

Bonhams

DESIGNING
AN EMPIRE

The John Mollo Archive

New Bond Street, London | 11 December 2018

Designing An Empire

The John Mollo Archive

New Bond Street, London | Tuesday 11 December 2018 at 4pm

VIEWING

Saturday 8 December
10am to 4pm
Sunday 9 December
10am to 4pm
Monday 10 December
9am to 4.30pm
Tuesday 11 December
9am to 10am

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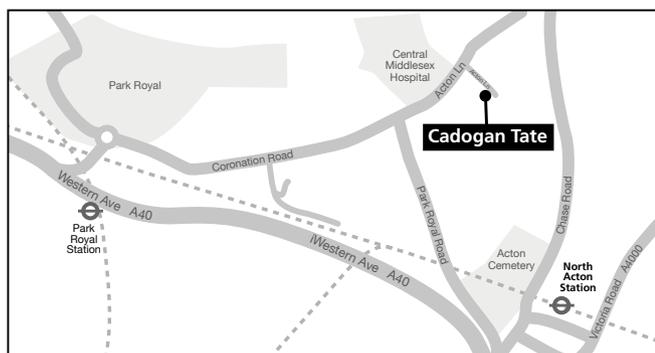
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Charges will apply from 9am Thursday 3 January 2019

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John Mollo's Awards & Nominations

Academy Awards®, USA

1983	Winner	Best Costume Design <i>Gandhi (1982)</i>
1978	Winner	Best Costume Design <i>Star Wars (1977)</i>

BAFTA Awards

1999	Nominee	Best Costume Design <i>Hornblower: The Even Chance (1998)</i>
1993	Nominee	Best Costume Design <i>Chaplin (1992)</i>
1983	Nominee	Best Costume Design <i>Gandhi (1982)</i>
1980	Nominee	Best Costume Design <i>Alien (1979)</i>
1979	Nominee	Best Costume Design <i>Star Wars (1977)</i>

Primetime Emmy Awards

2004	Nominee	Outstanding Costumes for a Miniseries, Movie or a Special <i>Hornblower: Loyalty (2003)</i>
2001	Nominee	Outstanding Costumes for a Miniseries, Movie or a Special <i>Hornblower: Mutiny (2001)</i>
1999	Nominee	Outstanding Costumes for a Miniseries, Movie or a Special <i>Hornblower: The Frogs and the Lobsters</i>

Academy of Science Fiction, Fantasy & Horror Films, USA

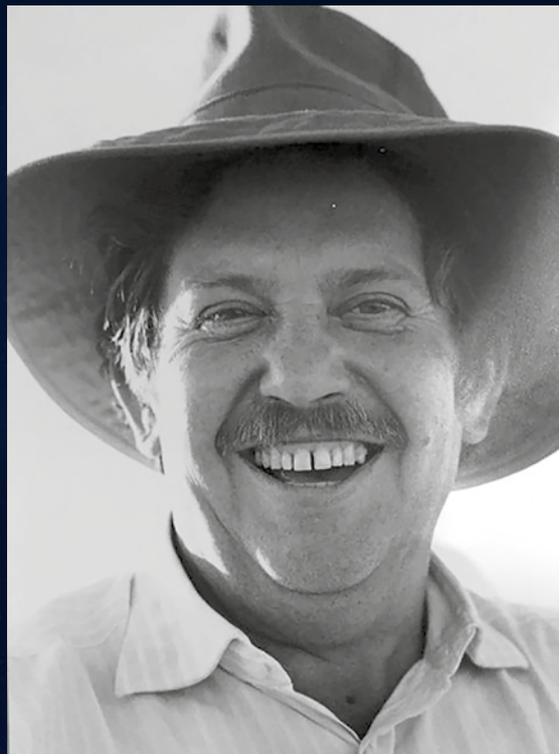
1985	Nominee	Best Costumes <i>Greystoke: The Legend of Tarzan, Lord of the Apes (1984)</i>
1981	Nominee	Best Costumes <i>Star Wars: Episode V The Empire Strikes Back (1980)</i>
1978	Winner	Best Costumes <i>Star Wars (1977)</i>

An Introduction by Louise Mollo

John was born to two artists. His mother, Ella, a portrait artist and his father, Eugene, a Russian émigré, met at the Royal Collage of art and married soon after. Eugene's first job was with the Ballet Russe as an artist; two of his designs are in the V&A Museum. However, with the birth of their first child, John, in 1931, he needed a steadier career than that of a struggling painter and spent the rest of the decade creating innovative designs for the new cinemas now springing up all over the country. With the outbreak of war he was given a commission with the Camouflage Corps based in Farnham Castle.

At home, and now with three sons, Eugene spent much of his time making, painting and battling with lead soldiers, just as he had done with his own brothers in Russia before the Revolution swept their lives away. By the time John had left school he was something of an established authority on military history. Uniforms had become a part of John's life and even when presented with a period with which he was unfamiliar it didn't take him long to iron out its mysteries. He fell in love with films at the age of six when he was taken to see *Clive of India*. He came away from the cinema vowing that he would spend his adult life making films just like it and, to prove that he could, the following day he sat down and made a detailed and coloured drawing of George II (entitled Gorge II) wearing a scarlet uniform with sash of the Garter and buckled shoes, standing next to a pump with water running onto cobbled paving. However, he would have to wait a little longer till his ambitions could be fulfilled.

After Charterhouse, a commission in the Light Infantry and Farnham Art School, he joined his father's firm but finally he got his chance when in 1965, whilst his brother Andrew was fully occupied on *Dr. Zhivago*, a call came for one of the family to go to the help of Woodfall's latest venture, *The Charge of The Light Brigade*. It was John who answered the call, leaving a job to which he never returned. The Charge was finally finished in 1967. The following year he worked on *The Adventures of Gerard, Nicholas and Alexandra* in 1970/71 and Kubrick's great epic, *Barry Lyndon* two years later. He finally made the jump from Historical Advisor, where he did the work but never got the credit, to Costume Designer in 1975 on a small science fiction movie where "one of the chief characters was a dustbin" and the rest, as they say, is history.



Courtesy of the John Mollo Family

As children the Mollo boys, as their father before them, loved the works of the French writer and illustrator of children's' history books, JOB, and if John could try to reproduce the spirit of JOB on a film he did. On *Barry Lyndon* he got his chance and later, of course, *The Three Musketeers*. He had a large library of books on painters and the artistry of Wright of Derby, John Singleton Copley, George Dawe, the German artist Caspar Friedrich and countless others figured in his work.

All films presented challenges, but *King David* was unique for there was no visual reference to the Israelites of the period at all. After the unfortunate episode of the golden calf in the desert all graven images had been strictly off limits with the result that the only known representation of a soldier was on a Hittite stele and without detail. However, one of John's favourite painters, James Tissot, had illustrated both Old and New Testaments – and with delight he turned to it for inspiration. John's drawings for the film were accepted without alteration except with one strict proviso. There were to be no men seen in the film wearing earrings. Tissot's men of the period had all worn earrings. The film was shot on location in Italy and the rushes from the first day's shooting were duly sent off to America. Neither then nor at any other time did anyone back at the studios notice that they were all wearing earrings and wore them throughout the film. I spent much of that summer on location and day after day I saw the actors in full costume from dawn to dusk, whether on the set or relaxing off it, utterly oblivious of what they had on and no one thinking it might be a little odd for a fighting man to be seen wearing earrings. John was asked many times what inspired his work. It was a difficult question to answer and he was not given to hyperbole but living with him throughout his career I thought in the end that I did know. His skill undoubtedly lay in an ability to interpret faithfully what he saw in image to his finished work but over all I think he had a rare gift for truth. Every one of his characters, whether real or imaginary, was believable and not one, however weird and wonderful, looked as if they were wearing fancy dress.

An Interview With Tim Angel

**Bonhams Head of Entertainment Memorabilia,
Katherine Schofield Interviews BAFTA Award winning
Costumier Tim Angel OBE at his offices.**

18 September 2018

Katherine Schofield: Angels and Mollo have worked on many productions together, when did you first work with John Mollo and for which productions?

Tim Angel: I think my earliest recollection was probably on Greystoke, of actually working directly with him, which was a Tarzan film with a lot of military uniforms.

KS: What was he like to work with?

TA: First of all, he was a very special man. He was unique. You could say he was a gentle man and a gentleman. He was a pleasure to work with, always organised. In all the time I worked with him I don't think I ever saw him lose his temper or get ruffled and none of the people working here ever saw him like that. It was great to work with someone who knew what they wanted and gave you such fantastic research and reference to work from. If you look at his sketches you can actually see exactly what he wants, you can see the character and that is very rare in a costume designer.

KS: That must have been very helpful. This leads to my next question about the costume design process. Obviously you would see the sketches and he would then come into Angels. I know he'd perhaps look at your warehouse or inventory of costumes and designs you already had, would he then discuss his vision with you and you would then create it from his designs?

TA: I think normally John would come in knowing pretty much what he wanted. If it was something for a factual film, such as Gandhi or whatever it might have been, he would have known what he wanted. I think he would have done his own drawings and used books for that. When it was something a little more out of the ordinary he would come in and go through stock. He would sit down and tell us what the piece was about, what he was looking for, what he wanted making if he couldn't find it and work with you.

KS: For John to keep such a complete collection of his workings is completely fascinating for somebody interested in film or military uniform to look through. Which designs do you personally resonate with from what I have shown you today?

TA: From what you've shown me that's in your collection here, I think the Star Wars sketches are amazing to see the working detail. But for me, it will be Sharpe's Rifles and that's a crazy thing but I remember how that all came about and actually having looked at his personal sketch books and seeing how we got there its fascinating because we never saw that complete process. We only saw the finished sketch and we knew he doodled and did lots of drawings but I'd never seen his workings like that.

KS: Looking at the *Star Wars* costumes and the budgets for these, did they seem in keeping for the time? Are they more modest or quite substantial budgets?

TA: Looking at today for the prices for a Stormtrooper, yes, they'd be far more expensive today but it's very difficult to go back and try and work out what those things were. I think the budget did look fairly modest but I'm sure it wasn't. I always thought the original Star Wars had a lot of money on them but they do seem very low prices. You couldn't get anything done for those prices today.



© ABC Photo Archives / Getty Images

John Mollo receiving his Academy Award © for Star Wars 1978.

KS: You talk about how special John was to work with. Did you see other costume designers work in this same way? Or do you feel that his military uniform background stood him apart from his contemporaries?

TA: John, I think, was one of a kind. I think the military uniform background can be seen from his sketches. It can be seen from how he develops an idea and, yes, he did stand apart because he was so attentive to detail. It was not the detail the majority of designers would do, which would be about braiding and lace, John was meticulous about detail that other people wouldn't think about doing. He was very special, he was a really special designer.

KS: John Mollo's brief from George Lucas was to create costumes that the audience wouldn't notice, yet he went on to win the Academy Award® for 'Best Costume Designer' for *Star Wars A New Hope*. What was it that made people recognise his work at the highest level?

TA: First of all, I think that any costumes in a film shouldn't be noticed. You shouldn't notice them, because you are watching a whole piece and I think it is very wrong if the costumes stand out. I can understand why Lucas would have said that he wanted everyone to look at the whole rather than focus on anything in particular. He wanted it to be about the whole, it's like looking at the painting-all the parts that add up to make the image. I always say this, you should not notice the costumes and I think what John did was he designed clothes not costumes. His costumes look like clothes therefore you didn't notice them.

KS: Following on from *Star Wars*, John Mollo was asked by Ridley Scott to design for his sci-fi film *Alien*. Again Mollo produced a realistic-looking, yet totally imaginary, uniform. How did he stop himself from becoming totally typecast for this film genre when he was obviously very good at it?

TA: When you say 'this genre' you have *Alien* and *Star Wars*. Both allowed him to use his knowledge of military uniforms. In *Star Wars* you have Peter Cushing and all the Death Star characters; they were based on Austrian First World War uniform. In *Alien* he would have got the inspiration from the stock and going through flying suits and jackets and then taking those away to design them so that's where his inspiration came from.

KS: He didn't just design for sci-fi films, which he was obviously very good at. He went on to design for *Gandhi* where he won another Academy Award®.

TA: Going on from *Alien* and *Star Wars*, again *Gandhi* was a whole piece and it was about one man, the British and the Indians. It wasn't about clothes so that military thought process came out. You didn't actually sit there and look at the women's dresses and think 'my goodness aren't they beautiful', the contrast was that you have all these poor Indians that were being put down by the British at the time, the Empire, and it just painted a whole picture. That's where I think he was very clever, he just took his military background and created a unique way of working.

KS: *Gandhi* was a film of epic proportions for which Mollo won his second Oscar for Best Costume Design. He had a knack of capturing the Director's vision, is this one of the reasons he was so esteemed within the industry?

TA: I think John had great relationships with certain directors and producers. Obviously, George Lucas, and that franchise, and Dicky Attenborough. *Gandhi* was Dicky, Chaplin was Dicky. It was just the person. He was so unlike any costume designer then and now. John shouldn't have been a costume designer. He didn't epitomise what one would think of as a costume designer but that's what made him great. His background, this military, organised person, made what he did very special and I think that made him stand out from the rest. Having seen the books, which I never knew he had, and seeing the detail has been an eye-opener for me so thank you.

Mollo: A True Gentleman

Having worked in the film industry as an Art Director for 51 years, one meets many people, often experts in their own field. Often, these people radiate their knowledge, but not their warmth of friendship. John did both. I not only looked up to him as one of the most knowledgeable experts on all things Militaria, but also as a friend. He was a true Gentleman.

Stanley Kubrick was a stickler for accuracy, (I know having worked with him twice), and therefore, it was unsurprising when John became Kubrick's 'Costume and Military Advisor' on *Barry Lyndon* in 1975. However, I first worked with John on Ridley Scott's *Alien* in 1979, but it was on *Revolution* in 1985 that I became an admirer of John's work, and his respected authority on all things military, costumes, weapons, etc. both in the European wars, but more so in the American *Revolution*. *Révolution* was the latter, and on a long location one winter up in Kings Lynn, Norfolk, you knew you would never see a more accurate presentation of that period – achieved by the help of John.

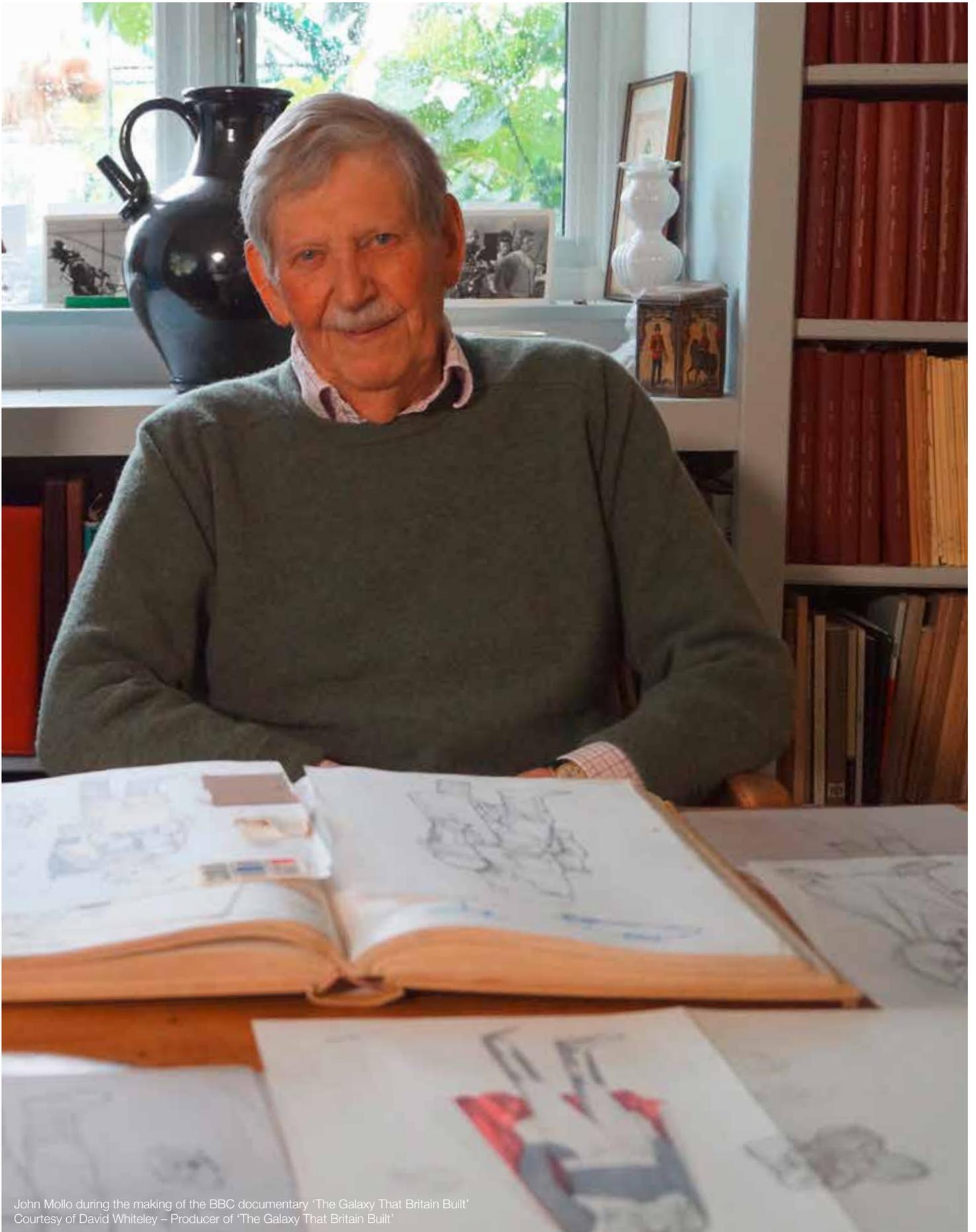
My next meeting with John was on *Star Wars: Episode V - The Empire Strikes Back*. John had originally worked on the first *Star Wars* - this being a whole new ball game for him where he had to delve into Science Fiction, but with the original ideas flowing off of the film's conceptual artist, Ralph McQuarrie's drawing board, John set out to bring the characters to life, and produce the costumes for them. When meeting up again for the second *Star Wars*, it was nice to visit his workshops, and view all the new costumes for this film.

Sadly, I never worked with John again, but after he won an Oscar® for first *Star Wars: Episode IV – A New Hope*, he then went on to win a second Oscar® - this being for the costumes in Sir Richard Attenborough's *Gandhi!*

Such a very talented and knowledgeable guy, I wish I had worked with him more.

Alan Tomkins

Alan Tomkins is an Academy Award® nominated Art Director whose 51-year career in the film industry led him to work on numerous feature films which include not only seven James Bond films from *Dr. No* to *Casino Royale*, but other titles such as; *Lawrence Of Arabia*, *Saving Private Ryan*, *Star Wars: Episode V - The Empire Strikes Back*, *The Pink Panther*, and *Batman Begins*, to name a few. Tomkins is also the author of 'Stars And Wars: The Film Memoirs And Photographs of Alan Tomkins', published 2015.



John Mollo during the making of the BBC documentary 'The Galaxy That Britain Built'
Courtesy of David Whiteley – Producer of 'The Galaxy That Britain Built'



John Mollo on the set of 'The Charge of the Light Brigade'
Courtesy of the John Mollo Family



© Woodfall Film Productions / United Artists / John Mollo

1 (part)

1
THE CHARGE OF THE LIGHT BRIGADE: A CONCISE COLLECTION OF ORIGINAL COSTUME AND UNIFORM ARTWORK BY JOHN MOLLO,

United Artists, 1968,
from Tony Richardson's 1968 film *The Charge of the Light Brigade*, comprising; 14 original colour costume designs on paper for military uniforms, all 9 1/2in x 11in (24cm x 28cm), including production notes from Tony Richardson, and an original watercolour costume design for 8th and 11th Hussars (affixed with fabric swatches), accompanied by five pages of working sketches with annotations for measurements and research material, together with a detailed colour scan of a costume design with watercolour overlay for two military jackets (front and back views), and a black and white photocopy of another design, largest 16in x 20in (41cm x 51cm) (Qty)

£2,000 - 3,000
€2,200 - 3,400
US\$2,600 - 3,900

This was the first feature length film that John Mollo was employed as 'Military Advisor' for costumes and uniforms.

Provenance
From The John Mollo Archive

2
THE CHARGE OF THE LIGHT BRIGADE: A LARGE QUANTITY OF DIARY AND PRODUCTION DOCUMENTS,

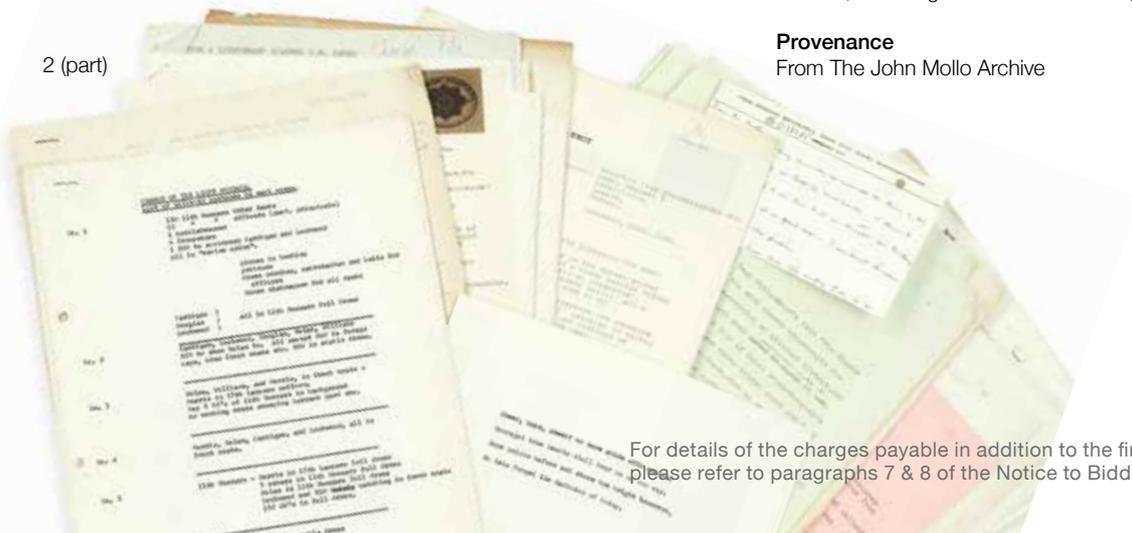
United Artists, 1968,
the extensive and detailed diary and production paperwork covering John Mollo's role as 'Military Advisor' for Tony Richardson's 1968 film *The Charge of the Light Brigade*, comprising; production notes from Tony Richardson, a military costume situation as on 10th June 1966 and requirements based on the present script, notes on historical accuracy, filming locations, location notes, scheduling for arrival in Istanbul / Turkey and work to be done with local tailors, costume costings, wardrobe breakdowns, full costume budgets, historical research, a typed interview with John Mollo, typed notes for the book *The Making Of The Charge*, letters from Woodfall Film Presentations to Historical Research Unit at which John Mollo was 'Military Advisor', invoices, an Academy® Screening booklet, and production made accessories. (Qty)

£5,000 - 7,000
€5,600 - 7,900
US\$6,500 - 9,100

The Charge of the Light Brigade is a 1968 British film depicting parts of the Crimean War and the eponymous charge. It was directed by Tony Richardson and produced by Neil Hartley. The barracks scenes in the first half of the film were filmed at Beaumont Barracks in Aldershot in Hampshire, while the 'Crimea' scenes, including the Charge itself, were filmed in Turkey with the action sequences directed by Bob Simmons. *The Charge of the Light Brigade* was nominated for six BAFTA Film Awards, including 'Best Costume Design'.

Provenance
From The John Mollo Archive

2 (part)



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.



3 (part)



4 (part)

© United Artists / John Mollo



John Mollo on the set of 'The Charge of the Light Brigade'
Courtesy of the John Mollo Family



4 (part)

© United Artists / John Mollo

3
THE CHARGE OF THE LIGHT BRIGADE: A GROUP OF ON-LOCATION PHOTOGRAPHS,
 United Artists, 1968,
 consisting of approximately 40 on-location photographs from the production/filming of Tony Richardson's 1968 film *The Charge of the Light Brigade*, including over 30 colour photographs and two photo contact-sheets, (all sold without copyright), (Qty)

£1,500 - 2,000
 €1,700 - 2,200
 US\$1,900 - 2,600

Provenance
 From The John Mollo Archive

4
THE ADVENTURES OF GERARD: A SELECTION OF COSTUME DESIGNS BY JOHN MOLLO,
 United Artists, 1970,
 consisting of coloured costume designs and costume test-photographs (sold without copyright) from the film starring Peter McEnery, Claudia Cardinale and Eli Wallach, comprising; approximately 14 colour-plates and 20 pencil and ink designs, together with some cost quotations from Nathan's Costumiers, an order with armourers Bapty, as well as additional notes, contracts, research, and letters from the Historical Research Unit, (Qty)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance
 From The John Mollo Archive

34.91.

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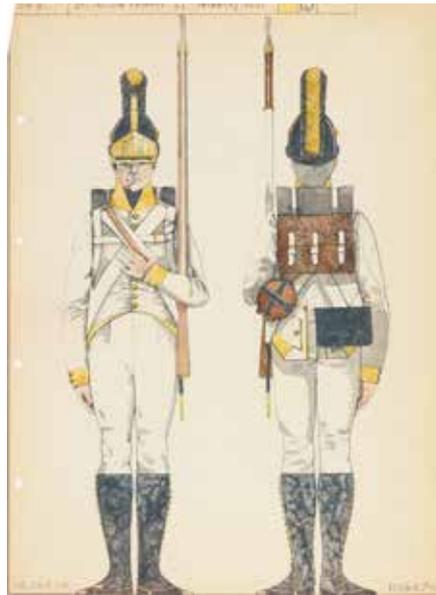
SCALE 1:6

5 (part)

14 | BONHAMS



5 (part)



(part)



(part)

5
**NAPOLEON: A FINE COLLECTION OF COSTUME DESIGNS
 BY JOHN MOLLO FROM STANLEY KUBRICK'S
 UNFINISHED PRODUCTION,**

1970,
 the unique collection of costume designs from Stanley Kubrick's abandoned film about the life of Napoleon Bonaparte, comprising; approximately 34 original and 41 dye-line prints of varying militaria costumes, helmets, belts, brass-plates, accessories, full costume ensembles, and rifle schematic measurings (some duplicates), each measuring approximately 17.5in x 12.5in (44cm x 32cm), the majority in black and white pen and ink on tracing paper (scaled at 1/2 full size), with approximately five of which are hand-coloured plates on paper for Troopers, Battalion, Privates, Grenadiers and Sergeants, each 11 1/2in x 16 1/2in (28cm x 42cm) (Qty)

£10,000 - 15,000
€11,000 - 17,000
US\$13,000 - 19,000

After the success of *2001: A Space Odyssey*, Kubrick planned a large-scale biographical film about Napoleon Bonaparte. With the help of assistants, he meticulously created a card catalog of the places and deeds of Napoleon's inner circle during his operative years. Kubrick scouted locations, planning to film large portions of the film on location in France, in addition to the use of United Kingdom studios. The director was also going to film the battle scenes in Romania and had enlisted the support of the Romanian army; senior army officers had committed 40,000 soldiers and 10,000 cavalymen to Kubrick's film for the paper costume battle scenes.

The film was set to enter production with David Hemmings as the title figure 'Napoleon' (later, that role went to Jack Nicholson) and Audrey Hepburn as Kubrick's preference for the character 'Josephine'. In notes that Kubrick wrote to his financial backers, preserved in the book 'The Kubrick Archives', Kubrick expresses uncertainty in regard to the progress of the Napoleon film and the final product; however, he also states that he expected to create "the best movie ever made."

Napoleon was eventually cancelled due to the prohibitive cost of location filming, among other factors. A significant portion of Kubrick's historical research would influence *Barry Lyndon* (1975), the story-line of which ends in 1789, approximately 15 years prior to the commencement of the Napoleonic Wars.

Provenance

From The John Mollo Archive

Literature

Castle, Alison *Stanley Kubrick's "Napoleon": The Greatest Movie Never Made*, Taschen, 2009.

STANLEY KUBRICK

Mr. John Mollo
7 Lonsdale Road
London SW13

June

Dear John

1. During
to salute



6 (part)

6

NAPOLEON: AN INTERESTING COLLECTION OF PRODUCTION DOCUMENTS AND LETTERS FOR STANLEY KUBRICK'S UNFINISHED PRODUCTION,

1970,

including; two personal typescript letters on Stanley Kubrick letter-headed paper signed *Stanley*; the first to Eugene Mollo (John's father) asking for the location of each battle from the Italian Campaign to Waterloo and if this could be located on a map; and the second to Andrew Mollo (John's brother) confirming they will be added on the payroll; together with production paperwork and two original photos of costumes taken at Stanley Kubrick's house (sold without copyright), as well as numerous letters from the Historical Research Unit to/from Stanley Kubrick's office documenting costume specifications, budgets, quantities, historical details, and a final letter from Kubrick's assistant Ray Lovejoy dated 2nd December 1968 stating when the agreement between MGM and the Historical Research Unit was terminated, (Qty)

£3,000 - 5,000

€3,400 - 5,600

US\$3,900 - 6,500

Both Eugene and Andrew Mollo were also reputable Military History advisors, and together with John they ran the 'Historical Research Unit' advising on military uniforms, etiquette, and formalities. John and Kubrick's shared perfectionism is a characteristic which bonded the pair and enabled them to work very well together, on projects such as *Napoleon*.

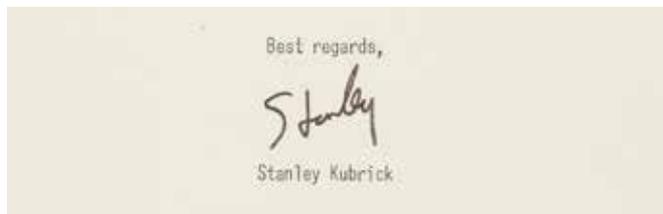
Napoleon was to have been Kubrick's shining achievement, his planned three-hour epic was the culmination of a decade-long obsession from the great filmmaker. His plan was to use huge numbers of locally-sourced infantry and cavalry men, filming the battle scenes in Yugoslavia, with further location filming in key locations in France and Italy.

Often referred to as *...the greatest movie never made*, *Napoleon* was to have been Stanley Kubrick's tour de force as he, devoting years to the project – which was unceremoniously cancelled by the Studio as public interest in historical epics faded.

After Kubrick's death in 1999 his script and pre-production archive was picked up and with the blessing of his family is now being developed by Stephen Spielberg for a proposed mini-series on life of Napoleon.

Provenance

From The John Mollo Archive



(detail)



7 (part)

© Warner Bros Pictures / John Mollo

7

BARRY LYNDON: A COLLECTION OF PRODUCTION NOTES AND ORIGINAL SKETCHES BY JOHN MOLLO,

Warner Bros., 1975.

from Stanley Kubrick's 1975 film *Barry Lyndon*, including; personal production letters, two notes from Stanley Kubrick to John Mollo, the first; hand-written in response to a note from John Mollo, the second; typed and hand-signed on Stanley Kubrick letter-headed paper asking about historical formalities of military salutations between Officers and Privates, together with miscellaneous paperwork pursuant to the film such as; cast, crew, and units lists, research notes relating to the Seven Year War such as; battles, music, flags and military orders, as well as personal production letters between John Mollo, his brother Andrew Mollo, and Stanley Kubrick; accompanied by six original pen and ink military costume designs by John Mollo for British, French, and Prussian Infantry, each on tracing paper with printed headers for *John Mollo, (Qty)*

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,600 - 3,900

Barry Lyndon is a 1975 British-American period drama film by Stanley Kubrick, based on the 1844 novel 'The Luck of Barry Lyndon' by William Makepeace Thackeray. The film recounts the early exploits and later unraveling of a fictional 18th-century Irish rogue and opportunist who marries a rich widow to climb the social ladder and assume her late husband's aristocratic position.

The film's cinematography has been described as ground-breaking by the critics. *Barry Lyndon*, was nominated for seven Oscars® including three nominations for Stanley Kubrick for 'Best Picture', 'Best Director' and 'Best Adapted Screenplay'. It won four; 'Best Production Design', 'Best Costume Design', 'Best Cinematography' and 'Best Original Score' at the 1975 Academy Awards®. It also went onto win two BAFTA awards and was nominated for two Golden Globes. Although some critics took issue with the film's glacial pace and restrained emotion, like many of Kubrick's works, its reputation has strengthened over time, with many now regarding it as one of his greatest achievements, and one of the finest films ever made.

Provenance

From The John Mollo Archive



Stanley Kubrick on the set of *Barry Lyndon*

© ScreenProd / photonstop / Alamy Stock Photo



© ITV / John Mollo

8 (part)

8

HORNBLOWER: AN ASSORTMENT OF PRODUCTION PAPERS AND COSTUME DESIGNS BY JOHN MOLLO,

ITV / Granada, 1998-2003, comprising; various production documents from the successful TV series *Hornblower* including; approximately 60 costume designs consisting of originals, hand-coloured copies, and photocopies (some with fabric swatches), together with a script treatment, production notes, script notes, wardrobe breakdowns, contracts, unit lists, and other miscellaneous military sketches, largest 12 3/8in x 11 1/4in (32.5cm x 28.5cm) (Qty)

£800 - 1,200

€900 - 1,300

US\$1,000 - 1,600

Provenance

From The John Mollo Archive

9

HORNBLOWER: A FINE COLLECTION OF COLOUR COSTUME DESIGNS BY JOHN MOLLO AND WARDROBE PRODUCTION ITEMS,

ITV / Granada, 1998-2003, comprising; approximately 80 A4 hand-drawn and hand-coloured costume designs for various characters from *Hornblower* (with some photocopies), together with annotated wardrobe breakdowns for *Hornblower* films no.1-8, several costume / fabric sample sheets, costume and production information, and test photographs for costumes (sold without copyright), (Qty)

£800 - 1,200

€900 - 1,300

US\$1,000 - 1,600

Hornblower won a Primetime Emmy Award for 'Outstanding Miniseries', and another for 'Outstanding Single-Camera Picture Editing for a Miniseries or Movie' in 1999.

Provenance

From The John Mollo Archive

10

HORNBLOWER: A LARGE QUANTITY OF COLOUR PRODUCTION PHOTOGRAPHS,

ITV / Granada, 1998-2003, comprising of; approximately 320 personal on-location photographs taken by John Mollo during production / filming of this successful TV film series; the majority of the photographs are of original cast members including Ioan Gruffudd, David Warner and Cherie Lunghi, among others, (sold without copyright), all 7in x 4in (18cm x 10cm) (Qty)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

Shooting locations included the Black Sea, the Livadia Palace, Portugal, and the former administration (Melville) building of the Royal William Yard and the Barbican, Plymouth in England.

Provenance

From The John Mollo Archive



© ITV / John Mollo

9 (part)



11 (part)



12 (part)

11
HORNBLOWER: TWO PRODUCTION MADE COSTUMES,
 ITV / Granada, 1998-2003,
 comprising; a navy blue felt greatcoat with brass buttons and faux
 gold epaulets, together with another fully lined coat of the same style
 (possibly Hornblower's 2nd jacket / stunt jacket), (2)

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,600 - 3,900

Provenance
 From The John Mollo Archive

12
**HORNBLOWER: A PRODUCTION MADE COSTUME
 AND ACCESSORIES,**
 ITV / Granada, 1998-2003,
 comprising; a navy blue sailor's jacket with white lapels and metal
 buttons (most likely worn by 'Matthews' played by Paul Copley);
 accompanied by a blue felt tricorne hat, a green felt sailor's hat, a
 striped cotton waistcoat, a Royal Marines satchel, two other sailor's
 hats, additional blue fabric and other production accessories. (Qty)

£1,500 - 2,000
 €1,700 - 2,200
 US\$1,900 - 2,600

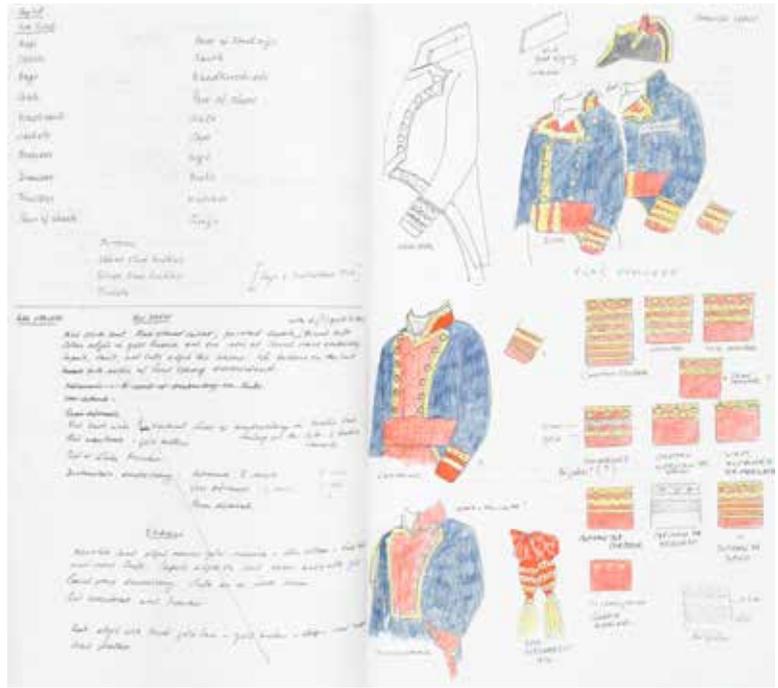
Provenance
 From The John Mollo Archive



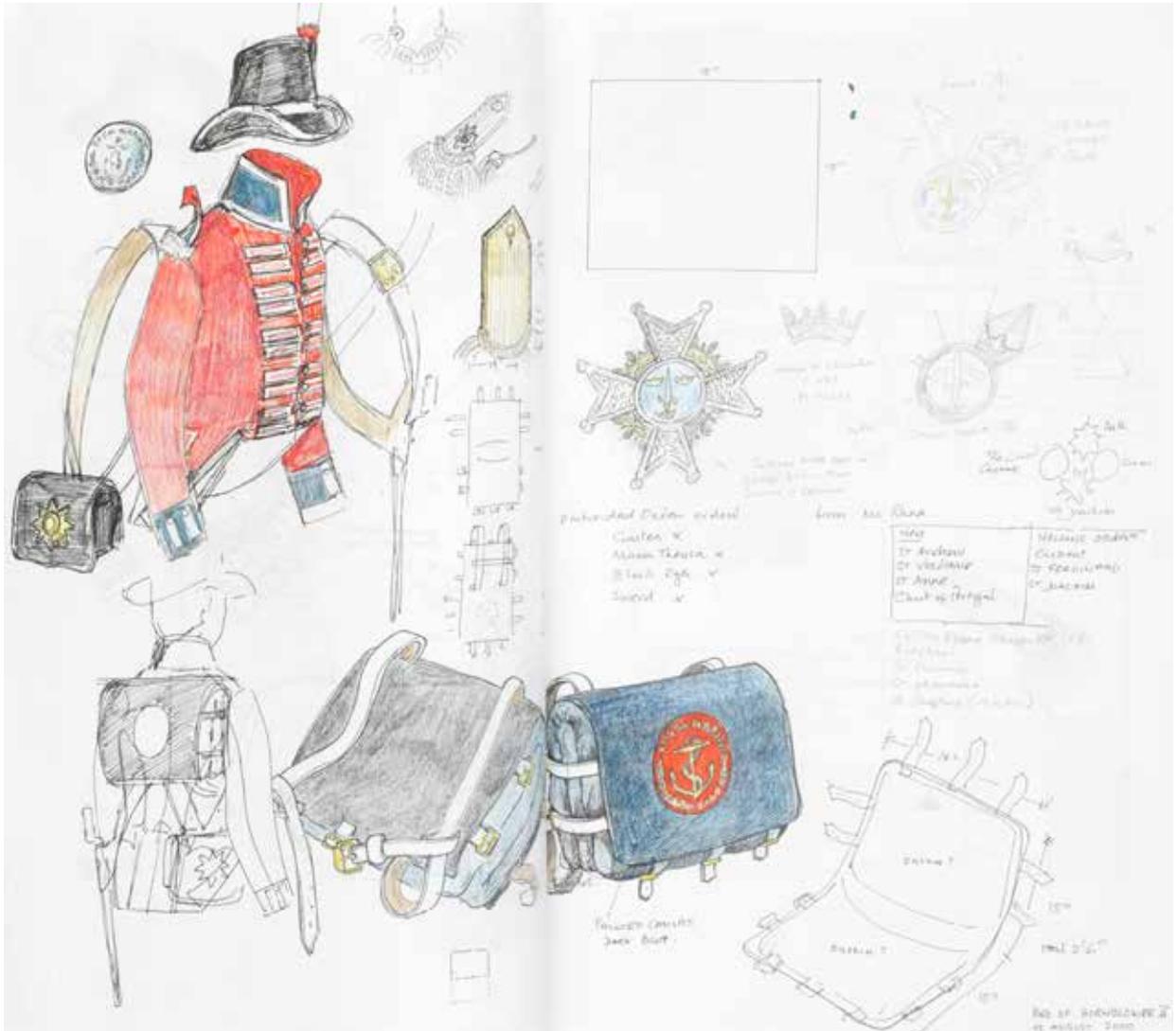
10 (part)



© ITV / John Mollo



© ITV / John Mollo



© ITV / John Mollo

13

HORNBLOWER, SEASONS 2 - 8: JOHN MOLLO'S PERSONAL SKETCH BOOK NOTES & SKETCHES 10, A CUSTOM BOUND VOLUME CONTAINING IMPORTANT AND DETAILED CONCEPT SKETCHES AND COSTUME DESIGNS FOR MANY OF THE CHARACTERS FROM THE HIGHLY SUCCESSFUL ITV TELEVISION SERIES HORNBLOWER; ADDITIONALLY THE VOLUME CONTAINS DESIGNS FOR NUMEROUS MILITARY UNIFORMS FOR BOOKS, COMMERCIALS AND ADDITIONAL PROJECTS MOLLO WORKED ON DURING THIS TIME FRAME,

ITV / Granada, October 1999 - June 2010,

John Mollo's personal handwritten costume design manuscript and diary which includes character designs, artwork, meeting notes and budgets, used for the design and production of Seasons 2 to 8 of the television series *Hornblower II* (ITV) starring Ioan Gruffudd, David Warner and Cherie Lunghi; as well as detailed and broken down sketches and workings for a number of military uniforms, the majority in black ink, the art book contains 450 pages, key costume design pages include;

Page 17 - Depicting three well-finished sketches of costumes potentially for 'Captain Sawyer', 'Hornblower' and 'Kennedy', one complete with tricorne hat, page heavily annotated.

Pages 19-23 - More sketches of various military costumes for an array of characters from the production.

Page 30 - Depicts an annotated costume sketch for 'Pellew - Rear Admiral'.

Pages 40-41 - Notes on stunt costumes, and which scenes will mean costume get wet, dirty, or fake blood on them.

Page 48 - A comprehensive page for making a Royal Marine jacket from c.1802, including a shopping list for Angels Costumier's reading; *50 jackets = 600 yards of lace, 900 large buttons, 600 small buttons, red cloth, blue cloth and wool.*

Page 89 - Features a highly finished drawing for a Royal Marine satchel and other parts of costumes.

Page 183 - Features a list of medals from the 'Medals Sale' at Bonhams 9th April 2002.

Pages 344-346 - Dozens of designs for a logo for 'John Mollo Costume Designer', where Mollo has played with multiple fonts, layouts, shapes, and titles, all in pen and ink and in Mollo's hand. Some featuring drawings of 'Darth Vader' and 'Stormtrooper' helmets from *Star Wars*, some also mentioning *Alien*, accompanied by computerised versions, printed and affixed to the page.

Also included in this volume are additional workings for books, commercials, and other professional and personal projects during this time frame, *the art book measures 14.25in x 9.5in (36cm x 24cm)*

£5,000 - 7,000

€5,600 - 7,900

US\$6,500 - 9,100

Hornblower is the umbrella title of a series of British historical fiction war television films based on three of C.S. Forester's ten novels about the fictional character 'Horatio Hornblower', a Royal Navy officer during the French Revolutionary Wars and the Napoleonic Wars.

Provenance

From The John Mollo Archive



© Warner Bros / John Mollo

14 (part)

14

REVOLUTION: A LARGE SELECTION OF ORIGINAL HAND-PAINTED COSTUME DESIGNS BY JOHN MOLLO,

Warner Bros., 1985, for Hugh Hudson's 1985 film *Revolution* starring Al Pacino, comprising; approximately 80 hand-coloured ink and watercolour costume designs, some accompanied by their original ink drawings on tracing paper, for various characters such as; British Infantry, Grenadiers, sailors, 'Tom Dobb', 'Ned Dobb', Officers, drummers, and 'Daisy', together with larger folded costume designs, and a selection of photocopies, largest 11 1/2in x 16 1/2in (28cm x 42cm) (Qty)

£5,000 - 7,000

€5,600 - 7,900

US\$6,500 - 9,100

Revolution is a 1985 British historical drama film directed by Hugh Hudson, written by Robert Dillon, and starring Al Pacino, Donald Sutherland and Nastassja Kinski. The film stars Pacino as a New York fur trapper who involuntarily gets enrolled in the Revolutionary forces during the American Revolutionary War.

Provenance

From The John Mollo Archive

15

REVOLUTION: A SMALL SELECTION OF ON-LOCATION PHOTOGRAPHS,

Warner Bros., 1985, consisting of; 12 character design photographs taken on-location during the production of Hugh Hudson's 1985 film *Revolution* starring Al Pacino, together with a set of approximately 36 photographs from the film all measuring 8in x 10in (20cm x 25cm), (sold without copyright), together with clippings, unit lists, budgets, and costings, (Qty)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

Provenance

From The John Mollo Archive



15 (part)

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.



17 (part)



© Warner Bros / John Mollo

16 (part)

16

REVOLUTION: A CONCISE COLLECTION OF ORIGINAL HAND-PAINTED COSTUME DESIGNS BY JOHN MOLLO,

Warner Bros., 1985, large format costume design illustrations by John Mollo for Hugh Hudson's 1985 film *Revolution* starring Al Pacino, comprising; two large hand-drawn and hand-painted watercolour costume design progressions (one for main characters 'Tom' and 'Ned') 16 1/2in x 23in (42cm x 59cm); together with nine hand-drawn and hand-painted costume designs for characters such as; 'Huron', 'Iroquois Wolf', 'Tonti', a servant, a groomsman, a huntsman, some ladies, various villagers, and some soldiers, almost all with annotations, (one with fabric swatch), 11 1/2in x 16 1/2in (28cm x 42cm) (Qty)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance
 From The John Mollo Archive

17

REVOLUTION: THREE NOTEBOOKS CONTAINING CHARACTER AND ON-LOCATION PHOTOGRAPHS BY JOHN MOLLO,

Warner Bros., 1985, a set of three note books with approximately 230 original colour Polaroid photographs by John Mollo used as part of on-location production and continuity for Hugh Hudson's 1985 film *Revolution* starring Al Pacino; the complete archive of character continuity shots features all principal characters, scene numbering, and support actors from the film, (sold without copyright), together with a cast list, (3)

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,600 - 3,900

Provenance
 From The John Mollo Archive



© Warner Bros / John Mollo

18 (page)

The personal production and development diary contains 450 pages, of which approximately 145 pages are devoted to *Greystoke/Tarzan*, and 220 pages on *King David* including 12 colour storyboards by Mollo. The book concludes with approximately 75 pages on Hugh Hudson's *Revolution* starring Al Pacino, the art book measures 14.25in x 9.5in (36cm x 24cm)

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

Greystoke: The Legend of Tarzan, Lord of the Apes is a 1984 British Technicolor adventure film directed by Hugh Hudson and based on Edgar Rice Burroughs' novel 'Tarzan of the Ape's (1912). Christopher Lambert stars as Tarzan (though the name 'Tarzan' is never used in the film's dialogue) and Andie MacDowell as 'Jane'; the cast also includes Ralph Richardson (in his final film appearance), Ian Holm, James Fox, Cheryl Campbell, and Ian Charleson.

Greystoke went on to receive three Academy Award® nominations at the 57th Academy Awards® ceremony for 'Best Actor in a Supporting Role' for Ralph Richardson, 'Best Writing/Screenplay Based on Material from Another Medium', and 'Best Makeup'. John Mollo was also nominated for an Academy of Science Fiction, Fantasy and Horror Film award for 'Best Costume'. It became the first ever Tarzan feature film to be nominated for an Academy Award®; the later Disney animated feature film adaptation became the first one to win an Academy Award®.

Provenance

From The John Mollo Archive



© Paramount Pictures / John Mollo

18 (page)



© Paramount Pictures / John Mollo

18 (page)



19 (part)

©Warner Bros / John Mollo



19 (part)

©Warner Bros / John Mollo



19 (part)

©Warner Bros / John Mollo

19

**GREYSTOKE / THE LEGEND OF TARZAN, LORD OF THE APES:
A SUBSTANTIAL COLLECTION OF COSTUME DESIGNS
BY JOHN MOLLO,**

Warner Bros., 1984,

for Hugh Hudson's 1984 film starring Christopher Lambert, Andie McDowell and Ralph Richardson, comprising; two large hand-coloured pen and watercolour costume designs of 'Greystoke' in a suit and in a dressing gown; approximately 55 costume designs on paper, (15 of which are original hand-drawn and coloured pen, ink and watercolour, five original pen and ink monochrome designs, and 35 original copies of which the majority have been hand-coloured with a watercolour overlay), for various characters such as; 'Greystoke', 'Tarzan', 'Lord Esker', 'Jean', 'Lord Clayton', 'D'Arnot', 'Dean', etc, some with annotations, (16 with fabric swatches), most initialled JM; accompanied by two colour photocopy character designs, a storyboard, approximately 68 monochrome pen and ink costume designs on tracing paper (almost all with a photocopy, some duplicates), a unit list, and two rare publicity brochures, *the majority of the designs 8 1/4in x 12in (21cm x 30.5cm) (Qty)*

£8,000 - 12,000

€9,000 - 13,000

US\$10,000 - 16,000

Provenance

From The John Mollo Archive

20

SHARPE'S EAGLES: A GROUP OF COLOUR PHOTOGRAPHS FOR COSTUME TEST-SHOTS AND PRODUCTION DOCUMENTS,

ITV, 1993,

all from *Sharpe's Eagles*, including Paul McGann as 'Sharpe' who was the original actor before being replaced by Sean Bean, comprising of; 13 colour Polaroid photographs of various cast members in their costumes (sold without copyright), accompanied by unit lists, contact lists, cast lists, research regarding how to hold and carry a rifle, and various correspondence including a letter from Neville C. Thompson on Sharpe Film letter-headed paper thanking Mollo for his work on the production and reminiscing over when they first worked together, (Qty)

£500 - 700

€560 - 790

US\$650 - 910

Sharpe's Eagle is the second in the series of Sharpe historical war television dramas, based on the novel of the same name. The adaptation stars Sean Bean, Daragh O'Malley and Assumpta Serna.

Please see Lot 25 which contains earlier drawings for the first series for *Sharpe's Rifles*.

Provenance

From The John Mollo Archive



21 (part)

© ITV / John Mollo

21

SHARPE'S EAGLES: A LARGE COLLECTION OF COSTUME DESIGNS BY JOHN MOLLO,

ITV, 1993,

comprising; two large original costumes designs (one signed and dated), approximately 40 original pen, pencil and watercolour character costume designs, approximately 60 A4 original photocopies which have been hand-coloured by Mollo, together with a notebook containing Mollo's notes regarding locations, shopping lists, costumes breakdowns, items for characters etc, for the 1993 *Sharpe* TV films starring Sean Bean, (Qty)

£2,000 - 3,000

€2,200 - 3,400

US\$2,600 - 3,900

Provenance

From The John Mollo Archive



20 (part)

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.



23 (part)



23 (part)



23 (part)

©Walt Disney / John Mollo

22
ROBIN HOOD: A COLLECTION OF ORIGINAL COSTUME DESIGNS AND CHARACTER STUDIES BY JOHN MOLLO FOR THE UNFINISHED / UNRELEASED PRODUCTION,

1990, comprising; approximately 45 hand-drawn and hand-coloured character designs and costume breakdowns, (some with fabric swatches), the majority initialled by John Mollo, from the unfinished/unreleased 1990 film *Robin Hood*, together with relating paperwork including a unit list, and photocopies of the designs, majority 11 1/2in x 16in (28cm x 42cm) (Qty)

£800 - 1,200
 €900 - 1,300
 US\$1,000 - 1,600

Provenance
 From The John Mollo Archive

23
THE THREE MUSKETEERS: A FINE COLLECTION OF ORIGINAL COSTUME DESIGNS BY JOHN MOLLO,

Walt Disney, 1993, all for *The Three Musketeers*, starring Charlie Sheen and Kiefer Sutherland, comprising of; 16 A3 hand-drawn and hand-painted watercolour costume designs for characters 'Porthos', 'Athos', 'Aramis', and 'D'Artagnan', (some with fabric swatches), some with annotations, all initialled JM, approximately 30 A4 original colour costume designs for various female characters such as 'Milady', 'Queen Anne', and 'Constance', (three with fabric swatches), four A3 pages of hand-drawn diagrams for 'Lady Anne riding', a single A3 sheet with hand-painted designs for jewels, four A3 hand-drawn and hand-painted ink and watercolour costume designs (most initialled JM), together with approximately 34 colour photographs of test-shots for costumes, a letter from the Co-Producer William Wilson III at Walt Disney Pictures on letter-headed paper dated 15th September 1993 congratulating John Mollo on his work on the film, and two unit lists, (Qty)

£6,000 - 8,000
 €6,700 - 9,000
 US\$7,800 - 10,000

The Three Musketeers is a 1993 Austrian-American action-adventure comedy film directed by Stephen Herek from a screenplay by David Loughery. It stars Charlie Sheen, Kiefer Sutherland, Chris O'Donnell, Oliver Platt, Tim Curry, and Rebecca De Mornay. The film is loosely based on the novel by Alexandre Dumas.

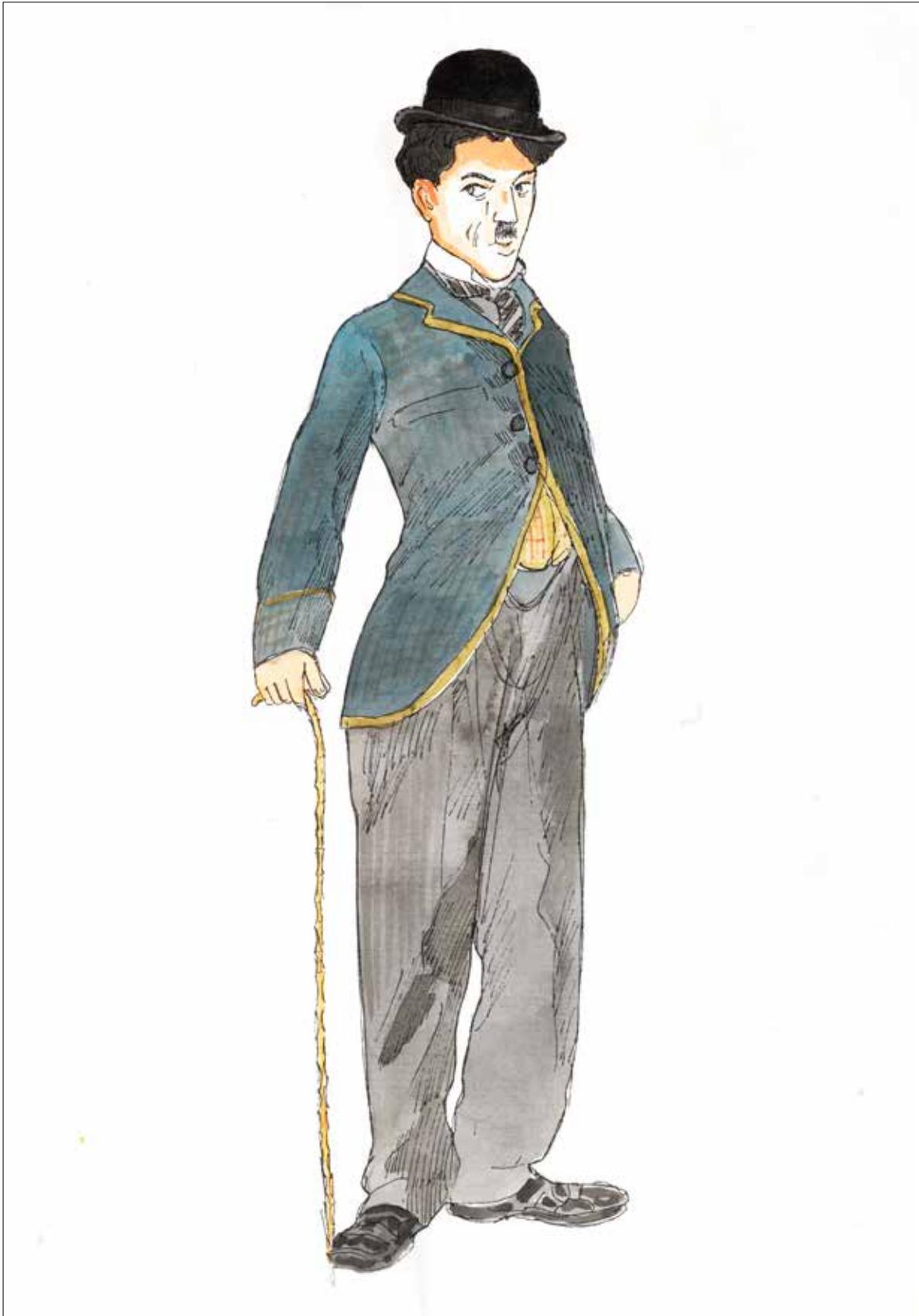
Provenance
 From The John Mollo Archive



22 (part)

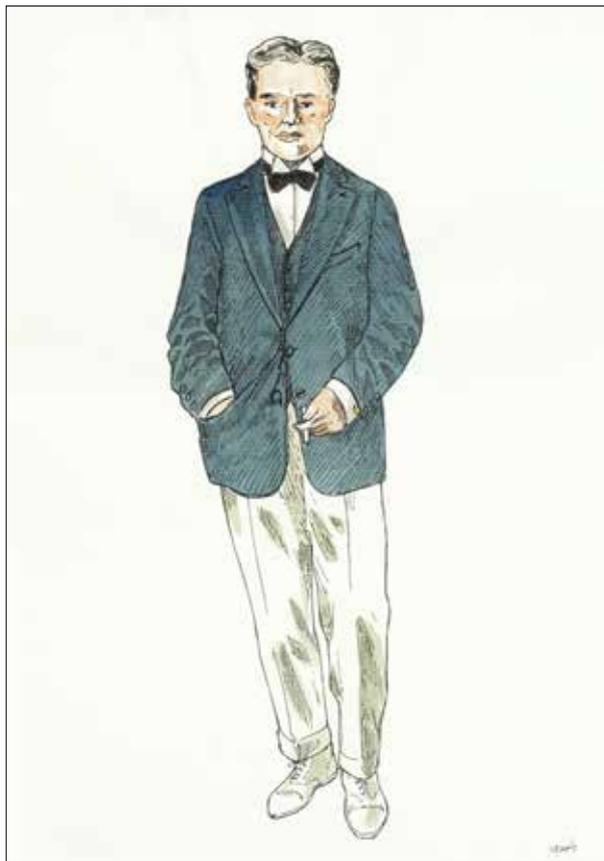


Chaplin



© Studio Canal / TriStar / John Mollo

24 (part)



24 (part)

© Studio Canal / TriStar / John Mollo



24 (part)

© Studio Canal / TriStar / John Mollo

24

CHAPLIN: AN IMPORTANT COLLECTION OF ORIGINAL COLOUR COSTUME DESIGNS BY JOHN MOLLO,

TriStar, 1992,

comprising; approximately 15 original hand-drawn and hand-coloured ink and watercolour costume designs, (two affixed with fabric swatches), and approximately 20 hand-coloured photocopies of character costume designs (some on tracing paper) for characters such as 'Charlie', 'Mack Sennett', 'Hannah Chaplin', the showgirls, and 'Hetty Kelly', by John Mollo for Richard Attenborough's 1992 film *Chaplin*, also included are two provisional UK unit lists, largest 12 1/2in x 9in (31.5cm x 23cm) (Qty)

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

Chaplin is a 1992 British-American biographical comedy-drama film about the life of British comedian Charlie Chaplin. It was produced and directed by Richard Attenborough and stars Robert Downey Jr., Marisa Tomei, Dan Aykroyd, Penelope Ann Miller, and Kevin Kline. It also features Geraldine Chaplin in the role of her own paternal grandmother, Hannah Chaplin. The film was adapted by William Boyd, Bryan Forbes and William Goldman from the books *My Autobiography by Chaplin* and *Chaplin: His Life and Art* by film critic David Robinson.

The V&A Collection includes original costumes from the 'Chaplin' production.

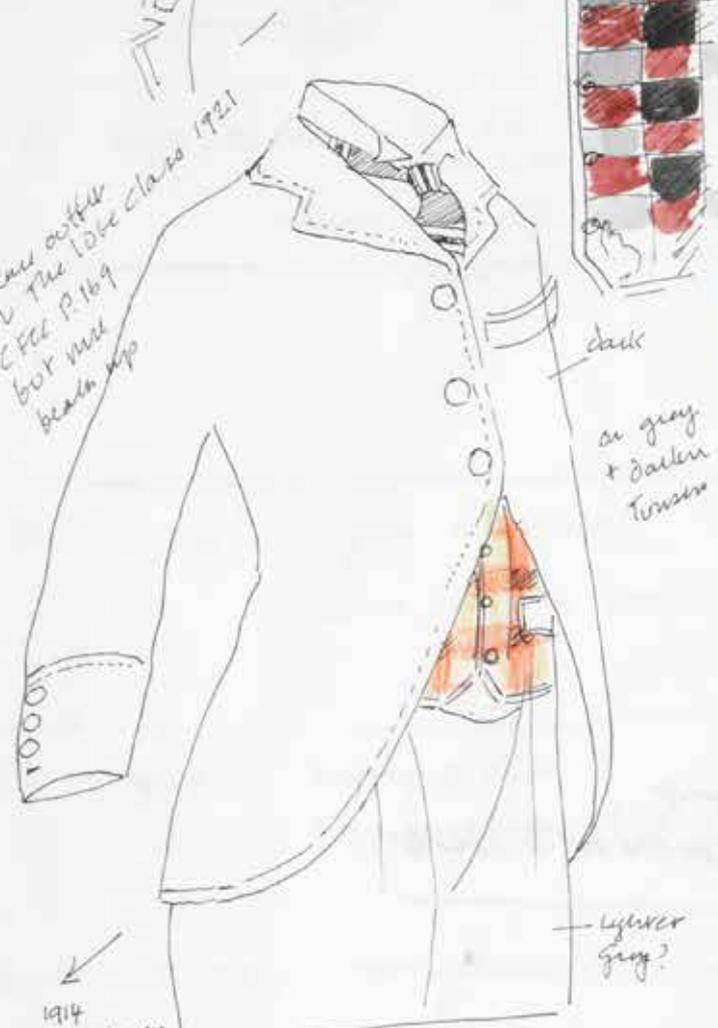
Provenance

From The John Mollo Archive.



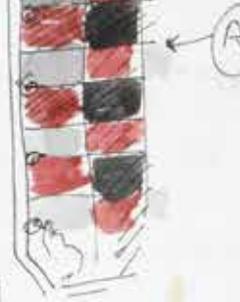
Robert Downey Jr. as 'Chaplin

© Snap / Rex / Shutterstock



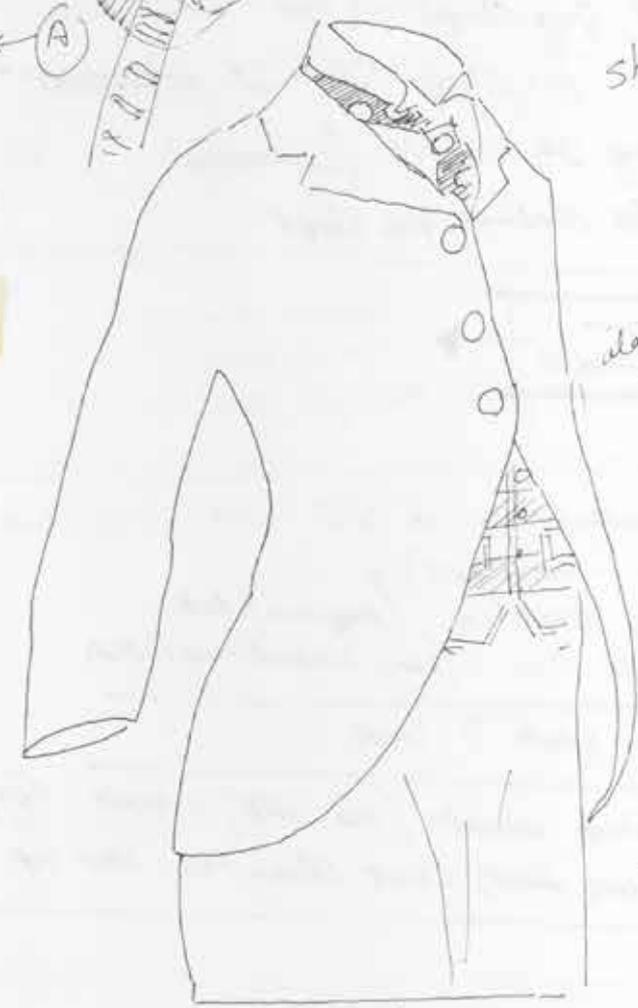
see outfit
C.F.C. P. 109
boy must
beach top

The Lobe class 1921



dark
a gray
& darker
Trousers

lighter
gray?



Short sleeve
shirt

also in 1916
C.F.C. 123

also in 1919
P. 154

also sketch
1931

The Old
Class
1921

Gold Park
1925

darker Trousers
Same waistcoat

1914
Between Scenes
Same tie

Behind the Scene 1916
Bessy P. 119
My Life in Pictures 169

The knock
Her Friend the bandit 1914
Bessy 64
The Immigrant: P. 129
(1917).



Tie
as above

F.C.C. P. 31



gray border
dark stripes



split

dark
jacket

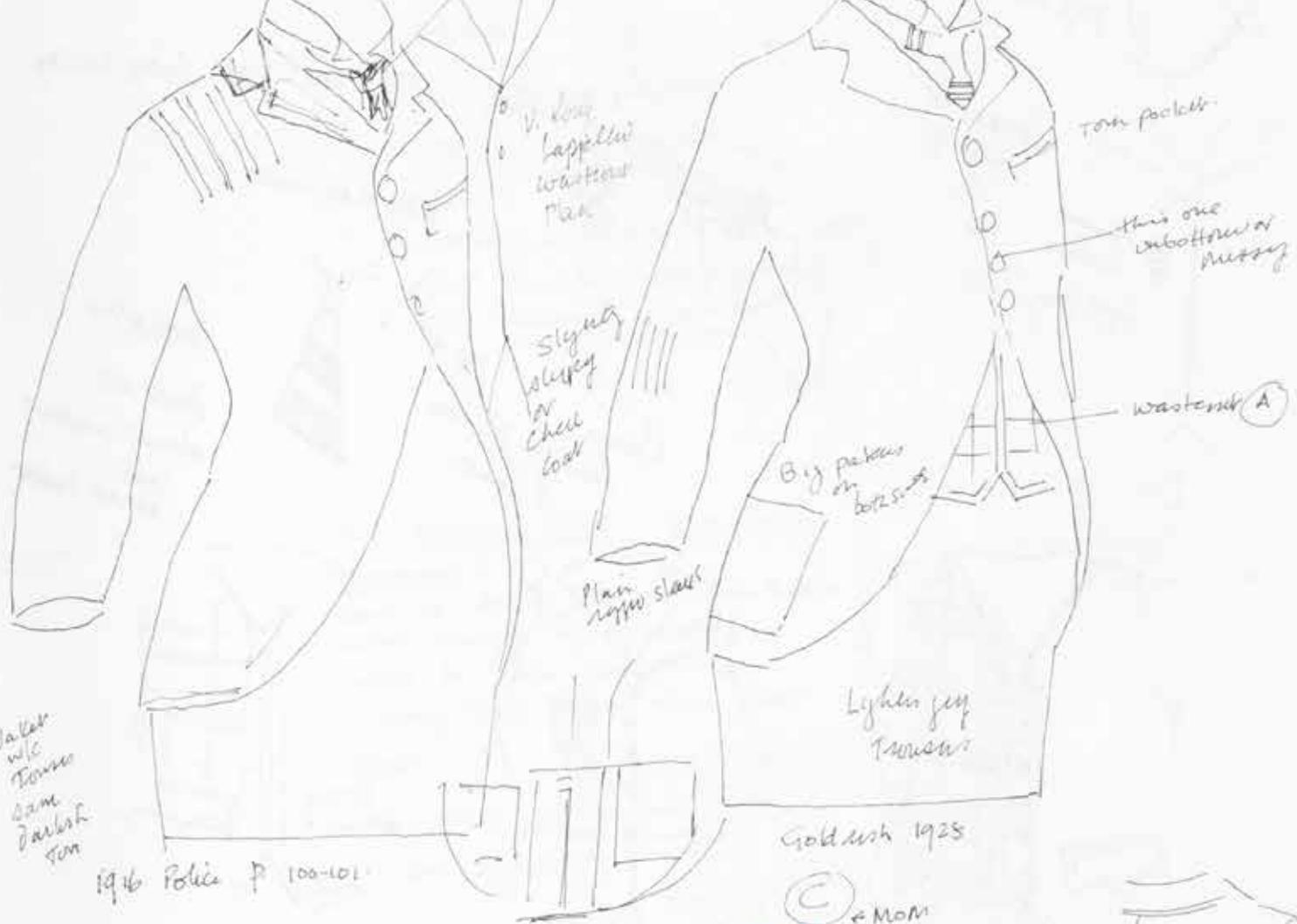
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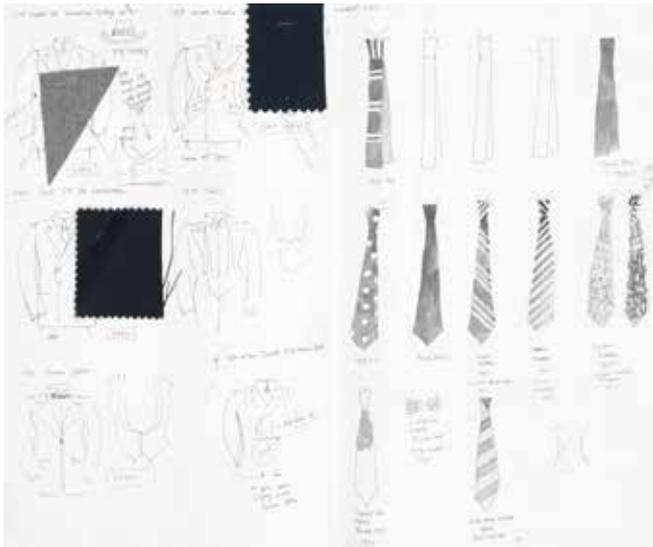


1922

dark Harat
Tie

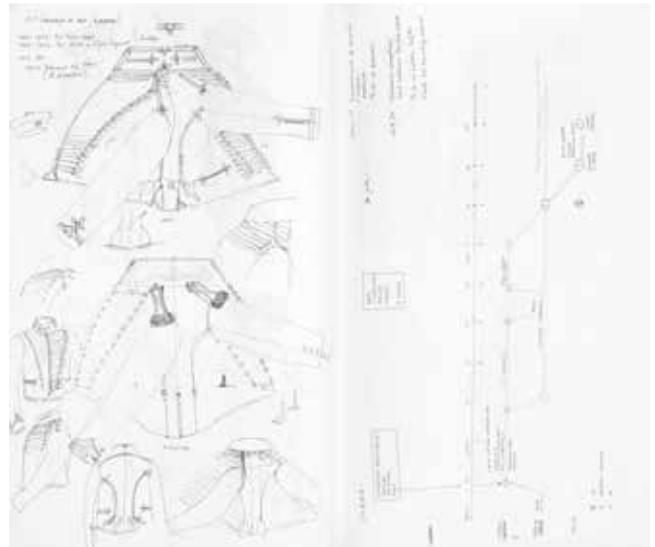
Lila Morning
Gav.





© Studio Canal / TriStar / John Mollo

25 (page)



© Studio Canal / TriStar / John Mollo

25 (page)

25

CHAPLIN, SHARPE'S RIFLES, THE THREE MUSKETEERS, & THE JUNGLE BOOK: JOHN MOLLO'S PERSONAL SKETCH BOOK NOTES & SKETCHES 8, A CUSTOM BOUND VOLUME CONTAINING IMPORTANT AND DETAILED SKETCHES AND COSTUME DESIGNS FOR MANY OF THE CHARACTERS FROM RICHARD ATTENBOROUGH'S *CHAPLIN* (1992), TOM CLEGG'S *SHARPE'S RIFLES* (1993), STEPHEN HEREK'S *THE THREE MUSKETEERS* (1993), AND STEPHEN SOMMERS' *THE JUNGLE BOOK* (1994) AND INCLUDES ADDITIONAL PROJECTS MOLLO WORKED ON DURING THIS TIME FRAME,

January 1991 - April 1994,

John Mollo's personal handwritten costume design manuscript and diary covering the period of January 1991 – April 1994 including the production of Richard Attenborough's film *Chaplin* released in 1992 (TriStar), *Sharpe's Rifles* from 1993 (ITV), *The Three Musketeers* from 1993 (Walt Disney / Caravan Pictures) and *The Jungle Book* from 1994 (Walt Disney / Baloo Productions) with John Mollo as Costume Designer for all, the volume of 461 pages devoted to the various productions, detailed and broken-down sketches, shooting schedules, shopping lists, fabric swatches, budgets, calendars, and designs for key characters, as well as crowd costume workings, notable pages include:

Page 11 - A double page of drawings for Charlie Chaplin's cane and bowler hat from 1923, his shoes, and a more modern suit from 1936.

Pages 70-71 - A double page of designs for Chaplin's ties, alongside diagrams for button holes, buttons, and collars.

Pages 82-87 - Numerous sketches for different styles of coats and waistcoats, with ideas for fabric and colour combinations, some fabric swatches affixed to the pages.

Page 137 - A comprehensive list of where some of the costumes were obtained for *Chaplin*.

Page 306 - Page affixed with John Mollo's invitation to the BAFTA nominees lunch on the 28th February 1993.

Pages 100-106 - Elaborate ink and pencil drawings of various infantry characters, and members of the different regiments for *Sharpe's Rifles*.

Page 189 - A concise timeline for costume schedules for *Sharpe's Rifles*, including what textiles, machinery, dyes, hats, clothing, belts, and shoes were needed.

Pages 196-197 - A detailed page of shopping lists, 'Rifle Corps' badge designs, buttons, hats and jackets.

Page 227 - A detailed character and cast measurement page for *Sharpe's Rifles*.

Page 266 - Includes early notes on shooting for *The Three Musketeers* in Vienna for 10 weeks, starting 15th April 1993, and notes on John Mollo's travel itinerary.

Pages 271-272 - Progressive costume designs for 'D'Artagnan', which are based on costumes from c.1610-1630, some finished in watercolours. Other designs included are for hats, sleeves, boots, vests, and gloves.



©Walt Disney / John Mollo

25 (page)



©Walt Disney / John Mollo

25 (page)

Pages 394-401 - Double pages of meticulously hand-drawn and hand-coloured drawings for various characters from the British and Indian Armies for *The Jungle Book*. Drawings of 'Kitty', and notes on costumes for hot and cold weather shoots are also included.
 Pages 412-414 - Contain various annotations for schedules, principal characters, casting, and budgets, for *The Jungle Book* which appears to equate to £122,500.
 Page 449 - A fine costume design of an Indian soldier, hand-coloured with watercolours, and fully annotated.

Also included in the volume are additional workings for books, commercials (including a BMW advert), and other professional and personal projects during this time frame, *the art book measures 14.25in x 9.5in (36.5cm x 24cm)*

£20,000 - 30,000
€22,000 - 34,000
US\$26,000 - 39,000

Robert Downey Jr.'s performance as 'Chaplin' won universal acclaim, and as such the film received three Academy Award® nominations including 'Best Original Score' (John Barry), 'Best Art Direction', and 'Best Actor' (Robert Downey Jr.) which he won. As well as four BAFTA nominations which included 'Best Actor' (Downey Jr.), 'Best Makeup and Hair', 'Best Production Design', and 'Best Costume Design' by John Mollo.

Throughout the productions featured in this volume, John Mollo's designs appear both intricate and lived-in. This was a recurrent trait of Mollo's costume design, but combined with the biographical themes running in each of these productions, Mollo was able to materialise the styles and personas of the well-known characters that are featured.

Provenance

From The John Mollo Archive



MOWGLI (19) 2A
JANE OUTFIT NOT WORN + FAPED
+ FITTING BETTER





kimmy (12)



Gandhi



© Columbia / TriStar / John Mollo

28 (part)



28 (part)

© Columbia / TriStar / John Mollo



28 (part)

© Columbia / TriStar / John Mollo

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GANDHI: AN IMPRESSIVE COLLECTION OF PRODUCTION ILLUSTRATIONS AND COSTUME DESIGNS BY JOHN MOLLO,

Columbia , 1983,

from Richard Attenborough's 1983 Academy Award® winning film *Gandhi*, starring Ben Kingsley and John Gielgud, comprising; approximately 18 original costume designs in pen and ink and watercolours on note paper, together with coloured photocopies, and original pen and ink tracings for characters such as; Gandhi and friends, groups of civilians, principal men, principal women, the male civilian crowd, the female civilian crowd, South African Police and Railway staff, British Army Officers and men, Indian Army and Gurkhas, Indian Police, Viceroy's servant, and sheets of miscellaneous badges, 12 3/8in x 10 1/4in (32.5cm x 26cm) (Qty)

£8,000 - 12,000

€9,000 - 13,000

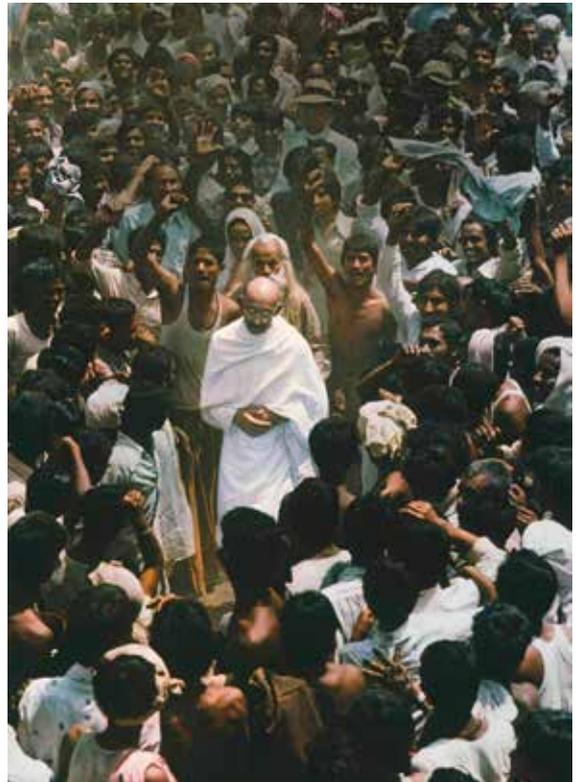
US\$10,000 - 16,000

Gandhi is a 1982 epic historical drama film based on the life of Mohandas Karamchand Gandhi, the leader of India's non-violent, non-cooperative independence movement against the United Kingdom's rule of the country during the 20th century. The film, a British-Indian co-production, was written by John Briley and produced and directed by Richard Attenborough, and stars Ben Kingsley in the title role.

The film covers Gandhi's life from a defining moment in 1893, as he is thrown off a South African train for being in a whites-only compartment, and concludes with his assassination and funeral in 1948.

Provenance

From The John Mollo Archive



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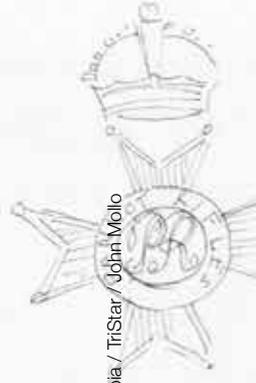
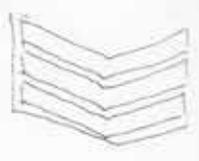


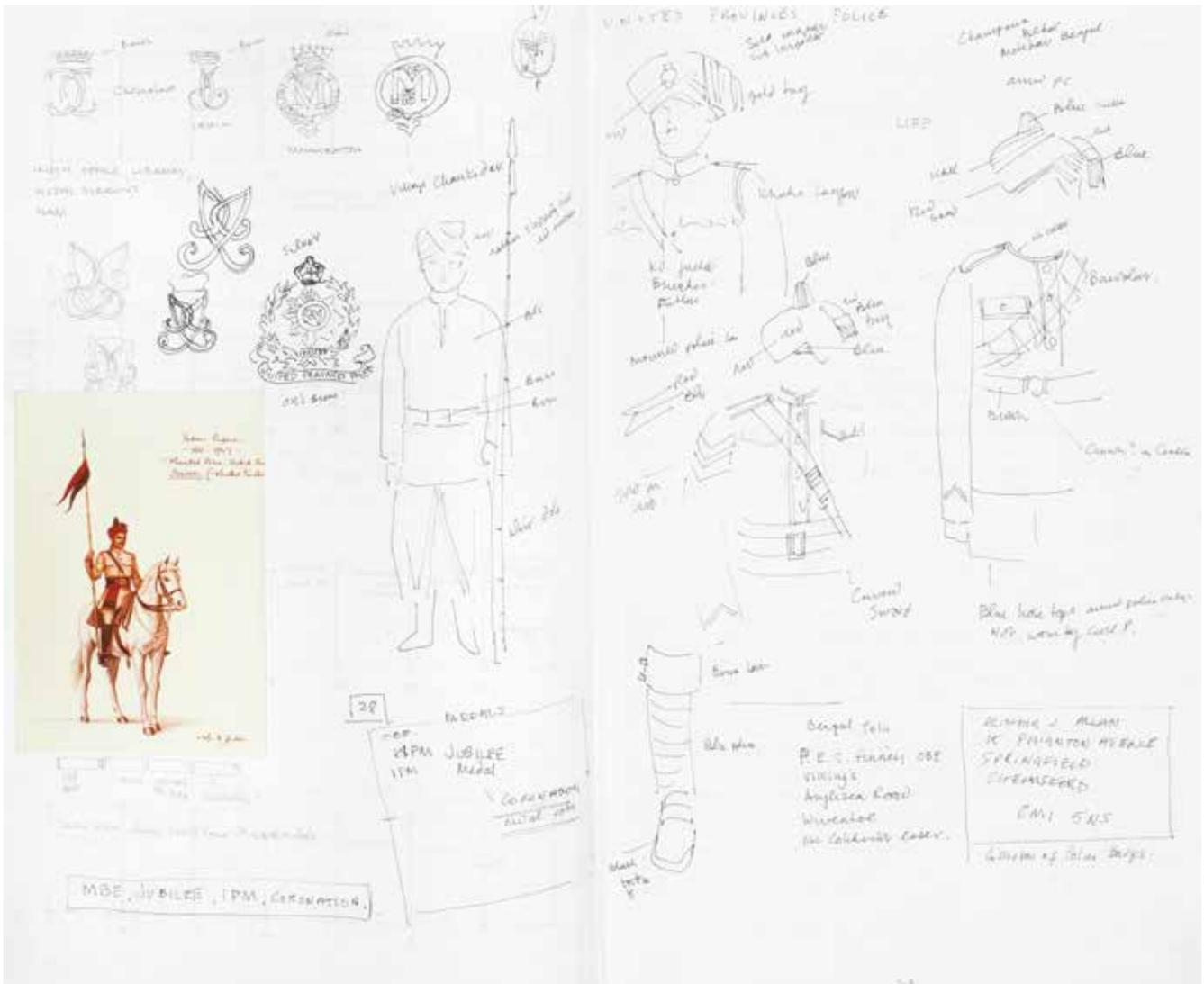
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© Columbia / TriStar / John Mollo

29 (page)

29
GANDHI, OUTLAND, & LORDS OF DISCIPLINE: JOHN MOLLO'S PERSONAL SKETCH BOOK NOTES & SKETCHES 4, A CUSTOM BOUND VOLUME CONTAINING IMPORTANT AND DETAILED CONCEPT SKETCHES AND COSTUME DESIGNS FOR MANY OF THE CHARACTERS FROM RICHARD ATTENBOROUGH'S FILM GANDHI (1982), ADDITIONALLY THE VOLUME CONTAINS DESIGNS FOR PETER HYAMS OUTLAND (1981), FRANC RODDAM'S LORDS OF DISCIPLINE (1983), HUGH HUDSON'S GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES (1984), AND NUMEROUS MILITARY UNIFORM DESIGNS FOR BOOKS, COMMERCIALS AND ADDITIONAL PROJECTS MOLLO WORKED ON DURING THIS TIME FRAME,

October 1979 - July 1981,

John Mollo's personal handwritten costume design manuscript and diary covering the period of October 1979 to July 1981 including the production *Gandhi* released in 1982 (Goldcrest / Columbia Pictures), the volume of 456 pages with approximately 113 pages devoted to Richard Attenborough's epic production starring Ben Kingsley and John Gielgud, with detailed and broken down sketches and workings for a number of military uniforms, notes and drawings mostly in black ink, as well as several pages for *Outland* (The Ladd Company / Warner Bros), *Lords Of Discipline* (Paramount Pictures), and *Greystoke / Tarzan* (Warner Bros.), key pages include;

Pages 34-39 - Pen and ink costume sketches of space suits for *Outland*

Pages 44-45 - Contain meticulous diagrams for space suits components, for the same production.

Page 69 - A detailed page of badges for different occupations, most executed in pen and ink, some with colour combination workings.

Pages 76-77 - Annotated diagrams for a space helmet and meeting notes regarding the necessary designs and requirements for the production.

Pages 96-97 - Designs for *Star Wars Rebel Troopers* badges, which act as inspiration for similar badges needed in *Outland*.

Pages 180-181 - Numerous sketches of 1930's British Army troops, some in colour (unclear for which production).

Pages 203-204 - Various annotated rough sketches for United Provinces Police, Benagli Police and requirements that make up their uniforms - initial research for *Gandhi*. As well as extensive notes on various regiments and rankings.

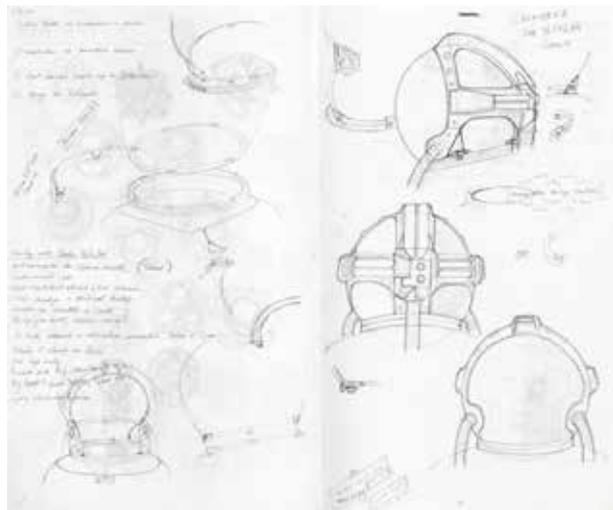
Page 212 - Pencil and watercolour designs of five military costumes, with another eight in pen and ink.

Pages 252-253 - Further uniform requirements for *Gandhi*, as well as three drawings of Officers, their uniforms itemised, and notes on colours.



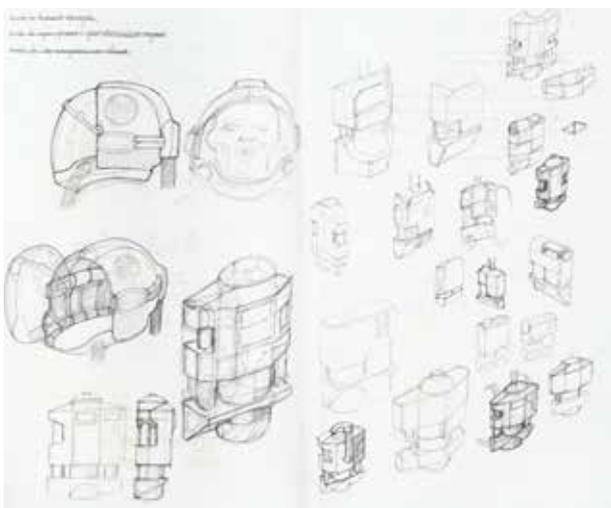
©The Ladd Company / Warner Bros / John Mollo

29 (page)



©The Ladd Company / Warner Bros / John Mollo

29 (page)



©The Ladd Company / Warner Bros / John Mollo

29 (page)



©The Ladd Company / Warner Bros / John Mollo

29 (page)

Page 273 - Features drawings for the Bombay District Police during Gandhi's imprisonment in Poona, detailing hats, badges, medals, and colours of their uniforms.

Pages 330-331 - Featuring five pen and ink designs plus an additional six designs for garment/uniform detailing and crests. Some with colour.

Page 394 - A brief summary of plans for *Lord Of Discipline* including producers, directors, what dress to research. Followed by some pages of ideas for a coat of arms.

Also included in the book are costume designs for other projects during this period including TV shows *The Jewel in the Crown* and *Wagner*, Star Wars Rebel Trooper logo/badge designs, plus invites to *The Empire Strikes Back* premiere and Lucasfilm Supper after-party, alongside research for books and publications during this period. The book concludes with a section on Hugh Hudson's *Greystoke: The Legend of Tarzan, Lord of the Apes*, which lists initial notes for the film, but continues into the next Mollo sketchbook *Notes & Sketches 5* in Lot 18, 14.25in x 9.5in (36cm x 24cm)

£20,000 - 30,000

€22,000 - 34,000

US\$26,000 - 39,000

This was the second film for which John Mollo won an Academy Award® for 'Best Costume Design', along with Indian costume designer Bhanu Athaiya.

Athaiya recalls in her memoir that Mollo handled the British costumes, while she handled all the Indian costumes, and had just three months to prepare. Covering a span of half a century, with so many events, incidents and changes in time and style, it was not easy. The looks of the principal characters had to undergo constant change with age, as the story progressed. Many extras needed hair-cuts to look like pre-1947 characters, and most of the male characters had to be trained to tie dhotis.

Provenance

From The John Mollo Archive



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30 (detail)

30

GANDHI: AN IMPORTANT COLLECTION OF PRODUCTION DOCUMENTS,

Columbia , 1983, these production items from Richard Attenborough's 1983 Academy Award® winning film *Gandhi*, starring Ben Kingsley and John Gielgud, include; an internal production typed letter to Richard Attenborough from John Mollo dated 16th December 1980 regarding military wardrobe requirements for Gandhi's funeral scene reading...'*Mounted Troops... Approximately 634 Army will be turning up in their own uniforms. These would be acceptable apart from the headdress which is totally wrong for 1947...the cost of providing correct headdress will be 12,000RPS... 71 all ranks of the Indian Airforce will be taking part dressed in their own uniforms... 40 Ratings of the Indian Navy will require complete RN winter uniforms and caps... and 94 Delhi Police will require 1947 uniforms and turbans...*' together with a letter from the Delhi Police dated 22nd October 1981, call sheets, letter-heads, shooting parade passes, crowd budgets, cast/extra positions for the key funeral procession scene, and 35mm location negatives (sold without copyright); accompanied by John Mollo's Academy Award® nomination letter dated 22nd February 1983 congratulating him on his nomination for 'Best Costume Design' and notifying him of his invitation to the Nominees Luncheon to take place at The Beverly Hilton on the 22nd March, also included is a final cast list, and a final unit list, (Qty)

£4,000 - 6,000

€4,500 - 6,700

US\$5,200 - 7,800

A film of Gandhi's life had been the dream project for Richard Attenborough and after two failed attempts was finally able to enter production in 1980. This was an epic film by any definition, made with the cooperation of the Indian Government, high production values backed by a significant budget. The funeral scene in Delhi alone featured over 400,000 extras, and required over 1000 security staff, close to the figure present for the actual occasion.

Provenance

From The John Mollo Archive



30 (part)



30 (part)

31

GANDHI: A SELECTION OF PERSONAL ITEMS FROM THE ACADEMY AWARDS® AND BAFTA TO JOHN MOLLO,

Columbia 1983,

personal items for the 55th Academy Awards®, including Richard Attenborough's film *Gandhi* that was successful in eight categories including; 'Best Film', 'Best Director', 'Best Actor', 'Best Writing', 'Best Art Direction', 'Best Cinematography', 'Best Film Editing', and 'Best Costume Design' for John Mollo, comprising; letters from Academy® of nomination, messages of congratulations from various industry people including Richard Attenborough, Frank Price (CEO of Columbia), and Monty Berman, John Mollo's Oscar® statue official receipt and mailing label, an Academy® Regulations booklet, a personalised handwritten letter from unknown Indian contributor to the film and BAFTA award nomination letter for *Gandhi* dated February 1983, a booklet for the BFI 50th Anniversary banquet at the Guildhall on 5th October 1983, and a letter and booklet for the BAFTA and Shell UK event in honour of The Academy of Motion Picture Arts and Sciences, marking the 60th Anniversary at Hampton Court Palace on 1st November 1988, (Qty)

£800 - 1,200

€900 - 1,300

US\$1,000 - 1,600

Gandhi was released in India and was nominated for Academy Awards® in eleven categories, winning eight, including; 'Best Picture' and 'Best Director' (Richard Attenborough), 'Best Actor' (Ben Kingsley), and 'Best Screenplay Written Directly for the Screen' (John Briley), as well as 'Best Art Direction', 'Best Cinematography', 'Best Film Editing and of course, 'Best Costume Design' by John Mollo.

The film was also nominated for 14 BAFTA awards, of which John Mollo was nominated again for 'Best Costume Design'. The film won four. Further awards won include; five Golden Globes, a Director's Guild of America Award, as well as New York, London and Los Angeles Film Critics' Awards.

Provenance

From The John Mollo Archive

32

KING DAVID: TWO NOTEBOOKS OF CHARACTER AND ON-LOCATION PHOTOGRAPHS BY JOHN MOLLO,

Paramount Pictures, 1985,

two personal photobooks containing approximately 320 colour photographs taken by John Mollo on-location for the 1985 film, including photographs of all characters and principal leads; the photographs have been hand cut to typically measure 3in x 2in (7.5cm x 5cm) and affixed in two green hardback ring-binder cuttings books titled *Paramount British Pictures Ltd "King David" Sc185-270* to the front covers, (all sold without copyright), also included is a unit list, contact list, and cast list, (Qty)

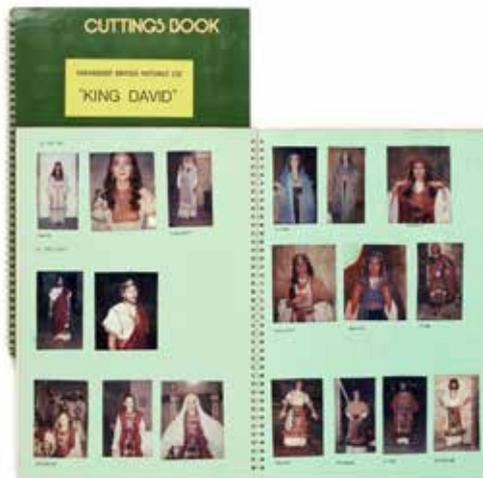
£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

Provenance

From The John Mollo Archive



32 (part)



31 (part)







©Paramount Pictures / John Mollo

33 (part)

33

KING DAVID: A FINE COLLECTION OF COSTUME DESIGNS BY JOHN MOLLO,

Paramount Pictures, 1985,

for the film starring Richard Gere and Alice Krige, comprising; three original hand-drawn and coloured pastel drawings on black board of principal characters including; 'King David', together with approximately 50 costume designs, the majority of which are original copies that Mollo has hand-painted with a watercolour overlay, for belts, badges, and accessories as well as characters such as; 'King David', 'Saul', 'Shepherd Boy', 'Prophet', Israelites, soldiers, Royal Palace Guards, peasant women, handmaids, and musicians, all 8 1/4 x 12 inches (21 x 30cm.); accompanied by four larger multi-character costume designs, a notebook of sketches, some film stills, an A3 pad containing costume breakdowns with some loose pages for accessories and key characters, another five pencil drawings relating to the production, various photocopies, and a letter dated 22nd June 1984 from Clive Challis the Production Manager from Paramount Pictures thanking John Mollo for his work, 11 1/2in x 16 1/2in (28cm x 42cm) (Qty)

£5,000 - 7,000

€5,600 - 7,900

US\$6,500 - 9,100

King David is a 1985 American epic historical drama film about the life of the second King of the Land of Israel, David. The film was directed by Bruce Beresford, produced by Martin Elfand and written by Andrew Birkin. The film stars Richard Gere in the title role, alongside ensemble cast such as; Edward Woodward, Alice Krige, Denis Quilley, Cherie Lunghi, Hurd Hatfield, Jack Klaff, John Castle, Tim Woodward, George Eastman, Christopher Malcolm, Gina Bellman and James Coombes in supporting roles.

Provenance

From The John Mollo Archive



34 (part)



35 (part)

© Hungarofilm Film / John Mollo

34

THE JOURNEY TO REIMS: A GROUP OF HAND-COLOURED COSTUME DESIGNS BY JOHN MOLLO,

1986, comprising; 17 original hand-drawn pen and ink designs on tracing paper, accompanied by 13 hand-coloured watercolour versions for the same designs by John Mollo for various characters from the Guildhall Theatre production of *Journey To Reims* from 1986, such as; 'Lord Sydney', 'Madaleine', 'Modestine', 'Corinne', 'Chevalier Beaufleur'; together with a cast list, and two call sheets, *largest 14in x 9 1/2in (35.5cm x 24cm)* (Qty)

£300 - 500

€340 - 560

US\$390 - 650

The Journey To Reims is an operatic dramma giocoso, originally performed in three acts, by Gioachino Rossini to an Italian libretto by Luigi Balocchi. Rossini's last opera in the Italian language (all of his later works were in French) premiered under the title 'Le voyage à Reims, ou l'Hôtel du Lys-d'Or'. It was commissioned to celebrate the coronation of French King Charles X in Reims in 1825 and has been acclaimed as one of Rossini's finest compositions.

Provenance

From The John Mollo Archive

35

WAGNER: A SELECTION OF HAND-DRAWN STORYBOARDS BY JOHN MOLLO AND OTHER PRODUCTION DOCUMENTS,

Hungarofilm, 1981, the set of 15 original hand-drawn storyboards depicting; character 'Ludwig' reviewing the Bavarian Army with his Generals, canons being fired, the ambulance tent, the cavalry, the parade ground, field guns, and troops, among other scenes, accompanied by three pages of sketches for suggested site construction, most with annotations, together with an annotated shooting script dated 6th and 7th April, various call sheets and shooting schedules, a map of Vienna, a typed page of notes on Hungarian locations dated 16th March 1982, production papers for military details and ceremonial scenes, a list of transportation used in the production with various architectural sketches by John Mollo on the reverse, and a letter from Alan Wright the Producer of *Wagner* dated 1st September 1982 thanking John Mollo for his work on the film, *largest 14in x 9 1/2in (35.5cm x 23cm)* (Qty)

£1,000 - 1,500

€1,100 - 1,700

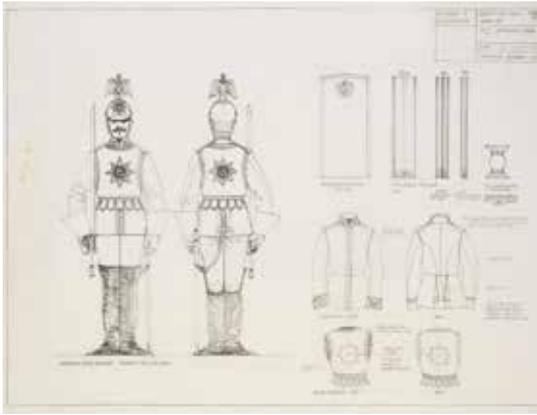
US\$1,300 - 1,900

Wagner is a 1983 film on the life of Richard Wagner. The title role was played by Richard Burton, with other main roles played by Vanessa Redgrave, Gemma Craven, Marthe Keller, Ronald Pickup, Miguel Herz-Kestranek and László Gálffi, John Gielgud, Ralph Richardson and Laurence Olivier.

John Mollo was credited as 'Military Advisor' for the film, which has often been described as technically brilliant.

Provenance

From The John Mollo Archive



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36 (part)



© Columbia / John Mollo

36 (part)

36

NICHOLAS & ALEXANDRA: A LARGE QUANTITY OF BLUEPRINTS AND ORIGINAL DESIGN ARTWORK BY JOHN MOLLO,

Horizon Pictures / Columbia Pictures, 1969, the black and white costume and field military designs, from Franklin J. Schaffner's 1971 film *Nicholas & Alexandra*, comprising; Russian army rank insignia and shoulder boards on various papers, approximately 20 pen and ink designs on paper, artwork of the Russian Prime Minister, approximately 20 black and white costume designs, crowd breakdowns with annotations, approximately 40-50 large format costume designs, together with miscellaneous blueprints and wardrobe breakdowns from the film, (majority unsigned), (Qty)

£5,000 - 7,000
€5,600 - 7,900
US\$6,500 - 9,100

Nicholas and Alexandra is a 1971 British biographical film directed by Franklin J. Schaffner and written by James Goldman, based on Robert K. Massie's book of the same name, which partly tells the story of the last ruling Russian monarch, Tsar Nicholas II of Russia, and his wife, Tsarina Alexandra.

John Mollo was credited as 'Military Advisor' for the production. The film won Academy Awards® for 'Best Art Direction-Set Decoration', 'Best Costume Design' (Yvonne Blake and Antonio Castillo), and was also nominated for 'Best Actress in a Leading Role' (Janet Suzman), 'Best Cinematography', 'Best Music Original Dramatic Score' and 'Best Picture'.

Provenance
 From The John Mollo Archive

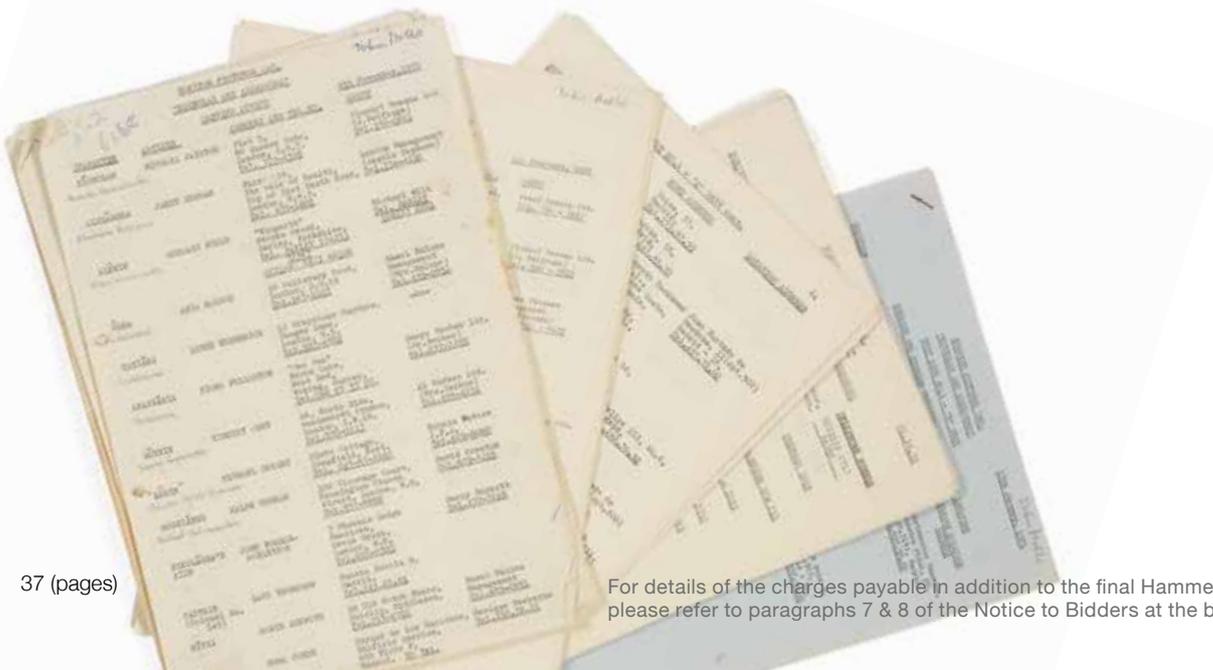
37

NICHOLAS & ALEXANDRA: A SMALL SELECTION OF DIARY AND PRODUCTION DOCUMENTS,

Horizon Pictures / Columbia Pictures, 1969, covering John Mollo's involvement in Franklin J. Schaffner's 1971 film *Nicholas & Alexandra* as 'Military Advisor', comprising; casting advice, unit lists, his contract with Horizon Pictures, and other correspondence, (Qty)

£500 - 700
€560 - 790
US\$650 - 910

Provenance
 From The John Mollo Archive



37 (pages)

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.



© MGM / John Mollo

38 (page)

38
HANNA'S WAR: A SELECTION OF ORIGINAL COSTUME DESIGNS BY JOHN MOLLO AND A NOTEBOOK OF ON-LOCATION PHOTOGRAPHS,

MGM, 1988,
 from Menahem Golan's *Hanna's War* starring Ellen Burstyn, David Warner and Donald Pleasence, comprising; three hand-coloured A3 costume designs for 'Hannah Senesh' and Infantry, and ten pen and ink hand-drawn costume designs on A4 tracing paper (all accompanied by their hand-coloured copy, and two with fabric swatches), together with 180 colour Polaroids taken by John Mollo and affixed in a scrapbook for use as part of on-location production, together with various other research photographs, (sold without copyright), (Qty)

£1,500 - 2,000
 €1,700 - 2,200
 US\$1,900 - 2,600

Provenance
 From The John Mollo Archive

39
WHITE HUNTER BLACK HEART: AN ORIGINAL INK DRAWING BY JOHN MOLLO AND ASSOCIATED RESEARCH FOR THE PRODUCTION,

Warner Bros., 1990,
 comprising; a monochrome ink drawing of a male character, accompanied by a photocopy of a design for a 'mosquito boot' by John Mollo, and two photocopies of Daily Crowd Sheets for hair and costume dated 6th and 8th June 1989, along with numerous photocopies of images for research from Clint Eastwood's *White Hunter Black Heart*, largest 13 3/4in x 9 1/2in (35cm x 23.5cm) (Qty)

£300 - 500
 €340 - 560
 US\$390 - 650

Provenance
 From The John Mollo Archive



©Universal Pictures / John Mollo

40 (part)

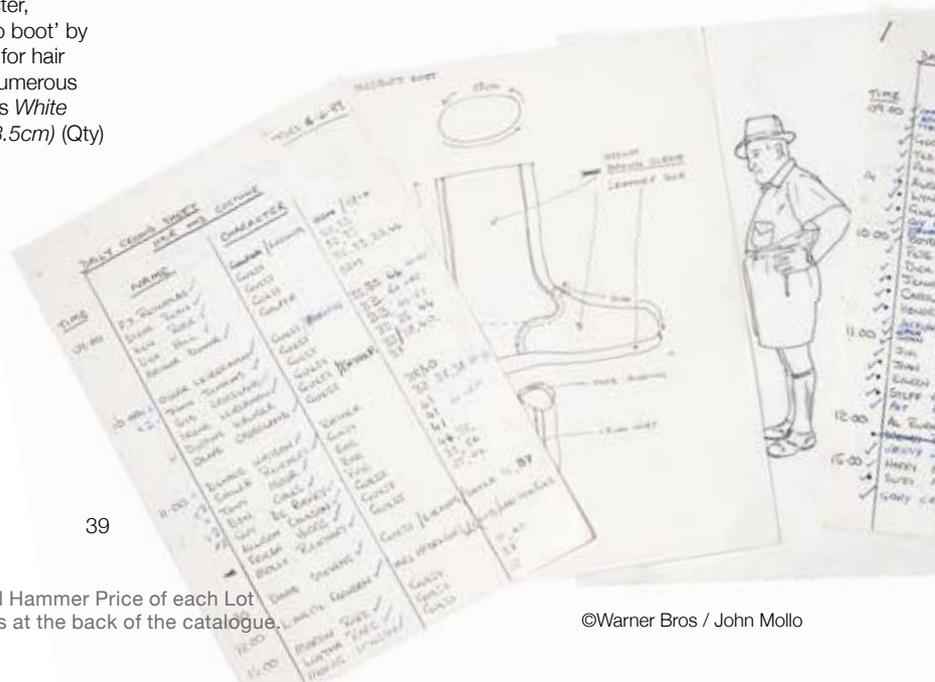
40
CRY FREEDOM: TWO ORIGINAL COLOUR COSTUME DESIGNS BY JOHN MOLLO,

Universal Pictures, 1987,
 comprising; two original pen and watercolour character costume designs by John Mollo on paper with fabric swatches, for the Richard Attenborough 1987 film *Cry Freedom* starring Denzel Washington, 8 1/4in x 12in (21cm x 30.5cm) (2)

£500 - 700
 €560 - 790
 US\$650 - 910

Cry Freedom is a 1987 British-South African epic drama film directed by Richard Attenborough, set in late-1970s apartheid era South Africa. The screenplay was written by John Briley based on a pair of books by journalist Donald Woods. As a film showing mostly in limited cinematic release, it was nominated for multiple awards, including Academy Award® nominations for 'Best Actor in a Supporting Role', 'Best Original Score', and 'Best Original Song'. It also won a number of awards including those from the Berlin International Film Festival and the British Academy Film Awards.

Provenance
 From The John Mollo Archive



39

CRY FREEDOM & REVOLUTION: JOHN MOLLO'S PERSONAL SKETCH BOOK NOTES & SKETCHES 6, A CUSTOM BOUND VOLUME CONTAINING IMPORTANT AND DETAILED CONCEPT SKETCHES AND COSTUME DESIGNS FOR MANY OF THE CHARACTERS FROM HUGH HUDSON'S FILM REVOLUTION (1985) AND RICHARD ATTENBOROUGH'S CRY FREEDOM (1987), AND NUMEROUS MILITARY UNIFORM DESIGNS FOR BOOKS, COMMERCIALS AND ADDITIONAL PROJECTS MOLLO WORKED ON DURING THIS TIME FRAME,

January 1985 - September 1987,

John Mollo's personal handwritten costume design manuscript and diary covering the period of January 1985 - September 1987 including the production *Revolution* released in 1985 (Goldcrest / Warner Bros.) starring Al Pacino, as well as pages devoted to Richard Attenborough's *Cry Freedom* released in 1987 (Universal Pictures) starring Denzel Washington, the volume of 498 pages containing detailed and broken down sketches and workings for a number of military uniforms, production meeting notes, shopping lists, schedules, calendars, annotations and drawings in black ink, with key pages;

Pages 10-17 - Detailed notes from an early meeting with Hugh Hudson for *Revolution* in which he mentions that he *doesn't want the costumes to look aggressively 18th century - not like Barry Lyndon - not many hats. Colours and checks to be superimposed. With floral scarves - see Harper's and Vogue Oct-Dec 1984. an Ethnic look if possible*; together with notes on all principal characters with various detailed designs for epaulets.

Pages 50-51 - Annotated sketches for costume progressions and notes on wig sellers, leather shirts, French flags, French Officers and colourings.

Page 53 - A handwritten cast for *Revolution* listing Al Pacino as lead character 'Tom Dobb'.

Page 67 - A full page of a costume designs for Officers.

Page 143 - An insightful page done by John Mollo depicting his career over a 10yr period, from years 1975-1985, detailing the months and years spent on each film including; *Star Wars*, *Alien*, *Gandhi* etc, as well as listing countries visited, events, and which studios the films were filmed at.

Page 169 - A highly finished drawing of character 'Ben' from *Cry Freedom*, hand-coloured by John Mollo.

Page 258 - Lists costume budgets and costings for *Cry Freedom*.

Page 271 - A full page costume design for South African Railway Police, hand-drawn, refined, and hand-coloured, with annotations.

Page 373-379 - Several pages containing hand-drawn and hand-coloured designs for four principal characters from *Journey To The Reims*.

Of the 498 pages, approximately 175 pages are devoted to *Revolution*, approximately 150 pages on *Cry Freedom*, several pages also include content for the 1988 film *Hanna's War* (Cannon Films), research for a theatre production of *Journey To Reims*, and other independent projects, *the art book measures 14.25in x 9.5in (36cm x 24cm)*

£8,000 - 12,000

€9,000 - 13,000

US\$10,000 - 16,000

Revolution is a 1985 British historical drama film directed by Hugh Hudson, written by Robert Dillon, and starring Al Pacino, Donald Sutherland and Nastassja Kinski. The film stars Pacino as a New York fur trapper who involuntarily gets enrolled in the Revolutionary forces during the American Revolutionary War.

Cry Freedom is a 1987 British-South African epic drama film directed by Richard Attenborough, set in late-1970s apartheid era South Africa. The film centres on the real-life events involving black activist 'Steve Biko' and his friend 'Donald Woods', who initially finds him destructive, and attempts to understand his way of life. Denzel Washington stars as 'Biko', while actor Kevin Kline portrays 'Woods'.

Provenance

From The John Mollo Archive



41 (part)



41 (part)



41 (part)



©Warner Bros / John Mollo

42 (page)



©Studio Canal / Tristar / John Mollo

42 (page)

42 •
AIR AMERICA & WHITE HUNTER BLACK HEART: JOHN MOLLO'S PERSONAL SKETCH BOOK NOTES & SKETCHES 7, A CUSTOM-BOUND VOLUME CONTAINING IMPORTANT AND DETAILED SKETCHES AND COSTUME DESIGNS FOR MANY OF THE CHARACTERS FROM ROGER SPOTTISWOODE'S AIR AMERICA (1990), AND CLINT EASTWOOD'S WHITE HUNTER BLACK HEART (1990), AS WELL AS SOME MINOR PAGES FOR RICHARD ATTENBOROUGH'S CHAPLIN (1992); ADDITIONALLY THE VOLUME INCLUDES PAGES FOR UNFINISHED / UNRELEASED PRODUCTION ROBIN HOOD AND COLUSSUS, October 1987 - December 1990,

John Mollo's personal handwritten costume design manuscript and diary covering the period of October 1987 - December 1990, including the production of *Air America* from 1990 (TriStar) starring Mel Gibson and Robert Downey Jr., Clint Eastwood's *White Hunter Black Heart* from 1990 (Warner Bros), together with seven pages for Richard Attenborough's *Chaplin*, which is then continued in lot 25 in *Notes & Sketches 8*, with John Mollo as Costume Designer, as well as pages from the unfinished / unreleased productions *Colossus* (1988) and *Robin Hood* (1990), the volume of 460 pages devoted to detailed and broken down sketches and designs for key characters, crowd costume workings, the majority in black ink, also with notes, schedules, flow charts, calendars, annotations, research material and diary entries, notable pages include;

Pages 66-78 - Various drawings for characters from *Colossus*, and some accessories such as goggles, helmets, and jackets, also featured. Accompanied by schedules for production.

Pages 174-175 - Annotated pages for budgets, shopping lists, and requirements lists from armourers Bapty for *Colossus*.

Pages 248-250 - Flowcharts for the wardrobe team, lists, schedules, costume breakdowns, meeting notes, and designs for barracks for *Air America*.

Pages 272-275 - Feature notes on a meeting with Daniel Melnick the Producer for *Air America*.

Pages 374-395 - Numerous pages of drawings for soldiers, noblewomen, outlaws, servants, archers, Prince John, and Little John for *Robin Hood*.

Pages 450 - 456 - Initial pages of notes for *Charlie* (later renamed to *Chaplin*). Featuring timetables, notes on, *Charlie's clothes* in Mollo's hand described as '...silk hat, open cloak, tails... often very shabby and then would suddenly get dressed to kill... gloves, small suit, fancy vest, two-tone side buttoned shoes, cane.'

Also included are pages of insignia designs for military attire, notes on silhouettes, orders of battles, military regiments and uniforms, as well as British troops, regular infantry, Russian armies, Indian armies, Burmese armies, Welsh armies and Egyptian armies, costings, additional workings for books, some pages for *Hanna's War* (MGM), commercials, and other professional and personal projects during this time frame, *the art book measures 14.25in x 9.5in (36cm x 24cm)*

£7,000 - 9,000
€7,900 - 10,000
US\$9,100 - 12,000

Air America is a 1990 American action comedy film directed by Roger Spottiswoode, starring Mel Gibson and Robert Downey Jr. as Air America pilots flying missions in Laos during the Vietnam War. When the protagonists discover their aircraft is being used by government agents to smuggle heroin, they must avoid being framed as the drug-smugglers. The plot of the film is adapted from Christopher Robbins' 1979 non-fiction book, chronicling the CIA-financed airline to transport weapons and supplies in Cambodia, Laos and South Vietnam during the Vietnam War.

White Hunter Black Heart is a 1990 American adventure drama film directed by and starring Clint Eastwood and based on the 1953 book of the same name by Peter Viertel. Viertel also co-wrote the script with James Bridges and Burt Kennedy. The film is a thinly disguised account of writer Peter Viertel's experiences while working on the classic 1951 film *The African Queen*, which was shot on location in Africa at a time when location shoots outside of the United States for American films were very rare.

Provenance
 From The John Mollo Archive



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43 (part)

43

AIR AMERICA: A SELECT GROUP OF ORIGINAL COSTUME DESIGNS BY JOHN MOLLO,

TriStar, 1990,

comprising; five original hand-painted, ink and watercolour character costume designs by John Mollo for the 1989 film *Air America* starring Robert Downey Jr. and Mel Gibson, accompanied by approximately twelve hand-drawn ink designs for costumes, badges, and helmets on A4 tracing paper (most with their photocopy), together with a letter from Michael Kagan at Carolco Films International Limited dated 6th March 1990 thanking Mollo for his work on the production, three unit lists, a crew list, and other research material, (Qty)

£500 - 700
 €560 - 790
 US\$650 - 910

Provenance

From The John Mollo Archive

44

THE LORDS OF DISCIPLINE: A SMALL COLLECTION OF COSTUME DESIGNS AND PRODUCTION DOCUMENTS,

Paramount Pictures, 1983,

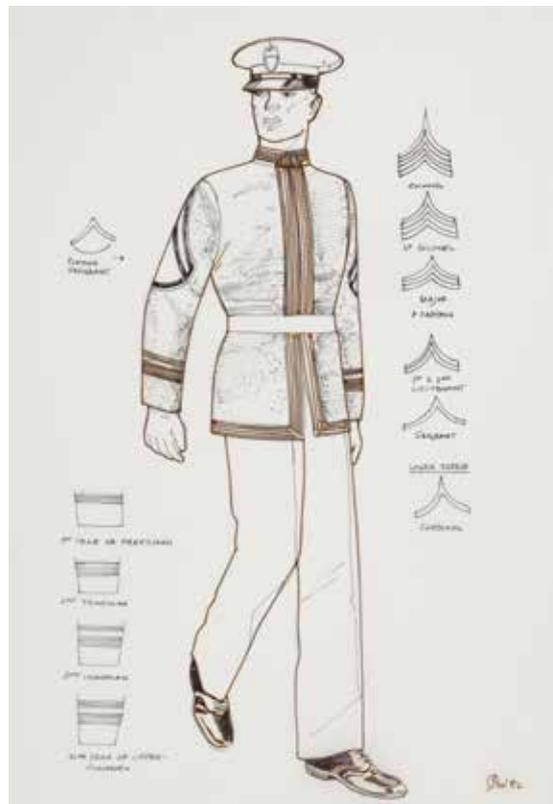
including; approximately 12 original pen and ink costume designs of various Officers and Sergeants on tracing paper (some initialled JM), approximately 14 original pen and ink drawings of badges, crests and insignia designs on tracing paper, (most accompanied by their photocopies), together with notes and research on cadet rank insignia, proposed cap badges, an estimate from Bermans & Nathans Ltd dated 11th March 1982, a call sheet, two fabric swatches, and some photographs (sold without copyright), majority 8 1/4in x 12 in (21cm x 30.5cm) (Qty)

£500 - 700
 €560 - 790
 US\$650 - 910

The Lords of Discipline is an American film based on the novel by Pat Conroy and directed by Franc Roddam.

Provenance

From The John Mollo Archive

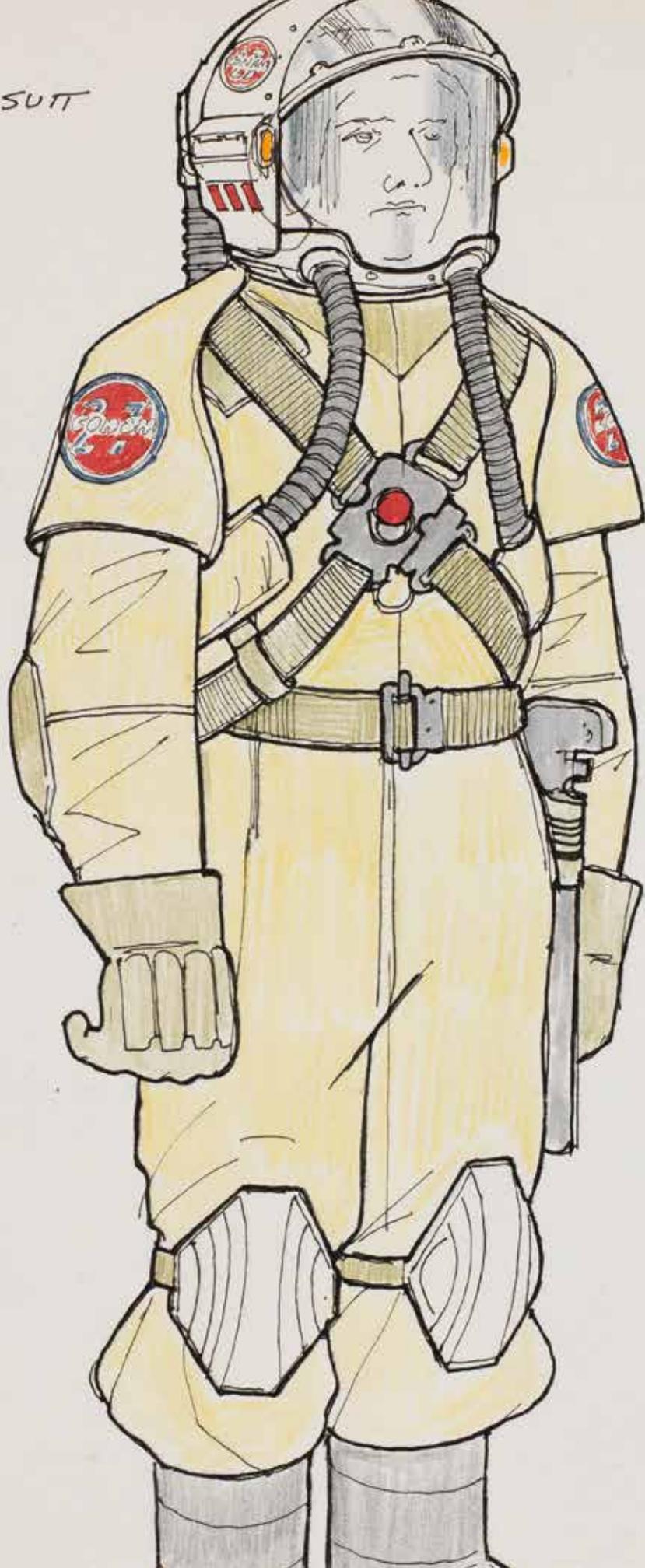


©Paramount Pictures / John Mollo

44 (part)

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WORKER IN
ATMOSPHERE SUIT



WORKER IN
ATMOSPHERE SUIT





45 (part)

45

COLOSSUS: A LARGE COLLECTION OF ORIGINAL COSTUME DESIGNS BY JOHN MOLLO FOR THE UNFINISHED / UNRELEASED PRODUCTION,

1988, comprising; a large A2 original pencil and coloured pencil costume design, eight A3 original pencil and coloured pencil costume designs on paper, approximately 55 original character costume designs by John Mollo, consisting of; hand-drawn and hand-coloured designs, photocopies which have been hand-coloured with watercolours, and original monochrome drawings (the majority of which are accompanied by their original ink drawing on tracing paper) for characters such as; 'Stormtroopers/Police', Imperial students, 'Peraquin', technicians, a Court Lady, Palace Guards, servants, courtiers, 'Olannis', 'Tarsha', 'Chornak', 'Vark', 'Orga', 'Klone', among others, from the unfinished / unreleased 1988 film *Colossus*, (Qty)

£300 - 500
€340 - 560
US\$390 - 650

Provenance
 From The John Mollo Archive.



46 (part)

46

OUTLAND: A SMALL QUANTITY OF COSTUME DESIGNS BY JOHN MOLLO,

Warner Bros., 1981, comprising; some colour original costume design illustrations by John Mollo, and some monochrome photocopies of original designs for various characters such as; kitchen workers, administrators, paramedics, and nurses, some initialed JM, together with production paperwork and copies of unit lists, largest 12 1/4in x 9 3/4in (31cm x 25cm) (Qty)

£1,500 - 2,000
€1,700 - 2,200
US\$1,900 - 2,600

John Mollo's designs for the crew fatigues and police uniforms – with adorning company badges and security motifs all follow very similar lines to the those he produced for *Alien*. As such the film has always been seen as somewhat of a spiritual brother to it.

Provenance
 From The John Mollo Archive

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47

OUTLAND: A COLLECTION OF COSTUME DESIGNS BY JOHN MOLLO,

Warner Bros, 1981,
for Peter Hyams 1981 Sci-Fi film *Outland* starring Sean Connery and Frances Sternhagen, comprising; five original colour pencil costume designs for various spacesuits for workers and paramedics, some affixed with fabric swatches, and 20 coloured artworks for jackets, waistcoats, trousers, logos, and badge designs, accompanied by other miscellaneous monochrome pen and ink designs, and various unit lists, largest 12 1/2in x 10 1/4in (31.5cm x 26cm) (Qty)

£5,000 - 7,000
€5,600 - 7,900
US\$6,500 - 9,100

Outland has endured many comparisons to Ridley Scott's *Alien* that was released two years earlier. Most notably in its 'future realism' production design which reflects a dark, claustrophobic and isolated neo-industrial environment in deep space, and the portrayal of future 'megacorporations' as sinister and ruthless organisations pursuing profit at any cost. With their employees' lives being expendable. Not only this, but John Mollo's responsibility for costume design further illustrates how these two films almost appear to reside in the same fantasy universe. Though missing the formers extra-terrestrial focus, *Outland* succeeded in delivering on a taught, near remake of the Gary Cooper Western "High Noon" in a space environment. With Sean Connery as the lone Marshall desperately trying to maintain law and order on a remote mining colony on Jupiter's moon of Io.

Provenance
From The John Mollo Archive



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47 (part)



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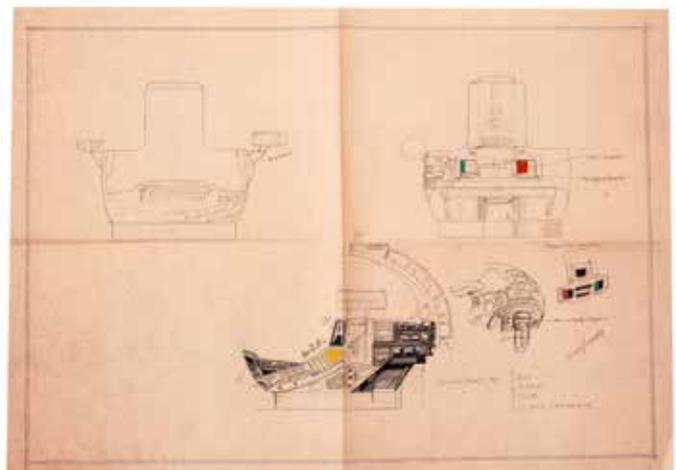
48

EVENT HORIZON: TWO LARGE BLUEPRINTS FOR THE DESIGN OF A SPACESHIP INTERIOR BY JOHN MOLLO,

Paramount Pictures, 1997,
the larger focusing on the right hand side, front view, and spine of a spaceship detailing the control panel with annotations by John Mollo; the smaller depicting another similar vessel with annotations regarding the 'Umbilicus', approx 30in x 26in (76cm x 66cm) (2)

£500 - 700
€560 - 790
US\$650 - 910

Provenance
From The John Mollo Archive



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48 (part)



49 (page)

©Paramount Pictures / John Mollo



49 (page)

©Paramount Pictures / John Mollo



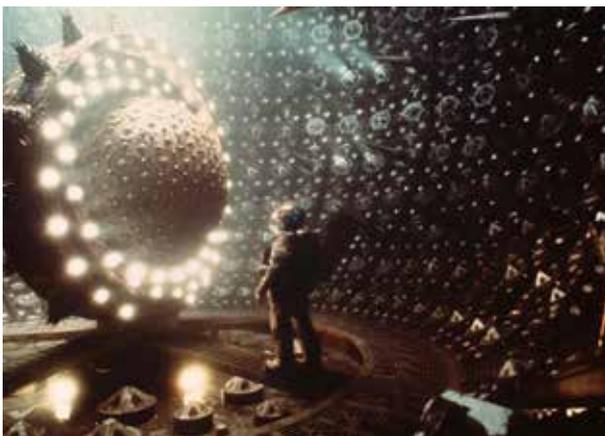
49 (page)

©Paramount Pictures / John Mollo



49 (page)

©Paramount Pictures / John Mollo



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49 •
EVENT HORIZON & HORNBLOWER: JOHN MOLLO'S PERSONAL SKETCH BOOK NOTES & SKETCHES 9, A CUSTOM BOUND VOLUME CONTAINING IMPORTANT AND DETAILED CONCEPT SKETCHES AND COSTUME DESIGNS FOR MANY OF THE CHARACTERS FROM PAUL W.S. ANDERSON'S FILM *EVENT HORIZON* (1997) AND THE ITV TELEVISION SERIES *HORNBLOWER* (1993-2003), ADDITIONALLY THE VOLUME CONTAINS WORKINGS FOR NUMEROUS MILITARY UNIFORM DESIGNS FOR BOOKS, COMMERCIALS AND ADDITIONAL PROJECTS MOLLO WORKED ON DURING THIS TIME FRAME, May 1994 - September 1999,

John Mollo's personal handwritten costume design manuscript and diary covering the period of May 1994 to September 1999, including costume designs, artwork, day to day diaries, meeting notes and budgets for the films John Mollo provided costume design for during this period, such as Paul W.S Anderson's 1997 sci-fi horror *Event Horizon* (Paramount Pictures) starring Laurence Fishburne and Sam Neil; and concludes with the start of John Mollo's ten-year project *Hornblower* (ITV) starring Ioan Gruffudd, comprising of 450 pages, notable pages include;



©ITV / John Mollo

49 (page)



©ITV / John Mollo

49 (page)



©ITV / John Mollo

49 (page)



©ITV / John Mollo

49 (page)

Page 169 - Features ink designs for a space suit helmet, together with ink and watercolour design sketches for a space suit from *Event Horizon*.

Page 177 - Various sketches for attire worn by character 'Captain Millar'.

Pages 183-184 - A diagram of 'Lewis and Clark's' space suit.

Pages 190-191 - Ink and coloured pen designs for 'Lewis and Clark' ship crest/emblem, plus various character designs.

Page 199 - Includes sketches of pressure suit designs.

Page 210 - An ink sketch of space suit helmet affixing and shoulder armour detailing.

Page 233 - Various sketches for 'EMT Rescue', and 'Emergency Medic' vests.

Page 247 and 257 - Initial pen and ink sketches for Naval Officers, for *Hornblower*

Page 286 - Some heavily inked drawings of French boats and crews.

Page 339 - Three hand-painted storyboards depicting scenes from *Hornblower*.

Pages 350-351 - Several lists for cast fittings, and extras.

Pages 364-365 - Different versions of crests for *Hornblower*, some coloured in with pen.

Also included in this volume are additional workings for books, commercials, and other professional and personal projects during this time frame, *the art book measures 14.25in x 9.5in (36cm x 24cm)*

£10,000 - 15,000

€11,000 - 17,000

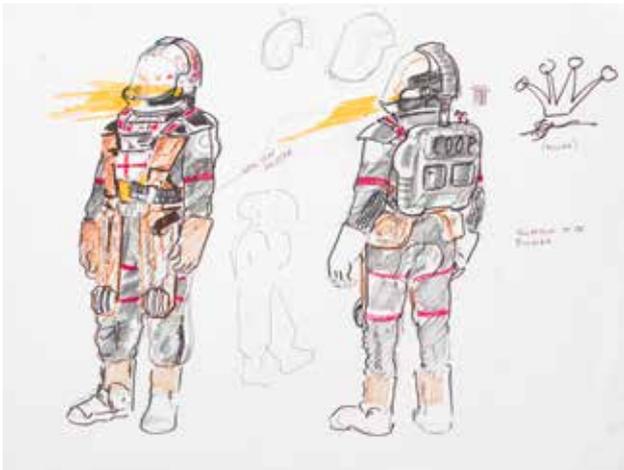
US\$13,000 - 19,000

Event Horizon is a 1997 science fiction horror film directed by Paul W. S. Anderson and written by Philip Eisner. It stars Laurence Fishburne, Sam Neill, Kathleen Quinlan and Joely Richardson. Set in 2047, it follows a crew of astronauts sent on a rescue mission after a missing spaceship, the *Event Horizon*, spontaneously appears in orbit around Neptune. Searching the ship for signs of life, the rescue crew learns that *The Event Horizon* was responsible for testing an experimental engine that opened a rift in the space time continuum, allowing a hostile entity on board the ship.

Though initially a box office and critical failure, appreciation of *Event Horizon* increased significantly after it was released onto Home Video, becoming a cult favourite. A decade later, the general look of the film, art direction, costuming and the visceral horror tone heavily influenced EA's *Dead Space* video game franchise.

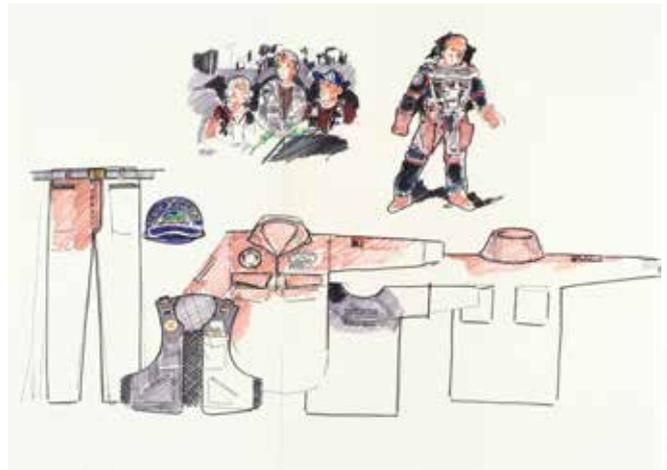
Provenance

From The John Mollo Archive



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50 (part)



©Paramount Pictures / John Mollo

(part)



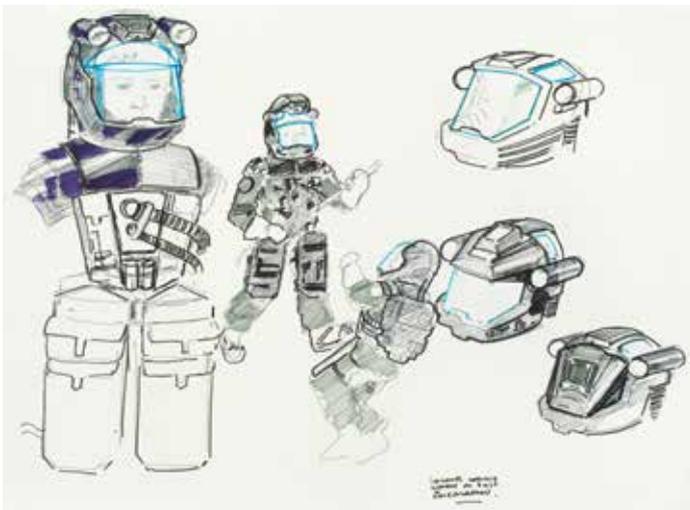
©Paramount Pictures / John Mollo

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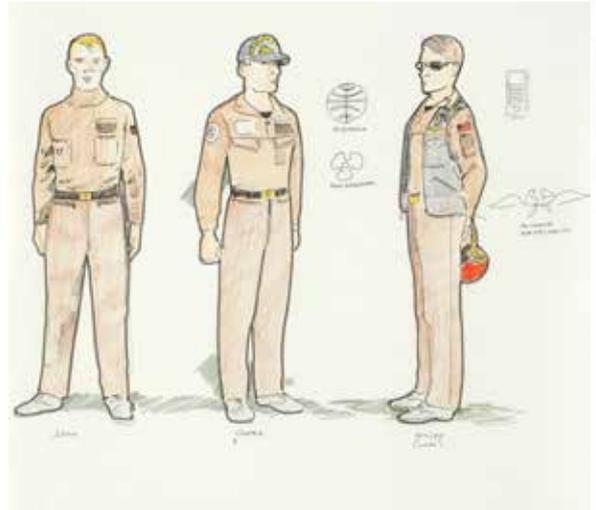
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(part)



©Paramount Pictures / John Mollo

(part)



©Paramount Pictures / John Mollo

(part)

50

EVENT HORIZON: A LARGE QUANTITY OF ORIGINAL COLOUR COSTUME DESIGN ILLUSTRATIONS BY JOHN MOLLO,

Paramount Pictures, 1997, comprising; approximately 100 large pencil and watercolour character composites for key character costume designs such as; 'Captain Millar' and 'Cooper', as well as crew designs, crew costumes, helmet designs and flight desk graphics, together with a full costume budget, research material, film stills, a unit list, and letters of both engagement and termination from Paramount Pictures, *largest 22in x 15in (56cm x 38cm)* (Qty)

£5,000 - 7,000

€5,600 - 7,900

US\$6,500 - 9,100

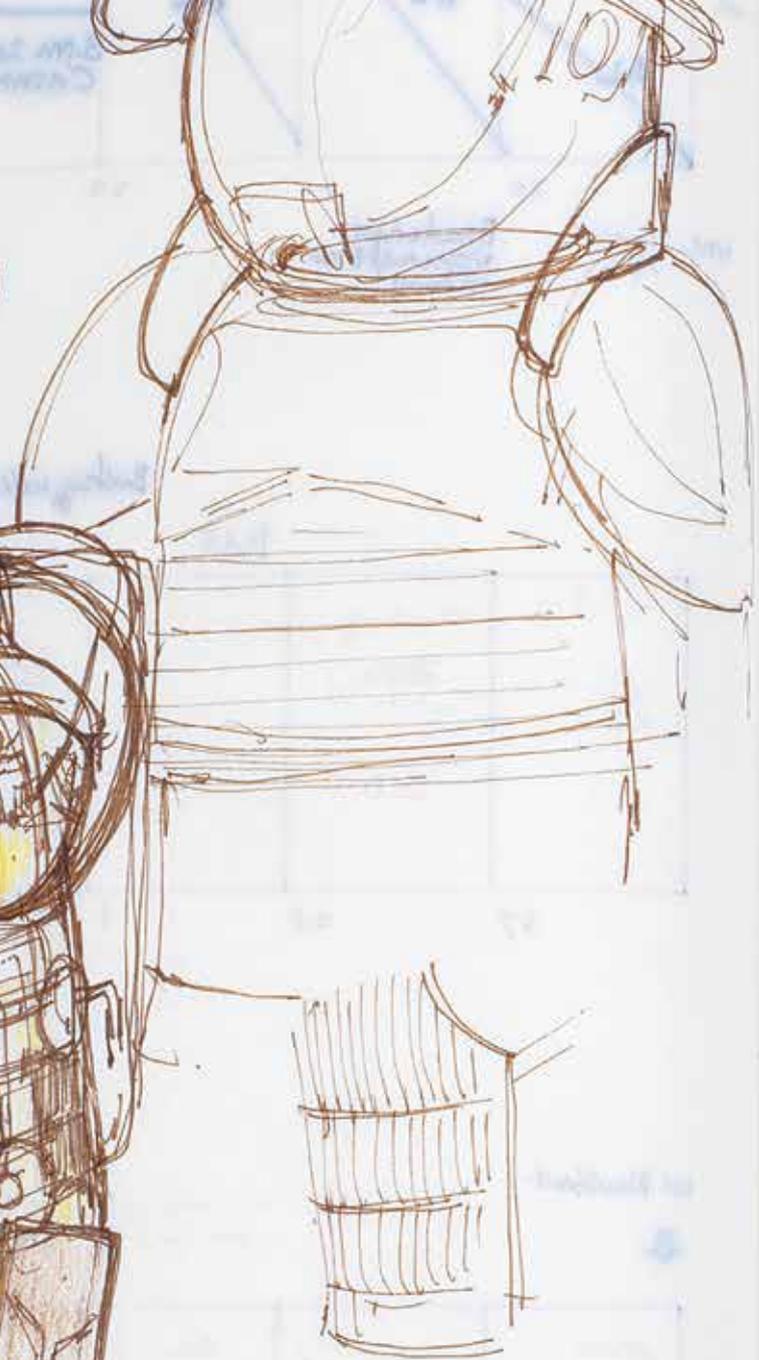
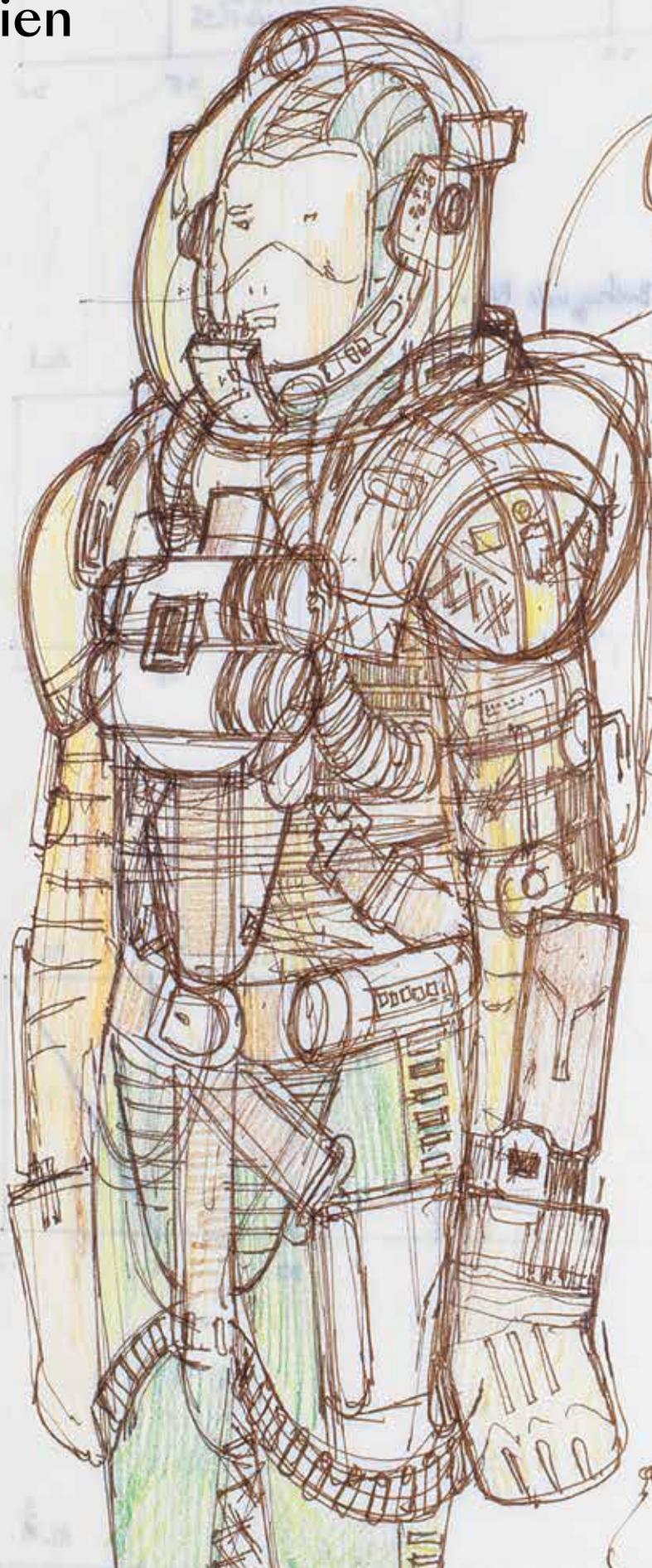
The cult sci-fi horror *Event Horizon* owes much of its production and costume design to Ridley Scott's 1979 film *Alien*, which John Mollo also provided the costume design for. Starring Sam Neil and Laurence Fishburne, this visceral film was filmed at Pinewood Studios, and despite Paramount pushing for a PG-13 certificate. It fully deserved the final R-rating it was awarded, the film presents the ghost space ship existing on the boundaries of hell as is deemed as one of the most frightening films of all time.

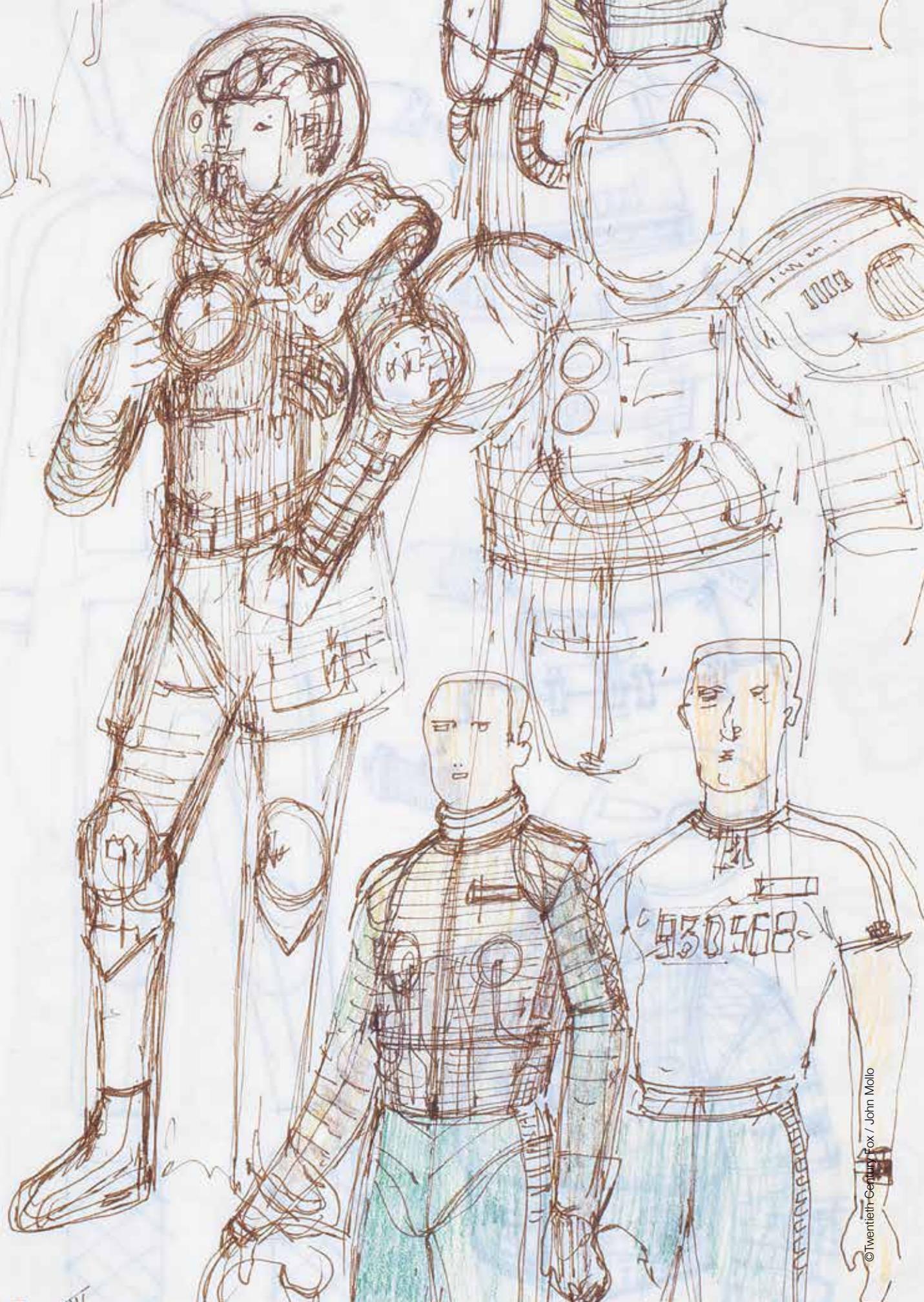
It was said that John Mollo never watched *Event Horizon* because it was too scary for him.

Provenance

From The John Mollo Archive

Alien





ALIEN: A COLLECTION OF CAST MEASUREMENTS, CHARACTER PROFILES, AND PRODUCTION DOCUMENTS,

Twentieth Century Fox, 1978, miscellaneous production items from Ridley Scott's 1979 film *Alien*, including; costuming details on all cast members, production unit letters for *The Aliens* dated 5th June 1978, a memo from Weylan-Yutani regarding uniform and insignia supplies, costume lists needed from various suppliers such as the Boy Scout shop and Bermans Costumier's, a costume breakdown dated 30th June detailing what needed sewing, buying, and adding to, a unit list from Twentieth-Century Fox dated 3rd July 1978, actor measurements for all actors including Jon Finch (initially cast as 'Kane', though replaced by John Hurt prior to filming), a heavily annotated timeline, two pages of typed notes for *The Alien* dated 20th February 1978, a typed letter from Ivor Powell describing *The Alien Cycle* and the *Little Rascal*, costume costings, five pages of rough sketches for bags, suits, and helmets, a handwritten note from Mollo on condition required for each characters costume – with only 'Ash's' requiring to be *Washed, Neat, Pressed*, a callout to the characters hidden, non-human identity, and a letter from Ridley Scott Production Company to John Mollo regarding the then unmade production *Duellists* film dated 1975, (Qty)

£6,000 - 8,000
 €6,700 - 9,000
 US\$7,800 - 10,000

Director Ridley Scott and writer Dan O'Bannon were determined to have the crew costumes in *Alien* to closely resemble contemporary work/utility clothes as opposed to the more fantastical costumes seen in traditional sci-fi movies such as Kubrick's *2001: A Space Odyssey*. Hence Mollo designed the crew uniforms to look grubby, worn and most definitely unpressed – all apart from Science Officer 'Ash'.

Alien won the 1979 Academy Award® for 'Best Visual Effects' and was also nominated for 'Best Art Direction' (for Michael Seymour, Leslie Dilley, Roger Christian, and Ian Whittaker). It also won Saturn Awards for 'Best Science Fiction Film', 'Best Direction' (Ridley Scott), and 'Best Supporting Actress' (Veronica Cartwright), and was nominated in the categories of 'Best Actress' (Sigourney Weaver), 'Best Make-up' (Pat Hay), 'Best Special Effects' (Brian Johnson and Nick Alder), and 'Best Writing' (Dan O'Bannon).



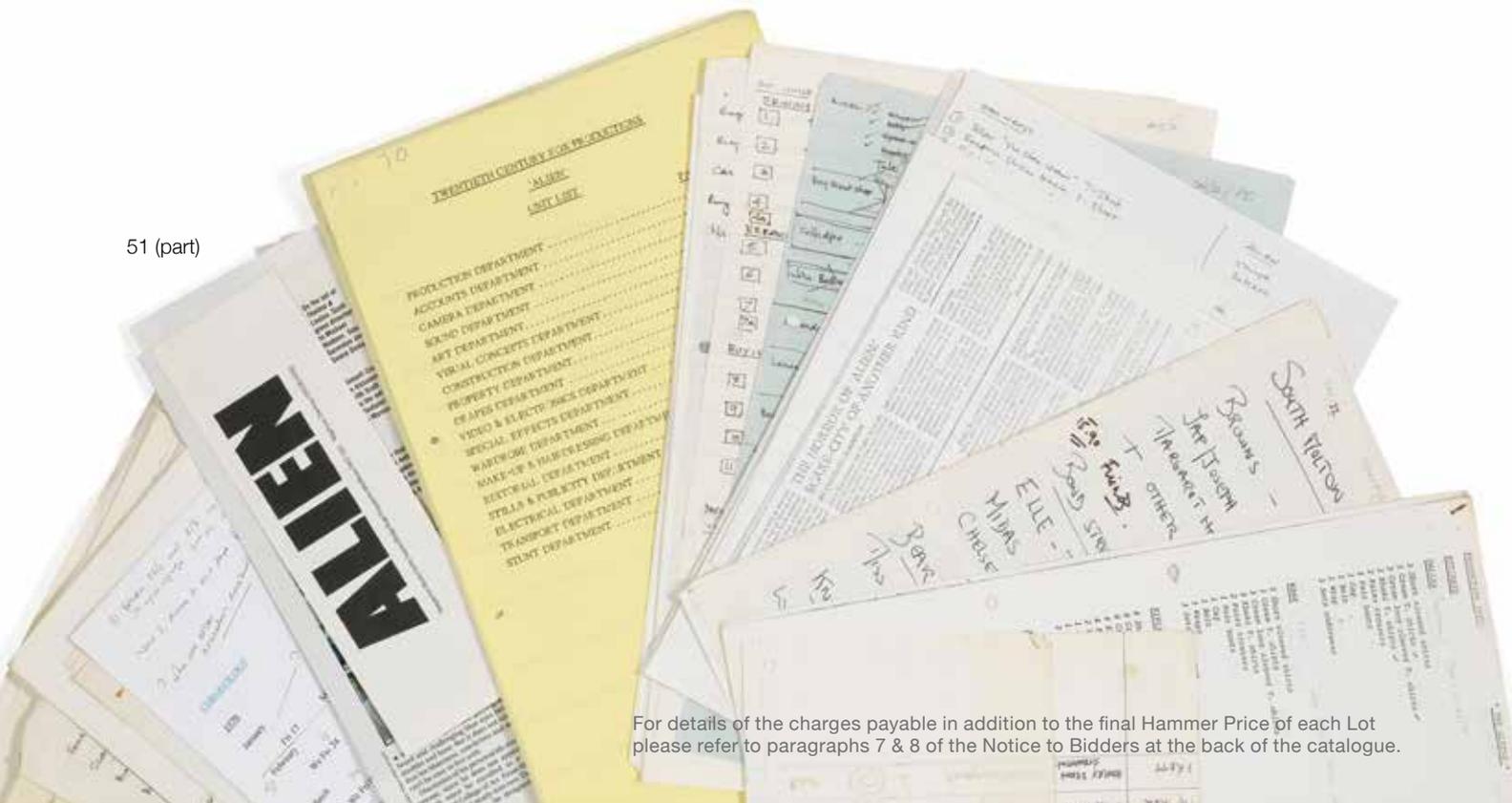
© 20th Century Fox / Kobal / Rex / Shutterstock

John Mollo received a BAFTA nomination for 'Best Costume Design', as did Terry Rawlings for 'Best Editing', John Hurt for 'Best Supporting Actor', and Sigourney Weaver for 'Most Promising Newcomer to Leading Film Role'. The film also received a Hugo Award, a nomination for a British Society of Cinematographers award, a Silver Seashell award for 'Best Cinematography', and nominations for a Golden Globe Award for 'Best Original Score', a Grammy Award for 'Best Soundtrack Album', and a BAFTA Award for 'Best Film Music'.

Provenance

From The John Mollo Archive

51 (part)



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ALIEN: THREE RARE, ORIGINAL PRODUCTION-MADE FABRIC BADGES AND PRELIMINARY DESIGNS BY JOHN MOLLO,

Twentieth Century Fox, 1978, comprising; three original production made badges (including the instantly recognisable 'USCSS Nostromo' cap and jacket badge) designed by John Mollo for Ridley Scott's 1979 production *Alien*, each measuring approx 4in x 3in (10cm x 7.5cm). Accompanied by Mollo's set of photos showing the cap badge, and original hand drawn Nostromo-crew designs on A4 paper, including the "Weylan Yutani" crest (the fictitious shipping company featured in the *Alien* franchise), John Mollo's design for a simplistic crew helmet, a drawing of half a shirt showing where the badges would go, and a shoe for Nostromo crew members, (Qty)

£5,000 - 7,000

€5,600 - 7,900

US\$6,500 - 9,100

Alien is a 1979 science fiction horror film directed by Ridley Scott, and starring Sigourney Weaver, Tom Skerritt, Veronica Cartwright, Harry Dean Stanton, John Hurt, Ian Holm and Yaphet Kotto. It is the first film in what became Twentieth Century Fox's successful *Alien* franchise which has spanned 40 years.

Artists Ron Cobb and Chris Foss worked on designs for the human aspects of the film such as the spaceship and space suits. Their costume renderings served as the basis for the final space suits created by costume designer John Mollo.

The general "look" of the first *Alien* film, reflected in its production, art and costume design all reinforced the "lived in" real-world look that this iconic film so perfectly captured – spawning a successful franchise spanning nearly 40 years and six direct sequels/prequels. The iconic production and costume design for this film became a watershed for science fiction films, set aboard a grimy commercial freighter, its blue-collar crew looking more like present day oil-rig engineers than spacemen. The visual design of the film still looks as relevant today as it did back in 1979 and is another reason why it has been regularly emulated by numerous films over the last four decades.

Provenance

From The John Mollo Archive



52 (part)

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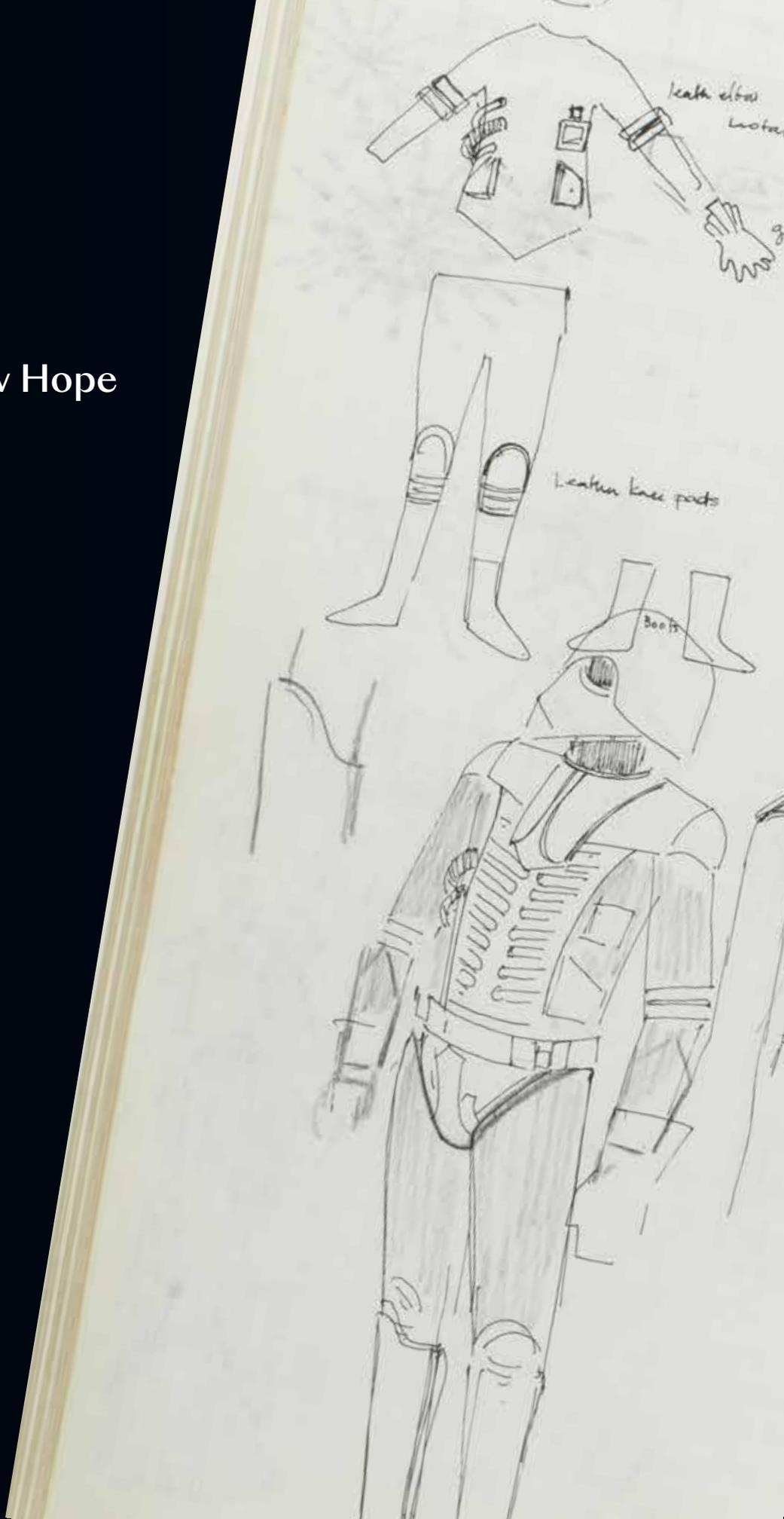


52 (part)

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Star Wars

Episode IV: A New Hope



2014



Forget.

top

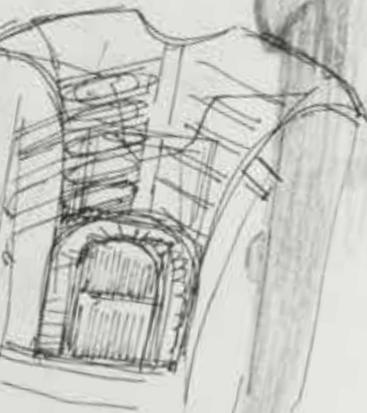


panels.



x 16

x 4



**A TIE FIGHTER PILOT STAR WARS
EPISODE IV - A NEW HOPE:
AN EARLY COSTUME DESIGN OF A
STORMTROOPER AND TIE FIGHTER PILOT,**

Lucasfilm / Twentieth Century Fox, 1977,
on a single sheet of paper in black ink and coloured
pencil, a side view of an early Stormtrooper with a
forward facing coloured TIE Fighter pilot, 8 1/4in x
12in (21cm x 30.5cm)

£1,500 - 2,000

€1,700 - 2,200

US\$1,900 - 2,600

John Mollo's sketch of a 'Stormtrooper' in this lot bares some similarity to Ralph McQuarrie's 1975 production painting of a 'Stormtrooper' with lightsaber. This early sketch by Mollo circa January 1976 shows a more simplistic helmet design. It shows a single centralised prototype Imperial logo, which itself was reworked and omitted from the final 'Stormtrooper' character. Mollo has also included the impractical leg armour of McQuarrie's artwork. The leg detail was later changed as it would have impacted the actors movements.

The early concept sketch of the 'Imperial TIE Fighter Pilot', is a much more simplistic design than the final version. Essentially comprised of a dark grey or black 'Stormtrooper' helmet and shoulder armour, with grey/black overalls, gloves, belt, holster and boots. Similarly to the 'Stormtrooper' it features an early version of the Imperial crest - which after the design was finalised did feature on the final 'TIE Pilot' helmet. For the finished costume Mollo adopted an all black appearance, with the overalls augmented with extended upper armour to front and back, based on the 'Stormtrooper' moulds, with a larger helmet based around the 'Stormtrooper' faceplate bolted to a widened 'Rebel X-Wing Pilot' helmet; accompanied with black belt, gloves and boots.

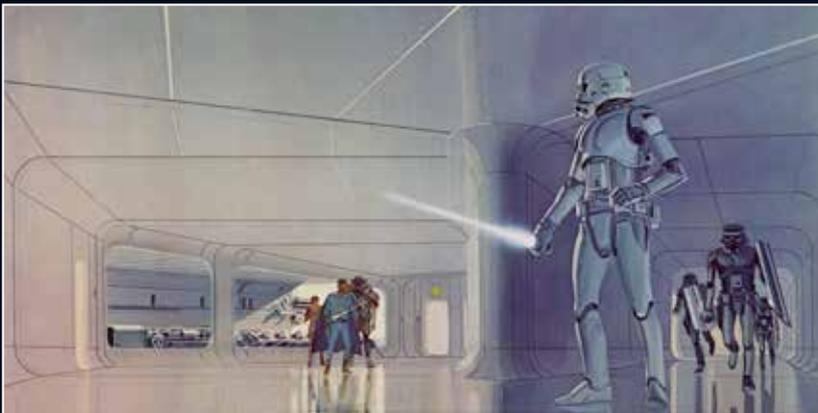
Provenance

From The John Mollo Archive



54

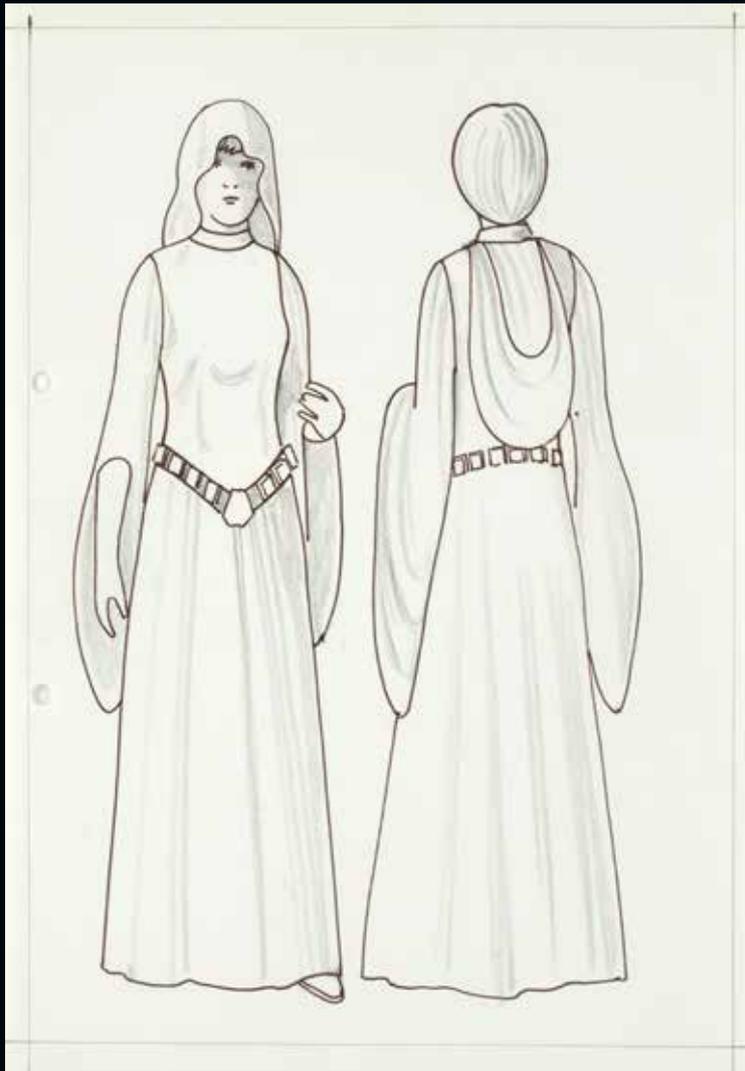
© Lucasfilm Ltd / John Mollo



53 (part)



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©Lucasfilm Ltd / John Mollo

55 (part)

55

**STAR WARS EPISODE IV - A NEW HOPE:
PRE-PRODUCTION LINE DRAWING OF PRINCESS LEIA
IN HER WHITE HOODED GOWN,**

Lucasfilm / Twentieth Century Fox, 1977, accompanied by a collection of six corresponding photocopies of the final design for 'Princess Leia's' iconic medieval style white hooded gown with metal belt; three hand-coloured the remaining four copies with black ink variations to necklines and additional detail, all 8 1/4in x 12in (21cm x 30.5cm) (Qty)

£1,000 - 1,500
€1,100 - 1,700
US\$1,300 - 1,900

John Mollo's designs for 'Princess Leia's' white gown, seen in most scenes in *A New Hope*, is very similar to the final screen-used design. Based on Ralph McQuarrie's original designs, Mollo sought to create a working costume which would provide the actor with a greater ability to move - including a side split and overall looser fit.

The drawings in this lot are a similar design to the final version, although the belt detailing is slightly different, it still shows the final "V" shaped appearance and rectangle medieval-style. The oversized hood in the drawings is also present in the final design, though Mollo's

drawing features a blonde Leia character, the same as in McQuarrie's production painting. This is presumably ahead of the Carrie Fisher casting.

Provenance
From The John Mollo Archive



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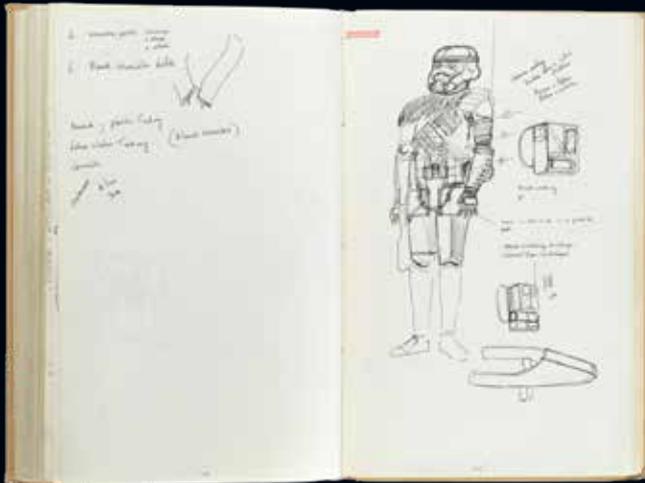
56 (page)

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STAR WARS EPISODE IV - A NEW HOPE: JOHN MOLLO'S PERSONAL SKETCHBOOK NOTES & SKETCHES 1, A CUSTOM BOUND VOLUME CONTAINING IMPORTANT AND DETAILED WORKING SKETCHES AND COSTUME DESIGNS FOR MANY OF THE CHARACTERS FROM THE FILM STAR WARS, TOGETHER WITH PRODUCTION DIARY ENTRIES, MEETING NOTES, TIME-LINES AND COSTUME DESCRIPTIONS, THE MAJORITY IN BLACK INK, SOME WITH COLOUR; ADDITIONALLY THE VOLUME CONTAINS WORKING FOR NUMEROUS MILITARY UNIFORM DESIGNS FOR BOOKS, COMMERCIALS AND ADDITIONAL PROJECTS MOLLO WORKED ON DURING THIS TIME FRAME,

Lucasfilm / Twentieth Century Fox, April 1975 - July 1976, John Mollo's personal handwritten costume design manuscript and diary covering the period of April 1975 to July 1976 including the production of George Lucas' *Star Wars* released in 1977, the first film John Mollo was employed as Costume Designer for, the volume of 450 pages with approximately 180 pages devoted to the Lucasfilm Ltd / Twentieth Century Fox production, detailed and broken down sketches and workings for the majority of characters featured in Episode IV *A New Hope*, with notes and drawings in black ink, these include; 'Darth Vader', 'Luke Skywalker', 'Han Solo', 'Princess Leia', 'Obi-Wan "Ben" Kenobi', 'Chewbacca', 'Biggs Darklighter', 'Tusken Raider', 'Stormtroopers', 'Jawas', 'Cantina Aliens', 'Imperial Guards and Gunners', 'Tie Fighter Pilots', 'Rebel Fighter Pilots' and others; with in-depth designs of belts, fastenings, helmets, insignia and footwear, key costume pages and designs include;

Page 180 - An early concept sketch for 'Han Solo', in pen and ink with annotations in Mollo's hand *Jersey or shirt, utility belt, gun holster.*

Page 215 - Early concept sketches for 'Han Solo' and 'Princess Leia' (2).

Pages 216-217 - An initial concept sketch for 'Darth Vader' including a breakdown of key soft/hard parts (helmet, armour, chest detailing etc.)

Page 217 - Three sketches for Imperial Officers and guards, in ink and coloured pen, with additional workings for head and helmet attire.

Pages 222-223 - Detailed pen and ink belt designs each titled in Mollo's hand; *Owen shoulder belt, Imperial officers and guards, Luke, Ben, Han, Chewbacca and Darth Vader.*

Pages 230-233 - Three further pages of illustrations detailing the design of 'Darth Vader's' costume, including trousers, jackets and overlays with a complete sketch of the villain with helmet.

Page 233 - A large sketch of 'Obi-Wan Kenobi' in colour pencil, front and profile designs.

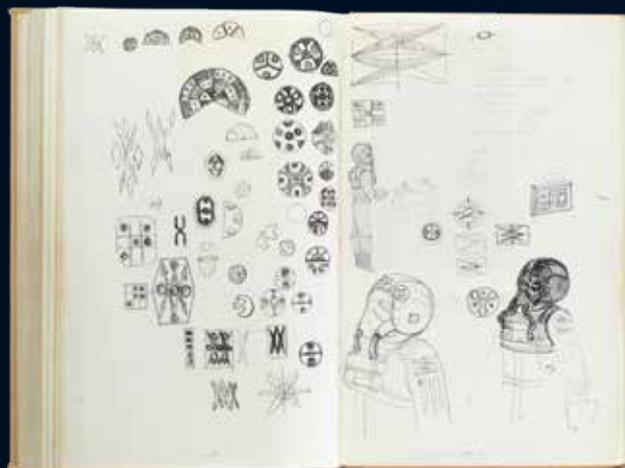
Page 240 - A pen and ink sketch of 'Chewbacca' with side profile drawings of his head.

Page 247 - Colour pencil drawings of an assortment of 18 aliens for the Cantina bar scene.



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56 (page)



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Page 249 - A draft pencil sketch of 'Luke Skywalker', a side sketch of 'Rebel Fleet Trooper' helmet with side comms-box/antenna, together with a detailed black ink and graphite sketch of 'Darth Vader', with a breakdown of his helmet annotated in Mollo's hand *These drawings added in 2005 initialled JM.*

Pages 250-251 - Feature designs for the 'Rebel X-Wing Pilot' helmet and further designs for the 'Rebel Fleet Trooper' helmet seen during the opening scenes aboard the 'Rebel Tantive IV' craft.

Pages 294-295 - A double page of over 20 pen and ink sketches of 'Princess Leia' in her diplomatic hooded gown, documenting how the dress would look from various angles and poses.

Page 309 - A full page black ink design for an 'Imperial Sandtrooper' (the 'Stormtrooper' variant required for the films 'Tatooine' scenes filmed in Tunisia), showing the parts of the costume including the helmet shoulder pauldron, webbing and proposed back-pack for the sand troopers in Tunisia.

Pages 352-353 - Two pages featuring six coloured pencil near-final designs for Rebel crew including; 'X-Wing Pilots', 'Fleet Troopers', 'Ground Crew' and 'Ancillary Rebels'.

Pages 360-361 - A double page of detailed sketches of 'Imperial Death Star Gunner', together with over 20 designs for the Imperial Insignia (which would ultimately become the Imperial "Cog" emblem).

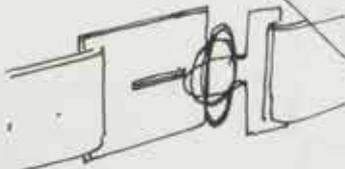
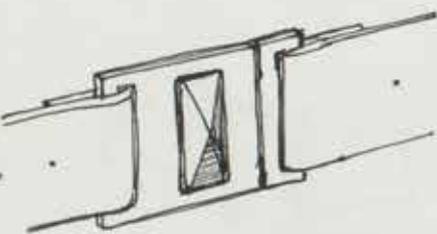
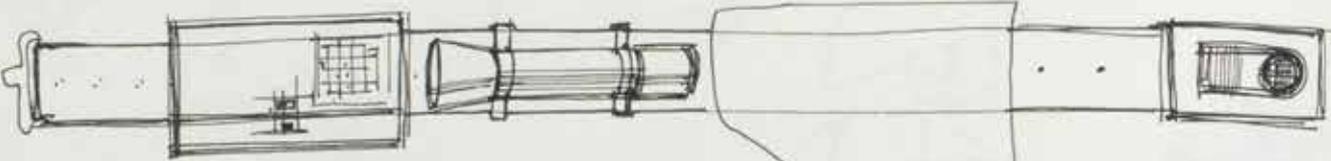
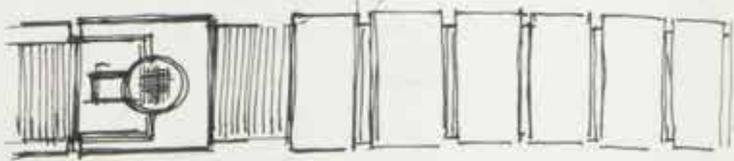
The sketch book is interspersed with diary notes for forthcoming pre-production meetings with George Lucas, studio days at Elstree, costume meetings during filming, and general costings, pages of interest include;

Page 194 - Titled 'Bermans and Nathans' in Mollo's hand, with a list of costume styles for certain characters:

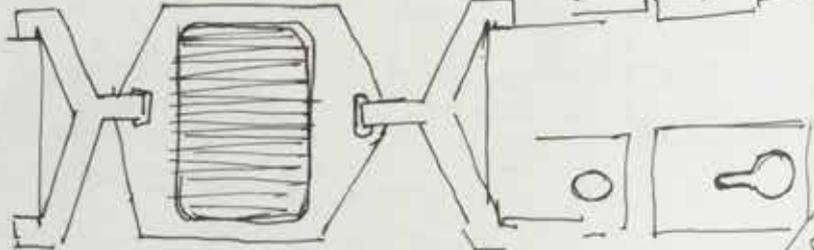
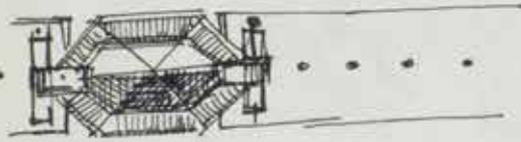
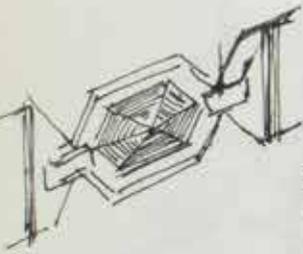
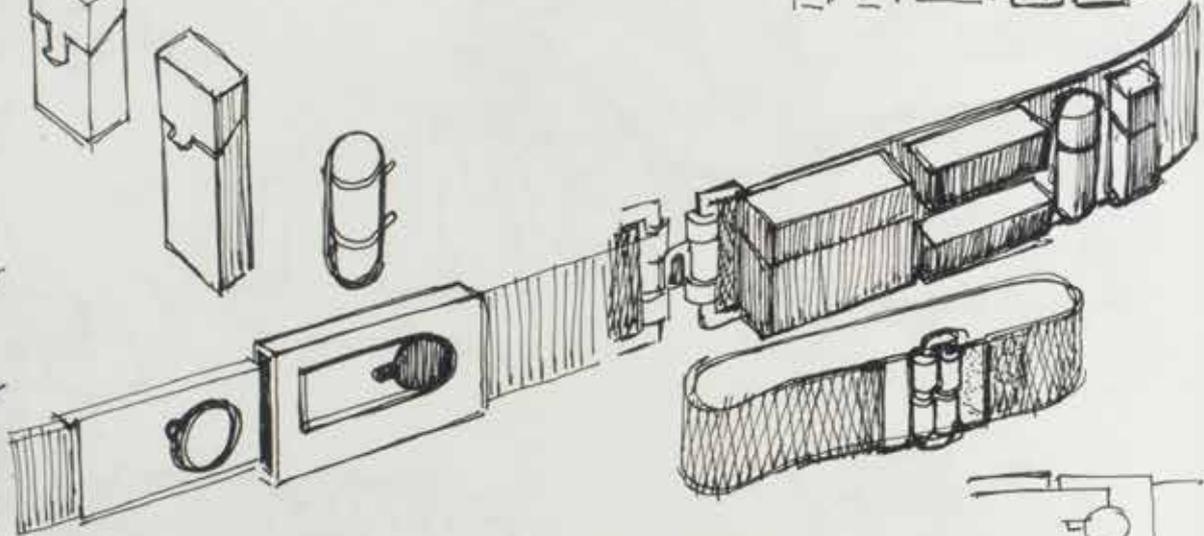
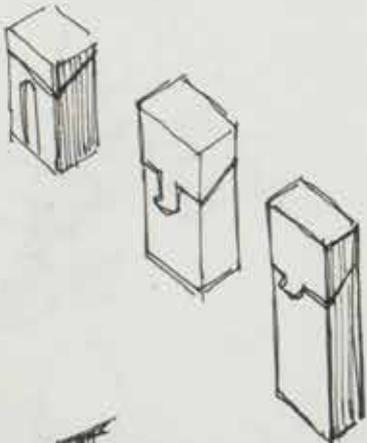
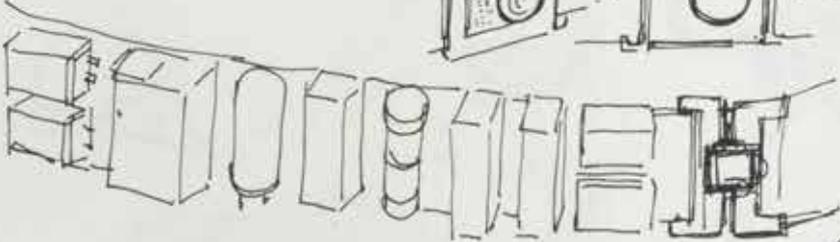
1. Peasant Type Costumes (Russo-Japanese),
a) Luke, b) Ben Kenobi, c) Uncle Lars, d) Aunt Beru,
2. Western/US Cavalry/Motorcycle Type,
a) Han Solo, b) Rebel Officers, c) Luke, d) Fixer and Friends,
3. Nazi Type uniforms/armour/cloaks,
a) Darth Vader, b) Imperial Pilots (sic), c) Rebel Troops,
4. Space Technology,
a) Imperial Pilots, b) Rebel Pilots,
5. Ladies mock medieval/Tarzan Type, a) Leia
6. Semi-monsters + weirdies[sic] and armour,
a) Jawas, b) Tuskan Raiders, c) Pirates,
7. Monsters,
a) Chewbacca, b) [indistinct]



OWEN SHOULDER Belt.

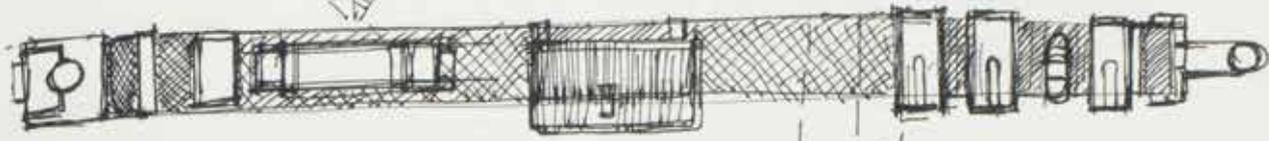


Imperial officers
Guards.





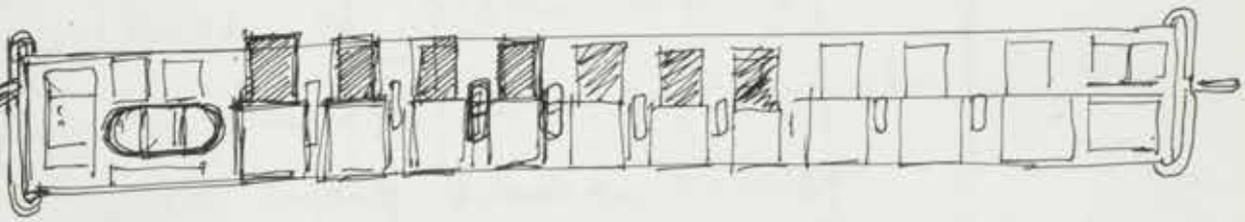
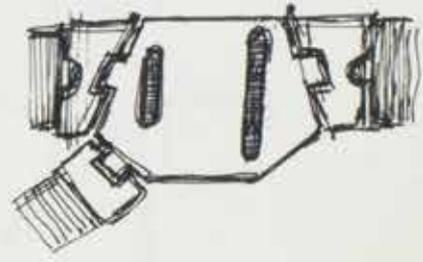
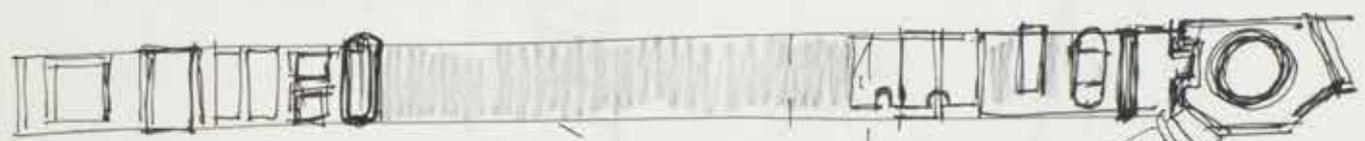
LUKE



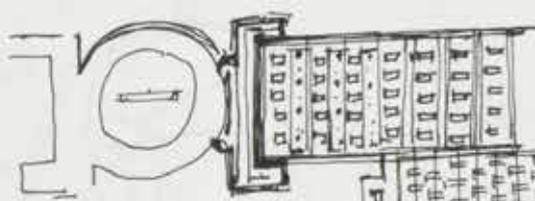
BEN



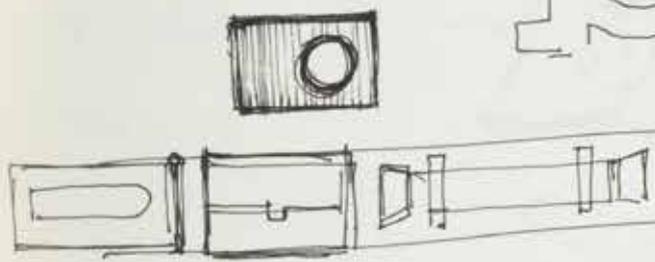
HAN



Chewbacca over the shoulder



DARTH VADEK





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56 (page)



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56 (page)



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56 (page)



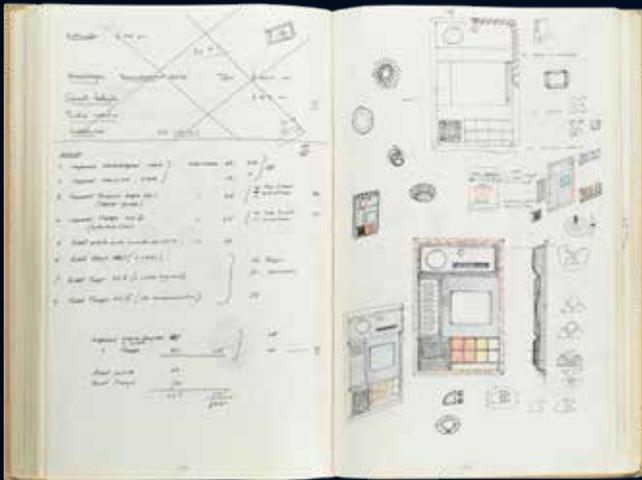
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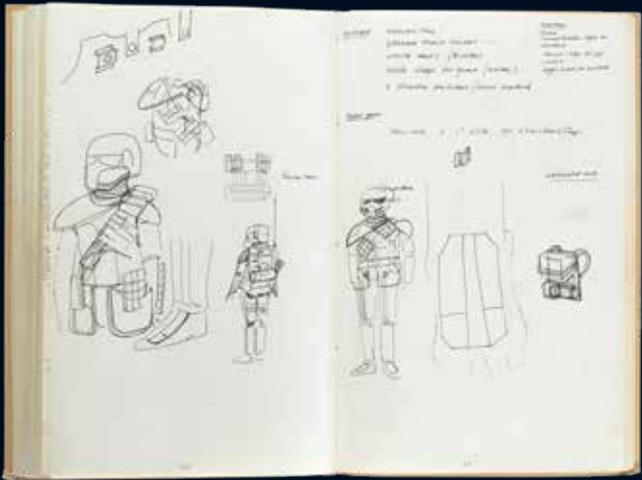
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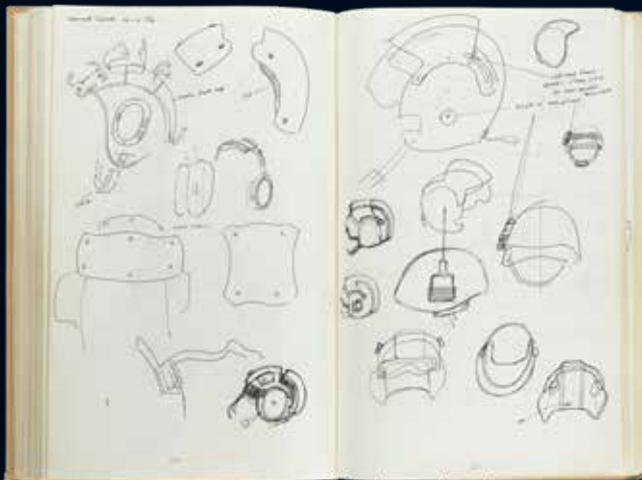
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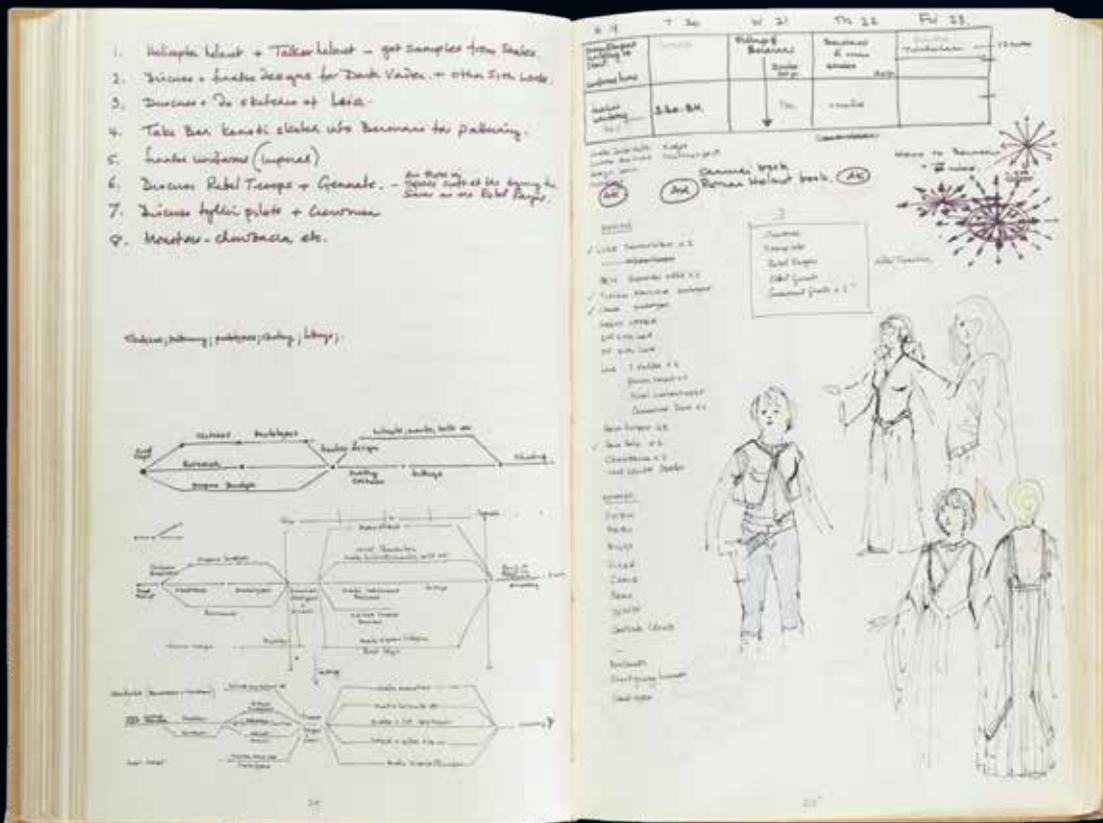
©Lucasfilm Ltd / John Mollo

56 (page)



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56 (page)



56 (page)

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Page 208 - Detailed meeting notes in Mollo's hand...with George Lucas discussing the key character costumes, dated 7-01-1976:

1. Luke Skywalker [working name for Luke Skywalker] - moccasin boots...Japanese shirt...long sleeves...light colours
2. Han Solo - t-shirt ...pullover...leather waistcoat
3. Ben Kenobi - monklike brown hooded cloak...contrast of light and dark
4. Biggs - black Russian shirt...baggytrousers...field grey cape
5. Rebels + Generals - commander type look, Russian tunics, helicopter pilot helmets
6. Imperialists - different uniforms, must be well cut...guards helmets like US helmets;

Page 214 - Shows Mollo's costume process flowchart [as illustrated in the catalogue], an example being: -Read script-Costume breakdown-prepare budget/Sketches/ prototypes/research- finalise designs and stock- make helmets, masks, belts/make costumes Bermans/make Stormtroopers- pack and send to Tunisia- shooting

Page 241 - Showing Mollo's month planner for February 1976, a key month for the production given the need to complete many of the costumes, including the somewhat-rushed 'Stormtrooper's' - all of which were needed in time for the 18th March "freight-day" when they were due to be shipped to Tunisia for the Tatooine scenes.

Pages 244-245 - List progress of all principal characters including costumes the then as-yet uncast 'Luke Skywalker' role (Mark Hamill), plus agenda points for one of Mollo's production meetings with George Lucas.

Page 254 - A listing of costume armour and helmet quantities required (ultimately provided by 3rd party vac-former Shepperton Design Studios in Twickenham) with initial draft budget - Imperial Stormtroopers white 50, Imperial Starpilot black 15, Imperial Troops MK 1 (cheese grater) 25, Imperial Troops MK II (with face visor) 25, Rebel Pilots with movable eye shields 50, Rebel Troops MK I (2 plates) 50, Rebel Troops MK II (2 plates long neck) 50, Rebel Troops MK III (USA communications) 25 with later amendments to numbers required and costings.

Page 258 - Lists belts, gun holsters and bandoleers required for Tunisia shoot for characters including; 'Luke Skywalker', 'Ben Kenobi', 'Han Solo' and 'Chewbacca'. Includes Luke's friends, Fixer, Deak and Windy, for early scenes set on Tatooine, which although filmed were ultimately cut prior to the film's final release.

Page 276 - A comprehensive list of all characters and costs for all costume Mollo was asked to design ranging from 50 for a Head Jawa, 550 Darth Vader black leather motorcycle outfit, 500 Leia ceremonial dress, 350 Luke star fighter suit, [currency is not stipulated].

Page 291 - A page of diary entries from 23rd February - 19th March documenting daily meetings with Bermans & Nathans, Art Department, George Lucas, Bapty's, shopping trips, Prop meetings, Andrew studio [Andrew Ainsworth] ending Get to Tunisia.

Additional research approximately 20 pages for the Seven Years War, possibly used for *Barry Lyndon*; black ink military costume sketches with coloured pencil detail for Officers, Grenadiers, Sergeants, Riflemen, Gunners, Corporals, Musketeers and others; notes for various commercials; TV productions *Anna Karenina*, TV commercials including one for 'Hamlet Cigars', workings for books and other professional and personal projects, the journal of 450 pages measures 14.25in x 9.5in (36cm x 24 cm) pages 181-362 *Star Wars Episode IV: A New Hope*

£100,000 - 150,000
 €110,000 - 170,000
 US\$130,000 - 190,000



56 (page)



53 (page)



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This important workbook includes hand drawn and occasionally coloured character designs and artwork for the main characters, many based on George Lucas instructions and Ralph McQuarrie and Joe Johnston's original production illustrations and designs. The notes and sketches were John Mollo's personal account of his design process. Taking George Lucas' vision and creating workable and durable costumes. It was vital for Lucas that *Star Wars* looked unlike any other sci-fi film. He wanted his characters to reflect light and dark. He did not want the over-dramatic costumes or anything too fanciful. While Mollo confessed that he had very little experience or understanding of the science-fiction genre, previously only working on film productions as a consultant for historical military accuracy, this was to be his advantage. Lucas wanted a more regimented look for *The Star Wars*, as the film was originally titled. Who better to bring this to life than a military costume expert who had little understanding or regard for fantasy film apparel. While there is drama created by the sinister 'Darth Vader' and monochrome 'Stormtroopers', comedy and quirks from 'C-3PO' and 'R2-D2' and extraterrestrial imaginings in the form of the 'Cantina Alien rabble', they are set against regimented German inspired Imperial guards and Generals letting the audience focus on the sets, fight scene and spaceship models. The protagonists 'Luke Skywalker', 'Han Solo', 'Princess Leia' and 'Obi-Wan Kenobi' all wear relatively simple understated costumes based on peasants, cowboys, medieval and monk attire. Contradictory to how they are viewed now, which is as some of the most iconic film wardrobe ingrained in Hollywood film history.

This important manuscript helps to show the production workings for putting these principles into practice. John Mollo's draftsmanship is seen in his breaking down of key costume elements, working out shapes and how practically these are to be put into motion. He scoured costumiers Bermans & Nathans collection of military uniforms and costume for hire to find the basics for many of the characters. As he elaborates *'For Darth Vader I had to go to three departments:*

the ecclesiastical department for a robe, the modern department for a motorcycle suit and the military department for a (Second World War) German helmet and gas mask. We cobbled it all together and there was Darth Vader.' This was the start of a very arduous process for the art department's Brian Muir, together with John Barry's input, who was given Mollo's design and tasked with making Vader's helmet come to life. This was also later in the design schedule and as such he only had time to produce a single concept. Thankfully George Lucas approved and a single costume and helmet were made for filming.

Serving also as Mollo's personal production and development diary the volume contains detailed meeting notes with the films development team including Producer/Director/Writer George Lucas, along with budgets and costume groupings. The fundamental themes for the main characters, Imperialists and Rebels were discussed. It was from this that Mollo began the costume design and production process. Extensive diary planning and liaison with other departments and teams is also well documented.

Provenance

From The John Mollo Archive

Literature

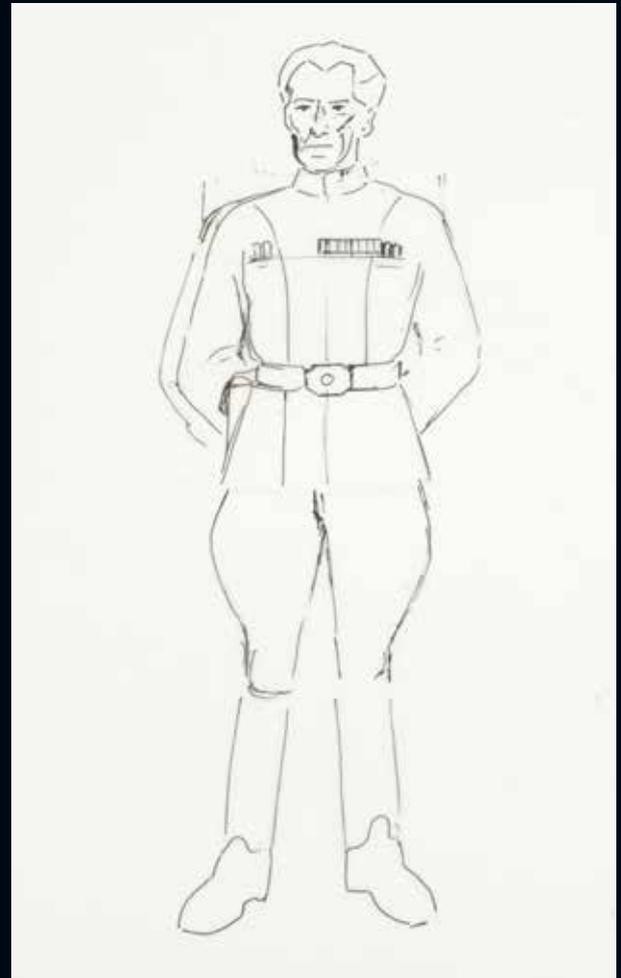
COTTA VAZ, Mark & HATA, Shini *The Star Wars Archives*, (Virgin Books), 1995

TITELMAN, Carol *The Art Of Star Wars, Episode IV, A New Hope*, (Titan Books), 1994

ALINGER, Brandon *Star Wars Costumes, The Original Trilogy*, (Titan Books), 2015



57 (part)



58 (part)

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57
STAR WARS EPISODE IV - A NEW HOPE: A GROUP OF ARTWORK FOR REBEL FLEET TROOPERS,

Lucasfilm / Twentieth Century Fox, 1977, most probably post-production, a detailed sketch in black ink of a 'Rebel Fleet Trooper' with workings for the helmets and blaster; three sheets of tracings showing 'Rebel Fleet Troopers' in black ink; and a page featuring 'General Jan Dodonna', all 8 1/4in x 12in (21cm x 30.5cm) (4)

£800 - 1,200
 €900 - 1,300
 US\$1,000 - 1,600

The 'Rebel Fleet Trooper' sketches match the final design for those in the film. They feature corresponding helmets with chinstrap, sleeveless vest, trousers with pockets and boots.

Provenance
 From The John Mollo Archive

58
STAR WARS EPISODE IV - A NEW HOPE: A COLLECTION OF POST-PRODUCTION SKETCHES FOR PETER CUSHING AS GRAND MOFF TARKIN,

Lucasfilm / Twentieth Century Fox, 1977, three sketches in pencil of the Imperialist accompanied by two black ink tracings, 8 1/4in x 12in (21cm x 30.5cm) (5)

£1,500 - 2,000
 €1,700 - 2,200
 US\$1,900 - 2,600

Provenance
 From The John Mollo Archive



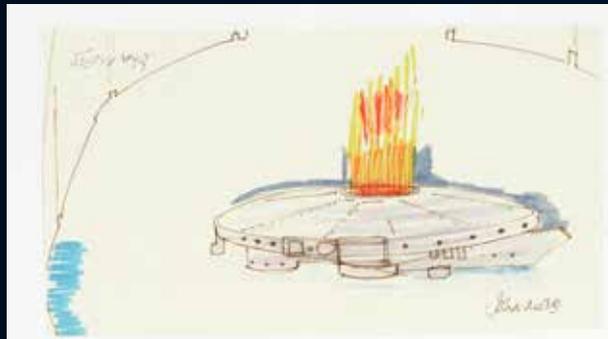
59 (part)

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59
STAR WARS EPISODE IV - A NEW HOPE: POST-PRODUCTION SKETCHES OF A JAWA AND A TUSKEN RAIDER,
 Lucasfilm / Twentieth Century Fox, 1977,
 two detailed sketches in pencil and/or black ink, with colour photocopies of the final designs, most 8 1/4in x 12in (21cm x 30.5cm) (2)

£500 - 700
 €560 - 790
 US\$650 - 910

Mollo's working costume design for the 'Tusken Raider' is again based on a Ralph McQuarrie production painting.

Provenance
 From The John Mollo Archive

60
STAR WARS EPISODE IV - A NEW HOPE: A SERIES OF COLOUR SKETCHES FROM THE DEATH STAR ESCAPE,
 Lucasfilm / Twentieth Century Fox, 1977,
 three small sketches in black ink and colour pen by John Mollo for his son Tom, affixed on a single page, and executed around the late 1970's/early 80's, depicting the Death Star escape with principal characters, 'Princess Leia', 'Han Solo', 'Chewbacca', 'Luke Skywalker', 'R2-D2', 'C-3PO', 'Darth Vader' and 'Stormtroopers', each signed *John Mollo*, largest 6 1/2in x 3 1/2in (16cm x 9cm)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

This sketch storyboard features character costumes that are identical to those in the film. The sketches are the artists representation of events as seen in the released movie, although out of sync.

Provenance
 From The John Mollo Archive



61 (part)

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61
STAR WARS EPISODE IV - A NEW HOPE: A COLLECTION OF ARTWORK BY JOHN MOLLO OF LUKE SKYWALKER, DARTH VADER AND OBI WAN KENOBI,

Lucasfilm / Twentieth Century Fox, 1977, a post-production finished watercolour costume artwork of 'Luke Skywalker' dated 2005 with corresponding tracing, accompanied by a detailed black ink tracing of 'Darth Vader' signed by John Mollo [later], and a similar style tracing of 'Obi Wan Kenobi', each 8 1/4in x 12in (21cm x 30.5cm) (3)

£500 - 700
 €560 - 790
 US\$650 - 910

Provenance
 From The John Mollo Archive



61 (part)

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62
STAR WARS EPISODE IV - A NEW HOPE: A PAGE OF WATERCOLOUR PORTRAIT SKETCHES OF PRINCESS LEIA, HAN SOLO AND LUKE SKYWALKER,

Lucasfilm / Twentieth Century Fox, 1977, created post-production these detailed portraits appear to show 'Princess Leia' as she looks in the ceremonial scene, with a near finished portrait of 'Han Solo' and less detailed sketches of 'Luke Skywalker', accompanied by a separate ink and watercolour portrait of 'Princess Leia', largest 8 1/4in x 12in (21cm x 30.5cm) (2)

£1,000 - 1,500
 €1,100 - 1,700
 US\$1,300 - 1,900

Provenance
 From The John Mollo Archive



63 (part)

63

STAR WARS: A RARE COLLECTION OF LETTERS RELATING TO THE 1978 ACADEMY AWARDS®,

Lucasfilm / Twentieth Century Fox, 1978, comprising: a hotel welcome note to John Mollo from Gary Kurtz and George Lucas welcoming him to Hollywood and writing 'Let the Wookiee win!', accompanied by free (and mostly unused) Disneyland tickets, carbon copies of 'thank you' notes from John Mollo to Gary Kurtz/George Lucas, Alan Ladd Jr. and unknown, and another letter from Howard W. Koch at the Academy of Motion Picture Arts and Sciences regarding the notion of compiling a book *50 Golden Years of Oscar*; together with a comprehensive letter from the Academy® dated 22nd March 1978 with details about the logistics and scheduling of the awards ceremony mentioning tips on how to receive your award, a letter dated 4th April 1978 from Jack Valenti President of the Motion Picture Association of America to John Mollo congratulating him on their win, a Board of Governor's Ball ticket and menu from 3rd April 1978 which lists Beluga caviar, lobster tails and anniversary cake, a regulations booklet, various Oscar® clippings and notes, as well as a letter that was included with John Mollo's BAFTA nomination certificate, and a BAFTA programme, (Qty)

£3,000 - 5,000
 €3,400 - 5,600
 US\$3,900 - 6,500

During John Mollo's Academy Award® acceptance speech for 'Best Costume Design' in 1978, while surrounded by 'Darth Vader' and a couple of menacing looking 'Stormtrooper's' he said the costumes he had created for *Star Wars* were really ...not so much costumes, as a bit of plumbing and general automobile engineering. This is a typical bit of self-deprecation from the man who was able to visualise and produce some of the most iconic costumes in film history.

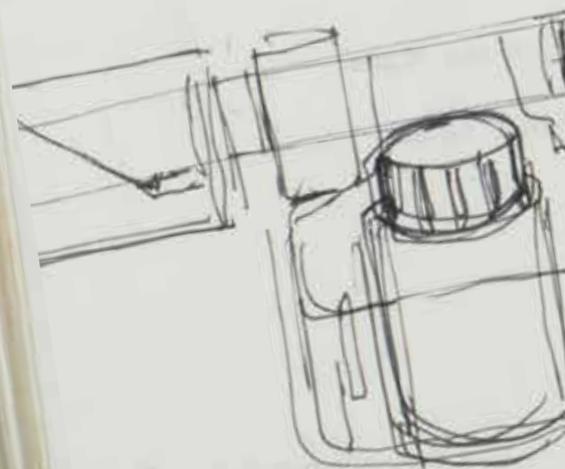
Provenance

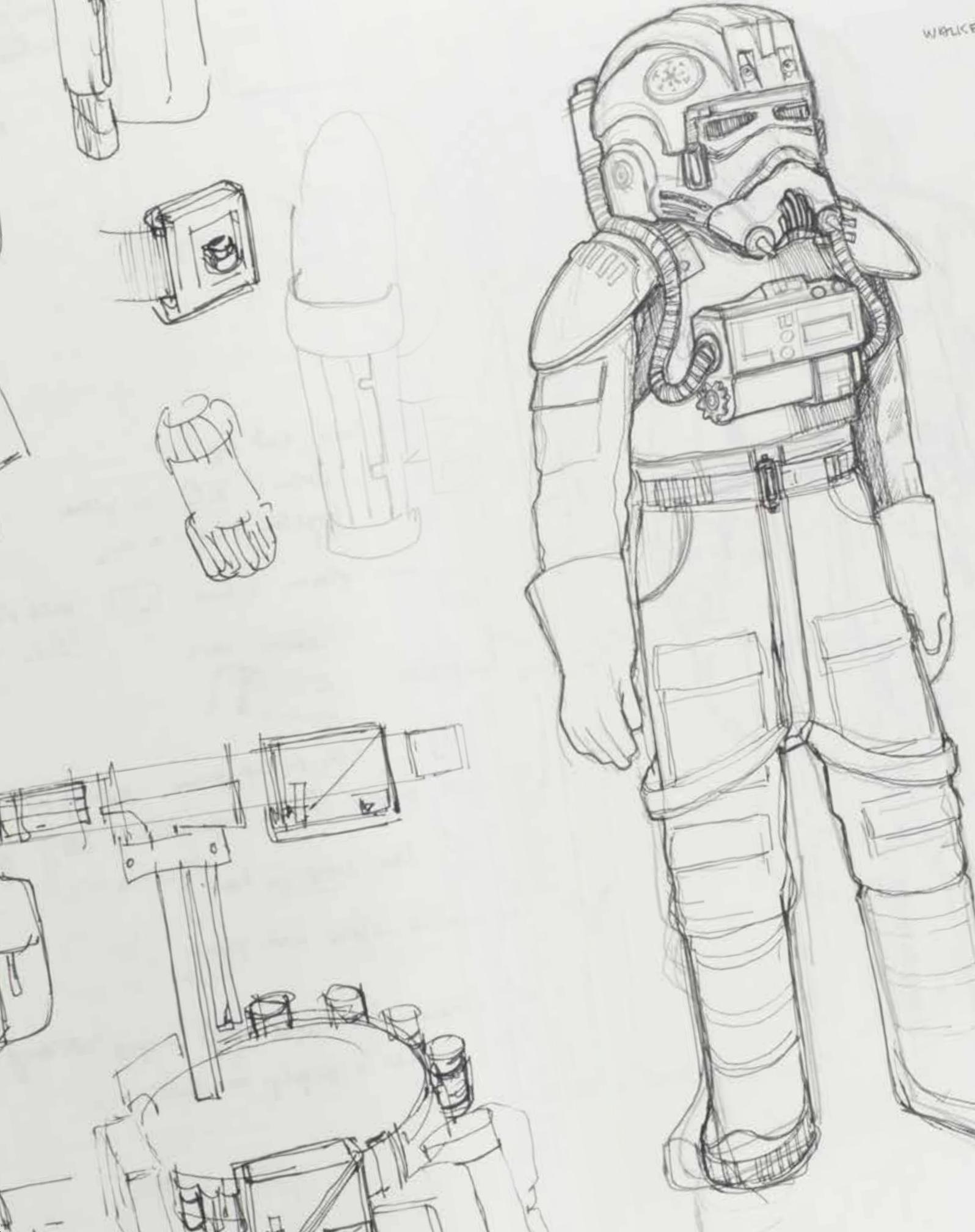
From The John Mollo Archive



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Star Wars
Episode V:
The Empire Strikes Back





**STAR WARS: EPISODE V - THE EMPIRE STRIKES BACK:
AN IMPORTANT COLLECTION OF PRODUCTION LETTERS,
BUDGETS, AND AWARDS INFORMATION,**

Lucasfilm, 1980,

including; a Lucasfilm memo on letter-headed paper discussing the nomination of *The Empire Strikes Back* for the 1980 Academy of Science Fiction, Fantasy and Horror Films awards known as the Saturn Awards, a Lucasfilm note of 'thanks' for John Mollo's contribution to the official publication *The Art of The Empire Strikes Back* with a copy of the book, an invitation to the crew screening of *The Empire Strikes Back* dated 1st April 1980, a letter from Twentieth Century Fox inviting John Mollo to their charity screening along with the ticket and programme for the event, a BAFTA nomination letter, a BAFTA invitation letter dated March 1980, a shooting schedule for the film dated 9th February 1979, a comprehensive wardrobe budget listing costings for all *Principal Artistes, Small Parts, Rebels, Imperialists, Bounty Hunters* and *Crowd*, costs documented as production photocopies of original costume budgets for the film, examples of costings are; 'Princess Leia' *new outfits & doubles* £3000, 'Chewbacca' *revamp* £3000, 'Yoda' *puppet costume* £250, 'Darth Vader' *revamp* £2000, finishing with *Repairs required to make 24 old 'Imperial Stormtroopers' serviceable @ £100 each*, also included is a hand written Christmas Card from 1979 to Mollo from Producer Gary Kurtz at Lucasfilm, also included is a crew/promotion t-shirt provided to Mollo by Lucasfilm at around the time of production/prior to the films release, and two Polaroid prints; one of the AT-AT helmets another of an Imperial Officer (sold without copyright), (Qty)

£3,000 - 5,000

€3,400 - 5,600

US\$3,900 - 6,500

The Empire Strikes Back is set three years after *Star Wars*. The Galactic Empire, under the leadership of the villainous 'Darth Vader' and the mysterious Emperor, is in pursuit of 'Luke Skywalker' and the rest of the Rebel Alliance. Following a difficult production, it was released on May 21, 1980. It received mixed reviews from critics initially but has since grown in esteem, becoming the most critically

acclaimed chapter in the *Star Wars* saga; it is now widely regarded as one of the greatest films of all time. It became the highest-grossing film of 1980 and, to date, has earned more than \$538 million worldwide from its original run and several re-releases. When adjusted for inflation, it is the second-highest-grossing sequel of all time.

For the sequel Lucas had decided to fund the complete production himself and so therefore, costs were tight (even less than the first film) so where possible, costumes would be reused or upgraded (£2,000 for 'Vader', but a mere £250 for then recently-deceased 'Obi-Wan Kenobi'). Furthermore, of the original 50 'Stormtrooper's' from *A New Hope*, a dozen had been salvaged, repaired and spruced up, such that they could be reused, introduced later in the film as their cold-weather fatigued 'Snow Troopers' took centre stage for the opening act featuring the unforgettable Imperial attack on the ice planet of 'Hoth'. Similarly a couple of 'TIE Fighter Pilots' were resprayed grey and became 'AT-AT drivers', responsible for piloting the behemoth walking Imperial All Terrain Armoured Transport's.

Provenance

From The John Mollo Archive



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64 (part)



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65 (part)



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66 (part)

65
STAR WARS EPISODE V - THE EMPIRE STRIKES BACK: SKETCHES RELATING TO REBEL GENERALS AND OFFICERS,
 Lucasfilm, 1980,
 post-production sketches; including three black ink traces, a page of sketches including an Imperial General, and a photocopy design, possibly pre-production, all 8 1/4in x 12in (21cm x 30.5cm) (5)

£800 - 1,200
 €900 - 1,300
 US\$1,000 - 1,600

These are very similar to the final screen-used designs. Mollo includes the shoulder-split cold weather quilted jacket with right shoulder 'Rebel Officer' rank insignia and breast-pocket detailing. The cold weather hat also includes communicator with antenna, hat-tied draping scarf and tinted goggles. Another sketch features the 'Rebel Officer' using his wrist-mounted communicator and has a set of arctic micro-binoculars.

These sketches feature the near-final 'Rebel Hoth Soldier' designs - suggesting they may have been produced earlier or very close to filming.

Provenance
 From The John Mollo Archive

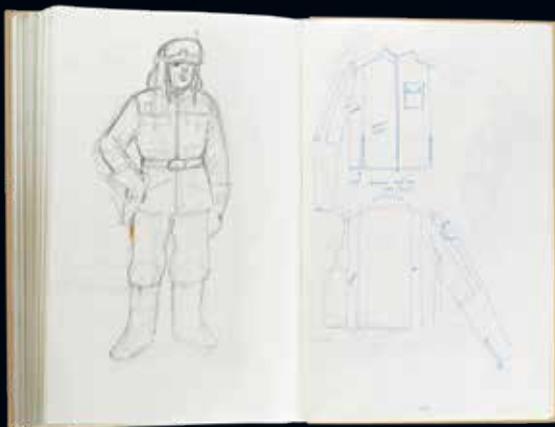
66
STAR WARS EPISODE V - THE EMPIRE STRIKES BACK: A GROUP OF SKETCHES INCLUDING IMPERIAL CHARACTERS, SNOWTROOPER, GENERAL VEERS AND ADMERIL OZZEL,
 Lucasfilm, 1980,
 two post-production sketches of 'Admiral Ozzel' one in pencil the other pencil and ink, photocopies of 'Imperial officers' and colour photocopies including a 'TIE Fighter pilot', with a page detailing two 'Snowtroopers' and 'General Veers' with notes in John Mollo's hand, each 8 1/4in x 12in (21cm x 30.5cm)

£500 - 700
 €560 - 790
 US\$650 - 910

The Imperial cold weather 'Snowtrooper' sketches are as their final screen used designs and feature a combination of hard and soft parts. 'General Veers' is similarly close to the final design with helmet, goggles, chest-piece and uniform. There are notes and annotations in Mollo's hand referencing the work required to reform some of the original 'Stormtrooper' costumes for use in *The Empire Strikes Back*. Though initially it was hoped that near to 50 of the original suits could be recovered, in the end it was no more than a dozen.

The drawing of 'Admiral Ozzel' is close to the final design, although the character design was practically the same as the 'Imperial Officer' costumes used in *A New Hope*. To cost cut some of the same costumes were re-used. 'General Veers' in Hoth armour and the 'Imperial Officers' sketches both represent the finished costumes.

Provenance
 From The John Mollo Archive



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STAR WARS EPISODE V – THE EMPIRE STRIKES BACK & ALIEN: JOHN MOLLO’S PERSONAL SKETCH BOOK NOTES & SKETCHES 3, A CUSTOM BOUND VOLUME CONTAINING IMPORTANT WORKING SKETCHES AND COSTUME DESIGNS FOR MANY OF THE CHARACTERS FROM THE ORIGINAL TRILOGY, TOGETHER WITH PRODUCTION DIARY ENTRIES, MEETING NOTES, TIME-LINES AND COSTUME DESCRIPTIONS, THE MAJORITY IN BLACK INK, SOME WITH COLOUR; ADDITIONALLY THE VOLUME CONTAINS DESIGNS FOR RIDLEY SCOTT’S *ALIEN* (1979) AND DOUGLAS HICKOX’S *ZULU DAWN* (1979) AS WELL AS DESIGNS FOR BOOKS, COMMERCIALS AND ADDITIONAL PROJECTS MOLLO WORKED ON DURING THIS TIME FRAME,

Lucasfilm, January 1978 - October 1979,

John Mollo’s personal handwritten costume design manuscript and diary covering the period of January 1978 – October 1979 including the production of George Lucas’ *Star Wars: The Empire Strikes Back* released in May 1980, with John Mollo as Costume Designer, the volume of 447 pages with approximately 130 pages devoted to the Lucasfilm production, detailed and broken down sketches and designs for key characters as well as ‘Imperial’, ‘Rebel’, ‘Cloud City Security’ and crowd costume workings for the majority of characters featured in Episode V, with notes and drawings the majority in black ink, these include; ‘Darth Vader’, ‘Luke Skywalker’, ‘Han Solo’, ‘Princess Leia’, ‘Chewbacca’, ‘Yoda’, ‘General Veers’, ‘Lando Calrissian’, ‘Stormtroopers’ and ‘Snowtroopers’, ‘Imperial Guards’, ‘Rebel Commanders and Officers’, key costume pages and designs are;

Page 238 - Black ink sketches of ‘Rebel Snowtroopers’, one with ‘Luke Skywalker’s’ distinctive fin cap.

Page 251 - Accomplished ink and watercolour sketches of Imperial Field Officer jacket, plus ‘Snowtrooper Rebel/Imperial Trooper’ (Hoth) helmet and soft pilot cap.

Page 253 - An ink and watercolour sketch possibly a concept for a ‘Rebel Officer’.

Page 256 - Ink watercolour designs for ‘General Veers’ AT-AT Commander Helmet, later used as the AT-ST Helmet in *Return of the Jedi*.

Page 257 - A page titled *Luke* in Mollo’s hand, consisting of five headshots of a prototype fin shaped Hoth uniform hat, all in pencil, one with ochre watercolour, with outline sketch for his complete costume.

Page 259 - An ink and watercolour full costume painting of ‘General Veers’ in battle armour.

Pages 330-334 - Ink sketches of ‘Cloud City’ Security Guard designs culminating with near-complete designs in pen and coloured pencil on page 335.

Page 341 - A black ink sketch of ‘Princess Leia’s’ Bespin gown, with the characteristic cape and dress.

Page 343 - Various ink sketches some with colour detail of ‘Cloud City’ inhabitants.

Page 345 - Detailed sketches of finalised ‘Snowtroopers’ designs with notes, showing the elements of the costume and new face cowl, the notes discussing how the elements would fit together.

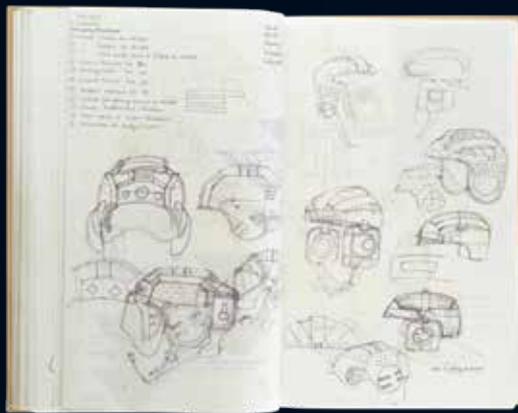
Pages 353-355 - Ink concept designs for ‘Lando Calrissian’, with alternate belt buckles and trademark cape.

Pages 368 and 371 - Ink costume designs for ‘Bounty Hunter Zuckuss’.

Page 383 - Ink concepts sketches for the Emperor (Palpatine) for ‘Darth Vader’s’ holographic Throne Room Scene.

Pages 396-397 - Sketches detail the finalised Imperial AT-AT (‘Walker’) Costume, including helmet, chest box, fatigues and body armour;

Page 406 - A basic line drawing in ink for ‘Yoda’s’ shirt and kimono costume taking inspiration from ‘Obi-Wan’s’ simple costume elements.



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The sketch book is interspersed with diary entries for forthcoming pre-production meetings, costume fittings, and general costings, pages of interest include;

Page 94 - Four tickets and an invitation relating to the 50th Academy Award® ceremony, with a printed invitation from Gary Kurtz and George Lucas for a pre-Oscars® celebration, John Mollo was awarded the Academy Award® for Best Costume Designer.

Page 310 - In John Mollo's hand *meeting with Gary [Kurtz] 20/12/78*
Re: Rebel Trooper,

- 1) Cap. Last pattern OK...order 100
- 2) Cap. [indistinct] ok get 100 cast
- 3) Smock shorter, shoulder yoke is darker shade
- 4) Trousers darker shade
- 5) Vest straighten bottom
- 6) Belt fasten details, loops ok
- 7) Pack
- 8) Gloves ok
- 9) Boots page

Page 339 - Notes dated 29/1/79 in John Mollo's hand listing characters and outfit status, for example; *Darth Vader's leg pieces – George Block, Darth Vader's helmet fixing – SDFX; (referring to the troublesome issues with the first film); listed under heading Design: Luke, Han, Lando, Bounty hunters, Cloud City citizens and workers, Cloud City women, Leia snow outfit +3, Luke bog planet, Han ski outfit, Rebel Controllers, Hanger Deck Workers, Pilots, Rebel Troops, Generals, Imperial Snowtrooper, Han in everyday clothes, Leia new outfit, Luke new outfit, 15 Guards, 15 Citizens, Bounty Hunters, Boba Fett, Darth Vader, 15 Old Stormtroopers.*

Page 387 - Also lists notes for three additional suits for Harrison Ford (Han Solo) Carbon Chamber scenes plus 'Luke's' outfit for end scene.

Combined in this manuscript are approximately 65 pages of costume designs for Ridley Scott's *Alien* released in 1979 (Twentieth Century Fox), with designs for principal costumes of the 'Nostromo' crew, pages of insignia design for the military attire, notes and budgets/costings, as well as detailed designs for spacesuits, backpacks and weapons.

Pages 38-49 - Sketches, some colour pencil of designs for 'Nostromo' crew space suits and prototype helmet designs
 Page 84 - Initial budget for space suits and assorted crew suits.
 Page 86 - Further designs for 'Nostromo' crew fatigues.

Pages 134-135 - Two-page colour pen designs for final 'Nostromo' Crew Badge and crew division/unit insignia.

Page 171 - Mollo "to do" list from 13 June 78 includes actions such as; material requirements for Kane's shirt (chestburster scene), character death scene listed as July 31st, plus requirements for crew and doubles/stunt actors.

Page 193 - Detailed pen sketch of near final design for 'Nostromo' crew space suit.

The sketch book is also interspersed with hand written notes and diary entries by Mollo for forthcoming pre-production meetings with Ridley Scott - plus budget breakdowns and further production notes.

A number of pages dedicated to Douglas Hickox's *Zulu Dawn*, also released in 1979 (American Cinema Releasing), and additional workings for books, commercials and other professional and personal projects during this time frame, *the art book measures 14.25in x 9.5in (36cm x 24 cm), with pages 238 – 279, 304-317, 324-335, 339-406, 424 dedicated to Star Wars Episode V: The Empire Strikes Back,*

£80,000 - 120,000
 €90,000 - 130,000
 US\$100,000 - 160,000

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.



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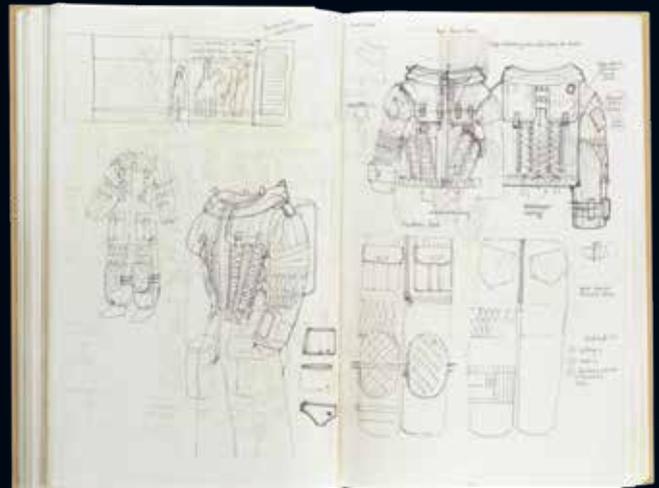
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67 (page)



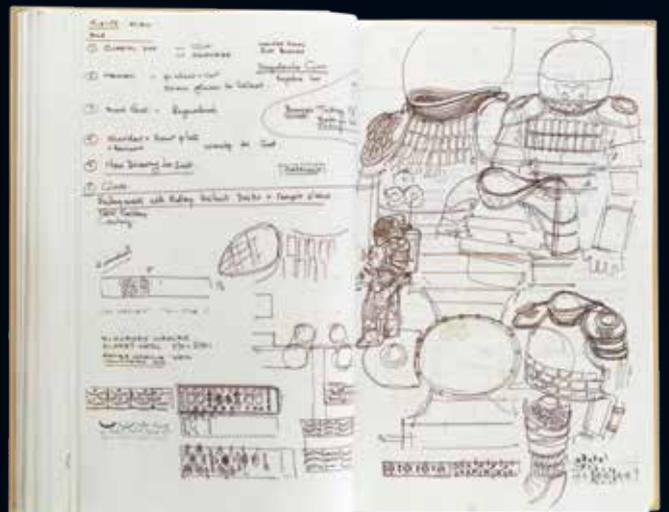
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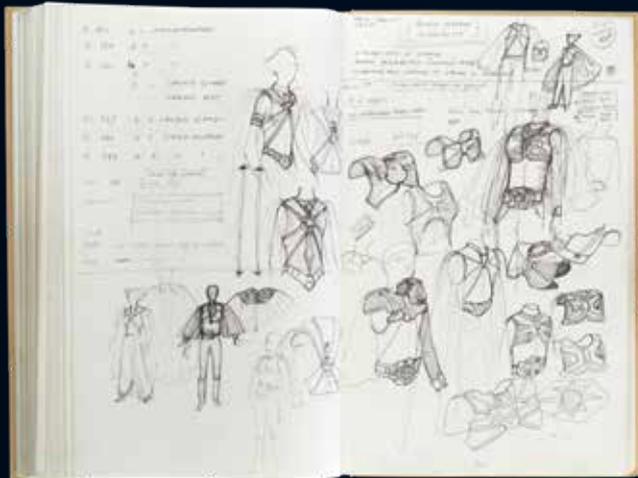
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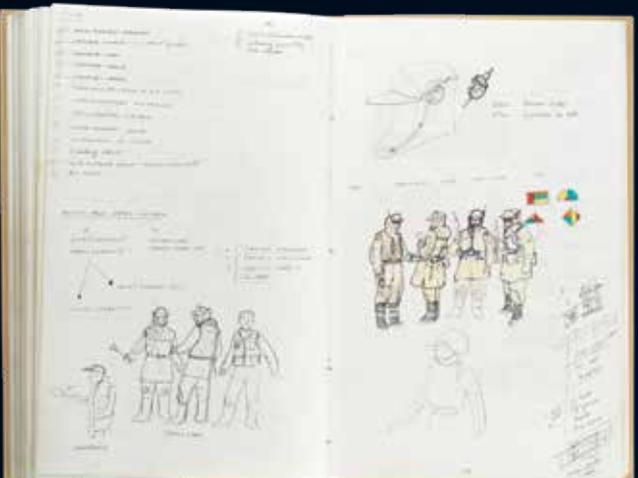
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This volume offers a fascinating insight into two of cinema's most important and influential science fiction films, Ridley Scott's *Alien* released in 1979, and Irvin Kershner's *Star Wars* sequel, *The Empire Strikes Back* released in 1980. Though both sci-fi they have distinctly different looks – yet they shared numerous production crew including John Mollo as Costume Designer.

Released in the shadow of *Star Wars*, Scott's *Alien* film had a “real world” design ethos and this was illustrated through the claustrophobic setting of the ship interiors, through to the crew's costume design, more oil rig fatigues than science fiction space-ship uniforms. As a film, *Alien* has aged well and spawned a successful film franchise which is still ongoing following Ridley Scott's 2017 *Alien Covenant* prequel.

For *The Empire Strikes Back*, Mollo needed to provide several new costumes for the principal characters including 'Luke', 'Han' and 'Leia', along with the a new major character, 'Lando Calrissian'. In addition a number of Imperial and Rebel character costumes was to be expanded, including; 'Imperial Snowtrooper's' for the Hoth battle scenes, Officers, 'AT-AT "Walker" crew', 'Rebel Hoth Soldiers' and officer uniforms, 'Bounty Hunters', 'Cloud City Security' and the general population. This was a difficult process and often required strict cost-management as the overall costuming budget was less than for *Star Wars*. This was partly due to George Lucas personally funding the whole production himself, from his own finances.

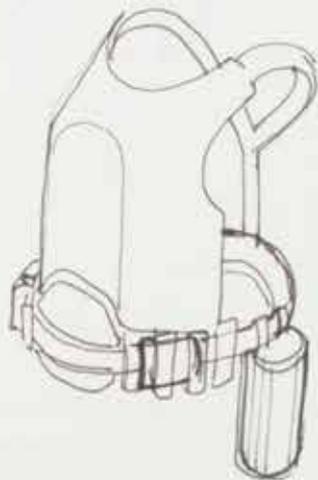
Mollo's pragmatic approach to costume design for *The Empire Strikes Back* is demonstrated by the re-use and reworking of 'Imperial Stormtrooper', through to the creation of a new 'Imperial AT-AT Driver' character by reworking a previously used 'TIE Fighter Pilot' from the first film. The creation of the 'Dengar' Bounty Hunter costume using spare parts from other characters including the 'Snowtrooper' chest-armor (a repainted version of which also doubled as 'General Veers' AT-AT Commander armour), plus some assorted other parts and pieces. Mollo and his team found unique and innovative ways to make the costuming budget stretch as far as possible, while still ensuring the look of the film.

Provenance

From The John Mollo Archive

Literature

- Forward by SCOTT, Ridley, *Alien, The Illustrated Screenplay*, (Orion Books), 2000
- COTTA VAZ, Mark & HATA, Shinii *The Star Wars Archives*, (Virgin Books), 1995
- CALL, Deborah *The Art Of The Empire Strikes Back*, (Ballantine Books), 1980
- ALINGER, Brandon *Star Wars Costumes, The Original Trilogy*, (Titan Books), 2015



58-60"
1-60



1. DETERMINE METHOD OF FIXING COWL TO HELMET
- 2 " " " " LINING TO "
- 3 " " " " CHAIN STRAP TO "

1. MAKE OR BUY OVERALLS
- 2 ATTACH WRIST + KNEE PIECES TO "

1. MAKE SURICOAT WITH 1 POUCH + 4 BELT LOOPS.
- 2 ATTACH STOMACH PIECE
- 3 " SHOULDERS PIECES.

1 DEVISE METHOD OF ATTACHING QUIRKASH + PACK.

- 1 DESIGN BELT + POUCHES.
- 2 OBTAIN GUN MARK CASES.

GLOVES.



68
**STAR WARS EPISODE V - THE EMPIRE STRIKES BACK:
 AN UNUSED COSTUME DESIGN FOR LANDO CALRISSIAN,**
 Lucasfilm, 1980,
 a large pre-production concept design in ink and pastel for 'Lando'
 [unused], surrounded by Bespin Security Guards, 21in x 16in (54cm
 x 41cm)

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,600 - 3,900

Provenance
 From The John Mollo Archive

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69
**STAR WARS EPISODE V - THE EMPIRE STRIKES BACK:
 AN EARLY COSTUME DESIGN FOR LANDO CALRISSIAN
 IN COLOURED PEN,**
 Lucasfilm, 1980,
 a pre-production sketch in pencil, ink and coloured pen titled *Lando*
 in John Mollo's hand and signed by the artist, with smaller sketch of
 'Lando' in a different pose, details of working ideas for his belt and
 shoulder embellishment, 12in x 16in (31cm x 41cm) (2)

£2,000 - 3,000
 €2,200 - 3,400
 US\$2,600 - 3,900

This design is more flamboyant than what was finally used in the film. With ornate chest armour and belt that was simplified down for the production. However the overall blue and grey colouring remained the same as did Calrissian's trade-mark blue cape with orange lining.

Provenance
 From The John Mollo Archive

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**STAR WARS EPISODE V - THE EMPIRE STRIKES BACK:
 AN EARLY UNUSED HOTH REBELS COSTUME DESIGN
 IN COLOUR PENCIL,**
 Lucasfilm, 1980,
 a pre-production concept sketch in ink and coloured pencil of the
 front and back view of Hoth Rebels with capes wearing blue and red
 outfits, with details of the waistcoats, helmet, shoulder guards and
 gun holster, 8 1/4in x 12in (21cm x 30.5cm)

£800 - 1,200
 €900 - 1,300
 US\$1,000 - 1,600

Provenance
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71 (part)

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**STAR WARS EPISODE V - THE EMPIRE STRIKES BACK:
A COLLECTION OF COSTUME WORKINGS FOR
A HOTH REBAL TROOPER,**

Lucasfilm, 1980,

a pre-production photocopy complete costume design with coloured pencil and affixed fabric swatches, accompanied by another similar design un-coloured with swatch, two ink drawings of 'Hoth Rebel Troopers' in various poses some with annotations in John Mollo's hand, together with corresponding tracing, pencil drawing and a photocopy, each 8 1/4in x 12in (21cm x 30.5cm) (7)

£1,500 - 2,000

€1,700 - 2,200

US\$1,900 - 2,600

A final sketch for the 'Rebel Commando' (Hoth) costume. The sketch includes details of wrist-mounted forearm communicators and head mounted comms box. With attached production-made Rebel insignia patch. A corresponding patch affixed to the 'Rebel Deck Officer' (Hoth) costume design.

The earlier designs of the 'Rebel Commando' included feature additional detailing which was subsequently dropped/unused, including additional right wrist comms box and in the second sketch a walkie-talkie style communicator/radio.

Provenance

From The John Mollo Archive



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72 (part)

72

**STAR WARS EPISODE V - THE EMPIRE STRIKES BACK:
A WORKING COSTUME DESIGN OF HAN SOLO
IN HIS SNOWSUIT,**

Lucasfilm, 1980,

a pre-production photocopy of 'Han Solo' in his Hoth snowsuit, hand coloured in pencil and pen with annotations in John Mollo's hand, accompanied by a production photocopy of 'Princess Leia's' costume design for her Hoth snow-outfit, both 8 1/4in x 12in (21cm x 30.5cm) (2)

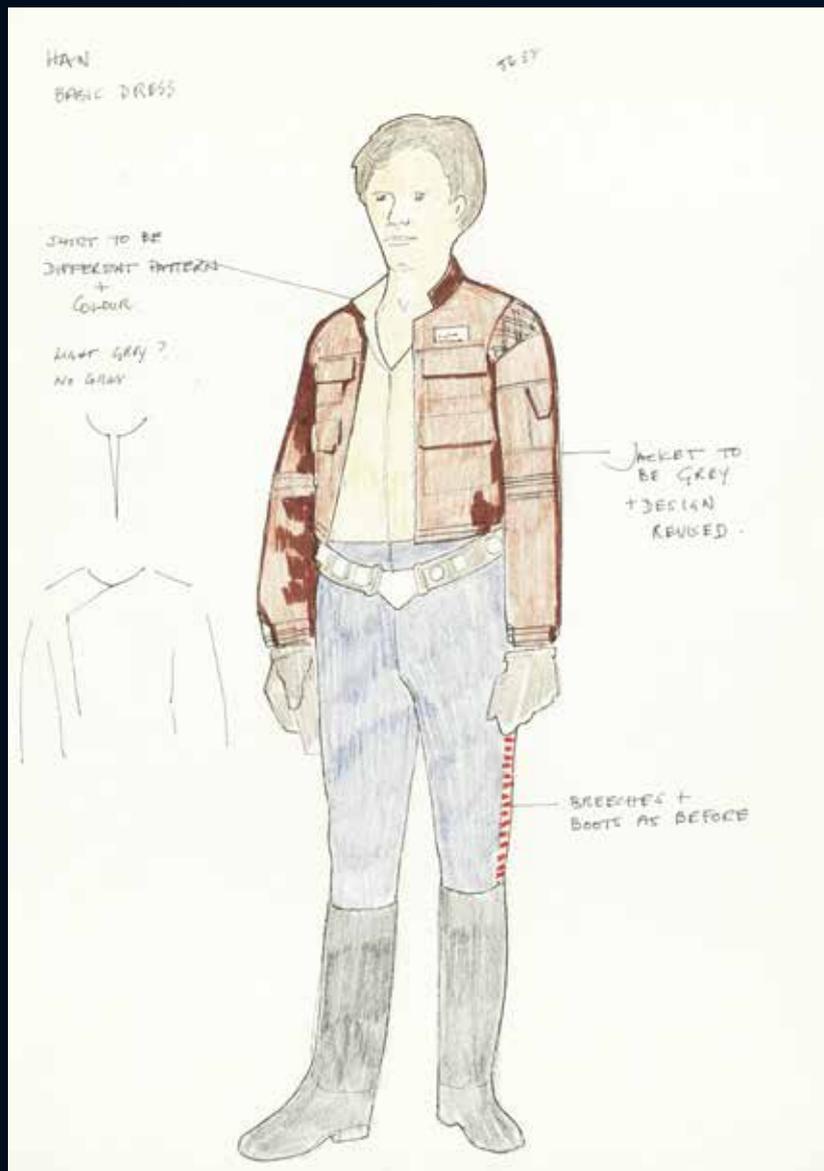
£3,000 - 5,000
€3,400 - 5,600
US\$3,900 - 6,500

A near final colour design sketch for 'Han Solo's' 'parker-style' Hoth costume. This was produced in brown, although, looks blue on-screen due to post production colour grading. Final changes to the screen used costume include the removal of the upper breast quilted section and the addition of a fur hood. This replaced the standard Commando head-wear seen in the sketch.

The 'Princess Leia' photocopy depicts head-gear and belt that were both unused.

Provenance

From The John Mollo Archive



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73 (part)

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**STAR WARS EPISODE V - THE EMPIRE STRIKES BACK:
A COMPLETE COSTUME DESIGN FOR HAN SOLO,**

Lucasfilm, 1980,
a pre-production photocopy design for 'Han Solo', hand-coloured
in pencil and pen with annotations in John Mollo's hand, with
corresponding tracing (likely post production), each 8 1/4in x 12in
(21cm x 30.5cm) (2)

£3,000 - 5,000
€3,400 - 5,600
US\$3,900 - 6,500

A final costume design for 'Han Solo's' main costume from *The Empire Strikes Back*. It shows a jacket with four pockets in brown. Mollo has annotated the sketch 'grey' for the production. This was due to difficulties of lighting and filming of darker blues on-screen. This jacket replaced the vest from *A New Hope*, additionally with a new belt and holster. Similar breeches are seen to those used on *A New Hope*, but with a yellow side stripe replacing the orange seen in the first film.

Provenance
From The John Mollo Archive

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In most cases, an Estimate is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot*

or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in 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 BEHALF 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 do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* 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 in is put up for *Sale*. We have complete discretion 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 normally 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, jewellery *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

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

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

Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete a *Telephone 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 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*. 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

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. 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 or the identity of his principal) 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. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and

Buyer's Premium and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

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*. 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*. You should be alert to this possibility of changes and ask if there have been any.

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* of *Lots*:

25% up to £175,000 of the *Hammer Price*
20% from £175,001 to £3,000,000 of the *Hammer Price*
12.5% from £3,000,001 of the *Hammer Price*

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

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

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

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

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

8. VAT

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

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

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, 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 *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust 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 Trust Account
Account Number: 25663009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25663009

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

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

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

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

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

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

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

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

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

10. COLLECTION AND STORAGE

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

11. SHIPPING

For information and estimates on domestic and international shipping as well as export 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 licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the Lot. Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all Lots marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the Seller to the Buyer of a Lot under the Contract for Sale, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any Description of a Lot or any Estimate in respect of it, whether contained in the Catalogue or

otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the Seller are liable in relation to any Lot or any Description or Estimate made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist Stamp or Book Sales only) and 10 of the Buyer's Agreement. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

15. BOOKS

As stated above, all Lots are sold on an "as is" basis, subject to all faults, imperfections and errors of Description save as set out below. However, you will be entitled to reject a Book in the circumstances set out in paragraph 11 of the 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. Bidders should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

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

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

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for

sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

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

Original Gun Specifications Derived from Gunmakers

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

Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

Lots marked with a '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

As a 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 gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

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

Signatures

1. A diamond brooch, by 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 Description*.

21. PICTURES

Explanation of Catalogue Terms

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

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

22. PORCELAIN AND GLASS

Damage and Restoration

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

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

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

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

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

Options to buy parcels

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

Wines in Bond

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

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

CONTRACT FOR SALE

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

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

1 THE CONTRACT

- 1.1 These terms 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 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 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*, 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* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

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

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the *Sale* of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. 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* after 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 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*.

6 PAYMENT

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

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *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*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You 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.
- 7.4 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*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

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

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the *Sale of Goods Act 1979* or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967*, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the *Occupiers Liability Act 1957*, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

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

- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of *Contracts (Rights of Third Parties) Act 1999*, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a Lot has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the Catalogue for the Sale are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the Catalogue for the Sale, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the Contract for Sale of the Lot between you and the Seller is made on the fall of the *Auctioneer's* hammer in respect of the Lot, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless *Bonhams* sells the Lot as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the Lot or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the Catalogue or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the Sale. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the Lot as principal) made as agent on behalf of the Seller.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the Contract for Sale in respect of the Lot.

3 PAYMENT

- 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.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the Seller in respect of the Lot, any *Expenses* and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each Lot and secondly pro-rata to pay all amounts due to *Bonhams*.

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, 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 as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the Lot on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the Lot will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the Lot into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the Lot from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the Lot before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the Lot pass to you. However under the *Contract for Sale*, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	7.3.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> 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
7.1.1	7.4	to terminate this agreement immediately for your breach of contract;	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	to retain possession of the <i>Lot</i> ;	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	8.1	to remove, and/or store the <i>Lot</i> at your expense;	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> 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 <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	8.1.1	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	8.1.2	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	8.1.3	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) 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 <i>Lot</i> or part thereof;	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	8.1.4	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	10 OUR LIABILITY	10.1
7.1.8	8.2	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 <i>Sale</i>) until all sums due to us have been paid in full;	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 <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	8.2.1	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;	10.2	Our duty to you while the <i>Lot</i> 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 <i>Lot</i> or to other persons or things caused by:
7.1.10	8.2.2	on three months' written notice to sell, <i>Without Reserve</i> , 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 <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	9 FORGERIES	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
7.2	9.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (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.	9.2	Paragraph 9 applies only if:
	9.2.1		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
	9.2.2		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
	9.2.3		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .

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.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control 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.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"**Additional Premium**" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).
"**Auctioneer**" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever 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.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "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.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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20th Century British Art

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Aboriginal Art

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African Modern &

Contemporary Art
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African, Oceanic & Pre-Columbian Art

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Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

Bonhams

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

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 e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.

Would you like to receive information from us by email? or post

Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

Sale title: Designing an Empire The John Mollo Archive		Sale date: Tuesday 11 December 2018													
Sale no. 25245		Sale venue: New Bond Street, London													
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p>General Bid Increments:</p> <table border="0"> <tr> <td>£10 - 200by 10s</td> <td>£10,000 - 20,000by 1,000s</td> </tr> <tr> <td>£200 - 500by 20 / 50 / 80s</td> <td>£20,000 - 50,000by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000by 50s</td> <td>£50,000 - 100,000by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000by 100s</td> <td>£100,000 - 200,000by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000by 200 / 500 / 800s</td> <td>above £200,000at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000by 500s</td> <td></td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>				£10 - 200by 10s	£10,000 - 20,000by 1,000s	£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s	£500 - 1,000by 50s	£50,000 - 100,000by 5,000s	£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s	£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion	£5,000 - 10,000by 500s	
£10 - 200by 10s	£10,000 - 20,000by 1,000s														
£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s														
£500 - 1,000by 50s	£50,000 - 100,000by 5,000s														
£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s														
£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion														
£5,000 - 10,000by 500s															
Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Preferred number(s) in order for Telephone Bidding (inc. country code)															
E-mail (in capitals)															
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>													
If registered for VAT in the EU please enter your registration here: <input type="checkbox"/> <input type="checkbox"/> / <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/>		Please tick if you have registered with us before <input type="checkbox"/>													

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

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