protective father to his daughters, Mary, Edith, and Sybil. His relationships often reflect the internal conflict between old-world expectations and the modern world's demands. Whether dealing with World War I, shifting class dynamics, or financial crises, Lord Grantham remains a central figure.

What makes Lord Grantham compelling is not just his status or authority, but his humanity. His missteps such as financial blunders, misjudgements in staff affairs, or his difficulty accepting his daughters' independence make him relatable, while his underlying decency and devotion anchor the Crawley family through turbulent times. Hugh Bonneville's nuanced performance ensures that Lord Grantham is never merely a relic of the past, but rather a complex, evolving character who reflects the very heart of Downton Abbey's emotional and historical core.







HUGH BONNEVILLE (AS LORD GRANTHAM): THREE-PIECE SUMMER SUIT

Season 5 & Season 6, Episode 7

A single-breasted herringbone ginger three-piece suit, double-vented jacket, matching waistcoat and trousers, a striped cream shirt with 'Darcy Clothing' label, maroon patterned tie, detached white collar, gold coloured cufflinks, two gold coloured collar studs, with brown socks and brown leather 'Loake' labelled brogue shoes, with a brown felt fedora, labelled 'Christys' London', (Qty)

£600 - 800 US\$800 - 1,100 €690 - 920

This was the most important suit in Robert's wardrobe, and was new in Seasons 5 and 6. Anna Robbins comments of men's suits, "But in menswear, the cut of a suit was changing almost with every series that we did. And you know, across a series, we'd incrementally find those little markers to show time moving on."

77†

ELIZABETH MCGOVERN (AS CORA, COUNTESS OF GRANTHAM): FLORAL DAY DRESS

Season 6, Episode 8

A pink and purple silk and cotton floral dress, accompanied by a threequarter-length matching cardigan, (2)

£300 - 500 US\$400 - 660 €350 - 580

This outfit was worn by Cora in the library of Downton Abbey in the company of Rosamund.



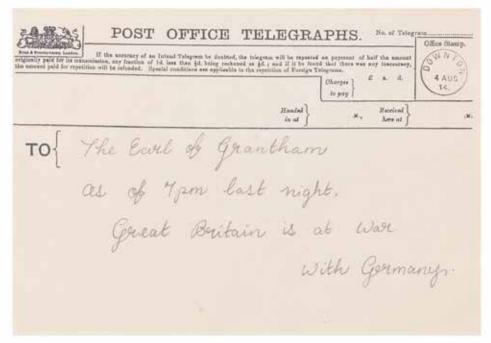


HUGH BONNEVILLE (AS LORD GRANTHAM) AND DAN STEVENS (AS MATTHEW CRAWLEY): AN IMPORTANT LETTER PROP PRODUCTION MADE BY DOWNTON ABBEY'S **GRAPHICS DEPARTMENT**

Season 1, Episode 1, based on the screen matched original The letter explaining that James and Patrick Crawley have perished on the Titanic and that, as a result, Matthew is now the heir presumptive to Downton and the Grantham titles, two sheets and an envelope mounted as one

£300 - 500 US\$400 - 660 €350 - 580





80 (one from a lot of three)

801

HUGH BONNEVILLE (AS LORD GRANTHAM): TWO IMPORTANT TELEGRAM PROPS PRODUCTION MADE BY DOWNTON ABBEY'S GRAPHICS DEPARTMENT

Season 1, Episode 1 and Episode 7, based on the screen matched originals

One explaining that James and Patrick Crawley, the heirs to Downton Abbey, have perished during the sinking of the Titanic; the other noting that Great Britain is at war with Germany, and another unmounted example, two telegrams mounted as one, the larger: 14.5cm x 20.8cm (3)

£300 - 500 US\$400 - 660 €350 - 580

The two telegram props in the present lot crucially bookend the first season of Downton Abbey. The first episode of Season 1 opens with the sinking of the Titanic, and the delivery of a telegram to Lord Grantham notifying him of the deaths of the heir to the estate is the catalyst for the ensuing drama and the fifteen year franchise.

Season 1 closes with another telegram delivered to Lord Grantham, this time communicating the outbreak of war with Germany and, with this news, the season ends. When audiences returned for season 2, the world of Downton Abbey has been plunged into the midst of war, changing the lives both upstairs and downstairs forever.

81†

'UPSTAIRS': A LARGE SELECTION OF LETTERS AND **EPHEMERA PRODUCTION MADE BY DOWNTON ABBEY'S GRAPHICS DEPARTMENT**

Various Seasons and Episodes, based on the screen matched originals

To include:

A selection of graphics relating to the character of Rose, including telegram 'fan mail' to Jack Ross, the jazz singer (Season 4); a selection of debutante presentation cards used during Rose's presentation at court (Season 4, Christmas Special); a love letter between the Prince of Wales and Freda Dudley Ward which, through Rose's indiscretion, is stolen (Season 4, Christmas Special); photographs used by Lady Rose's mother to 'frame' Atticus Aldrige and stop them from getting married (Season 5):

A large selection of heroes and repeats for the IOU notes from the characters of Lord Grantham, Lord Gillingham, Michael Gregson and Sir John Bullock (Season 4, Episode 3);

Various copies of letters from Lord Grantham to his sister Lady Rosamund:

A selection of Henry Talbot's business cards; Examples of letters for Isobel Crawley's handwriting; And various assorted letters, envelopes and calling cards, etc. (Qty)

£300 - 500 US\$400 - 660 €350 - 580



Lady Grantham

Lady Grantham, played with elegance and quiet strength by Elizabeth McGovern, is a character of subtle complexity and enduring grace. Born Cora Levinson, the daughter of a wealthy American industrialist, she enters the British aristocracy through her marriage to Robert Crawley, the Earl of Grantham. What begins as a union of financial necessity (her fortune rescuing the Downton estate) evolves into a deeply affectionate partnership, though not without its strains. As the Countess of Grantham, Cora occupies a unique space in the Crawley family: both an outsider by birth and a pillar of the household.

McGovern portrays Cora with intelligence and resilience. She is often the voice of calm reason amidst the emotional storms that envelop the Crawleys, gently guiding her husband and children with compassion and tact. While Cora initially seems to embody the genteel role expected of a lady of the manor, she reveals a steely core as the series progresses, particularly in her fierce defence of her daughters' independence and her measured support for social progress within and beyond the walls of Downton.

Cora's transatlantic background gives her a more flexible view of tradition compared to her British counterparts, allowing her to bridge the old world and the new. She is deeply maternal yet never overbearing, valuing her daughters' autonomy even as she worries for their well-being.

Lady Grantham may not always occupy the spotlight, but her presence is essential. She provides the emotional and moral balance that keeps the Crawley family grounded, and through McGovern's layered performance, becomes one of *Downton Abbey*'s most quietly compelling figures.







A LARGE SELECTION OF LETTERS AND HEADED PAPER PRODUCTION MADE BY DOWNTON ABBEY'S GRAPHICS DEPARTMENT

Various Seasons, and Episodes

The variety of miscellaneous unopened letters addressed to many characters, to include 'The Countess of Grantham', 'The Lady Mary Talbot', 'The Lady Merton' 'The Earl of Grantham', 'John Bates', 'Mrs Patmore', etc., together with a selection of plain headed paper for Downton Abbey, some with black border and headed by the Crawley 'C' cypher, some only stamped 'Downton Abbey', and some for the Dower House, as well as versions for The Grand Hotel, Liverpool, a setting used in the Mary storyline with Lord Gillingham (Season 5, Episode 3), (Qty)

£200 - 300 US\$270 - 400 €230 - 350

831

ELIZABETH MCGOVERN (AS CORA, COUNTESS OF GRANTHAM): TEAL DRESS WITH TERRACOTTA PLEATED COAT

Season 5, Episode 3

A terracotta silk coat with floral chiffon lining and fine knifepleating panels, teal silk dress with cream appliqué down the centre front and back, with brown suede gloves, accompanied by a dark brown felt hat with star motif ribbon, and a pair of chestnut brown leather Mary Jane shoes, (5)

£2,000 - 3,000 US\$2,700 - 4,000 €2,300 - 3,500

The silhouette of this costume is loose and fluid, reflecting the fashion of the 1920s. The striking contrast between the vibrant silk coat and the teal silk dress ensures Cora stands out both in the street scene and the National Gallery scene of the episode. In these moments, she is courted by Simon Bricker, and the choice of brighter colours reflects the warmth and attention she receives. Costume designer Anna Robbins employed this vivid palette to underscore what she described as the "charged atmosphere of the scene."

The silk coat is an original vintage piece sourced by Robbins in Paris, while the teal dress was created by the Downton Abbey costume team but embellished with original appliqué.

The terracotta coat is notably re-used in later episodes and seasons, particularly in Season 6, reinforcing the realism of the series, characters re-wear garments, just as people do in real life.

Literature:

E. Marriott, The Costumes of Downton Abbev, New York: Weldon Owen, 2023, pp. 34-35.







ELIZABETH MCGOVERN (AS CORA, COUNTESS OF GRANTHAM): SELECTION OF BLOUSES

Season 4 and 5, Various Episodes

Comprising; The first: A long sleeve pink embroidered blouse, buttoned cuffs and hem, beaded front panel, cross-stitching to back of neck, (Season 5, Episode 1);

The second: A pink floral embroidered blouse, rounded collar, buttons to front, (Season 5, Episode 6);

The third: A purple silk blouse with low V-neck with netted detail, with matching purple waistband, (Season 4, Episode 2);

The fourth: A light blue cotton embroidered top with floral motif, threequarter-length sleeves with embroidered cuffs, (Season 5, Episode 1 and Season 4, Episode 9); (4)

£100 - 200 US\$130 - 270 €120 - 230

ELIZABETH MCGOVERN (AS CORA, COUNTESS OF GRANTHAM): GROUP OF DAY HATS AND GLOVES

Various Seasons, and Episodes Comprisina:

A black and white latticed hat with black ribbon around hat with black feathers, (Season 6, Episode 9);

Straw style hat with purple netting and purple ribbon with pink flowers; One pair of black leather gloves labelled 'Cora' and also 'Worn by Rosamund'; long silver satin evening gloves; long pale green satin evening gloves; long black satin evening gloves, all three pairs labelled 'Cora';

A brown felted wide-brimmed hat, with satin trim and satin ribbon to the side;

A beige hat with pheasant feather detail, ribbon and metal brooch, (Season 6), (5)

£100 - 200 US\$130 - 270 €120 - 230

VARIOUS CHARACTERS: COLLECTION OF SHOES AND GLOVES

Various Seasons and Episodes Comprising;

Maud's duck egg blue satin evening gloves, medium length; A group of mid length black evening gloves, elasticated; a pair of pink champagne evening gloves; a pair of black lace gloves; a pair of purple lace gloves; a pair of orange lace gloves; a pair of red gloves with white detailed borders;

A pair of white bridal shoes labelled 'Lewis Jones', size 7, likely used for Mary or Edith; a pair of dusty silver satin evening shoes with pink soles, size 7; a pair of satin and lace covered shoes, plait detail at fastening, diamante embellishment to heel, (Qty)

£80 - 120 US\$110 - 160 €90 - 140

ELIZABETH MCGOVERN (AS CORA, COUNTESS OF GRANTHAM): CHIFFON-LAYERED EVENING DRESS

Season 6, Episode 4

Burgundy evening dress made up of chiffon layers, beaded with a single rose motif on the hip.

£800 - 1,000 US\$1,100 - 1,300 €920 - 1.200

Created by Anna Robbins for Downton Abbey Series 6, this burgundy evening dress captures the mid 1920s move toward "an androgynous, straight up and down silhouette," as Robbins described. "We've lost the waist almost entirely... hemlines were coming up, in 1926 we even saw a flash of the knee."

With a year to explore evolving trends across eight episodes, Robbins used historical research and contemporary influences—jazz, feminism, and political change to "cement that 1920s look" through detailed, character driven costume design.

This dress, in one of Cora's key colours, was worn when Henry Talbot comes to dinner at Downton Abbey.





88† **ELIZABETH MCGOVERN (AS CORA, COUNTESS OF GRANTHAM): MAGENTA EVENING DRESS**

Season 4, Episode 8

Magenta chiffon dress with bat wing sleeves, pleated skirt, attached slip, embellished with beading on neckline, front and back panel, also with swirling beaded detailing on skirt,

£600 - 800 US\$800 - 1,100 €690 - 920

This costume is worn in the first half of the episode in conversation with Rosamund, then in the following scene during lunch.









90 (part lot)

ELIZABETH MCGOVERN (AS CORA, COUNTESS OF GRANTHAM): THREE EVENING DRESSES

Season 6, Various Episodes

Comprising; The first: A blue and silver metallic lace dress with silver lamé sash belt and rose, accompanied by two blue silk slips, (Season

The second: A blue sleeveless dress with metallic lace detailing, with green velvet waistcoat, floral appliqué to waist with embroidery, beads and tassels, (Season 6, Episode 3);

The third: A long-sleeved turquoise and gold lamé dress with gold coloured lace, and long chiffon sleeves, beaded front, pleated skirt, (Season 6, Episode 7), (7)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

The second dress is worn when Cora flirts at a dinner with Simon Bricker.

90†

ELIZABETH MCGOVERN (AS CORA, COUNTESS OF GRANTHAM): THREE EMBELLISHED EVENING DRESSES

Various Seasons, and Episodes

Comprising; The first: A long double-layered cornflower blue silk sleeveless dress, with white and silver beads, with floral motifs, accompanied by a blue silk sash, (Season 4, Episode 3, Season 5 and 6);

The second: A navy blue beaded silk dress with attached teal slip, outer layer is chiffon with winged sleeves, beaded neckline and trimmings to hem and sleeves, (Season 4, Episode 2);

The third: A turquoise tiered chiffon evening dress with winged sleeves, zig-zag silver beaded embellishments, (Season 4, Episode 3), (4)

£800 - 1,200 US\$1.100 - 1.600 €920 - 1,400

Please note that the first dress does not come with sleeves, as is shown in the episode. The dress was re-worn in Season 5 and 6 without the chiffon sleeves.

The turquoise zig-zag dress was worn when the Australian Opera Singer, Dame Nellie Melba, performs at Downton.







ELIZABETH MCGOVERN (AS CORA, COUNTESS OF GRANTHAM): THREE COLOURFUL EVENING DRESSES

Season 5, Various Episodes

Comprising; The first: A teal silk dress with heavily beaded overlay and grey chiffon sleeves, beaded neck line, pleated skirt, (Season 5, Episode 1);

The second: A green double-layered silk dress, with silver and translucent beading, (Season 5, Episode 7);

The third: A long blue floral lace dress with floral motif, with gathered back, with blue slip, pleated to bottom; (Season 5, Episode 8), (4)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

The second dress is worn when Cora finds out about Marigold's relation to Lady Edith.

92†

ELIZABETH MCGOVERN (AS CORA, COUNTESS OF GRANTHAM): TWO FLOOR-LENGTH EVENING GOWNS

Various Seasons, and Episodes

Comprising; A dark silver velvet evening gown, with drape silk organza neckline and sleeves, with matching ruched sash, (Season 5, Episode 5);

Together with a mauve and purple lace sleeveless evening gown with mauve and grey silk underdress, cowl back, and diamante drop waist belt, (Season 6, Episode 9), (5)

£500 - 700 US\$660 - 930 €580 - 810







97 (part lot)

931

ELIZABETH MCGOVERN (AS CORA, COUNTESS OF GRANTHAM): THREE DAYWEAR OUTFITS

Season 6, Various Episodes

Comprising; The first: A black long-sleeved chiffon blouse with embroidery to neckline and cuffs, front panel with embroidered floral motifs, and embroidered hem at the back, the blouse with side vents, buttoned-up cuffs, and buttons at the back, (Season 6, Episode 2); The second: A gold ribbon work top with swirling pattern, three buttons to the front, with long-sleeved gold silk top underneath, (Season 6, Episode 6), together with accompanying purple slip, (possibly Season 3

The third: A silver Eastern-inspired style long-sleeved silk top with tassels at the sides, high collar, with pink and green embroidery to cuffs and hem and neckline, with sixteen buttons running down the centre of top, (Season 6, Episode 3), (5)

£500 - 700 US\$660 - 930 €580 - 810

The gold crochet top is most notably seen when Cora gives the tour of Downton Abbev.

94†

ELIZABETH MCGOVERN (AS CORA, COUNTESS OF GRANTHAM): THREE DAY DRESSES

Season 4, Episode 6 and 8

Comprising; The first: A stone grey dress with pleated skirt, purple bow detail to collar, with lace infill, long-sleeved with velvet cuffs, wrap-around belt, (Season 4, Episode 6);

The second: A light blue day dress, with floral embroidery to dress and cuffs, attached waist belt, fastening at the shoulders with decorative buttons, (Season 4, Episode 8);

The third: A dark blue double-layered floral dress, with white and blue floral motifs, opening at the front revealing silk underneath, rolled teal cuffs, wrap-around belt with floral motif, (Season 4, Episode 8), (5)

£600 - 800 US\$800 - 1.100 €690 - 920

ELIZABETH MCGOVERN (AS CORA, COUNTESS OF GRANTHAM): FOUR EVENING DRESSES

Season 5, Various Episodes

Comprising; The first: A cream short sleeved velvet dress, heavily beaded, with faux-pearl and bead appliqué fastening at waist, (Season 5,

The second: A blue velvet evening dress with embroidered neck line, matching embroidered belt, labelled 'Cora' to inside back, (Season 5, Episode 9 and 10);

The third: A dark blue beaded wrap dress, with chiffon sleeves, labelled 'Adair', 'Made in France, Paris' to back of neck;

The fourth: A black two-layered dress with waist belt and embroidered hem, 'Cora' label to back of the neck, bird detail to belt and cuffs, with cream slip underneath with black hem, (7)

£800 - 1.200 US\$1,100 - 1,600 €920 - 1,400

VARIOUS CHARACTERS: ASSORTMENT OF HATS

Various Seasons and Episodes

Comprising:

A straw summer hat, with purple trimming, and with purple bow and white flower detail to the side:

A wide-brimmed straw hat, with purple and lilac trimming, bow detail to the side, with velvet flowers and branch detail:

A straw hat, with white brim, with black and brown trimming, and with matching bow detail to side, with character label reading 'Lady Mary' inside:

A wide-brimmed pink summer hat, with pink brim, cream trimming to band, with pink bow detail and faux mother-of-pearl buckle to back of hat, (4)

£100 - 200 US\$130 - 270 €120 - 230

97†

ELIZABETH MCGOVERN (AS CORA, COUNTESS OF GRANTHAM): THREE DRESSES, INCLUDING CORA'S DRESS FOR THE **CHRISTENING**

Season 3, Various Episodes

Comprising; The first: A full-length purple silk coat with floral details, long silk collar, accompanied by a matching silk dress with pleated skirt, and matching sash, straw hat with purple ribbon, detailing and flowers, together with light purple gloves (First seen in Season 3, Episode 1);

The second: A long black beaded dress, waist belt with rose detail, labelled 'Downtown Abbey' on inside (Season 3, Episode 5);

The third: A metallic brown full-length silk dress with beaded collar, with attached cream beaded undergarment, matching belt with metal buckle, (Season 3, Episode 1), (Qty)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

The purple dress and accompanying coat was worn by Cora for Baby Sybbie's Christening. The black dress is worn when Cora is in mourning, after losing her daughter Sybil.

98†

ELIZABETH MCGOVERN (AS CORA, COUNTESS OF GRANTHAM): THREE DRESS COATS

Season 6, Various Episodes

Comprising; The first: A mauve silk coat with pleated sleeves and back, with matching scarf. (Season 6. Episode 7):

The second: A pale cornflower blue, double-breasted coat, with embroidered lapels, sleeves and hem, silk lined;

The third: A beige cashmere coat embroidered with scrolls on the lapels, hem and sleeves, and floral lining, (Season 6, Episode 2), (4)

£600 - 800 US\$800 - 1,100 €690 - 920

991

ELIZABETH MCGOVERN (AS CORA, COUNTESS OF GRANTHAM): SELECTION OF FORMAL DAYWEAR

Various Seasons and Episodes

Comprising; The first: A patterned green and brown silk long-sleeved shirt accompanied by a teal woollen full length skirt. (Season 2. Episode 6): The second: A brown chequered jacket accompanied by a woollen dress with pleated skirt, jacket and dress both labelled 'Cora' to back of neck; The third: A double-layered top, the outer layer being black chiffon with wide sleeves, the underlayer being beige silk and sleeveless, (5)

£400 - 600 US\$530 - 800 €460 - 690



98 (part lot)







100† TP

A LARGE LATE VICTORIAN OAK AND BRASS DINNER GONG

Late 19th / early 20th century, acquired by the Set Decorating Department for the third film, Downton Abbey: The Grand Finale The circular brass Burmese gong within a carved oak frame with turned and fluted supports on reeded downswept legs, together with an associated cork and cane gong mallet (some losses), stamped BURMESE to the gong, 75.5cm wide, 39cm deep, 108cm high (29 1/2in wide, 15in deep, 42 1/2in high)

£500 - 700 US\$660 - 930 €580 - 810

101†

A LARGE SELECTION OF MENU CARDS, PLACE NAMES AND **GUEST LISTS PRODUCTION MADE BY DOWNTON ABBEY'S GRAPHICS DEPARTMENT**

Various Seasons and Episodes

To include:

A set of fifteen menu cards, headed with the Crawley 'C' cypher designed by the Art department, together with a further miscellaneous selection of Crawley menu cards, and others;

A large collection of place names for members of the family and their guests, to include places for all key characters;

A selection of place names for the Garden Party scene in Season 1, Episode 7:

And a variety of calling cards and invitations, etc., (Qty)

£200 - 300 US\$270 - 400 €230 - 350

Printanière Dauf Gelite Marmelo à la Reine Filet du Bouf Printanière Turboten à la Déplemente Sommes de Terro. Yorkshire Pudding Filet du Bauf Chandfreid de Cailleo Lucultus Salade Pommes de Terre, oscilles Yorkshire Pudding Asperges of Argonicus Tourte aux Groseilles Salade souce Moursoline Crême Tt Groseilles The Lady Edith Crawley Bransen The Dewoger Sarmesan Filet du Bourf Crème de Cabilland Frankam Gommes de Terre Sauce Bufort are queau Yorkshire Puckling Youst Harrie Salack Ing Dessel Rode Tillet du Bourf à a Chantilly Souffle à la Bened & dethe Granly Soupple au Parmeran Julienne Stoffe 6 at Churter d'Olgneau Crême de Cabille Mousse de saumon sur croute The Courtes of Grarthan Pourling Vissel Rode Fillet du Bourf à cots vert à l'Anglaise Les pagnole Haricot a rames Dommes a la Chantilly Gelée de groseille Souffle a la Benedict au Plat Mrs. Reginald ance Holle &x Printanière Brawley Dodds Filet du Banf Pommes de Terre Yorkshire Pudding mestans à la Printaniere Solack au Plat Jane Hollandark Printanière Filet du Banf Pommes de Toue de monton à la Tourte oux Groseilles Pommes de Terre, Crême Courraine Filel du Boeuf Yorkshire Pudding us de Terre Salade re Puddin Tourte à la Rhubarbe de mestans à talade Tourte aux Groseilles Charles la la (Crême etter de mouton Printaniere aux Geoseil Crême Rounaine Filet du Bauf Pommes de Terre, Forkshire Pudding ateur des Front p Salade The Lady Tourte aux Groseilles Tuebotin à la Diplomate Mary Granley Cième Charaffered do Cailles Lucalles Chaudfroid de Cailles Lacullus







TWO PAIRS OF SILVER PLATED THREE-LIGHT CANDELABRA

20th century

Various Seasons and Episodes

The first pair with foliate and shell decoration with knopped stem leading to a shaped circular base, the second, smaller pair with stylised decoration with knopped stem leading to a spreading circular base, each with removable candle arms, height of the larger 43cm. (4)

£300 - 500 US\$400 - 660 €350 - 580

103†

A SET OF THREE SILVER PLATED ENTRÉE DISHES AND COVERS

20th century

Various Seasons and Episodes

Each of shaped rectangular form with twin foliate and shell decorated handles on outswept feet, with removable handles and two with associated liners, the covers possibly also associated, together with two matched hot water warming dishes and covers, with branch handles; and three further entrée dishes and covers, the set, length 38cm. (8)

£400 - 600 US\$530 - 800 €460 - 690





A SELECTION OF 20TH CENTURY COCKTAIL AND DRINKS PROPS

Comprising an American silver plated cocktail shaker, of baluster form with scroll handle, 26cm high; another cocktail shaker; five coupe martini glasses; two glass whiskey tumblers; two wooden corkscrews; and a silver plated tray with Art Deco style decoration to the rim, the tray: 46cm wide, 35.5cm deep, 3cm high (18in wide, 13 1/2in deep, 1in high) (12)

£400 - 600 US\$530 - 800 €460 - 690



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.

105† A SET OF TWENTY-SIX MONOGRAMMED RECTANGULAR **LINEN NAPKINS** Downton Abbey Graphics Department designed multiple different Acquired by the Prop Department in Season 5 versions of the Crawley crest. While a feature not necessarily picked Each napkin with a plain border and embroidered 'C' Crawley up on camera, the attention to detail is testament to the work and

cypher to one corner, together with four similar, smaller examples, monogrammed to two opposing corners, the square napkins: 38cm wide, 48cm high (14 1/2in wide, 18 1/2in high) (30)

£300 - 500 US\$400 - 660 €350 - 580

dedication of the crew to immerse both the actors and viewers into the Downton world.



106† TP

NINETEEN CUT-GLASS RED WINE GLASSES

Made by Cumbria Crystal in the Grasmere design, probably acquired from Season 2 onwards

With cut hob-nail banded decoration, 16cm high (19)

£400 - 600 US\$530 - 800 €460 - 690

107†

TWELVE CUT-GLASS BRANDY GLASSES

Made by Cumbria Crystal in the Grasmere design, probably acquired from Season 2 onwards

With cut-hob-nail banded decoration 12cm high (12)

£300 - 500 US\$400 - 660 €350 - 580

TWENTY-TWO CUT-GLASS WATER GLASSES

Made by Cumbria Crystal in the Grasmere design, probably acquired from Season 2 onwards

With cut hob-nail banded decoration, together with three jugs of various sizes, the largest jug: 17cm wide, 13.5cm deep, 22cm high (6 1/2in wide, 5in deep, 8 1/2in high) 17.9cm high (25)

£500 - 700 US\$660 - 930 €580 - 810

SIXTEEN CUT-GLASS WHITE WINE GLASSES

Made by Cumbria Crystal in the Grasmere design, probably acquired from Season 2 onwards

With cut hob-nail banded decoration, 15cm (16)

£300 - 500 US\$400 - 660 €350 - 580

110†

EIGHT CUT-GLASS WHISKEY TUMBLERS

Made by Cumbria Crystal in the Grasmere design, probably acquired from Season 2 onwards

With cut hob-nail banded decoration, 9cm high (8)

£200 - 300 US\$270 - 400 €230 - 350

111†

TWENTY-FIVE CUT-GLASS DESSERT / PORT GLASSES

Made by Cumbria Crystal in the Grasmere design, probably acquired from Season 2 onwards

With cut hob-nail banded decoration, 12cm high (25)

£500 - 700 US\$660 - 930 €580 - 810





112 (part lot)

112[†] TP

A VERY LARGE SPODE PART DINNER / COFFEE SERVICE

From Season 1 onwards

In 'Stafford White' pattern, circa 1988, some applied with adhesive 'Crawley' crest designed by Art Department, comprising:

17 side plates:

17 starter plates;

3 11.75' dinner plates;

a large tureen and cover;

a large sauce boat and saucer;

21 coffee cups and saucers;

19 tea cups and 19 saucers;

4 small cake plates;

7 oval platters, and 2 larger examples;

together with an assortment of serving platters and bowls of various forms, two bowls with associated covers;

and 14 small Royal Worcester 'Viceroy' kidney-shaped dishes, the large tureen: 32cm wide, 24cm deep, 26cm high (12 1/2in wide, 9in deep, 10in high) (161)

£1,000 - 1,500 US\$1,300 - 2,000 €1,200 - 1,700

The Spode dinner service is a crucial prop which links the upstairs and downstairs worlds of Downton together. Used in the kitchens and servery as Mrs Patmore and her team prepare and plate up meals for the family, the service makes its way through the house to land in front of Lord Grantham and his guests in the dining room.

113[†] Y Ф

A SELECTION OF SILVER PLATED AND WHITE METAL SERVING AND DINING ITEMS

20th century

To include: a silver plated breakfast warming dish, of oval form, the domed hinged cover with lobed decorated and ivory handle, raised on four paw feet; two egg coddlers; a Mappin & Webb silver plated egg cruet stand, with four removable egg cups; a rectangular warming hot plate; two dome covers with ring handles; a cased set of fish serves, the knife with fish engraved decoration to blade; a selection of seven various serving dishes and trays, etc., the domed warming dish:, height 22cm. (qty)

£300 - 500 US\$400 - 660 €350 - 580

The item has been registered in accordance with the Ivory Act (Section 10), Ref KDRQNM1D





A 20TH CENTURY SILVER PLATED TEA AND COFFEE SERVICE

Acquired by the Prop Department in Season 5

The service comprising a coffee pot and tea pot, each with ebonised scroll handle and finial, a twin-handled sugar bowl, and a milk jug, all with foliate and floral engraved decoration, together with another matched jug, and a matched circular serving tray with floral and scroll rim, the coffee pot: height 23cm. (6)

£400 - 600 US\$530 - 800 €460 - 690

115†

AN EXTENSIVE KING'S PATTERN SILVER PLATED PART CANTEEN

From Season 1 onwards

The canteen for at least 12 place settings, the forks and spoons stamped 'Arthur Price', the knives of almost identical design, comprising:

12 table forks;

14 table knives, labelled 'HIGHCLERE';

12 table spoons;

13 starter forks;

14 starter knives, labelled 'HIGHCLERE';

20 side knives;

14 soup spoons;

and 4 teaspoons

(103)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400 116†

AN EXTENSIVE MATCHED KING'S PATTERN SILVER PLATED PART CANTEEN

Of various makers Comprising:

23 table forks;

22 table knives;

8 table spoons;

26 starter forks;

17 starter knives;

5 side forks;

29 teaspoons;

and 1 miscellaneous soup spoon (131)

£500 - 800 US\$660 - 1,100 €580 - 920

117† Y Ф

A SILVER PLATED TEA AND COFFEE SERVICE

James Deakin & Sons, Sheffield, 20th century

Comprising a coffee pot of baluster form, with acanthus leaf capped scroll handle with ivory insulator, the hinged lid with eagle finial and spout modelled as a bird's head; a tea pot of conforming design; a twin-handled sugar bowl; and a milk jug, all profusely decorated with embossed foliate decoration, together with a matched kettle on stand, of conforming decoration, height of coffee pot: 26cm. (5)

£500 - 800 US\$660 - 1,100 €580 - 920

The item has been registered in accordance with the Ivory Act (Section 10). Ref ZN8N2P77



115 (part lot)



116 (part lot)

Lady Mary

Lady Mary Crawley, portrayed with striking poise and intensity by Michelle Dockery, is one of the central figures in Downton Abbey. As the eldest daughter of Lord and Lady Grantham, Mary is heir to both the expectations and limitations of her aristocratic birth. Intelligent, fiercely independent, and unapologetically self-assured, she begins the series as a symbol of privilege and pride, yet gradually evolves into a woman of resilience and vulnerability.

Dockery captures Mary's contradictions with nuance: she is often reserved to the point of aloofness, yet her moments of tenderness reveal a deep capacity for love and loyalty. Early on, Mary's struggle to find a suitable husband highlights the precarious position of women in the British aristocracy. Her intense relationship with Matthew Crawley, her distant cousin and eventual husband, becomes one of the show's emotional anchors, marked by passion, growth, and tragedy.

Throughout the series, Mary faces personal losses, romantic complications, and the daunting task of helping to secure Downton's future. Rather than retreating into tradition, she adapts, stepping into roles traditionally held by men and asserting herself in matters of estate management and social change. Though her sharp tongue and pride often lead to conflict, especially with her sister Edith, Mary's journey is ultimately one of maturity and self-realization.

Lady Mary represents the bridging of old-world aristocracy with modern sensibilities. Her elegance and strength make her both a figure of admiration and controversy within the Crawley household and beyond. Mary becomes not just a product of her time, but a woman who helps define it.







118† MICHELLE DOCKERY (AS LADY MARY): SMOKEY BLUE AND BLACK LACE DRESS

Season 2, Episode 1 Scoop necked black lace tiered evening gown over a smokey blue chiffon under layer with velvet ribbon detailed sleeves, together with a black beaded

£1,500 - 2,000 US\$2,000 - 2,700 €1,700 - 2,300

necklace, (2)

In this early episode set during the First World War, Lady Mary wears a black and midnight blue lace dress trimmed with ribbons. Designed by Susannah Buxton.







DAN STEVENS (AS MATTHEW CRAWLEY): A BLACK AND WHITE PHOTOGRAPH OF THE CHARACTER IN THE **TRENCHES**

Shot for Season 2 In three-quarter-length profile, 34.75cm x 34.25cm

£300 - 500 US\$400 - 660 €350 - 580









MICHELLE DOCKERY (AS LADY MARY): TWO DRESSES

Season 2, Episode 5 and 9

Comprising; A full-length navy blue silk dress with black mesh overlay, mid-length mesh sleeves with clear beads at the ends, an elaborate ochre and blue beaded flower and star pattern to the bodice, with thin dark blue velvet at the waist, and thicker velvet demarcations to the skirt creating a tiered effect, (Season 2, Episode 9);

Together with a blue and grey pinstripe cotton dress, cream V-shaped chiffon collar and matching cuffs, accompanied by a blue belt with diamante buckle, (Season 2, Episode 5), (2)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

MICHELLE DOCKERY (AS LADY MARY): 'THE PROPOSAL' **TIERED EVENING DRESS**

Season 2, Episode 9

Deep burgundy silk taffeta dress with scalloped tiered skirt, beaded metallic trim and diamante brooch detailing at the neck, accompanied by a pair of black satin Mary Jane shoes and black evening gloves, (3)

£2,000 - 3,000 US\$2,700 - 4,000 €2,300 - 3,500

This dress marks the pivotal moment when Matthew Crawley proposes to Lady Mary. Its rich colour creates a striking contrast against the snowy backdrop, while the fabric catches the light beautifully and gives the impression of two tones.

"You've lived your life, and I've lived mine. And now it's time we live them together" - Mathew Crawley.

Designed by Susannah Buxton, who recalls: "This dress was designed and made based on a drawing of an early 1920s dress, to be worn when Matthew Crawley proposed to Lady Mary. The tiered scalloped edging was hand beaded and a vintage flat diamante show buckle was sewn on to the neckline as an added detail".

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.



MICHELLE DOCKERY (AS LADY MARY): WEDDING DRESS AND ACCESSORIES, WORN FOR THE MARRIAGE OF LADY MARY CRAWLEY TO MATTHEW CRAWLEY

Season 3, Episode 1

Pale apricot chiffon long sleeved dress with beaded lace tabard overlay and ruched lame sash, with a pair of ivory satin Mary Jane shoes and accessorised with a paste tiara and silk tulle veil, accompanied by a bouquet of prop lilies, (4)

£3,000 - 5,000 US\$4,000 - 6,600 €3,500 - 5,800

This wedding dress was worn by Lady Mary Crawley in one of the most memorable moments of Downton Abbey, in her wedding to Matthew Crawley (Dan Stevens). It is a particularly recognisable dress, and quickly became one of the most celebrated, as the dress captures the refined elegance and romanticism of the early 1920s. The dress is perfectly showcased during a scene where Lady Mary descends the Downton stairs. The dress's long train cascades down the staircase, while the viewer gazes up from the foot of the stairs, lending an ethereal quality to both Lady Mary and the dress.

The costume was designed by Caroline McCall, who was nominated for a BAFTA for her work on the series. McCall developed a silhouette that echoed the understated sophistication of the era. She sourced antique lace to achieve an authentic vintage feel, crafting a pale apricot chiffon gown with a tabard-style lace overlay and metallic thread detailing. The dress has a dropped waist sash, in keeping with the transitional fashion of the early 1920s, and is accompanied by a long tulle veil and silver shoes.

The dress itself was constructed by respected costume maker Jane Law, known for her exquisite attention to historical detail. Completing the ensemble is a delicate jewelled tiara in a foliate motif, loaned by the esteemed London jewellers Bentley & Skinner, purveyors of fine antique jewellery and Royal Warrant holders. The present lot has a duplicate tiara, made as a prop by costume prop maker Martin Adams.

Mary: "Will I do, Carson?" Carson: "Very nicely, my lady"

Literature:

E. Marriott, *The Costumes of Downton Abbey,* New York: Weldon Owen, 2023, pp. 208-209.







MICHELLE DOCKERY (AS LADY MARY): TWO EVENING **DRESSES**

Season 3, Episode 2 and 9

Comprising; A burgundy coloured evening sleeveless tiered chiffon dress, over detachable silk slip, and with detachable silk belt, (Season 3, Episode 2);

Together with a teal satin dress, with floral beading to the shoulders, (Season 3, Episode 9), (2)

£400 - 600 US\$530 - 800 €460 - 690

This burgundy evening gown is one Mary's standout looks in Season 3. Worn most memorably during her attempt to convince her modernminded American grandmother into saving Downton. Mary does this by throwing a lavish party that goes awry when the oven breaks down. The plan fails, but Downton is still saved.

This gown, which is a copy of a design by Madeleine Vionnet, is evocative of the 1920s aesthetic of simplicity. The '20s gave fashion a more modern look that embraced simplification from the past ornateness of the Edwardian and Victorian period.

This modern and very fashionable look for Mary is still in her signature colour of the first three seasons. The crimson over layer is sheer with a high neckline and asymmetrical hemline that has a handkerchief look which gives the gown movement. The lowest point is at the ankles. At the hemline you can see the under layer, which is a lighter shade and more pink in colour. The waist line is not dropped, but a natural waist with a sash in a matching fabric to the over layer.

126†

MICHELLE DOCKERY (AS LADY MARY): SELECTION OF PURPLE EVENING DRESSES, INCLUDING THE 'PURPLE STAR' GOWN WORN IN THE 'PIG SCENE' WITH CHARLES BLAKE,

Season 4, Various Episodes

Comprising; The first: A mid-length purple silk wrap-style dress with drop waist, three-quarter-length sleeves, sequin flower pattern, illusion V-neckline at front and back, and large beaded flower detail at left hip, (Season 4, Episode 7);

The second: A full-length purple lace short sleeve dress with beading at neck and edges of sleeves, with built-in slip, (Season 4, Episode 3); The third: A floor-length purple chiffon dress with in-built slip, iridescent purple floral beading at the neck, short sleeves with beading on the edges, and layered skirt; (Season 4, Episode 8),

The fourth: An aubergine coloured shimmer effect sleeveless V-neck wrap-style dress with drop waist, and fabric flower at side and a visible round-neck dark purple in-built slip, inside label reading 'Lady Mary',

£800 - 1,200 US\$1,100 - 1,600 €920 - 1.400

Much of Season 4 finds Lady Mary in mourning, and her costumes thoughtfully reflect this sombre period. Purple, considered a transitional mourning colour, features prominently in her wardrobe, symbolising the gradual shift from mourning towards renewal.

This lot includes significant dresses worn by Lady Mary throughout Season 4. Perhaps most notably, it features the dress she wears during the episode when Lady Mary and Charles Blake rescue the pigs, returning to Downton covered in mud.









128 (part lot)

MICHELLE DOCKERY (AS LADY MARY): TWO BLACK EVENING DRESSES, ONE WITH A HEADBAND

Various Seasons, and Episodes

Comprising; A black tulle sleeveless dress, with light grey slip, dress embellished with blue and black beads and sequins, also with a tulle beaded and sequinned headband, (Season 6, Episode 5);

Together with a sleeveless black evening dress, with slip undergarment, beaded neckline, the rest of the dress decorated with Acanthus-like swirling sequins, (3)

£400 - 600 US\$530 - 800 €460 - 690

MICHELLE DOCKERY (AS LADY MARY): ONE EGYPTIAN-STYLE **EVENING DRESS, TOGETHER WITH A BLUE EVENING DRESS**

Season 6, Episode 3 and 7

Comprising; A silver, grey and black sleeveless dress, with silver undergarment, overlay embroidered with Egyptian-style motifs, (Season 6, Episode 3);

Together with a midnight blue silk, double-layered evening dress with purple flower shoulder detail, sleeveless, (Season 6, Episode 7), (2)

£400 - 600 US\$530 - 800 €460 - 690





130

MICHELLE DOCKERY (AS LADY MARY): TWO EVENING **DRESSES**

Season 6, Episode 8

Comprising; A mid-length, smokey blue dress with satin skirt, and beaded vertical decoration throughout the bodice, with beaded tassels;

Together with a long black tulle sleeveless V-neck dress embellished with black sequins, with dark teal slip undergarment, (2)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

MICHELLE DOCKERY (AS LADY MARY): SILVER SEQUINNED **EVENING DRESS**

Season 6, Episode 4

Original dress of antique cotton gauze heavily embellished with antique silver sequins, zig zag hip detailing and glass silver bugle beading on decorative full-skirted hem, worn over a satin backed crepe silk slip in warm silver, accessorised with two long necklaces; one cut steel bead and faux-pearl, the other a double length of clear glass bead and silver-set crystal, (3)

£1,000 - 1,500 US\$1,300 - 2,000 €1,200 - 1,700

Worn by Lady Mary when Henry Talbot comes to dinner at Downton. This ensemble marks an important moment in their courtship, capturing Mary's elegance and the subtle emotional shift in their relationship.



MICHELLE DOCKERY (AS LADY MARY): EMERALD GREEN **EVENING GOWN**

Season 5, Episode 2

Emerald green satin slip dress with green crinkle chiffon overlay, floral beading around neckline, built-in belt with silver rectangular clear gems and diamanté clasp,

£600 - 800 US\$800 - 1.100 €690 - 920

This emerald green evening gown is a departure from the primary colours Mary tends to favour but this beautiful green aligns Lady Mary's wardrobe with her character's journey, as she takes a growing interest in the running of the estate. The hemline is particularly striking with its different lengths, the shortest of which ends at the knees, as was the daring fashion of the mid 20s.

MICHELLE DOCKERY (AS LADY MARY): FIVE 1920S-STYLE DRESSES

Various Seasons, and Episodes

Comprising: The first: A long black chiffon flapper dress with Art-Deco style beadwork depicting geometric shapes and two large light blue flowers at the hips on front and back, with an in-built ice blue silk slip, (Season 6, Episode 1);

The second: A blue silk dress with drop waist with sequins and beaded patterns to the neckline and hem and an attached turquoise silk slip with a character label reading 'Mary', (Season 4, Episode 9);

The third: A below-the-knee black chiffon dress, with a double side split below the waist, and gold floral embroidery and blue beaded flowers to the bodice, along the side split, and on sections of the back, with decorative buttons on the back;

The fourth: A below-the-knee black chiffon flapper dress with Art Deco-style black, bronze, and silver beading to the neck, and beading depicting leaves and flowers at the hem, with a separate light blue slip underneath, (Season 5 and 6);

The fifth: A purple tabard dress with iridescent purple beading around the edges and leaf design at the waist and shoulders, with a separate purple slip, (Season 3 and 4), (5)

£800 - 1.200 US\$1,100 - 1,600 €920 - 1,400

MICHELLE DOCKERY (AS LADY MARY): A SELECTION OF **LADY MARY'S HAIRPIECES**

Comprising:

A pink head band with white straps embellished with beading; Black ribbon with beaded central detail with diamante, likely a belt; Faux-tortoiseshell hair-pin with diamante crown design; Black ribbon with white and black diamante design, likely a necklace, (4)

£100 - 200 US\$130 - 270 €120 - 230







135

134[†] TP

A MAHOGANY WRITING DESK

First half 20th century, in the George III style, acquired by the Prop Department for the Small Library set in the third film, Downton Abbey: The Grand Finale

With a gilt tooled leather writing surface, surmounted by two short drawers, above a pair of frieze drawers on square tapering legs, 102cm wide x 56cm deep x 93.5cm high, (40in wide x 22in deep x 36.5in high)

£400 - 600 US\$530 - 800 €460 - 690

135† TP

A MAHOGANY AND BOXWOOD LINE INLAID FIRE SCREEN

Early 20th century, acquired for Mary's Bedroom set for the third film, Downton Abbey: The Grand Finale

Mounted with a needlework panel of birds amongst trees, labelled Film 3 Mary's Bedroom, 79cm wide x 29.5cm deep x 110cm high, (31in wide x 11.5in deep x 43in high)

£200 - 300 US\$270 - 400 €230 - 350

136[†] TP

A FRENCH WALNUT BERGÈRE

Second quarter 20th century, in the Louis XV style, acquired by the Prop Department for the Music Room set

The caned back and seat, with a velvet drop-in cushion, on cabriole legs, 58cm wide x 45cm deep x 88cm high, (22.5in wide x 17.5in deep x 34.5in high)

£80 - 120 US\$110 - 160 €90 - 140

137†

ELIZABETH MCGOVERN (AS CORA, COUNTESS OF GRANTHAM): A SELECTION OF CHARACTER PROPS USED AS SET DECORATION FOR HER BEDROOM

Various Seasons and Episodes

To include:

A pair of brass lamp bases;

An Elizabeth II silver photograph frame with photograph of George VI and Prince of Wales (Ray Hall, Birmingham, 2000;

A cut glass spill vase;

Two scent bottles:

A pair of gilt thread coasters;

And a bell pull, the photo frame when open: 12.5cm wide, 7cm deep, 16.5cm high (4 1/2in wide, 2 1/2in deep, 6in high) (9)

£200 - 300 US\$270 - 400 €230 - 350





139

138† TP

AN EDWARDIAN MAHOGANY CHEVAL MIRROR

Acquired by the Prop Department for the second film Downton Abbey: A New Era

In the George III style, with oval bevelled plate, labelled Noel Coward Bedroom, 62cm wide x 75cm deep x 172cm high, (24in wide x 29 1/2in deep x 67 1/2in high)

£300 - 500 US\$400 - 660 €350 - 580

139† TP

MICHELLE DOCKERY (AS LADY MARY): A MAHOGANY **BUREAU**

Second quarter 20th century, in the George II style, acquired by the Prop Department for Mary's Bedroom in the second film Downton Abbey: A New Era onwards

The hinged fall enclosing a fitted interior, above two drawers, on cabriole legs, labelled Film 3 2024 Mary's Bedroom Downton, 88cm wide x 51cm deep x 105cm high, (34.5in wide x 20in deep x 41in high)

£400 - 600 US\$530 - 800 €460 - 690

140[†] TP

A STAINED BEECH AND BOXWOOD INLAID CANDLE STAND

20th century, in the George III style, acquired by the Prop Department from Season 3, last used in the final film Downton Abbey: The Grand Finale

The circular top above a turned support on tripod base, labelled Mary's Bedroom Film 3, together with a small wine table, labelled Cora Floater, the larger: 46cm wide x 50cm deep x 98cm high, (18in wide x 19.5in deep x 38.5in high) the wine table: 65cm high (2)

£100 - 150 US\$130 - 200 €120 - 170

Another staple of any set decoration, according to Set Decorator Linda Wilson who was brought on to Downton in Season 5, are the stands and tables used to hold smaller props handled by the actors. The candle stands in the present lot are no exception and would often be dressed with photo frames and flowers were appropriate to give a sense of place in a scene.



MICHELLE DOCKERY (AS LADY MARY) AND JOANNE FROGGATT (AS ANNA): A GROUP OF CONTRACEPTION PROPS PRODUCTION MADE BY DOWNTON ABBEY'S GRAPHICS **DEPARTMENT**

Season 5, Episodes 2 and 6, based on the screen matched originals To include: a copy of Married Love: A New Contribution to the Solution of Sex Difficulties by Marie Stopes, published in 1919; a selection of pharmacy paper bags for 'F.A. Whitehead'; and a prop of the box and container for the sanitary sponge mentioned in the episode, together with copies of the instructions for use and design mock-ups of the packaging (Qty)

£100 - 150 US\$130 - 200 €120 - 170

142†

MICHELLE DOCKERY (AS LADY MARY): A SELECTION OF CHARACTER PROPS USED AS SET DECORATION FOR HER **DRESSING TABLE**

Various Seasons and Episodes

To include:

A marble and gilt metal mounted clock garniture, the 3.25-inch enamel dial with Arabic numerals, the clock flanked by two garniture urns; A selection of ten photograph frames, enclosing various family photographic prints, including Lady Mary and Henry Talbot, Lady Sybil, Lady Mary and Matthew holding baby George;

A gilt metal mounted dressing table set with Japonisme decoration, comprising a tray, a hand mirror, four brushes, a glass jar with cover, and a pair of candlesticks;

A Victorian needlework bell pull, with floral decoration, terminating in a gilt metal handle;

An Austrian gilt bronze inkwell;

Three scent bottles, etc., the clock: 22cm wide, 13cm deep, 41.5cm high (8 1/2in wide, 5in deep, 16in high) (Qty)

£500 - 800 US\$660 - 1.100 €580 - 920



A SELECTION OF MISCELLANEOUS PROPS SELECTED BY THE DOWNTON ABBEY PROP DEPARTMENT

Various Seasons and Episodes

To include:

A gilt metal mounted dressing table set, comprising a rectangular trinket box, hair brush, hand mirror all with embroidered floral decoration and comb;

A matched selection of 20th century silver-mounted glass vanity bottles, and a silver mounted brush, with various dates and makers; A brass chamberstick, of typical circular form;

A mother-of-pearl and white metal-mounted magnifying glass; An oval cut-glass shallow bowl;

Various ceramic trinket boxes, etc. the hand mirror: 12.25cm wide, 1.5cm deep, 32.5cm high (4 1/2in wide, 0 1/2in deep, 12 1/2in high) (Qty)

£300 - 500 US\$400 - 660 €350 - 580

144†

MICHELLE DOCKERY (AS LADY MARY): TWO CREAM EVENING DRESSES, AND A BRONZE GOWN

Various Seasons and Episodes

Comprising: The first: Cream silk slip dress with beaded designs throughout, hem of dress embellished with floral beaded motifs, and with horizontal pleating to rear, (Season 6, Episode 7);

The second: A double-layered sleeveless black and bronze silk dress, with embellished swirling beaded pattern, bronze inner layer with beaded neckline and hem, (Season 5);

The third: An oyster silk sleeveless evening gown, silver floral beading, double-layered, silver satin inside layer, (Season 5, Episode 9), (3)

£400 - 600 US\$530 - 800 €460 - 690



MICHELLE DOCKERY (AS LADY MARY): THREE **FORMAL EVENING DRESSES**

Season 4, Episode 2 and 3

Comprising; The first: A mid-length dark grey slip dress with black short sleeve net overlay dress, with high-neck line, black waterfall effect beading at the neck and the hem, and bronze and black flower pattern beading to the bodice, drop waist with gathered mesh detail to the left side, (Season 4, Episode 3);

The second: A grey silk sleeveless dress, with tulle shoulder straps, with tulle covering the back and front of dress, beading bordering the tulle with added beaded designs embroidered, and beaded tassels, (Season 4, Episode 3);

The third: A purple velvet dress with velvet belt, belt with character label 'Lady Mary' inside, waterfall hem to lefthand side of dress, long-sleeved with buttoned cuffs, (Season 4, Episode 2), (4)

£600 - 800 US\$800 - 1,100 €690 - 920

MICHELLE DOCKERY (AS LADY MARY): BEADED **EVENING DRESS**

Season 6, Episode 4

A burnt orange sleeveless evening dress, beaded and embroidered, and black beaded necklace, (3)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

This dress is worn when Lady Mary meets Henry Talbot at the Royal Automobile Club. She borrows the dress from her aunt Rosamund. Therefore, the Costume Designer, Anna Robbins, needed something that you could imagine both Rosamund and Mary wearing. The silk tulle is from Chez Sarah, a vintage shop in Paris. This was a costume that was made by the design team.

Literature:

E. Marriott, The Costumes of Downton Abbey, New York: Weldon Owen, 2023, p. 107.

146







147[†]

MICHELLE DOCKERY (AS LADY MARY): MAGENTA SILK SLIP **DRESS**

Season 6, Episode 1

Magenta silk slip dress, sleeveless, V-neck with tulle lining, beaded embellishments around chest, geometric design on back, with pinched-waist, and a magenta and gold lamé train,

£400 - 600 US\$530 - 800 €460 - 690

The dress in the present lot is often seen in scenes with Lady Edith's rose dress (lot 148). Anna Robbins reflects on designing for Lady Mary and Lady Edith as a duo, often appearing together in scenes full of tension and sharp exchanges. She explains, "I've always loved designing for them as a duo," highlighting their volatile but dynamic relationship.

Mary's wardrobe features bold colour blocking, with angular, geometric designs inspired by the Deco era. Edith's style, by contrast, favours softer colours "turquoise or pastel", reflecting her gentler character.

LAURA CARMICHAEL (AS LADY EDITH): TWO SEQUINNED **EVENING DRESSES**

Season 6, Various Episodes

Comprising; A gold beaded embroidered sleeveless silk dress, with printed and beaded floral motifs interspersed overall, asymmetrical hem, with a matching gold silk slip with beaded neckline, (Season 6, Episode 1);

Together with a green and gold sleeveless dress, double-layered tulle and silk, adorned with beading and sequinned floral details and gold leaf patterned beads, (Season 6, Episode 5), (3)

£800 - 1.200 US\$1,100 - 1,600 €920 - 1,400



Lady Edith

Lady Edith Crawley, portrayed by Laura Carmichael in Downton Abbey, is a character defined by quiet perseverance and a gradual but powerful transformation. As the middle daughter of Lord and Lady Grantham, Edith often begins in the shadow of her more confident sister, Mary, and frequently struggles to find her place within the family and the wider world. Initially viewed as overlooked and underestimated, Edith's journey across the series is one of the most compelling narratives of self-discovery.

Carmichael plays Edith with subtlety and heart, capturing her vulnerability as well as her emerging strength. Early on, Edith is portrayed as insecure and often at odds with Mary, whose sharp words and favoured status leave lasting emotional scars. Her romantic disappointments, including a jilting at the altar and a clandestine relationship that leads to single motherhood, reinforce the sense that Edith is destined to be unlucky in life and love. Yet rather than being broken by these challenges, she evolves, learning to define herself beyond societal expectations and family comparisons.

Edith's pursuit of a career in journalism, and later as the editor of a magazine, marks a turning point. She becomes a working woman in a world that rarely rewards women for ambition, particularly those of aristocratic birth. Her decision to keep and eventually raise her daughter Marigold is a radical act of love and defiance for the time, revealing her quiet courage.

By the series' end, Edith emerges not just as an equal to her sisters, but as a woman of influence, compassion, and integrity. Her marriage to Bertie Pelham, who becomes a Marquess, brings her not only social standing but genuine happiness. Lady Edith's arc, brought to life by Carmichael, is one of Downton Abbey's most rewarding and emotionally resonant.









LAURA CARMICHAEL (AS LADY EDITH): PEACH EVENING **DRESSES**

Various Seasons, and Episodes

Comprising; Peach coloured halter-neck dress with beadwork and peach chiffon skirt, full length, (Season 4, Episode 2);

Together with a velvet peach-coloured sleeveless dress, with beaded neckline and white zig-zag beading across the body, with black beaded detailing and beaded floral motifs interspersed throughout, (2)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

For the halter-neck dress, the peach colour is an important transition, to a new style and a more rebellious part of Edith's character development. The costume team crafted it from an original 1920s dress, which had beading at the bottom, but the rest of the dress had perished. The skirt is contemporary matched chiffon.

Literature:

E. Marriott, The Costumes of Downton Abbey, New York: Weldon Owen, 2023, p.128-9.

LAURA CARMICHAEL (AS LADY EDITH): OLIVE-GREEN **BEADED EVENING DRESS**

Season 4, Episode 2

Green evening dress, sleeveless, with beaded neckline, beaded embellishments to front and back, belt, drop waist, with attached olive green slip, also accompanied by a green silk headband, (3)

£600 - 800 US\$800 - 1,100 €690 - 920

This dress is featured in the Season 5 promotional stills, Edith alongside Rose.





LAURA CARMICHAEL (AS LADY EDITH): PALE GREEN **EVENING DRESS**

Season 4, Episode 9, 'Debutante Ball'

Pale green chiffon sleeveless dress, with floral metallic embroidery, and faux-seed pearl beading, with a green slip stitched in, and a beaded necklace and diamante pendant with mother-of-pearl teardrop and cultured pearls, (2)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

Lady Edith wore this original pale green chiffon dress to Lady Rose's Debutante ball.

Literature:

E. Marriott, The Costumes of Downton Abbey, New York: Weldon Owen, 2023, pp. 130-131.

152†

LAURA CARMICHAEL (AS LADY EDITH): DARK ORANGE **VELVET EVENING GOWN**

Season 5, Episode 9

An orange velvet silk lined evening gown, with halter neck and beaded waistband with underlayer, draped bustle at back, labelled 'Edith' to inside layer,

£500 - 700 US\$660 - 930 €580 - 810

This dress is seen being worn at Christmas, first in the bedroom with Carson and Mary where the three pay their respects to Sybil.



LAURA CARMICHAEL (AS LADY EDITH): YELLOW BEADED AND SEQUINNED DRESS

Season 6, Episode 7

Original dress of yellow silk crepe with scalloped hem heavily decorated with seed beading, sequinning and metallic embroidery, layered over a tiered silk and chiffon scallop hemmed slip, accessorised with a delicate gold-coloured chain necklace with faceted jade drops, (2)

£1,000 - 1,500 US\$1,300 - 2,000 €1,200 - 1,700

This dress is seen on screen in Season 6 when the family gather for dinner at Rosamund's London house after Brooklands. Later that evening Bertie proposes to Edith.

Costume designer Anna Robbins was committed to using original vintage pieces whenever possible, "Beading, embroidery, metallic, lace, lamé, these incredible techniques are difficult to replicate today, and authentic garments help to firmly anchor the costumes in their historical context".

The present lot is an original 1920s design from a London vintage fair, carefully restored with a chiffon layer added underneath with a mirrored scallop helm, to allow the dress to come below the knee.

Anna Robbins wanted to dress Edith in an outfit that was special enough for the occasion but not too bold in colour given the tragedy that had taken place earlier in the day. She chose this original sequinned dress in a tone of yellow that worked in harmony with the soft lighting and setting so the whole moment felt romantic and

LAURA CARMICHAEL (AS LADY EDITH): LONG BLUE BEADED **EVENING DRESS**

Season 6, Episode 9

Long cornflower blue beaded knee-length dress, and a bias-cut floorlength slip with crinkle chiffon overlaid, with clear coloured beaded necklace.

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

This dress was an original 1920s evening dress that was restored by the Downton costume team, in which they added the chiffon slip underneath. At times, Lady Edith would recede into the background when lacking confidence, almost blending with her surroundings. However, this dress presents her as vibrant and bold, signalling her increasing self-assurance.



VARIOUS CHARACTERS: ASSORTMENT OF HATS

Various Seasons, and Episodes

Comprising:

A straw hat with white circular detailing around the brim, with lilac and purple trimming, with white flower and delicate branch detail to the

A blue felt short-brimmed hat, with light blue trimming to the band, black netting surrounding the band, with metallic-laced floral details to front, and with blue feather plume;

A blue felt cloche hat, with metallic thread interwoven throughout, navy blue trimming also with metallic thread, adorned with branch and silver leaf detail to left-hand side;

A straw cloche hat, with metallic zig-zag lace around the brim, with metallic lace covering the teal trimming, matching teal bow, with diamante-like geometric buckle to side, with blue feather plume; A beige felt hat, pale blue brim with metallic-thread, with netting over the crown, with embroidered foliate appliqué to side, pale blue bow with metallic-thread, with grey feathers, (5)

£100 - 200US\$130 - 270 €120 - 230

156†

LAURA CARMICHAEL (AS LADY EDITH): SELECTION OF THREE **EVENING DRESSES**

Various Seasons, and Episodes

Comprising; The first: A sleeveless V-neck gold embroidered evening dress, lamé, with cream slip attached, (Season 6, Episode 8); The second: A sleeveless tiered silver lace dress, square-neck, with attached blue silk slip;

The third: A sleeveless teal silk dress with black netting embroidered in gold, gold waist band, gold scallop trim on the collar, with character label on inner neckline reading 'Edith', (3)

£600 - 800 US\$800 - 1,100 €690 - 920

157†

LAURA CARMICHAEL (AS LADY EDITH): GROUP OF SHOES AND GLOVES

Various Seasons and Episodes

Comprising; Pair of green satin evening shoes labelled 'Edith' and 'Lucy' from Film 2, with 'Gamba' label; including one leather burgundy pair labelled 'Edith': a nude and brown leather pair labelled 'Gamba' and 'M7 Laura Carmichael'; a dark brown leather pair with tassels to front, lace-up, likely for the County Fair labelled 'Edith';

Together with five pairs of satin evening gloves all labelled 'Edith'; colours include purple/lavender, champagne, dark gold, gold with tag reading 'used by Lucy on Downton Film 2', light grey; together with a pair of brown leather gloves with 'Edith' label. (Qtv)

£150 - 200 US\$200 - 270 €170 - 230

LAURA CARMICHAEL (AS LADY EDITH): FOUR EVENING DRESSES IN PINK AND PURPLE

Various Seasons, and Episodes

Comprising: The first: A pink silk taffeta sleeveless dress with diamante bow motif and diamante detailed straps, two frill details to the sides, side pleats, fastening to the back, (Season 2, Episode 9 'Christmas Special'):

The second: A red and gold sleeveless mesh dress, metal gold coloured chevron motifs on dress and to straps, three layers, one being bronze mesh, pleats to sides, (Season 4, Episode 4):

The third: A pink silk evening wrap dress with beaded faux-pearl fastener at waist with tassels, sleeveless, beaded neckline, fastening to left shoulder, beaded floral detail to bottom of skirt, with character label reading 'Edith' to shoulder, (Season 3, Episode 8);

The fourth: A purple floral silk wrap dress with faux-pearl and beaded waistband with accompanying purple slip, both sleeveless, (Season 3, Episode 7), (5)

£800 - 1,200 US\$1.100 - 1.600 €920 - 1.400

The first is seen worn to the end of the Season where Edith dances with Thomas Barrow.

159† TP

A COLLECTION OF TEN LARGE SILK AND SILK DAMASK LAMP **SHADES**

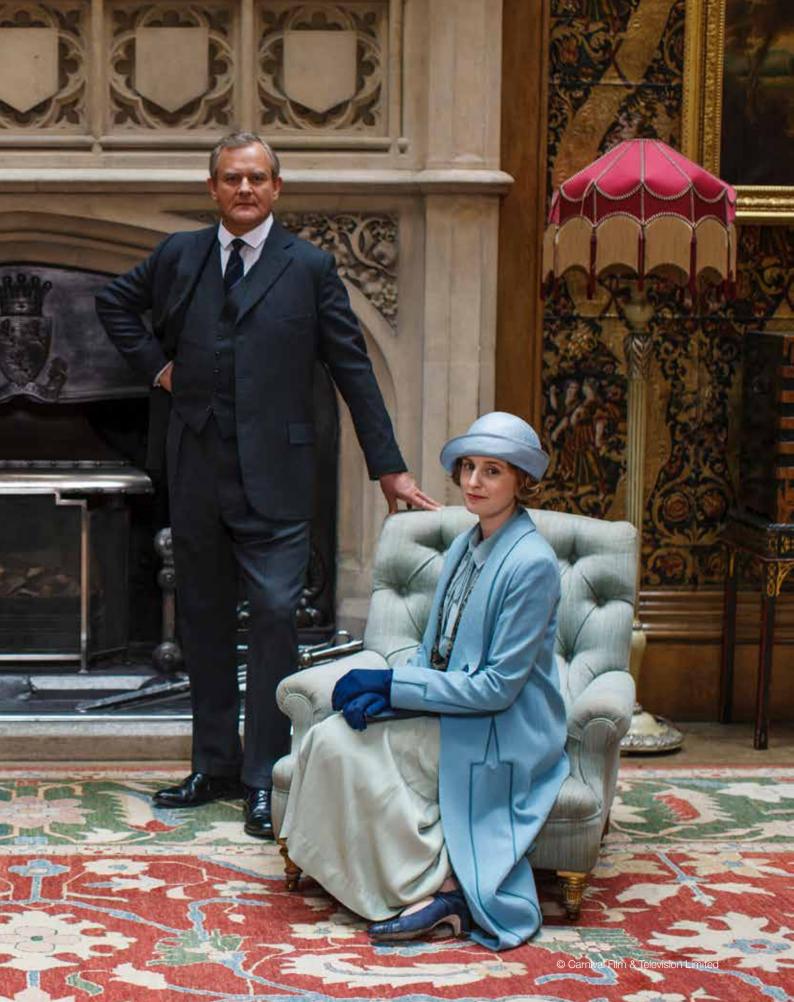
To include: a set of four beige and gold embroidered floral shades with undulating fringed base; a pair of pink damask shades with fringed base; a pair of claret and gold fringed shades; and two others, the set of four, excluding tassels: 60cm wide, 60cm deep, 32cm high (23 1/2in wide, 23 1/2in deep, 12 1/2in high) (10)

£400 - 600 US\$530 - 800 €460 - 690

According to Set Decorator Linda Wilson, brought on in Season 5, lamps were one of the most crucial elements of arranging a set. Appropriate lighting was always required, particularly when filming on location at Highclere Castle, and so were often the first port of call when set dressing.

The shades themselves were handmade in Harrogate and allowed the team to pick and choose if there was a last minute lighting request from the cameramen.







160† TP

A COLLECTION OF THREE CARVED, TURNED AND PAINTED STANDARD LAMPS, TOGETHER WITH SILK SHADES

Acquired by the Prop Department from Season 3, last used in the final film Downton Abbev: The Grand Finale

Comprising a green painted and silvered standard lamp with fluted tapering column, labelled HIGHCLERE SMALL LIBRARY, with gold silk shade; a chinoiserie decorated standard lamp with turned support and conforming circular base, labelled FILM 3 2024 MARY'S BEDROOM DOWNTON, together with gold silk shade; and a turned and floral painted standard lamp on carved acanthus leaf base, labelled HIGHCLERE DRAWING ROOM, with stylised foliate and floral printed silk shade, the largest, including shade: 60cm wide, 60cm deep, 198cm high (23 1/2in wide, 23 1/2in deep, 77 1/2in high) (6)

£300 - 500 US\$400 - 660 €350 - 580

According to Set Decorator Linda Wilson, brought on in Season 5, lamps were one of the most crucial elements of arranging a set. Appropriate lighting was always required, particularly when filming on location at Highclere Castle, and so were often the first port of call when set dressing.

The shades themselves were handmade in Harrogate and allowed the team to pick and choose if there was a last minute lighting request from the cameramen.

161† TP

LAURA CARMICHAEL (AS LADY EDITH): A WALNUT CHEST ON **CHEST IN THE GEORGE II STYLE**

From Season 5 onwards

Second guarter 20th century

Of small proportions, the ogee moulded cornice above four drawers to the top section and a further three drawers to the bottom section, on cabriole legs and pad feet, labelled Edith's Bedroom Dressed Outside Door, 65cm wide x 41.5cm deep x 157.5cm high, (25 1/2in wide x 16in deep x 62in high)

£300 - 500 US\$400 - 660 €350 - 580



LAURA CARMICHAEL (AS LADY EDITH): A GILT AND PATINATED BRASS LAMP

The fluted column leading to a circular base with foliate decoration, with hand-written label for 'Edith's Bedroom', with an associated cream silk and fringed shade, together with a pair of smaller brass lamps, on square plinth bases, all fitted for electricity, the first, excluding shade: 12.75cm wide, 12.75cm deep, 56cm high (5in wide, 5in deep, 22in high) (3)

£300 - 500 US\$400 - 660 €350 - 580

163[†] TP

AN OVAL BRASS JARDINIÈRE

Late 19th / early 20th century, from Season 1 onwards for the Great Hall set at Highclere Castle

With pierced sides flanked by olive leaf wreath handles, on slight cabriole legs and scrolled feet, together with a copper urn-shaped jardinière with hammered decoration, on a circular socle, each containing fake orchids and ferns used on set, 48cm wide, 32cm deep, 40cm high (18 1/2in wide, 12 1/2in deep, 15.5in high) (2)

£100 - 150 US\$130 - 200 €120 - 170

164†

A SELECTION OF PORTRAIT MINIATURE PROPS SOURCED AND PRODUCTION MADE BY DOWNTON ABBEY'S PROP AND GRAPHICS DEPARTMENT

The printed portraits enclosed in a variety of frames, to include three gilt metal and red velvet examples, with various foliate, scroll and ribbon decoration; another gilt metal example with blue fabric; and various other frames, together with an assortment of stands, the largest: 13.5cm wide, 1cm deep, 17.5cm high (5in wide, 0in deep, 6 1/2in high) (Qty)

£300 - 500 US\$400 - 660 €350 - 580







A LATE VICTORIAN PAINTED CHEST OF DRAWERS

From Season 1 onwards, acquired by the Prop department for

The rectangular top above two short and three long drawers on a shaped plinth base, 111cm wide x 48.5cm deep x 101cm high, (43.5in wide x 19in deep x 39.5in high)

LAURA CARMICHAEL (AS LADY EDITH): WEDDING **DRESS, AND WEDDING CEREMONY PROPS**

Ivory satin full-length dress with hip gathers, long chiffon sleeves and an embroidered train, with 'Laura Carmichael' written in the label, together with necklace, silver shoes with ankle strap, and two bouquets of artificial flowers, (Qty)

Edith wears the same borrowed tiara as Mary (to make it seem like a family heirloom). It was made by Martin Adams.

According to Caroline McCall, "Lady Edith's dress was inspired by a presentation train owned by a good friend, and the main Milliner for the show Sean Barratt. Having shown me the beautiful train, which had been purchased many years ago, I asked him if it would be possible to borrow it as the beading and embroidery were exquisite. I then designed the dress around the train. We used satin crepe for the dress and picked up elements of the embroidery on the side of the dress".



Lady Sybil

Lady Sybil Crawley, played with radiant warmth and spirit by Jessica Brown-Findlay is the youngest daughter of Lord and Lady Grantham and the most openly progressive member of the Crawley family. From her earliest appearances, Sybil stands out for her compassion, idealism, and rebellious streak-qualities that set her apart from the rigid expectations of her aristocratic upbringing. While her sisters are more closely tied to the traditions and privileges of their class, Sybil looks beyond the walls of Downton Abbey, driven by a desire to engage with the world on her own terms.

Brown Findlay imbues Sybil with a youthful sincerity that makes her both endearing and quietly radical. She is deeply empathetic and socially conscious, taking an active interest in women's rights, politics, and the lives of those far below her in the social hierarchy. Her decision to train and serve as a nurse during World War I is a defining moment, revealing her willingness to get her hands dirty, literally and figuratively, in the service of others. More than just a noble gesture, it reflects Sybil's belief in equality and her refusal to be confined by her title.

Perhaps her most daring choice is her romance and eventual elopement with Tom Branson, the family's Irish chauffeur. Their relationship scandalizes the Crawley household but also speaks to Sybil's fierce independence and belief in love over convention. Her tragic death in childbirth is one of the series' most heartbreaking moments, cutting short a life full of promise and conviction.







JESSICA BROWN FINDLAY (AS LADY SYBIL): BLACK AND **GOLD TIERED EVENING DRESS**

First seen Season 2, Episode 2

A black and gold evening dress, short sleeve, with rose swirl design in gold embroidery, wide V-neckline, tiered skirt and long hemline, with black tassels at shoulders,

£600 - 800 US\$800 - 1,100 €690 - 920

This dress is worn when Matthew stands again, and when Sybil announces to her family she will be marrying Branson in Dublin. Sybil wears this dress in various episodes in Season 2 and into Season 3.





JESSICA BROWN FINDLAY (AS LADY SYBIL): THE 'HAREM' PANTS

Season 1, Episode 4

Antique gold and blue embroidered bodice with gold printed organza sleeves with two-toned turquoise shot silk pantaloons with cuffed ankles, accessorised with a vintage diamante and metallic embroidered headdress and Egyptian-inspired bronze and faux-pearl necklace, alongside sky-blue satin shoes, (4)

£3,000 - 5,000 US\$4,000 - 6,600 €3.500 - 5.800

Lady Sybil Crawley was the youngest daughter of Lord and Lady Grantham, and is remembered as the most empathetic and forward-thinking of the Crawley sisters. The present lot is certainly one of the most important of Lady Sybil's costumes, and is emblematic of her character.

Lady Sybil wears this piece when she comes down for dinner, prompting many raised eyebrows, murmurs and shocked responses from her family. This piece is juxtaposed in the scene by the costumes of the rest of the cast, who represent a more conservative culture. Instead, Sybil represents female expression and rebellion, away from the corseted restrictions of Downton, and indeed a changing world.

The 'harem' pants echoed the Eastern design and fashion influences that were permeating through Europe at the time, in part influenced by the Ballets Ruses, founded by Sergei Diaghilev, beginning their performances in Europe in 1909, and having made their debut at the Royal Opera House in London during 1911. Paul Poiret, a notable French designer, was greatly inspired by the daring and magnificent costumes of the Ballets Russes and began to design equally extravagant and innovative clothing as a result, launching his own harem pants collection in 1911.

The silk for the trousers was bought from Shepherds bush market in London and laid over a stiffer silk taffeta to give the pantaloons shape. The bodice was made of an original piece of embroidery sourced from a vintage fair and the sleeves are also original early twentieth century fabric, a very delicate printed organza.

Literature:

E. Marriott, The Costumes of Downton Abbey, New York: Weldon Owen, 2023, pp. 153-156, 2023.

The Metropolitan Museum of Art, "Paul Poiret (1879-1944)," Heilbrunn Timeline of Art History, Accessed July 4, 2025.

JESSICA BROWN FINDLAY (AS LADY SYBIL): BLUE **NIGHTGOWN, 'BIRTH OF BABY SYBBIE DRESS'**

Season 3, Episode 5

A kimono sleeved blue crepe de chine nightgown, with floral embroidery to the shoulders, front and back of neck, with pleated side panels from hip,

£200 - 400 US\$270 - 530 €230 - 460

Sybil wears this nightie during the birth of her child Sybbie, passing away shortly afterwards.







ALLEN LEECH (AS TOM BRANSON): DRIVING GLOVES

Various Seasons, and Episodes A pair of black leather driving gloves, (2)

£100 - 150 US\$130 - 200 €120 - 170

Branson's driving gloves are a symbol of his initial role as the Crawley family's Chauffeur before he marries into the family, and later becomes the estate manager after Sybil's death.

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JESSICA BROWN FINDLAY (AS LADY SYBIL) AND ALLEN LEECH (AS TOM BRANSON): A SELECTION OF LETTERS AND EPHEMERA PRODUCTION MADE BY *DOWNTON ABBEY'S* GRAPHICS DEPARTMENT

Season 2 onwards, based on the screen matched originals To include:

Two copies of the 'Forgive Me' note that Branson tries to slip to Sybil when he intends to humiliate an army general (Season 2, Episode 2); Three copies of Sybil's letter to her family telling them she has run away to Gretna Green with Branson (Season 2, Episode 7); Three copies of Sybil's letter to Cora telling her that she is pregnant

(Season 2, Christmas Special); Various graphics relating to the arrangements of Sybil's funeral (Season

Various graphics relating to the arrangements of Sybil's funeral (Season 3); 172†

ROB JAMES-COLLIER (AS THOMAS BARROW), KEVIN DOYLE (AS JOSEPH MOLESLEY) & VARIOUS CHARACTERS: COLLECTION OF MEN'S ACCESSORIES, INCLUDING SHOES, GLOVES, AND A PAIR OF BREACHES

Various Seasons and Episodes

Comprising;

A pair of brown leather brogue shoes, stamped 'Barker' on insole, both with character label 'Molesley' inside;

A set of striped braces labelled 'DA Stock' and character label 'Molesley';

Three white winged collars and three plain white starched collars; A pair of black leather gloves labelled 'Dents', with a pair of light blue cotton gloves also labelled 'Dents';

A pair of black leather gloves with character label 'Thomas' on inside of both gloves;

A pair of brown leather gloves with character label 'Bertie' on inside of left glove, (Qty)

£150 - 200 US\$200 - 270 €170 - 230









173W

1925 SUNBEAM 20/60HP SALOON **REGISTRATION NO. HA 9165 CHASSIS NO. 1033E ENGINE NO. 1032E**

First seen in Season 2 and used throughout Seasons 3, 4 and 5 and in all three films

Top-of-the range model from one of Britain's premier margues One of an estimated 45-or-so survivors Widley used in the television series Reportedly unrestored apart from a repaint Generally fine running condition

£25.000 - 35.000 US\$33,000 - 46,000 €29,000 - 40,000

The vendor of this car is not Carnival Film & Television Limited.

"The 20/60 was considered by many to be far superior to the Rolls Royce 20hp at a chassis price some 25% less, and it is recorded that Henry Royce communicated from his home in Le Canadel in the South of France to those in Derby, 'keep an eye on what is going on at Sunbeams', with a particular regard to this model." - Bruce Dowell, Sunbeam: The Supreme Car.

John Marston Limited's first Sunbeam production car, a De Dionengined voiturette, was sold in 1901, but it was not until 1907, two years after the Sunbeam Motor Car Company had been formed, that the firm produced its first all-British model, the 16/20. The arrival of designer Louis Coatalen in 1909 and the pursuit of an effective competition programme enabled Sunbeam to establish a formidable reputation prior to WWI, its superbly made products enjoying a reputation rivalling that of the best from Alvis and Bentley thereafter.

Introduced at the 1923 Olympia Motor Show and priced at £950 for the tourer model, the first 20hp Sunbeam of the post-war era enjoyed a production life in its initial form of only two years, being superseded by a new Twenty in 1926. The first Twenty featured a massively built chassis frame and was powered by a 3,181cc overhead-valve 'six'. This engine retained separate cylinder block and crankcase castings and was fed by a Claudel Hobson carburettor mounted on the offside, while the auxiliaries, including water pump, dynamo and magneto, sat on the nearside. The right-hand-change gearbox incorporated four forward speeds and reverse gear, with 'torque tube' drive to the rear axle, while the Twenty's suspension was typical of the day, featuring half-elliptic springs at the front and cantilever springs at the rear. According to Dowell, only 1,560 of the early-type Twenty were produced, of which only 45-or-so survive, that offered here being one of them.

This rare survivor of the early Sunbeam 20/60hp will be familiar to devotees of Julian Fellowes' immensely popular and multiple awardwinning television drama series, Downton Abbey (2010-2015), which chronicles the lives of the aristocratic Crawley family between the years 1912 and 1926. First seen in Season 2, the Sunbeam was used throughout Seasons 3, 4 and 5, and in all three films.

Reputedly, the car's first custodian, a mill owner, got Sunbeam to fit Rudge Whitworth wheels at the rear as the originals kept getting caught in the Blackpool tram lines! The vendor advises us that the Sunbeam is unrestored apart from a repaint, and that new pistons and rings were fitted as a precaution when the engine was inspected after the car's purchase in the 1990s. Described by our vendor as in generally fine running condition, the car carries commodious sevenseater saloon coachwork and is finished in maroon with dark blue leather interior, the latter original and unrestored apart from the seat sauabs. The only notified modification from factory specification is the provision of discretely concealed flashing indicators. A set of six period-correct artillery wheels shod with new tyres and tubes is included in the sale. Offered with a UK V5C registration Certificate.







174 (part lot)

174†

LAURA CARMICHAEL (AS LADY EDITH): FOUR WORKWEAR **ENSEMBLES**

Season 3, Various Episodes

Comprising; The first: A teal and beige silk blouse, with teal collar and buttoned cuffs, with teal buttoned panel at front, matching underdress with knife pleated teal skirt, labelled 'Clare Ramsell', (Season 3, Episode 8);

The second: A terracotta slip top with skirt attached labelled 'Edith', matching top with tie-shaped front panel, Peter Pan collar and buttoned cuffs, (Season 3, Episode 8);

The third: A grey/purple woollen jacket with high collar, accompanied by a double-layered matching skirt with asymmetric buttoning, (Season 3); The fourth: A pink and green patterned silk blouse, with light blue trimmings, (Season 3, Episode 4), (7)

£600 - 800 US\$800 - 1,100 €690 - 920

The first costume was worn in the scene where Lady Edith confronts Michael Gregson at the magazine. Edith claims it 'wholly repugnant' that Mr Gregson flirted with her as a married man.

175†

LAURA CARMICHAEL (AS LADY EDITH): WORKWEAR CAPE AND SKIRT ENSEMBLE

Season 6, Episode 2

Grey woollen cape and matching skirt, with blouse, yellow ruffled tie, and a pair of shoes with ankle strap, (5)

£600 - 800 US\$800 - 1,100 €690 - 920

This ensemble is worn when Edith argues with Mr Skinner, the publisher of her magazine, who dislikes all her ideas. It is an important costume in her character development, as she begins to grow in confidence in her role as a magazine editor and embraces a new London look for her time spent in the city.





176 (part lot)

176[†]

LAURA CARMICHAEL (AS LADY EDITH): SELECTION OF WORKWEAR

Season 6, Various Episodes

Comprising; The first: A pale green floral silk tie-neck blouse, long sleeved with buttoned cuffs, accompanied by a blue woollen sleeveless dress, with attached wraparound belt fastening at front with plastic buckle, with character label 'Edith' to inner left-hand side of dress, (Season 6, Episode 5);

The second: A white geometric blouse with blue Egyptian-style patterned scarf (Season 6, Episode 5);

The third: A pale blue silk blouse, with matching tie and velvet floral waistcoat, together with a pale green skirt, character label 'Edith' to inner right arm, (Season 6, Episode 7), (Qty)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

177†

LAURA CARMICHAEL (AS LADY EDITH): A SELECTION OF LETTERS AND EPHEMERA PRODUCTION MADE BY DOWNTON ABBEY'S **GRAPHICS DEPARTMENT**

Season 2 onwards, based on the screen matched originals To include:

Copies of the letter from Patrick Gordon to Edith, apologising for leaving Downton (Season 2, Episode 6);

A letter from Anthony Strallan to Edith, apologising to Edith, together with copies and repeats (Season 3, Episode 2),

A large selection of Order of Services for Edith and Anthony Strallan's wedding at which Edith is left at the altar (Season 3, Episode 3);

Two Valentine's card from Michael to Edith (Season 4, Episode 1), and a photograph of baby Marigold;

A letter from Dr T. Goldman confirming Edith's pregnancy, together with four copies in envelopes, and repeats (Season 4, Episode 6);

A copy of Marigold's French birth certificate (Season 5, Episode 6); A copy of a letter from Rosamund to Edith, inviting her to dine at the Ritz,

together with repeats (Season 6, Episode 9); A copy of the Order of Service for Edith's wedding to Herbert Pelham, 7th Marquess of Hexham, together with a repeat (Season 6, Christmas Special); And a selection of letters addressed to Lady Edith Crawley, and later The

£300 - 500 US\$400 - 660 €350 - 580

Marchioness of Hexham, etc. (Qtv)

178†

LAURA CARMICHAEL (AS LADY EDITH): A LARGE SELECTION OF LETTERS AND EPHEMERA PRODUCTION MADE BY DOWNTON ABBEY'S GRAPHICS DEPARTMENTS RELATING TO THE SKETCH **STORYLINE**

From Season 3 onwards, based on the screen matched originals To include:

A large selection of letters and repeats from Michael Gregson to Edith, asking her to consider writing a column for The Sketch following Edith's printed letter in The Times (Season 3, Episode 5);

Copies of Edith's column discussing the treatment of WWI soldiers following the war (Season 3, Episode 8);

Copies of letters from Rosamund to Edith discussing Edith's recent sacking of her editor and growing friendship with Bertie Pelham (Season 6, Episode 3/4); A notebook and a selection of papers written by Spratt for his agony aunt column under the pen name Cassandra Jones (Season 6, Episode 8/9); A large selection of 'layout pages' and printed ephemera used as set dressing in the magazine's offices;

And various miscellaneous letters and headed paper relating to the magazine, etc. (Qty)

£300 - 500 US\$400 - 660 €350 - 580





LAURA CARMICHAEL (AS LADY EDITH): THE 'PEACOCK' DRESS, WORN TO THE CRITERION

Season 4, Episode 1

Heavily embellished bodice of turquoise, gold, silver and faux-pearl beads and sequinning with a delicate halter-neck that drapes to the rear of the dress, with a skirt of turquoise satin and crinkled chiffon overlay, accessorised with cream satin evening gloves and worn with pair of matching turquoise Mary Jane shoes, (3)

£2,000 - 3,000 US\$2,700 - 4,000 €2,300 - 3,500

This dress is one of Lady Edith's most beloved pieces among 'Downtonians'. It features in the episode where Lady Edith and Michael Gregson meet at the Criterion in Piccadilly.

This dress was designed by Caroline McCall, and is a departure from both Edith's quintessential wardrobe but also juxtaposes her against the clothes of the rest of the Downton family who are still in mourning, following Mathew's death.

The striking teal and gold of the dress create a visual unity on camera between the gold tiled setting of the Criterion, perhaps suggesting that Lady Edith is in her natural habitat, or that she fits into London life.

McCall had found the original fabric for the bodice in Paris. McCall conserved the fabric, by backing it and reinforcing it for the bodice. A modern teal chiffon was then added to the skirt, creating a hybrid dress that has both vintage and modern materials.



Anna Mary Scott Robbins in conversation with Philippa Stockley

"When I'm in the process of designing, each costume is my favourite, and I pour so much love into them; and then I set them free and move on to the next one.

Lady Mary's fashion-show costume is one of my all time favourites...it was a moment when I'd really 'found' her as a character. It was an incredibly striking, bold, elegant look that felt like it had come straight out of a fashion plate of the time. With a really flattering hip-hugging belt, and a graphic neck-tie that cascades down, in a beautiful combination of black-blue and ivory, that she wore with this very bold red cloche hat. I still love it when I see the stills from the series.

I've always loved designing for Mary and Edith as a duo... that relationship is so volatile, and I would either play them off against each other, or design them to complement each other. I loved Lady Edith's London wardrobe: she was a working woman in a man's world. It meant we could look at very cutting-edge fashions; London styling; and put together some really fashion forward looks. When we come into series six, I had the absolute pleasure of seeing her blossom as a character and being able to reflect that with her wardrobe.

I love the evening dress that I picked for her. Sentimentally, because it's part of a really beautiful scene with Bertie in London, a really romantic moment... this beautiful original [dress] with the most incredible sequins and beading, and it was just perfect for Edith. As soon as I saw it in Paris, I knew that that was for her, and for that scene, and that was a done deal.

When I joined in season five, we were in 1925. The midtwenties have quite an androgynous straight-up-and-down silhouette. Hemlines are coming up; in 1926 they reached their highest and we saw a little flash of the knee. There were lots of influences, like jazz music; feminism; political and socioeconomic factors, and all these played into how fashion was developing.

I looked a lot at original designs, Lanvin; Patou; the Callot Soeurs sisters: important designers of the day, who worked with incredible textiles and craftsmanship that could never be replicated today as beautifully as they were back then. I was always keen to use original pieces because it showcased the textiles beautifully: beading; embroidery; metallic lace, lamé ... all those extraordinary techniques.

Using authentic pieces within a period piece really anchors it in that era. It also means you can work with textiles that you couldn't replicate in the modern day. Even if that meant finding a bit of fabric and then building a costume around that, or finding an original and customising it, it's always an amazing starting point... so you might do a completely bespoke make, with original buttons to add authenticity. It's like a treasure hunt like no other. I love it! [Downton] costumes are iconic because of the characters who wore them; and the period within which they're set is so incredibly rich from a costume point of view. When I was designing these pieces. I always felt they'd have a life after filming, and I think that's why we put so much detail in."

Anna Robbins was the costume designer for seasons five and six and all three films of Downton Abbey, was twice nominated for Prime Time Emmys for her work on the series and won the Hollywood Film Award for Costume Designer of the Year in 2019 for Downton Abbey.









MICHELLE DOCKERY (AS LADY MARY): 'FASHION SHOW' **BLUE SILK DRESS**

Season 5, Episode 4

Mid-calf navy and black silk dress, dropped waist, with attached cream silk collar and gauntlet cuffs, ruched belt with cream buckle, decorative buttons at front, buttoning up at back, accompanied by a red felt cloche hat, black leather shoes with two buckled straps, labelled 'Gamba', (3)

£2,000 - 3,000 US\$2,700 - 4,000 €2,300 - 3,500

Costume Designer, Anna Robbins identifies Lady Mary's fashion show outfit as one of her favourites. She describes it as "an incredibly striking, bold, elegant look" that feels as if it has stepped directly from a 1920s fashion plate and is quintessentially Mary. Robbins feels that with this look she 'found Lady Mary', and from then on knew the direction her costume would take through the twenties.

"This is one of my favourite Lady Mary outfits because I think it perfectly suits her balance of the classic and the fashion forward exuding confidence and class", Anna Robbins.









MICHELLE DOCKERY (AS LADY MARY): THE CRITERION **DRESS**

Season 6, Episode 6

Full-length evening dress, halter-neck bias-cut dress in seafoam green silk, with gold lace overlay and rose motifs,

£1,000 - 1,500 US\$1,300 - 2,000 €1,200 - 1,700

"This old thing" - Lady Mary, Season 6, Episode 6.

This dress was worn by Lady Mary during her visit to the Criterion Restaurant in London with Henry Talbot. The colour palette echoes a gown worn by Lady Edith in an earlier scene set at the same venue in Season 4. The Criterion is known for its gold mosaic ceiling, which is mirrored in the gold detailing in the dress. Though the colour palettes are matched to Lady Edith's earlier gown, the cut and style is distinctly Lady Mary.

This dress uses a Bias Cut dress technique, which was invented by Madeleine Vionnet in the 1920s. The effect is created by cutting the fabric at a 45 degree angle to the grain, rather than parallel or perpendicular to it. The result is a fabric that drapes smoothly and

elegantly, whilst maintaining a figure hugging fit. With its elegant silhouette and Lady Mary's striking bob, the ensemble perfectly embodies the glamour and sophistication of 1920s fashion.

Anna Robbins, The Costumes of Downton Abbey, New York: Weldon Owen, 2023, pp. 72-73, illustrated.

LAURA CARMICHAEL (AS LADY EDITH): ART-DECO STYLE **COPPER AND TURQUOISE DRESS**

Season 6, Episode 9

A sleeveless turquoise tunic styled dress with copper metallic lace overlay detailed with beadwork and embroidery, with open back and buttons to close.

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

This dress, distinguished by its striking contrasting colours, is worn during the poignant moment when Edith and Bertie reunite and re-start their romance.





A LATE VICTORIAN FRUITWOOD, PINE AND POLYCHROME **DECORATED CROQUET SET**

Sourced by the Prop Department for the second film, Downton Abbey: A New Era

Late 19th / early 20th century

With a turned walnut, fruitwood and iron stand with a painted tin drip-tray together with eight mallets and eight balls, two pegs, ten galvanised wire hoops and a wooden mallet for knocking the pegs and hoops into the ground, parts associated, the stand measurements: 49 cm wide, 49 cm deep, 90 cm high (19in wide, 19in deep, 35in high) (the mallets: 94cm high) (30)

£1,000 - 1,500 US\$1,300 - 2,000 €1,200 - 1,700

185†

TOM CULLEN (AS LORD GILLINGHAM): THREE-PIECE GREY **DAY SUIT**

Various Seasons, and Episodes

Grey pinstripe woollen London suit, comprising; single-vented fourbutton jacket with matching six-buttoned waistcoat and pleat fronted trousers, (3)

£400 - 600 US\$530 - 800 €460 - 690





ALLEN LEECH (AS TOM BRANSON): TWEED THREE-PIECE **COUNTRY SUIT**

Season 5

Comprising; Donegal tweed single-breasted three-buttoned jacket, with matching six-buttoned tweed waistcoat, striped shirt, navy tie, tweed breeches, gold tie-pin, gold coloured cufflinks, dark brown leather brogues, braces, woollen socks, and brown homburg hat, (Qty)

£600 - 800 US\$800 - 1,100 €690 - 920

This suit was created with Branson's Irish heritage in mind and a Donegal tweed was chosen that suited his character and also worked well for his role as Estate Manager. The suit was made with matching full-length trousers for filming versatility and a repeat was made for filming the stunt scenes at the Brooklands racetrack so that they could be dirtied down if necessary.

187†

A BROWN CANVAS AND LEATHER SHOTGUN SLIP CASE

20th century

Of typical form with adjustable leather strap, together with two adjustable leather game straps, the slip case: 22cm wide, 7cm deep, 123cm high (8 1/2in wide, 2 1/2in deep, 48in high) (3)

£100 - 150 US\$130 - 200 €120 - 170



HUGH BONNEVILLE (AS LORD GRANTHAM): SET OF CRICKET WHITES

Season 3, Episode 8

A long sleeved white cotton shirt, labelled 'Darcy Clothing' with 'Robert' written to label in black; a long-sleeve woollen cableknit cricket vest with blue and black stripe, labels read 'New & Lingwood'; one short-sleeve woollen cable-knit cricket vest labelled 'Balmoral' to back of neck; with cream wool cricket trousers with label 'Hugh B. 42 waist, 31 1/2 length', (4)

£200 - 300 US\$270 - 400 €230 - 350

These are Robert's cricket whites as the captain of the House Team.

MATT MILNE (AS ALFRED NUGENT): SET OF CRICKET **WHITES**

Season 3, Episode 8

A cream long sleeved cotton shirt with 'Alfred' written in black to 'Darcy' label to back of neck; off white trousers; and with white cap labelled 'Matthew' written to inside, (3)

£200 - 300 US\$270 - 400 €230 - 350

Downton Abbey's annual cricket match with the village takes place and it brings out Robert Crawley's competitive side. Molesley spends a lot of time bragging about his skills, only to fail miserably.

CATHERINE STEADMAN (AS MABEL LANE FOX): RIDING **HABIT**

Season 5, Episode 6

A brown woollen jacket with matching waistcoat, jacket labelled 'Mabel' to the back of neck, with white cotton shirt, with light brown riding breeches with faux-leather pads to insides of legs, together with an associated black veiled bowler hat, (5)



MICHELLE DOCKERY (AS LADY MARY): RIDING HABIT FOR THE POINT-TO-POINT

Season 5, Episode 6

Soft chequered wool riding habit, ankle-length skirt, double-breasted short jacket, cotton shirt and turndown collar, brown silk tie, and a bowler hat with veil, with accompanying brown leather boots, number '17' arm band, with brown leather gloves, (Qty)

£600 - 800 US\$800 - 1,100 €690 - 920

'Why turn up looking like a cross between a Vogue fashion plate and a case of dynamite?' - Mabel Lane Fox

Lady Mary's wardrobe for the point-to-point scene largely follows the traditional dress code for such events, which typically required black bowlers and boots, but includes subtle adaptations for the camera. Inspired by a striking historical image of Queen Maud of Norway in brown, Robbins introduced a distinctive twist to the ensemble.

Following consultation with historical advisor Alastair Bruce and the production team, the design incorporated a brown bowler and matching boots. The fabric, sourced from Holland & Sherry, combined to create a bold yet historically authentic country look.

MICHELLE DOCKERY (AS LADY MARY): RIDING OUTFIT

Season 6, Episode 1

Navy blue cavalry twill tailored riding jacket, brown riding breeches, white shirt, white riding stock, with two brown leather gloves with 'Mary' label inside, with accompanying black felt bowler with netting,

£300 - 500 US\$400 - 660 €350 - 580

By Season 6, Lady Mary is riding astride, and this is reflected in her costume, as she now wears riding breeches.

JULIAN OVENDEN (AS CHARLES BLAKE) AND TOM CULLEN (AS LORD GILLINGHAM): POINT-TO-POINT NUMBERED ARM **BANDS**

Season 5, Episode 6

Arm bands from point to point horse race, one numbered '12', and the other numbered '8', together with a further assortment of twentyone arm bands, four labelled 'Pit Attendant' and two labelled' Official; accompanied by a selection of steward's information and race sheets production made by the *Downton Abbey* Graphics Department, (Qty)

£150 - 250 US\$200 - 330 €170 - 290

191







MICHELLE DOCKERY (AS LADY MARY): CREAM COAT AND RED DRESS, FROM 'BROOKLANDS'

Season 6, Episode 7

A cream coat, red dress with lattice neck-line, cream hat, fauxtortoiseshell sunglasses, dark red beaded necklace, with cream gloves, and cream and brown shoes with an ankle strap, (7)

£2,000 - 3,000 US\$2,700 - 4,000 €2,300 - 3,500

This striking costume was worn by Lady Mary during the episode which takes place at Brooklands. The sleek silhouette and dramatic red of the dress situates Mary as a modern woman in an increasingly modern world. A very apt narrative to be used through costume as the family watch the car racing.

By the 1920s, car-racing had come to symbolise speed, innovation, and the daring spirit of the new century. Brooklands was built in 1907 as the world's first purpose built motor racing circuit. The Brooklands racing was filmed at Goodwood in Sussex, and required extensive planning from the costume team in order to dress all the crowds, and ensure that the principle characters stood out.

"When designing for the Brooklands racing scene, we wanted to build an exciting, positive world with a colourful, modern-looking crowd"-Anna Robbins.

Literature:

E. Marriott, The Costumes of Downton Abbey, New York: Weldon Owen, 2023, p. 263.

195†

MATTHEW GOODE (AS HENRY TALBOT): DRIVING OVERALLS, FROM 'BROOKLANDS'

Season 6, Episode 7

195 (part lot)

A pair of white driving suits, one with label reading 'Henry Hero/ Sexy Grime', the other labelled 'Henry Hero/ Stage 1', both with labels reading 'GREY CAR', one with significantly more production grease and smoke stains, together with one set of brown leather gauntlet driving gloves, driving goggles, and a production grease and smoke stained leather driving cap, also with striped blue tie, (6)

£600 - 800 US\$800 - 1,100 €690 - 920

In this episode, the Crawley family watch Henry compete in a motor racing event at Brooklands Race Track, an occasion that leaves Mary reeling.





196†

MICHELLE DOCKERY (AS LADY MARY): WEDDING DRESS FROM MARY'S MARRIAGE TO HENRY TALBOT, WITH WEDDING CEREMONY PROPS

Season 6. Episode 8

Cream silk dress with dropped waist, knife pleat skirt and matching jacket with vintage drawn thread work, together with a single string of faux-pearls, and an ivory coloured straw hat decorated with ribbon and butterflies, (5)

£2,000 - 3,000 US\$2,700 - 4,000 €2,300 - 3,500

Costume Designer Anna Robbins wanted a simpler wedding dress to fit Mary's second wedding that was more elegant and chic.

MATTHEW GOODE (AS HENRY TALBOT): TWO THREE-PIECE SUITS

Various Seasons, and Episodes

Comprising; Black tie dinner suit, jacket labelled 'Chris Kerr Soho' on inside right pocket, with black waistcoat, white long-sleeved stiff fronted dress shirt labelled 'Darcy Clothing', with two brass cufflinks and three shirt studs with faux opal centre, with black bow-tie, with detachable starched collar and two collar studs, accompanied by black trousers;

Together with a black wool evening tailcoat with peak lapels, doublebreasted front with six buttons (non-fastening), lined in black satin, together with a matching pair of high-waisted black wool trousers, a white cotton waistcoat labelled 'Henry Talbot' with deep V-neck and three faux mother-of-pearl studs, and a white bow-tie labelled 'Robert', with cufflinks and elastic braces, (Qty)

£200 - 300 US\$270 - 400 €230 - 350

The first suit is modelled on suiting from the mid 1920s and based on illustrations and photography of the time, faithfully reproduced using traditional tailoring techniques and tailored bespoke by Chris Kerr to the wearer for the perfect fit. Black tie was seen as informal evening wear but was worn increasingly throughout the later series as social etiquette relaxed.

Formal white tie used to be exclusively worn in the evening until dress codes began to relax and black tie became more prevalent in relaxed environments. White tie continued to be worn at Downton Abbey when anyone was present outside close family until much later in the series.







LIBRARY: A SELECTION OF SET DRESSING ACQUIRED BY THE PROP DEPARTMENT

Various Seasons and Episodes

To include: a French green onyx and gilt metal mounted clock garniture, in the Neo-Classical taste, the 3.75-inch enamel dial with Roman numerals, the whole flanked by a pair of garniture temples cast with knights in armour (one top loose), together with five photograph frames, each containing a photographic print of members of the cast, to include Hugh Bonneville as Lord Grantham and Maggie Smith as the Dowager Countess, and a family portrait of Lord and Lady Grantham, Lady Mary and Lady Edith, etc. the clock: 29.5cm wide, 13.5cm deep, 30cm high (11 1/2in wide, 5in deep, 11.5in high) (8)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

199†

A LARGE SELECTION OF MISCELLANEOUS PROPS SELECTED BY THE PROP DEPARTMENT

Various Seasons, and Episodes

To include:

A brown leather luggage tag, embossed with the 'Crawley' cypher designed by the Graphics department;

A variety of smoking accessories comprising pipes, cigarette holders, ashtrays, and matches;

A 19th century corkscrew;

A travel grooming set in leather case;

Two glass inkwells and a large assortment of inks;

A simulated crocodile stationary case;

And a large selection of travel notebooks, sketchpads, document holders and blotters, the majority unused, one containing graphics created for the character of Isobel Crawley in relation to the character's storyline of supporting the 'Foundation For the Protection of Refugees', the simulated crocodile case: 27.5cm wide, 3.5cm deep, 22.5cm high (10 1/2in wide, 1in deep, 8 1/2in high) (Qty)

£300 - 500 US\$400 - 660 €350 - 580

200†

A SELECTION OF CHILDREN'S PROPS

Used by the characters Sybbie, George, Marigold and Caroline Various Seasons, and Episodes To include:

three knitted woollen Christmas stockings, each labelled 'Sybbie', 'Marigold' and 'George' respectively, with some further Christmas tags created by Downton Abbey's Graphics Department;

a group of soft toys, to include two mohair teddy bears, a rabbit, a cat, a soft doll and a crocheted elephant (labelled 'Caroline Sc 1/07'); a vintage-style leather football;

a large collection of jigsaw puzzle pieces;

a vintage Snakes and Ladders board game, with counters and die; a painted fancy dress headdress;

together with other ephemera; the elephant: 9.5cm wide, 24cm deep, 11.5cm high (3 1/2in wide, 9in deep, 4 1/2in high) (Qty)

£400 - 600 US\$530 - 800 €460 - 690

2011

PETER JOSEPH EGAN (AS HUGH MACCLARE 'SHRIMPIE'): TWO SCOTTISH FORMALWEAR COSTUMES

Season 3, Episode 9

Comprising; A traditional kilt in Campbell ancient muted tartan, labelled 'Manacraft', with leather belt and metal buckle, accompanied by a green tweed jacket, with matching waistcoat, with navy blue tie, green woollen socks, white stiff collar with two collar studs, with white striped collarless shirt, labelled 'DARCY Clothing', (Season 3, Episode 9);

Together with a traditional Prince Charlie kilt jacket in black Barathea wool, with 'Made in Scotland' label, detailed metal studs to shoulders, cuffs and bottom of jacket, white long sleeve shirt with 'Vintage Shirt Company' label, with traditional kilt and fly plaid in Campbell ancient muted tartan, with detached winged collar and two collar studs, accompanied by black socks, and two pages of the script in pocket, (Season 3, Episode 9), (Qty)









LILY JAMES (AS LADY ROSE): PRESENTATION PALE PINK LACE COSTUME AND HEADDRESS

Season 4, Episode 9, 'The London Season' Pale pink silk dress with scooped neckline, pannier hips and a metallic lace overlay, decorated with ribbon work garlands of roses, with matching lace train, accompanied by a pendant necklace, cream

evening gloves, diamante bracelet and a pair of ivory satin Mary Jane shoes, (6)

£2,000 - 3,000 US\$2,700 - 4,000 €2,300 - 3,500

This costume was worn at Buckingham Palace, as she enters the room with Cora.

Caroline McCall said that in designing Lady Rose's presentation gown there were many rules that had to be adhered to regarding the length of dress, train and gloves. Because Lady Rose conforms to the occasion, she wanted her to look romantic rather than displaying her rebellious streak. The upper part of the dress is slim and close fitting and the skirt is full and rather long, the fullness of the skirt is the result of hip panniers, extending the line of the dress horizontally. This style of dress was only fashionable for a few years and McCall thought it would be fitting for Lady Rose to wear a dress at the height of its fashion.

203†

LILY JAMES (AS LADY ROSE): THE DEBUTANTE BALLGOWN

Season 4, Episode 9 and 10

A dark pink silk crepe evening gown, with pink slip undergarment, with elasticated drop waist, with scattered floral beaded embellishments at neckline and hem, (2)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

This pink dress was worn during the Debutante ball for Rose's 'coming out'. Rose stands out as the only attendee in bright colours.













LILY JAMES (AS LADY ROSE): TWO PINK EVENING DRESSES

Various Seasons, and Episodes

Comprising; A pink drop waist sheer chiffon dress with silver vertical beading and an embellished waistline with scattered diamante, (Season 5, Episode 9);

Together with a light pink sheer chiffon evening dress with scattered silver beading, in floral patterns, with floral detail on hip, (Season 5,

Accompanied by evening blush pink satin shoes labelled 'Gamba' and 'Rose' and a pair of long cream satin evening gloves labelled 'Lily', beige, (4)

£400 - 600 US\$530 - 800 €460 - 690



LILY JAMES (AS LADY ROSE): PINK EVENING DRESS WITH WHITE ROSES

Season 6, Episode 9, 'Christmas Special'

205

A light pink cotton dress, with white beaded neckline and white beads along waistline, with light pink slip, and label reading 'Made in France 44', accompanied by a silver beaded headband with pink feather, (3)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

206†

LILY JAMES (AS LADY ROSE): ROSE BEADED EVENING DRESS Season 5, Episode 2 and 9

Original evening dress of champagne cotton, beaded with chevron patterning and rose motifs on a dropped waist, worn over a double layer tawny coloured chiffon slip with mirrored fluting in skirt, accompanied by a fine gold-coloured chain with Citrine cut glass and teardrop pendant, (2)

£1,500 - 2,000 US\$2,000 - 2,700 €1,700 - 2,300



This is an original 1920s evening dress in Seasons 5 and 6. We first see this dress in the episode with the gramophone, and later when she visits Brancaster Castle. The dress can also be seen in the press image for the episode at Brancaster Castle.

Anna Robbins recalled that this dress was "a wonderful find". Explaining that it epitomises Lady Rose: pretty and fun with sense of the fashion forward with the exaggerated dropped waist and higher hemline. Robbins always designed Rose's outfits with movement in mind because of her effervescence and spirit, knowing that Lily James would make the most of that movement. A lot of the flapper styled dresses of the 1920s were influenced by the rising popularity of jazz music and a modern style of dancing had movement and light reflecting beads and sequins in the skirts.

Literature:

E. Marriott, The Costumes of Downton Abbey, New York: Weldon Owen, 2023, pp. 184-186, illustrated.

207†

LILY JAMES (AS LADY ROSE): THREE PINK DAY DRESSES

Various Seasons, and Episodes

Comprising; The first: A pale pink chiffon dress, short sleeves, garland beading, round neckline (Season 5);

The second: A pink sleeveless dress with classical motif beading (Season 3 or 4);

The third: A salmon pink cotton gauze dress with round neckline, white beading, with star and rectangle motifs, and an attached ribbon belt around the drop waist, (Season 4, Episode 7), (3)

£600 - 800 US\$800 - 1,100 €690 - 920





209 (part lot)



LILY JAMES (AS LADY ROSE): REGISTRY WEDDING SUIT Season 5, Episode 8

A powder blue crepe silk dress with dropped waist and flared skirt, with a matching cropped jacket with feature collar of cream silk and tulle with appliqué painted velvet flowers and cream silk embroidered trim, with straw crowned hat with ivory ribbon, together with cream leather Mary Jane shoes, (6)

£2,000 - 3,000 US\$2,700 - 4,000 €2,300 - 3,500

During Lady Rose's wedding to Atticus Aldridge, in total there were two wedding costumes, this lot for the registry office and another for the reception.

209†

LILY JAMES (AS LADY ROSE): THREE BLUE BEADED DRESSES

Various Seasons, and Episodes

Comprising; The first: A blue silk velvet beaded dress, with a beaded tasselled hem, (Season 4, Episode 9);

The second: Pale blue chiffon dress with square beaded detailing, with small tassels and chiffon ruffles down the sides, with light blue slip, (Season 4, Episode 9);

The third: A 1920s blue velvet sleeveless dress, with beading to neckline and bottom of dress, beaded waist detail, with blue sleeveless slip with beaded neckline, (Season 5, Episode 9, Christmas Episode), (3)

£600 - 800 US\$800 - 1,100 €690 - 920



LILY JAMES (AS LADY ROSE): TWO SKIRT-SUITS AND A BLOUSE,

Season 5, Episodes 1 and 6

Comprising; The first: A double-breasted blue herringbone tweed blazer, fastening with three blue buttons, also with geometric patterned blue wool knit scarf, with a matching blue cardigan, and a heather pink pleated slip/skirt, (Season 5, Episode 1);

The second: A single-breasted brown wool blazer, with character label 'Rose' on inner neckline, fastening with two iridescent brown buttons, with pleated brown wool skirt, with character label 'Rose' on inner waist, (Season 5, Episode 6);

The third: A crocheted blue and white shirt, with white Angora wool neckline, (Season 5, Episode 1), (7)

£250 - 350 US\$330 - 470 €290 - 400

211†

LILY JAMES (AS LADY ROSE): BLUE COAT, PINK DAY DRESS AND HAT ENSEMBLE

Season 5, Episode 1 & Season 5 press shoot A light blue cashmere mid-length coat with pleated hem, neck and cuffs, with a pink silk slip dress with a brown lace overlay and ribbon secured at hip, brown lace overlay with floral designs, with a navy blue cloche-style hat with matching flower detail, (4)

£600 - 800 US\$800 - 1,100 €690 - 920

Please note: This outfit and hat were worn by Lady Rose in multiple scenes and promotional imagery, styled with various combinations of dresses and accessories throughout the episode and press shoot.

212†

LILY JAMES (AS LADY ROSE): PURPLE DAYWEAR OUTFIT Season 4, Episode 1

A purple woollen chequered coat with velvet trim to the lapels and cuffs, with asymmetric fastening velvet buttons, a matching velvet scarf, and a coordinating purple felt hat with felt flower embellishment, (3)

£300 - 500 US\$400 - 660 €350 - 580

Worn in the scene where Rose and Cora interview Edna Braithwaite for the role as a new Lady's maid.

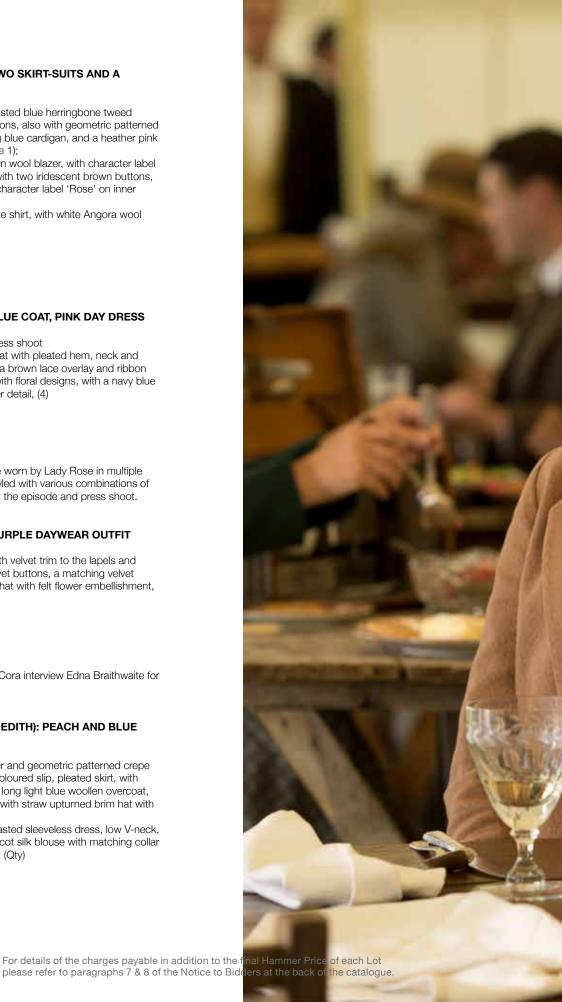
213†

LAURA CARMICHAEL (AS LADY EDITH): PEACH AND BLUE DAY OUTFITS

Season 6, Various Episodes

Comprising; A peach coloured flower and geometric patterned crepe de chine dress with attached navy coloured slip, pleated skirt, with thin cream scarf, accompanied by a long light blue woollen overcoat, labelled 'Edith' to inner arm of coat, with straw upturned brim hat with red band, (Season 6, Episode 9);

Together with a blue silk double-breasted sleeveless dress, low V-neck, accompanied by a long sleeved apricot silk blouse with matching collar and tie (Season 6, Episode 3 and 8), (Qty)





LILY JAMES (AS LADY ROSE): TWO EVENING DRESSES

Season 5, Episodes 2 and 5

Comprising: A green velvet devore with low-neckline evening dress, with silver velvet detachable undergarment with metallic trim neckline, dress with attached silver velvet ribbon on back terminating in green velvet rose design, with silver velvet hem, (Season 5, Episode 5); Together with a mid-length black lace shift dress with white flower motif depicting roses and small flowers, with a sheer black V-neck panel and black and white tassels from the hem, with cream satin slip, (Season 5, Episode 2), (4)

£500 - 800 US\$660 - 1,100 €580 - 920

LILY JAMES (AS LADY ROSE): MAID'S UNIFORM, USED AS LADY ROSE'S DISGUISE

Season 4, Episode 2

A black cotton long sleeve maid's dress, with trim collar and trim cuffs, also with attached wraparound belt, dress with pleated hem, and white patterned cotton pinafore with trim, labelled 'Rose' to inside arm. (2)

£300 - 500 US\$400 - 660 €350 - 580

Worn in the scene where Rose disguises herself as a maid to let down a suiter, Sam Thawley.

216t

LILY JAMES (AS LADY ROSE): NAVY BLUE AND GOLD LACE **EVENING DRESS**

First seen in Season 4, Episode 2

A navy blue satin dress, with gold metallic lace insert in the neckline and on hemline, with pleated skirt, and large fabric flower detail in centre of waistline

£500 - 700 US\$660 - 930 €580 - 810

Worn in the scene where Lord Grantham reads out the letter from Matthew which brings Mary to tears.

Matthew's letter: "My darling Mary, we are off to Duneagle in the morning and I have suddenly realised that I've never made a will or anything like one, which seems pretty feeble for a lawyer and you being pregnant makes it even more irresponsible. I'll do it properly when I get back and tear this up before you ever see it but I'll feel easier that I've recorded on paper that I wish you to be my sole heiress. I cannot know if our baby is a boy or a girl but I do know it will be a baby, if anything happens to me before I've drawn up a will and so you must take charge. And now I shall sign this and get off home for dinner with you. What a lovely, lovely thought. Matthew."

217

LILY JAMES (AS LADY ROSE): FOUR FLORAL CREAM-**COLOURED DAY DRESSES**

Season 5, Various Episodes

Comprising; The first: A cream cotton tulle and crochet dress, with crochet neckline, with lace and embroidered floral embellishments overall, with colourful flower trimmings to waistline, with lace throughout, hem with floral embroidery (Season 5, Episode 9); The second: A cream textured silk day dress, with net collar with tulle backing, and tassels to back of neckline, short sleeves, seven faux mother-of-pearl buttons down centre of dress, tassels surrounding hem of dress, with a straw canopy-style hat with white feather and blue net band (Season 5);

The third: A cream day dress, floral embroidery down centre and on collar, with attached cream slip, sleeveless, drop waist, with floral embroidery on hem of dress (Season 3 or 4);

The fourth: A summery cream silk dress with printed floral pattern, short sleeves, small bow around neckline and antique gold lamé in rose design on hem and on sleeves, (Season 5, Episode 8), (5)

£800 - 1.200 US\$1.100 - 1.600 €920 - 1.400

218

MICHELLE DOCKERY (AS LADY MARY): TWO BURGUNDY DAY **OUTFITS**

Season 6, Episodes 1 and 3

Comprising; A burgundy silk dress with pleated hem, sash motif, (Season 6, Episode 3);

Together with a red long-sleeved silk dress, with label on inner lining reading 'Mary', with attached copper coloured infill, with embroidery at neckline, (Season 6, Episode 1), (2)

£300 - 500 US\$400 - 660 €350 - 580

219†

LILY JAMES (AS LADY ROSE): TWO DRESSES, INCLUDING THE PINK DRESS WORN TO EDITH AND BERTIE PELHAM'S WEDDING

Season 6, Episode 9

Comprising; A pink long-sleeved lace dress with floral designs and pink ribbon across waistline, with pink and purple cloche hat with extensive beading and embellished floral motifs, with dark pink satin slip (not photographed);

Together with a navy blue, long-sleeved, chiffon dress with darker blue velvet detailing across the waist and to the cuffs, (3)





LAURA CARMICHAEL (AS LADY EDITH): WEDDING DRESS AND ACCESSORIES, WORN FOR THE MARRIAGE OF LADY EDITH CRAWLEY TO BERTIE PELHAM, MARQUESS OF HEXHAM

Season 6, Episode 9, 'The Finale'

Brussels lace, ankle length tiered dress with raised petal floral motifs with fine lace shoulders and sleeves, worn with a separate Brussels lace train, accessorised with a faux-pearl necklace, seed pearl tiara and tulle veil, worn with ivory satin shoes, accompanied by a second pearlescent beaded headdress, (7)

£3.000 - 5.000 US\$4.000 - 6.600 €3,500 - 5,800

This is a significant costume in the narrative arc of Lady Edith Crawley, this wedding ensemble marks the culmination of her personal and emotional journey across all six seasons of Downton Abbey.

Lady Edith has the most notable style evolutions in the series, transforming from the often-overlooked middle sister into a resilient, independent woman of substance, her fashion choices reflecting her growth and increasing confidence. By the time of her marriage to Bertie Pelham, Edith has blossomed, embracing a modern elegance, that can be seen in the present lot.

The gown itself was sourced by the costume department from a vintage boutique in London, chosen for its period authenticity and delicate craftsmanship. The bodice and neckline were completely reworked to better suit the character and the occasion, and a dramatic train of Brussels lace was added to enhance the silhouette and lend the ensemble a romantic, and whimsical quality.







222 (part lot)

SAMANTHA BOND (AS LADY ROSAMUND): COLLECTION OF DRESSES, AND A CARDIGAN

Various Seasons, and Episodes

Comprising; The first: A turquoise dress with geometric beaded designs, terminating in beaded tassels, (Season 4, Episode 9);

The second: A silk burgundy evening dress and overlay, both with beaded wave motifs and necklines, (Season 3 and 4);

The third: A long-sleeved collarless floral cardigan style jacket, autumnal and black coloured, (Season 5 and 6);

The fourth: An autumnal coloured day dress with winged sleeves, detachable top and slip, matching skirt in chiffon, (Season 6, Episode 8), (7)

£300 - 500 US\$400 - 660 €350 - 580

222†

SAMANTHA BOND (AS LADY ROSAMUND): TWO EVENING DRESSES

Season 6, Episodes 4 and 9

Comprising; A long teal satin dress with short sleeves, embellished beaded cuffs, hem and box collar, together with a dark teal velvet overlay, short silk sleeves finished with beaded cuffs, (Season 6, Episode 4);

Together with a black silk dress with sheer chiffon long-sleeves with silver beaded patterns, (Season 6, Episode 9), (3)

£600 - 800 US\$800 - 1,100 €690 - 920

SAMANTHA BOND (AS LADY ROSAMUND): TWO EVENING DRESSES, AND A DAY DRESS

Season 6, Episode 4

Comprising; The first: A black chiffon dress, with geometric beaded design, (Season 6, Episode 4);

The second: A black satin tunic with long sleeves, decorated with multicoloured embroidery, (Season 5 and 6);

The third: A black cotton tulle evening dress with mesh collar and neckline with velvet vertical strips, dress of tulle, with vertical strips of velvet terminating in appliqués and tassels, heavily beaded overall, with attached brown silk slip, (Season 6, Episode 4), (3)

£600 - 800 US\$800 - 1,100 €690 - 920

Please note that the third dress has sleeves in the episode mentioned, which were later removed

224†

SAMANTHA BOND (AS LADY ROSAMUND): FOUR HATS AND A **SELECTION OF GLOVES**

Various Seasons, and Episodes

Comprising:

A burnt orange velvet toque hat with a feather and metal link motif, with character label 'Rosamund' to inside (Season 5, Episode 5);

A black felt hat, with metallic-thread detailing to brim and underbrim, with a metal scarab detail and black feather plume, (Season 5, Episode 4); A wide-brimmed black straw hat, with white trimming on band and three velvet leaf details, with white bow and three further velvet leaves, rose pink flower detail, (Season 6, Episode 8);

A grey fur hat with black trim and arrow-head feather detail, (Season 6, Episode 2);

Together with a pair of long black satin evening gloves, labelled 'Rosamund'; one pair of cotton day gloves with tag reading 'Rosamund Carnival'; one pair of black faux-suede leather gloves, labelled 'Dents', (Qty)



VARIOUS CHARACTERS: ASSORTMENT OF HATS

Various Seasons, and Episodes

Comprising:

A brown felt cloche hat, with metallic-lace trim surrounding the borders, adorned with detailed metallic-lace and beaded design to lefthand-side, applied on top of a large brown feather;

A stone grey felt hat, with matching coloured trimming, with felt flower and lace leaf detail to the front:

A brown felt cloche hat, with brown brim and brown and pink trimming, with matching bow, also with a warm pink flower and branch detail to side;

A headpiece, adorned with metallic-thread in floral designs, the brim detailed with a selection of glass rhinestones;

A brown felt cloche hat, with dark brown trimming and ribbon detail to side, with brand label 'Sahar Millinery' to inside, (5)

£100 - 200 US\$130 - 270 €120 - 230

226†

SHIRLEY MACLAINE (AS MARTHA LEVINSON): TWO DRESSES, INCLUDING THE DRESS FOR THE DEBUTANTE BALL

Season 4, Episode 9

Comprising; A floor-length orange silk dress with copper chiffon over layer with batwing sleeves with intricate starburst beadwork and large tassel detail on the left side and a diamanté bandeau tiara, (Debutante Ball, Season 4, Episode 9);

Together with a long sleeve cream day dress, with floral embroidery along the front and collar mimicking the tabard-style, three cream buttons at each shoulder, and a cream crochet shawl, (Season 4, Episode 9), (2)

£600 - 800 US\$800 - 1,100 €690 - 920

227†

VARIOUS CHARACTERS: SELECTION OF ACCESSORIES AND JEWELLERY

Various Seasons and Episodes

Comprising;

A velvet tiara with diamante and jewelled centre, with black feather plume rising from the top;

A metallic-lace hairpiece, with beaded and jewelled details; A lace handkerchief, with attached metallic brooch;

A black fan, with embroidered detail when opened;

A gold-coloured 'safety-pin' collar bar;

A metal diamante and jewelled ring;

A metal diamante bracelet, with two crescent moon and tear-drop details;

A tortoiseshell-like hair pin, with diamante detailed shield design;

A single gold-coloured clip-on earing, stamped 'TJG';

A pair of brass-like metal cufflinks;

A floral embroidered and metallic-lace hairpiece, labelled 'Rose' to the back, not attachable:

A narrow beaded hairpiece, not attachable;

A floral-designed and jewelled hairpiece, not attachable;

A large five-pronged tortoiseshell-like hairpin;

A selection of trimmings for hats, including cream-coloured and navy fabrics:

A purple silk belt with a metal buckle and a turquoise silk scarf with patterned designs, also with a selection of miscellaneous fabrics, possibly hat trimmings;

A lace handkerchief with geometric designed borders, also with a purple silk wraparound belt, and a brown bow-tie;

A metallic diamante 'bow' brooch, also with a purple belt with floral detailed metal buckles, (Qty)

£200 - 300 US\$270 - 400 €230 - 350

228†

SHIRLEY MACLAINE (AS MARTHA LEVINSON): BLACK ASYMMETRIC HAT WITH EMBROIDERY

Season 3, Episode 1

Black asymmetric felt hat with embroidery, black netting, and feather plumage, featuring a gold buckle set with a black faux-gemstone,

£80 - 120 US\$110 - 160 €90 - 140

This striking hat is worn when Martha Levinson first arrives at Downton Abbey ahead of Mary and Matthew's wedding. This ornate hat presents Martha Levinson as a modern and glamorous woman. Her American modern style is juxtaposed with the Edwardian fashion of the Downton Abbey residence.









229† Y

SHIRLEY MACLAINE (AS MARTHA LEVINSON): TERRACOTTA **OUTFIT**

Season 3, Episode 2

Terracotta silk taffeta coat embroidered with a leaf motif and trimmed with feather detail at the cuffs and hem, together with a gold satin sleeveless slip and an original devoré tabard dress, a straw hat with crown adorned with vintage pheasant feathers and bird-of-paradise plume, brown leather round-toe shoes with a single strap and side buckle, two amber beaded bracelets with shell pendant, and a pair of terracotta-coloured fabric gloves, (8)

£1,000 - 1,500 US\$1,300 - 2,000 €1,200 - 1,700

Worn during the conversation between Martha, Violet, Cora and Mary where they discuss America and family. Tension is evident between Martha and Violet.

SHIRLEY MACLAINE (AS MARTHA LEVINSON): TWO EVENING DRESSES, IN TEAL AND SEAFOAM GREEN

Season 4, Episode 9

Comprising; A floor-length short-sleeve chiffon teal dress, with black tulle cape overlay with Art Deco-style sequin decoration and beading at the hem, (Season 4, Episode 9);

Together with a V-neck full-length seafoam green satin silk dress with a white net overlay decorated with green rhinestones and silver embroidery and a scalloped edge train, matching shawl with rhinestone trim, and an accompanying tiara, (Season 4, Episode 9), (6)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400





A VERY LARGE SELECTION OF MISCELLANEOUS SET DRESSING, PRINTED GRAPHICS AND EPHEMERA SOURCED AND PRODUCTION MADE BY *DOWNTON ABBEY'S* PROP AND GRAPHICS DEPARTMENTS

Various Seasons and Episodes

To include:

Various miscellaneous 1920s magazines used in the Great Hall set, including a copy of *The Burlington Magazine, The Windsor, The Passing Show, The Picture Goer*, etc., some sourced and some production made;

A selection of printed maps, anatomical diagrams, historical pictures and labels, possibly used in the set dressing of the children's nursery:

A painted plywood office sign for 'Frewitt Briten & Co., Solicitors, Ripon', together with another signed labelled 'Private' and a double-sided sign labelled 'Cold Store' to one side and 'Pantry' to the other:

A copy of a John Parry & Co wall calendar, starting at August 1920:

A mounted section of floral silk embroidery, for the character of Cora:

Some bridge instructions and score cards;

A selection of miscellaneous name labels, possible for Christmas presents:

A mounted poster for the Victoria Theatre and their evening of entertainment, together with a programme for an afternoon of dancing at the York Jubilee Dance Hall, to include regulations for dancing halls;

A small car flag with a blue rampant lion;

A selection of country show rosettes, etc. (Qty)

£300 - 500 US\$400 - 660 €350 - 580

232†

A SELECTION OF GRAPHICS AND EPHEMERA PRODUCTION MADE BY *DOWNTON ABBEY'S* GRAPHICS DEPARTMENT RELATING TO TRAVEL AND MONEY

Various Seasons, and Episodes

To include:

A large assortment of train and boat luggage tags for various characters, including for Lord Grantham and Barrow's trip by boat to New York (season 4, Episode 7);

Further labels and luggage stickers for various other characters; Two mounted York to London train tickets, one for First Class and the other for Third Class, together with further examples and proofs:

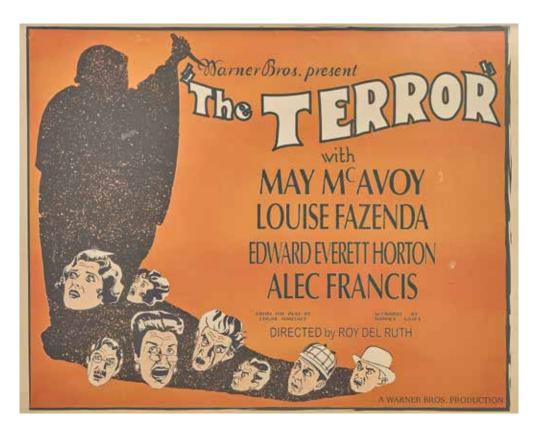
Two mounted bank notes, for ten shillings and one pound, and some mounted cheques, with some further examples, etc. (Qty)

£200 - 300 US\$270 - 400 €230 - 350

231

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.





234† TP

A FILM POSTER CREATED BY *DOWNTON ABBEY'S* GRAPHICS DEPARTMENT

For the second film, Downton Abbey: A New Era, in the interior cinema set

The reproduction film poster for 'The Terror!', within a white painted moulded frame, laid on panel, *including frame: 114cm wide, 5.5cm deep, 94.5cm high (44.5in wide, 2in deep, 37in high)*

£100 - 150 US\$130 - 200 €120 - 170

The *Downton Abbey* Art Department were given clearance to reproduce the original 1928 poster of *The Terror!* for use in the second film *Downton Abbey: A New Era*. The original film is considered to be one of the first all-talking motion pictures to be shown in the UK.

In the Downton film the character of Jack Barber, the film director using Downton as a shooting location, takes Lady Mary to the pictures to see this latest film. Filming for these scenes took place at the Electric Palace Cinema in Harwich, Essex. This cinema is one of the UK's oldest, having first opened in 1911.

235†

A PAIR OF JAPANESE SATSUMA WARE VASES

With polychrome painted decoration depicting figures in a landscape (with losses and repairs), together with an Edwardian mahogany and fruitwood marquetry cased mantle timepiece, the three-inch enamel dial with Arabic numerals; two brass chamber sticks; a pair of brass taper sticks; a bronze bust of a Classical maiden; and a collection of polychrome decorated ceramics, the vases: 16cm wide, 15cm deep, 41cm high (6in wide, 5 1/2in deep, 16in high) (Qty)

£400 - 600 US\$530 - 800 €460 - 690

236†

A SELECTION OF FIVE PRINTS ACQUIRED BY THE *DOWNTON* ABBEY PROP DEPARTMENT

To include:

An 18th century mezzotint of Charles I, after Josiah Boydell, published by John Boydell, after Sir Anthony van Dyck, with label to reverse 'ROBERT'S DRESSING ROOM';

A 19th century aquatint of 'The High Mettled Racer - The Hunter', after Henry Alken and Thomas Sutherland, with label to reverse 'BRANSON';

Together with three further prints, of various landscapes, one labelled to reverse 'ROBERT'S DRESSING ROOM' and another 'H'CLERE GALLERY', all framed, the first (image only): 35.5cm wide, 53cm high (13 1/2in wide, 20 1/2in high) (5)

£600 - 800 US\$800 - 1,100 €690 - 920

237†

VARIOUS CHARACTERS: ASSORTMENT OF HATS

Various Seasons, and Episodes

Comprising;

A blue felt cloche hat with pale green flower detail and feather, for the character of Edith:

A bell-shaped child's straw cloche hat with pink and brown/green laced detail, with bow;

A plain beige felt child's cloche bonnet with strap;

A light brown felt flapper hat;

A straw hat with green feathers, worn by Lady Sinderby (Season 5, Episode 8),

(5)

£100 - 200 US\$130 - 270 €120 - 230













MICHELLE DOCKERY (AS LADY MARY): BLUE COAT AND DAY WEAR

Season 3, Episode 1

Comprising; A cream chiffon button-down cropped blouse with elaborate raised swirl embroidery around the collar with three abstract hand-stitched decorations within the embroidered elements, and a full-length dusty blue skirt with pleated detail on the side, and popper fastenings to close, (Season 3, Episode 1);

Together with a long royal blue woollen pencil skirt by Clare Ramsell, accompanied by a matching jacket with embroidered floral collar and navy coloured lining, buttons down one side, two waist fastening belts to sides, (Season 3, Episode 1), (4)

£300 - 500 US\$400 - 660 €350 - 580

2391

MICHELLE DOCKERY (AS LADY MARY): BLUE VELVET AND **FAUX-FUR CUFFED COAT**

Season 5, Episode 2 and 3

A mid-calf length blue velvet coat, with faux-fur trim to neckline and cuffs, fastened at waist with two marble-style shell buttons, together with a pink tiered wool dress, featured in the visit to The Grand Hotel with Mr Gillingham, also with a pair of black leather double-strapped Mary Jane shoes, (3)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

This costume is worn on Mary's trip to Liverpool, seen while arriving at the hotel.

240t

MICHELLE DOCKERY (AS LADY MARY): COAT AND SKIRT **DAYWEAR ENSEMBLE**

Season 5, Episode 4

A skirt in heavy black taffeta silk with fan pleat attached to a nude habotai silk sleeveless slip, cream silk blouse with triangle motif with black buttons, arranged off-centre, and on collar and cuffs, maroon wool coat with notch lapels, black leather Mary Jane shoes with gold side buckle, black felt cloche with maroon and black ribbon and flower brooch, black gloves and a long single strand of faux-pearls, (7)

£600 - 800 US\$800 - 1,100 €690 - 920

Worn on various occasions during the episode, first in the village walking with her father, second during her argument with Lord Gillingham about their relationship, then on a walk with Carson and Lord Grantham while they discuss the future of Downton.

MICHELLE DOCKERY (AS LADY MARY): ESTATE SKIRT-SUIT Season 5, Various Episodes

Three-piece double-breasted khaki and black Prince of Wales chequered wool suit with character's name label in jacket, with singlebreasted waistcoat, wool skirt attached to silk vest undergarment, worn with an off-white and red-striped shirt with brown tie, brown boots and brown leather gloves, worn with brown felt cloche hat with felt flower, and cream, gold and brown cameo pin, (Qty)

£300 - 500 US\$400 - 660 €350 - 580

Lady Mary is first seeing wearing this skirt-suit to the shoot at Brancaster and she continued to wear, typically with a shirt and tie, on the Downton Estate as part of her role as Estate Manger. This is one of the workwear outfits giving her a more androgynous look, which became popular in the 1920s.

MICHELLE DOCKERY (AS LADY MARY): ASYMMETRIC **COLLAR RED COAT**

Season 5, Episode 9, 'Christmas Special'

A long red wool overcoat with asymmetrical diagonal collar and long sleeves, buttons fastening up the front, and decorative buttons at the back, with straw hat with cream ribbon, (2)

£400 - 600 US\$530 - 800 €460 - 690

Mary wears this striking red outfit to visit Anna in jail after being arrested for the murder of Mr. Green.

243†

MICHELLE DOCKERY (AS LADY MARY): SELECTION OF HATS, **SHOES AND GLOVES**

Various Seasons, and Episodes

Comprising;

White straw hat, with beige brim and ribbon detail, ribbon bow with zig-zag black and white pattern (Season 6, Episode 9);

Emerald green felt cloche hat with metallic ribbon and feather detail, (Season 6, Episode 9);

Beige felt cloche hat with blue zig zag ribbon pattern and bow, (Season 6. Episode 6):

A pair of black leather gloves with wool lining; a pair of short brown leather riding gloves; a pair of purple light leather gloves; two pairs of beige leather short hunting gloves (one also labelled 'Mabel'); a pair of white embroidered gloves with 'Mary' label and faux-pearl detail; Five pairs of Mary shoes: 'Michelle Dockery' labelled riding boots to inside, leather, County Fair or Hunting or Estate Shoot boots; leather riding boots with 'Mary' labelled; Mary's day shoes pale pink, leather; Mary's black night wear shoes, labelled 'Mary' to inside; a pair of bronze satin evening shoes, (Qty)

£100 - 200 US\$130 - 270 €120 - 230

244

MICHELLE DOCKERY (AS LADY MARY): GROUP OF FORMAL **SKIRT-SUITS**

Season 6, Various Episodes

Comprising; The first: A blue woollen coat with velvet collar, hem and cuffs, accompanied by a matching blue pleated skirt attached to cream slip, (Season 6, Episode 6);

The second: A maroon jacket and matching skirt, jacket with maroon lining, (Season 6, Episode 5);

The third: A brown and ginger checked woollen tweed three-piece suit, including a jacket with belt and brown buttons, a waistcoat, and a skirt with attached slip, with character label reading 'Mary' to right-hand side inner arm, (Season 6, Episode 2), (7)

£300 - 500 US\$400 - 660 €350 - 580



MICHELLE DOCKERY (AS LADY MARY): SELECTION OF SUITS

Various Seasons, and Episodes

Comprising; The first: A two-piece grey and red wool tweed tartan double-breasted jacket together with a matching long pencil dress with a brown bodice and tweed skirt labelled 'Mary' on both, (Season 2, Episode 9);

The second: A two-piece grey wool jacket with plunging V-neck and three buttons to the waist, and a pencil dress with a beige bodice and matching grey skirt;

The third: A grey cotton asymmetrical jacket with five decorative buttons to the left side, masking the pop fastenings, and a matching dress with a beige bodice and grey wrap-style skirt, and a loose belt, (Season 4, Episode 7), (6)

£600 - 800 US\$800 - 1,100 €690 - 920

246†

MICHELLE DOCKERY (AS LADY MARY): COLLECTION OF BLOUSES

Various Seasons, and Episodes Comprising:

A brown silk short sleeved blouse, with navy blue geometric trim to neckline, sleeves and hem, front panel with matching geometric trim, (Season 6, Episode 8);

A black bubble patterned blouse, with cream coloured collar and matching cuffs (Season 3 and 4);

A purple long-sleeved blouse, with embroidered neckline with floral motifs, pleating to front, with matching patterned hem, (Season 4, Episode 1, 3 and 5);

A pink silk blouse, with pleated sides, cuffs, and ruffle collar (Season 5 and 6);

A silk-like grey blouse, with grey hem and bordering, matching cuffs, together with attached cross neck-tie;

A multi-coloured plunging V-neck silk jersey knit top, accompanied by a cream silk blouse, scallop neck, frill detail at the front with buttons (Season 5, Episode 6 and Season 6, Episode 8);

A pink silk blouse with pink beaded collar, cuffs and hem, two round pink tassels to neck, with extra beads, (Season 6, Episode 9);

A midnight purple heavy satin blouse with purple and cream floral beaded collar and cut glass buttons, (Season 5, Episode 3);

An ivory coloured top with winged collar, with matching buttons, fastening ribbons to the sides, (Season 6, Episode 7), (Qty)

£300 - 400 US\$400 - 530 €350 - 460





MICHELLE DOCKERY (AS LADY MARY): SELECTION OF DAYWEAR, INCLUDING THE 'ART GALLERY' DRESS

Season 4, Various Episodes

Comprising; The first: A long purple silk jersey knit dress, with a darker purple neck tie and waistband, (Season 4, Episode 8);

The second: A pale blue silk chiffon dress with wide collar with buttons to the back, long-sleeved with frills to the cuffs, double-layered,

The third: A purple tweed wool coat with velvet collar and wraparound belt, with three velvet buttons at front, belt buckle on waist and buckle on cuffs with velvet lining, (Season 4, Episode 2), (4)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

Much of Season 4 finds Lady Mary in mourning, and her costumes thoughtfully reflect this sombre period. Purple, considered a transitional mourning colour, features prominently in her wardrobe, symbolising the gradual shift from mourning towards renewal. By Episode 9, Mary is seen wearing a powder blue dress to an art gallery with Charles Blake, suggesting she has emerged from mourning and is beginning to move forward.

2481

MICHELLE DOCKERY (AS LADY MARY): SELECTION OF DAY DRESSES AND BLOUSES

Season 4 and 5, Various Episodes

Comprising; The first: A grey and ivory-coloured short sleeve silk dress with a black and silver geometric pattern, accompanied by a matching grey over shirt with darker coloured trim, (Season 4, Episode 8); The second: A black silk-like long-sleeved opaque blouse with decorative embroidery and black buttons to top of collar, and side pockets, (Season 4, Episode 1);

The third: A warm silver silk satin dress with blue cotton lace trim, tiered hem, three-quarter-length sleeves, with matching cloche straw hat with blue rose and light purple band, (Season 5, Episode 8); The fourth: A 'County' outfit, a long sleeve dusty blue silk blouse with panel detail on the front, made up of decorative buttons and hookand-eye fasteners from the left shoulder to the bodice to allow partial opening, made by Bespoke Costume Makers, Jane Law, with a handwritten label reading, 'Mary', and a matching full-length dress and detachable material belt, (Qty)

£400 - 600 US\$530 - 800 €460 - 690

249[†]

LAURA CARMICHAEL (AS LADY EDITH): BLUE DRESS AND **BLOUSE WITH AZTEC-STYLE PATTERN**

Comprising; A blue Aztec-like embroidered dress, with a matching collared blouse, both with coloured floral detail,

Together with a straw hat with flower detail, labelled 'Edith London' inside, (3)

£600 - 800 US\$800 - 1.100 €690 - 920

250†

LAURA CARMICHAEL (AS LADY EDITH): COLLECTION OF **BLOUSES**

Season 3 and Season 4, Various Episodes

Comprising; The first: a brown and purple geometric patterned blouse with light purple silk collars, with accompanying dark purple skirt, (Season 4, Episode 1);

The second: A light purple silk blouse with dark purple front panel and to hem, with bows to sides, (Season 4, Episode 1):

The third: A dark purple blouse with patterned light purple flowers, with round buttons:

The fourth: A pink/purple silk-like blouse with satin stitch embroidered floral neck line, buttons to back of neck, fastening to left side of hem, wide sleeves (Season 3, Episode 7), (5)

£200 - 300 US\$270 - 400 €230 - 350

251†

LAURA CARMICHAEL (AS LADY EDITH): TWO OUTERWEAR **ENSEMBLES**

Season 5, Episode 1 and 6

Comprising; A petrol blue cashmere overcoat with high collar, two decorative buttons at collar, silk-lined, with 'Edith' label to inner left arm, (Season 5, Episode 6);

Together with a chequered green/grey woollen pleated culottes with cream upper half, labelled 'Edith' to back of neck, accompanied by a matching jacket with buttons to front, labelled 'Edith' to inside of left arm, and accompanying brown felt cloche hat, (Season 5, Episode 1), (4)

£400 - 600 US\$530 - 800 €460 - 690





252 (part lot)



253 (part lot)

LAURA CARMICHAEL (AS LADY EDITH): ROYAL BLUE COAT WITH VINTAGE FUR CUFFS AND COLLAR

Comprising; Royal blue wool coat with vintage fur cuffs, vintage fur collar and vintage fur hem, with embroidered appliqués bordering the edges of the coat throughout, with blue square neck slip dress and blue belt;

Together with a light blue felt hat, with brown trimmings and brim, with two iridescent purple buttons on either side of the 'pinched' design to brim, (4)

£600 - 800 US\$800 - 1,100 €690 - 920

The first: This costume is Edith's 'going-away' outfit, to start her new life with Bertie in Brancaster Castle in Northumberland.

The second: Please note that this is not screen matched with the coat.

253†

LAURA CARMICHAEL (AS LADY EDITH): PASTEL **EMBROIDERED COAT AND BLUE SILK DRESS**

Season 6, Episode 3

A blue, yellow and white floral satin stitch fully embroidered coat, with floral buttons at the collar and waist, accompanied by a duck egg blue silk dress, with bow detail to waistband, fastening to cuffs, V-neck detail to back, together with a light grey cloche hat with blue ribbon and delicate brooch of branch of flowers, (3)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

This costume is worn by Lady Edith during the wedding of Mrs. Hughes and Mr. Carson in an altogether touching scene. The dress was then re-worn in the first film when the King and Queen arrive.





255 (part lot)

LAURA CARMICHAEL (AS LADY EDITH): EASTERN-INSPIRED **EMBROIDERED DRESS COAT**

Season 6, Episode 8

The long-sleeved coat with detailed satin stitch Eastern-inspired embroidery overall, with pleating to the back of jacket hem, together with a 1920s long blue crocheted dress, (2)

£500 - 700 US\$660 - 930 €580 - 810

This coat is worn by Lady Edith in the pivotal scene where Bertie Pelham finds out about Edith's illegitimate daughter, Marigold, and subsequently calls things off with Edith.

Please note, the crocheted dress does not feature in the episode.

255†

LAURA CARMICHAEL (AS LADY EDITH): BLUE PLEATED COAT WITH DRESS AND ACCOMPANYING HAT, WITH OTHER **OUTFITS**

Season 6, Various Episodes

Comprising; A blue woollen chequered cardigan style coat with pleated sides and sleeve cuffs, together with a detachable scarf with pleated ends; worn with a blue and white geometric rayon knit dress with purple skirt, collar, cuffs and buckled belt; accompanied by a denim coloured felt cloche hat with rose detail, (Season 6, Episode 6); Together with a long-sleeved blue silk dress with cream cuffs, waist belt, tiered silk skirt, with dark blue undergarment, (Season 6, Episode 1), (Qty)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

The rayon knit dress daywear ensemble was worn by Lady Edith in the scene where she drives to collect Bertie Pelham prior to his visit to Downton Abbey. Combining style with practicality, the outfit reflects her readiness to 'take the wheel', a skill still relatively uncommon for women of the time.

The long-sleeved blue silk dress with cream cuffs was worn under the coat for the stately home auction story day.

LAURA CARMICHAEL (AS LADY EDITH): GROUP OF RED AND ORANGE DRESSES

Various Seasons and Episodes

Comprising; The first: A red chiffon tunic style dress, sleeveless, tiered skirt with cascading white velvet flowers, attached slip, double-layered rounded collar, (Season 6, Episode 9);

The second: A sleeveless red devoré dress, with velvet floral detail. embroidered neck line with fastening at the shoulders, blue hem, labelled 'Edith' to the inside pink slip, accompanied by a straw hat with velvet flower detail, hat with character label inside 'Edith';

The third: A matching chequered red velvet dress and bolero, the sleeveless dress with V-neck and plastic leaf buckle with pleated skirt, the bolero with fastening bow to left shoulder with long sleeves, (4)

£800 - 1,200 US\$1,100 - 1,600 €920 - 1,400

The first dress is worn in the episode where Edith gets married. She is the focus of the episode, which is mirrored in the costume. During the family walk, Edith stands out in this red dress whilst everyone else wears grey.

257†

LAURA CARMICHAEL (AS LADY EDITH): GROUP OF RED DAY **DRESSES**

Various Seasons, and Episodes

Comprising; The first: A red heavily beaded sleeveless dress, floral motifs, bronze beaded embroidery, neck strap to the back, open skirt wrapped around waist;

The second: Two pieces, inside layer is a brown silk slip with vertical silver beading and silver hem, outside layer an olive green floral devoré dress with beaded neckline, cuffs and side straps, with tassels, opening to the front, (Season 5, Episode 4);

The third: A terracotta coloured silk devoré velvet dress with velvet rectangular motifs in pairs interspersed overall, sleeveless, with accompanying orange slip,

(5)

£600 - 800 US\$800 - 1.100 €690 - 920

The third: Please note, the orange slip in the cataloguing is not the slip photographed.

2581

LAURA CARMICHAEL (AS LADY EDITH): SELECTION OF **DAYWEAR**

Various Seasons, and Episodes

Comprising; The first: A long-sleeved orange dress, double-layered, embroidery to the neckline, sleeves and waist, with attached pleated dress, with waist fastening, (Season 3, Episode 7);

The second: A burnt orange silk three-quarter length top, with character label 'Edith' on inner neckline, with embroidered pattern to lower hem (Season 3 and 4), together with silk slip patterned dress underneath, (Season 6);

The third: A peach coloured silk day dress, with attached silk slip, embellished with crochet-lace neckline and crochet-lace bow motif at centre, long-sleeved, with buttons fastening at back of dress, with attached long silk overskirt, (First seen in Season 5, Episode 8 and promotional photos), (4)

£300 - 500 US\$400 - 660 €350 - 580

The first outfit is worn when Edith journeys up to London to meet Editor and Publisher for The Sketch, Michael Gregson for the first time.

259†

LAURA CARMICHAEL (AS LADY EDITH): SELECTION OF DAYWEAR AND WORK ATTIRE

Various Seasons, and Episodes

Comprising; The first: A two-piece suit, a grey and red Prince of Wales chequered woollen underskirt and jacket, the jacket with three fastening buttons, decorative buttons to cuffs, double vented to the back, underneath a sleeveless wool skirt attached to cream slip, pleated, (Season 5):

The second: A tiered olive coloured tunic style day dress, embroidered detail to neck line with a matching pattern to the hem, bronze silk inner lining, three-quarter-length sleeves, (Season 4, Episode 9 and 10); The third: A silk long-sleeved paisley day dress with white cuffs, pleated skirt, four horizontal attached ribbons to waist, (Season 6, Episode 2):

The fourth: A cream wool crepe underskirt, top half silk, pleated hem, accompanied by a multi-coloured chiffon floral patterned blouse, shortsleeved, (Season 6, Episode 8), (6)

£600 - 800 US\$800 - 1.100 €690 - 920

260†

SAMANTHA BOND (AS LADY ROSAMUND), DAME MAGGIE SMITH (AS VIOLET CRAWLEY, DOWAGER COUNTESS OF GRANTHAM), AND ELIZABETH MCGOVERN (AS CORA, **COUNTESS OF GRANTHAM): SELECTION OF PURSES AND HANDBAGS**

Various Seasons and Episodes

Comprising;

A faux-leather small purse, with Egyptian-style detailing to front panel, with a small removable mirror accessory inside, and with character label 'Rosamund' to inside of handbag;

A velvet purse, with beaded detailing throughout, with chain strap, also with character label 'Violet' to inside;

A velvet and embroidered handbag, with matching strap, with two internal compartments, with character label reading 'Cora' to inside; An embroidered purse, with central floral detail to both sides, with chain strap;

A woven and multicoloured circular handbag, with central floral detail to both sides, with matching strap;

A knitted handbag, with matching strap, with plastic top edge with floral designs, (6)

£150 - 200 US\$200 - 270 €170 - 230

VARIOUS CHARACTERS: ASSORTMENT OF HATS

Various Seasons, and Episodes

Comprising;

A navy blue felt hat, with mother-of-pearl buckle to front, with blue trimming to brim;

A dark grey straw hat, with lace diamond motifs around the band, with flower and branch detail to the side, with character label 'Baxter'

A purple hat, with black straw brim, with black velvet trimming across the band, and with a purple and black detail to the side;

A grey fedora, with black trimming across the band and bow detail, with brand label to top of silk inner lining reading 'Failsworth', (4)

£100 - 200 US\$130 - 270 €120 - 230



2621

ELIZABETH MCGOVERN (AS CORA, COUNTESS OF **GRANTHAM): THREE NIGHTWEAR ITEMS**

Season 6, Various Episodes

Comprising; The first: A blue silk dressing gown with cream lace collar and hem, with pleated sleeves, and blue silk belt, (Season 6, Episode

The second: A pink silk nightie, with lace neckline and front panel, also with lace sleeves, with attached belt (Season 6, Episode 9);

The third: A cream silk cape, with yellow floral detail overall, (Season 6, Episode 4), (4)

£250 - 350 US\$330 - 470 €290 - 400

263†

MICHELLE DOCKERY (AS LADY MARY): ASSORTMENT OF **NIGHTWEAR, INCLUDING TWO KIMONOS**

Season 6, Various Episodes

Comprising: The first: A colourful floral silk kimono, paired with an ivory coloured silk nightgown, with hand embroidered detail, (Season 6, Episode 7):

The second: A grey camisole top with matching silk satin and lace shorts, (likely Season 6, Episode 2);

The third: A dark blue silk kimono with embroidered floral detailing, (Season 6, Episode 4), (5)

£600 - 800 US\$800 - 1,100 €690 - 920

The kimonos were original pieces sourced by Anna Robbins, "I always loved the opportunity to costume the Downton women in nightgowns and dressing gowns for the bedroom scenes, because there are such beautiful originals to be found.' The nightgown underneath is hand embroidered.

Kimono's were imported from Japan at the time and were often used as dressing gowns, and later became a source of inspiration for couture designers.

Literature:

E. Marriott, The Costumes of Downton Abbey, New York: Weldon Owen, 2023, p. 178.

2641

LAURA CARMICHAEL (AS LADY EDITH): SELECTION OF **NIGHTWEAR**

Various Seasons, and Episodes

Comprising; The first: Grey and multi-coloured Kimono with geometric pattern, accompanied by two pale green silk nighties, both with laced trimmed necklines and pleated sides, (Season 5, Episode 1);

The second: A pink silk nightdress with white embroidered flowers to front panel, sleeveless;

The third: A pink satin silk nightie with white lace trim to neckline and straps, sleeveless, (Season 3, Episode 5), (5)

£300 - 500 US\$400 - 660 €350 - 580

265†

MASTER GEORGE: GROUP OF CHILDREN'S COSTUMES

Various Seasons, and Episodes

Comprising; The first: A blue cotton sailor suit, two-piece blue outfit, matching jacket and trousers, bow to jacket, (Season 5, Episode 8, and Season 6, Episode 8);

The second: A similar two-piece white cotton outfit, matching jacket and trousers, bow to jacket (Season 6);

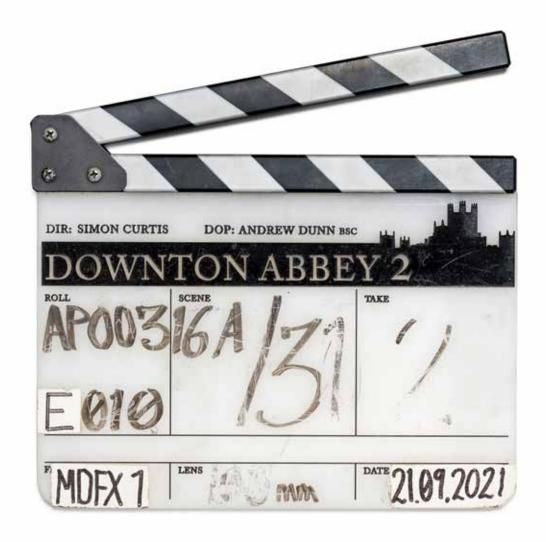
The third: Full outfit, two-piece woollen suit with short trousers and single-breasted jacket, with a white shirt with 'John Lewis' size 4 cotton shirt, a brown 'John Lewis' gilet, size 3, cotton and merino wool, with a brown woollen coat labelled 'Johnnie', (Season 5, and the coat later used in the third film for Johnny Bates, Downton Abbey: The Grand Finale), (Qty)

£100 - 200 US\$130 - 270 €120 - 230

The nautical fashion trend for children first became popular in 1846 after Queen Victoria commissioned a child's sailor uniform aboard the royal yacht for her son, Albert Edward, Prince of Wales. The tradition was enduring, and Master George wears his outfit on numerous

According to Anna Robbins, the use of the coat in the final outfit for Johnny Bates in the third film was a way of suggesting that Lady Mary handed down George's clothes to Anna and Bates for their son.





2661

A CLAPPER BOARD USED IN THE PRODUCTION OF THE FILM **DOWNTON ABBEY: A NEW ERA**

Of typical form, with hand-written Roll APO03 / E010 / Scene 16A/31 / Take 2 / Filter MDFX 1 / Lens 100mm / Date 21.09.2021. embossed with the Downton Abbey 2 film logo, Director field marked Simon Curtis and Director of Photography field marked Andrew Dunn BSC, 28.5cm wide, 3cm deep, 23cm high

£1,000 - 1,500 US\$1,300 - 2,000 €1,200 - 1,700

Downton Abbey: A New Era was released 29 April 2022 following the success of the television franchise and the first film released in 2019. Directed by Simon Curtis from a screenplay by Julian Fellowes, the film follows two storylines: the Dowager Countess' 'mysterious past' which sees her inheriting a villa in the South of France, and Lady Mary's decision to allow Downton to be the set of a movie.

END OF SALE



DOWNTON ABBEY

THE GRAND FINALE

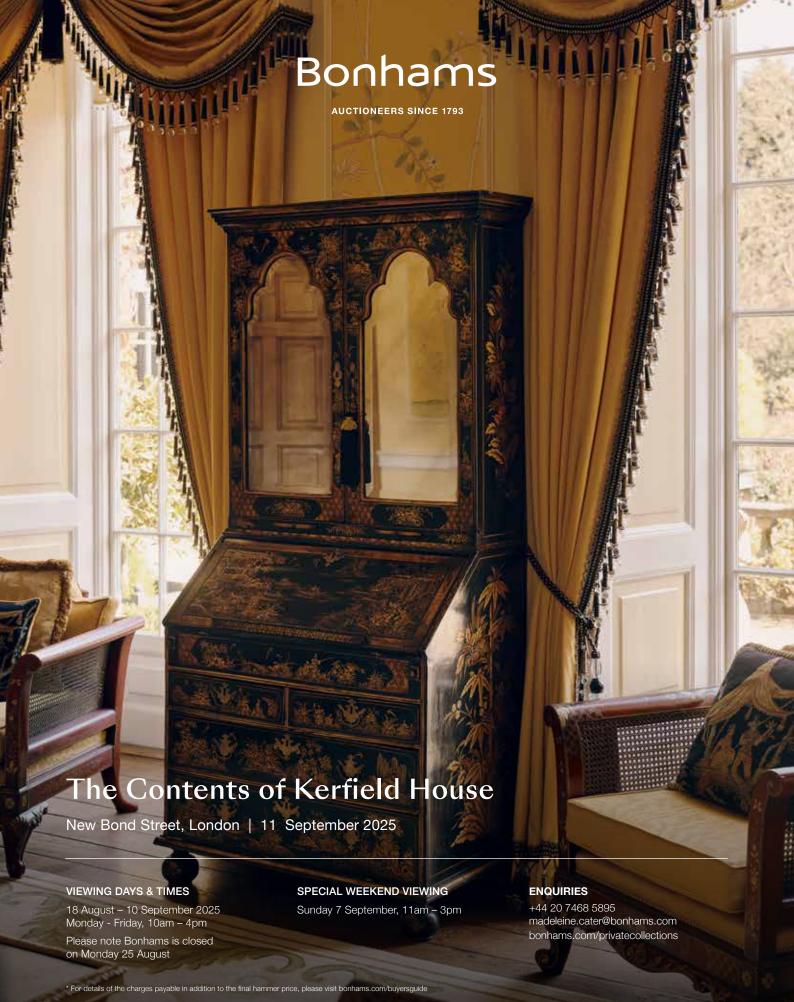
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writing before or during a Sale. THE LOT IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR

BEHALE BEFORE THE SALE. 4. CONDUCT OF THE SALE

Our Sales are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any Sale and to remove any person from our premises and Sales, without stating a reason. We have complete discretion as to whether the Sale proceeds whether any Lot is included in the Sale, the manner in which the Sale is conducted and we may offer Lots for Sale in any order we choose notwithstanding the numbers given to Lots in the Catalogue. You should therefore check the date and starting time of the Sale, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a Lot you are interested is put up for Sale. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any Lot, to combine two or more Lots, to withdraw any Lot from a Sale and, before the Sale has been closed, to put up any Lot for auction again. Auction speeds can exceed 100 Lots to the hour and bidding increments are generally about 10%; however, these do vary from Sale to Sale and from Auctioneer to Auctioneer. Please check with the department organising the Sale for advice on this. Where a Reserve has been applied to a Lot, the Auctioneer may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such Reserve) on behalf of the Seller. We are not responsible to you in respect of the presence or absence of any Reserve in respect of any Lot. If there is a Reserve it will be no higher than the lower figure for any Estimate in the Catalogue, assuming that the currency of the Reserve has not fluctuated adversely against the currency of the Estimate. The Buyer will be the Bidder who makes the highest bid acceptable to the Auctioneer for any Lot (subject to any applicable Reserve) to whom the Lot is knocked down by the Auctioneer at the fall of the Auctioneer's hammer. Any dispute as to the highest acceptable bid will be settled by the Auctioneer in his absolute discretion. All bids tendered will relate to the actual Lot number announced by the Auctioneer. An electronic currency converter may be used at the Sale. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the Sale and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the Sale, At some Sales, for example, iewellery Sales, we may use screens on which images of the Lots will be projected. This service is provided to assist viewing at the Sale. The image on the screen should be treated as an indication only of the current Lot. It should be noted that all bids tendered will relate to the actual Lot number announced by the Auctioneer. We do not accept any responsibility for any errors

which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our Bidding Forms, either our Bidder Registration Form, Absentee Bidding Form or Telephone Bidding Form in order to bid at our Sales.

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 I of 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 *Bidder* 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 vour 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 vour 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 (ii) 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 you 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 Buver 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 Paver) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by Buvers 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 Buver'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

A 3rd party bidding platform fee of 4% of the Hammer Price for Buyers using the following bidding platforms will be added to the invoices of successful Buyers – Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

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, the Additional Premium will be payable to us by the Buyer to cover our Expenses relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended. 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.

Hammer Price	Percentage amou
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 Buver'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
- 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:

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 Chio & 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 25,000 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.

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 licenses 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. From 28 June 2025, the import into the EU of non-EU origin property of a certain age (and in some categories above a certain value) into the EU is subject to additional requirements. Under the relevant EU Regulation, it is the Buyer's sole responsibility to assess whether any Lot meets the criteria for import into the EU. The refusal of any required Importer Licence or Importer Statement, or any delay in obtaining such Licence or Statement shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

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

16. CLOCKS AND WATCHES

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

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 oun 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

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

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence. Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held. Unmarked Lots require no licence.

Please do not hesitate to contact the Modern Sporting Gun

Department should you have any queries **Taxidermy and Related Items**

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

18. FURNITURE

Upholstered Furniture

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

19. JEWELLERY

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 gernstone. In the event that Bonhams has been given or has obtained certificates for any Lot in the Sale these certificates will be disclosed in the Catalogue. Although, as a matter of policy, Bonhams endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each Lot. In the event that no certificate is published in the Catalogue, Bidders should assume that the gemstones may have been treated. Neither Bonhams nor the Seller accepts any liability for contradictions or differing certificates obtained by Buyers on any Lots subsequent to the Sale.

Estimated Weights

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

Signatures 1. A diamond brooch, by Kutchinsky

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

2. A diamond brooch, signed Kutchinsky

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

3. A diamond brooch, mounted by Kutchinsky

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

20. PHOTOGRAPHS

Explanation of Catalogue Terms

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

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.

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 level and appearance noted in the Catalogue where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, cansules 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 I of 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 Hamme 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.

Buvers 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

- original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- 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.
- Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

- Δ Wines Iving 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 Artist's Resale Right Regulations 2006, as amended. See clause 7 for details
- O 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 lvory 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 wider-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 appears in the service of certifications and any other required course or into the US, the UK or the EU. A buyer's inability to export or import these lots appears to the service of the servi

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 Webs/te 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, it's 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;
- 2.1.3 except where the Sale is by an executor, trustee, liquidator, receiver or administrator the Seller is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the Lot and that the Sale conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the Seller has complied with all requirements, legal or otherwise, relating to any export or import of the Lot, and all duties and taxes in respect of the export or import of the Lot have (unless stated to the contrary in the Catalogue or announced by the Auctioneer) been paid and, so far as the Seller is aware, all third parties have complied with such requirements in the past;
- 2.1.5 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

- 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 I of 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. Except as provided in paragraph 2.1.5, the Seller does not make or give and does not agree to make or give any
- 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 Selfer 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

- 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 to 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.

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.

COLLECTION OF THE LOT

- .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.
 The Seller is entitled to withhold possession from you of any
- 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 Borham's 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 Selfer 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 retain possession of the Lot;
- 8.1.4 to remove and store the Lot at your expense;
- 8.1.5 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 Pic 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 baliee 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,
- 3.3.1 the Selfer 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 Selfer (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 Selfer 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 ormissions 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 Selfer'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 Saller, 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 Saller and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the Saller 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 settling 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.
- 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 Salier is made on the fall of the Auctioneer's harmer 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.

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 [AR], 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.

 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. Departure of State, the United Nations Security Council, the European Union, His 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 His 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 oriminal 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 His 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 identify checks concerning either you or the Selfer, 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 Evenses.
- 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.

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 ${\it Lot}$ 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

RESPONSIBILITY FOR THE LOT

- 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.
- 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.

FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

- 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
- 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
- 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.
- 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.
- 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 Buver's Premium on each Lot) and thirdly to any
- 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

CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

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:
- 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.
- 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
- will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

FORGERIES

- We undertake a personal responsibility for any Forgery in accordance with the terms of this paragraph 9.
- Paragraph 9 applies only if:
- 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.
- 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 9.3.2 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.
- 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
- 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.
- The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- If you sell or otherwise dispose of your interest in the Lot, all 9.7 rights and benefits under this paragraph 9 will cease.
- 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*.

OUR LIABILITY 10

- 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.

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 nonconforming 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

MISCELLANEOUS 12

- You may not assign either the benefit or burden of this agreement. 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.
- 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 by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
- 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.
- 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 Bonham 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 operatily 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 Artist's Resale Right Regulations 2006, as amended, 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 pounds.

"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

"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

"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"

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 of 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

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 Selfer 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 Ronhams

"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 howspever 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 Artist's Resale Right Regulations 2006, as amended.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a Lot.
"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

"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-
 - 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

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."





DOWNTON ABBEY THE AUCTION

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