







# STARGATE ARTIFACTS

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# FOREWORD

## PROPWORX

I was only 14 years old when I saw my first episode of Stargate. A VHS copy of Dean Devlin and Roland Emmerich's feature film had sat on the shelf at the store for years, almost always next to "The Fifth Element," and I honestly never knew enough about either movie to keep them straight.

Even when "Children of the Gods," entered syndication for the first time, I was waiting for Poltergeist: The Legacy to start. Instead, the camera panned down upon a group of soldiers who were interrupted during their poker game by a massive vortex which spat out bad guys. Thus began Stargate SG-1. I was instantly hooked, and the next night watched the feature film and pieced the story together in reverse.

It took me a little bit before I discovered the show was airing the latest episodes on Showtime. After a few weeks I switched over to Season Two, where the story really began to find its footing. I remember thinking to myself, If this show is handled correctly, it could go on for years. When actors wanted to move on, you gradually shuffled the characters out of the series. Other TV

shows, like M\*A\*S\*H, have proven this can be done well.

By Season Six Stargate SG-1 had moved to the Sci-Fi Channel, and the franchise has lived there ever since. In Season Eight, SG-1 was joined by a spin-off, Stargate Atlantis.

On Friday August 18, 2006, SG-1 aired its landmark (and hilarious) 200th episode. The following Monday, word got out that Sci-Fi was canceling the series. As you can imagine, this put quite a damper on the festivities three episodes later when "Company of Thieves" aired, making SG-1 the longest-running science fiction series in American history. Though SG-1 wouldn't return for an eleventh year, that was a tremendous accomplishment.

Atlantis remained on the air for five seasons until it was canceled in January of 2009. In the fall of that year, Stargate Universe premiered. As if this writing, SyFy has just announced it will not renew the show for a third season.

Almost 14 years after first being introduced to the franchise, Stargate has become part of my life more than I could ever have imagined. Dur-

ing Season Six I joined the news and entertainment site, GateWorld.net, as an editor, to put all of the useless knowledge I had accumulated to work.

In late 2009 Darren Sumner, the owner of GateWorld, forwarded me an email from Propworx CEO, Alec Peters. Alec's company had received the contract to auction off the pieces from SG-1 and SGA, and was assembling a team to go to Vancouver and determine which pieces were worth auctioning.

"You know who Propworx is," I asked Darren excitedly. "It's the company who put out those beautiful Battlestar Galactica auction books!" Within hours I had Alec on the phone, and it wasn't long before my begging and pleading to join the Vancouver team turned into an airline ticket. Sleep on the floor at a hotel? Awesome. Work my butt off for ten days loading six semi trucks? No problem.

To my surprise, the result of that Vancouver expedition was a job offer to be the Stargate curator for Propworx the following year. I packed up

my apartment in Phoenix and moved to Los Angeles the day after Christmas. Thirty-plus weeks of eBay, and one Stargate live auction later, and we're still not done!

The Propworx Stargate auction in Seattle last September was an overwhelming success. We're hoping that lightning will strike twice with this second line-up of amazing costumes, props and set pieces. Nearly every aspect of each television series has been highlighted in this book. Even the DVD movies are featured! In the first catalog we chronicled "Stargate: The Ark of Truth." This book focuses on the pieces from "Stargate: Continuum."

This catalog has been meticulously crafted by the Propworx team's biggest Stargate fans. Huge thanks must go to Dean Newbury, my right-hand man and dear friend who put up with all of my crap for more than half a year to see this thing through to the end. And Jarrod Hunt, a loyal human being I'm proud to call my television marathon buddy. These two men created all of the technical information for the items in the following pages.

Lee Webb and Nick Savoy put up with countless late nights in dark warehouses photographing all 400-plus lots in the midst of tight deadlines. They are the best at what they do. As is Damaris Degen, our graphics designer (and amazing costumer on weekends!) who has once again managed to outdo herself with this book.

Curtis and Damian are at Propworx every single day, and though they don't always have their hands in the day-to-day Stargate work, their suggestions and continued support allow us to stay on target.

Alec Peters had the foreknowledge to look to GateWorld for a know-it-all Stargate nerd, and the vision to see these incredible auctions through. He really does put on the most memorable events in the business. Brad Wright and Robert Cooper, the fathers of Stargate, are owed tremendous appreciation. Thanks to them we have 17 amazing seasons of television. And to you, my fellow fan. Thank you for taking the time to pick up a copy of our latest Stargate volume. As you look through this book,

know that you are holding the year-long result of unbelievable joy, tremendous wonder, and a few sleepless nights. Before Propworx came along, the Stargate franchise never had a book which revealed the intricate details of the series in such exquisite resolution. Now there are two of them.

Enjoy the following pages, and to borrow from my dearly departed friend, Godspeed.



David Read  
Stargate Cataloger  
Propworx



# ACKNOWLEDGMENTS

This is Propworx' second Stargate live auction, and we feel privileged to have had the opportunity to work on a property so many of us love. The past 15 months working on this project have been a blast and we are happy that our catalogs can memorialize this property's artifacts. Stargate is the longest running science fiction show ever on American television and deserves auctions and catalogs befitting its status. We are honored MGM chose Propworx to give Stargate the treatment it deserves.

We owe a huge debt to the team at MGM, especially Stargate supporter and fan extraordinaire, Charlie Cohen, who also happens to be the chief operating officer. Stargate has done very well over the past 17 years due to his unending support. Thanks also to Chris Bosco, who spearheaded the auctions, and Chris McComb, who shepherded us.

Thanks to all the Propworx crew: Curtis Short, David Read, Damian Beurer, Jarrod Hunt, Linda Halket, Joe Beaudoin, Shelley Littleton Oliver, Dean Newbury, Lee Webb and Nick Sa-

voy. Jack Morrissey is, as always, a part of this team, if for nothing else than the free meals he buys us at Chik-Fil-A! Thanks also to Shannon Wendlick for being a fan of what we do.

Damaris Degen, as always, is responsible for putting together the best catalogs in the auction industry. It is hard to believe our catalogs keep getting better with every auction. No one even comes close!

Stargate Executive Producer Brad Wright is the best and we owe him a huge debt of gratitude, not only for writing and producing 17 seasons of a show we love, but also for believing in our project and being available to help when we needed him. John Lenic and his team are always there to help. John is part of a breed of producers we find whenever we work in Vancouver, who is warm, friendly, helpful and sincere. It is a pleasure working with John and every department head on Stargate. We enjoy our trips to Vancouver and the continued support of the crew there.

Thanks to all of our customers who have been supporting these Stargate auctions for the past year. We especially want to thank all our fans and customers from overseas, especially Guillaume Saint-Pierre, who flew to L.A. for one day to pick up his winnings from the first auction and visit with the Propworx staff. Now that is commitment!





# INTERVIEWS

BRÅD WRIGHT - CREÅTOR, SG-1, ÅTLÅNTIS, STÅRGÅTE UNIVERSE



**Tell us about taking the movie and turning it into a television series.**

Jonathan Glassner and I always thought, having seen the movie “Stargate,” that it was a natural vehicle for a television series much more than it was for a film. In the film, the plot points were the first two stumbling blocks they came across: Getting home and language. That was it. That was the plot. They can’t get home and they can’t communicate.

But in there was a little gem of a race of beings. In the movie Ra was the last of his race. We pre-

sumed, “What if he wasn’t the last of his race? What if there’s a bunch of these guys? There was more than one pyramid. If they were landing pads, there must have been plenty of these beings. And what if they transplanted more than just the Ancient Egyptian populations?”

These thoughts came to Jonathan and I roughly at the same time. We were both pitching these notions in general terms to our two different folks at MGM. It was John Symes who said, “Guys, I want you both to do it. I’m going to make you partners. And by the way, you still have to run The Outer Limits.” It was not the first time I’ve tried to make two television shows at the same time. The first couple of years of Stargate SG-1 and the first three years of Atlantis. Five of the last 19 seasons of television I’ve made have been overlapping seasons. It’s crazy.

John and I then sat, while we were producing The Outer Limits after our days work, got together and planned and discussed SG-1.

There’s an astronaut thing in our show. Most of our leads – “Sheppard” is an astronaut. “Young” is an astronaut. That came from my belief that SG-1 should have the feeling of the original mercury astronaut program. It should have a sense

of small teams going out, and everyone is way over their head. And that was the feeling of the beginning, these small groups out over their heads. Now if you’d asked me if this was going to go for ten years ...

**Are you blown away by that?**

I’m a little blown away. I didn’t invent the damn thing. I can’t take credit for the Stargate. But I think we handled it well in terms of its rules and what it can do and what it can’t do. Having carefully done that, we’ve helped forge one of the best storytelling tools since the Enterprise.

You walk through the thing and you’re on the other side and you’re in another world. It has, in that sense, opened the door to space and to people from the here and now, which I think is what makes Stargate unique in a way that no other television show has been able to do. In order to envision a world where we can go to other planets we have to go into the future a little bit in most science fiction. The Stargate allows people from the here and now to do these things. I’ve always found that interesting. That’s what’s attractive to our audience.

**And not just the future, but some of the worlds that you visit, especially earlier on**



**in the early days of SG-1, also informed us about our past. Cultures that are behind us.**

That was the fun of it. And of course we got into a bit of a trap of doing the transplanted culture of the week. I started breaking away from that by doing more specific science stories that had nothing to do with the Goa’uld. I recognized fairly early on that you had to do your “1969”s and things that were about how the gate works and had really nothing to do with the big bad guy, but more to do with man versus nature, man versus technology.

**You’re a long-term planner. The first seeds of Atlantis were in Season One’s “Soli-**

**tudes.” How did the idea for Atlantis come about?**

It just struck me that “Stargate Atlantis,” when you pair those words together, borrowing a word that was already out there in the ether. And again, like Ra, like the fact that there were buried gates, Atlantis is this mythical city of our own past.

Once we started discussing that the Ancients lived here first, and the Ancients were the gate builders and obviously placed a gate here, and the Goa’uld didn’t place a gate here originally, then maybe the Ancients had a city here. Well, why wasn’t there any evidence of it? Maybe it

was buried under the ice of Antarctica. And Atlantis was born.

In my original concept of it, that’s where Atlantis was. Atlantis was going to be a city under the ice. In the mid-season finale, or even the pilot, events were going to melt it away. So we were going to have this gleaming city surrounded by the ice of the real Antarctic. It would have been an interesting different way to go, and it would have supplanted SGC.

**You had no idea that sci fi was going to want to run two shows concurrently.**

They asked us first. “Can you do that? We want them both.” Because of the economies of the time, it was really the only way we could do it. Money was a little tighter. The Canadian dollar had just gone from 65 cents up toward 90 cents, which literally took tens of thousands of dollars out of our budget per episode.

Rob and I thought, “Maybe the only way we could do this is to do both,” because Rob could stay behind with SG-1 and I could go forward with Atlantis. It was fairly ambitious and I can’t believe I agreed to it in retrospect.

**It was a long few years!**



# INTERVIEWS

## WRIGHT – EXECUTIVE PRODUCER, CONT.

It was a tough few years. We said, “We can only do it for one year,” and of course every year they said, “Can you do it again?” A little more money came into the coffers and it made it a little bit easier to do subsequent seasons.

It was pretty crazy. And frankly we were probably prepared to do it again, and thought we would get a Season Eleven, and then they picked up Atlantis and not SG-1. Contrary to popular belief, I don’t have the control of cancellation of television shows.

But it was fun. It was very fun. We had a blast. I feel like we could do a fairly large feature well just because of the logistics of what we were doing everyday with sound stages and the sharing of resources. We had one story department, one art department, one construction department, two series. It’s amazing Robert and I didn’t kill each other. But it worked out.

**You had movie ideas floating around in your head for a while. The movie premise kept on getting pushed off again and again. Then we got Ark of Truth and Continuum. Tell us about getting to go to the Arctic and how that nurtured a story idea.** Just to go back to “Lost City” for a second, we



wanted it to be a feature. That was going to be the feature were we found Atlantis, and the first thoughts of it. In fact the hole they bore to use the rings, in the original draft I had them base jumping. The ice is a mile down and it would have been a very interesting base jump down to Atlantis with a parachute. I love that notion. We still tried to do it in the episode but it was prohibitively expensive.

As we started thinking big, Continuum is a very big story. I needed them to come back to a unique place. I needed the Stargate to be in a place that was lost, that had never been discovered. If Baal, or whoever the villain was I was using when I first started thinking of this idea, got rid of the gate or lost it to humanity, our team still had to survive the transit. And the notion of being frozen in the ice in the arctic married very nicely with this notion that John Smith had approached me with of a trip to the arctic, which meant they could be rescued by a nuclear submarine.

I don’t really remember the order of events that I get ideas, but I do recall that I had a very excited few days as the notion of the movie came to me fairly all at once. That essentially had a cool first act of events going awry and getting trapped in the arctic ice and rescued by a nuclear submarine.

My only disappointment of the whole movie was that I never made it to the arctic. I tried to go. My plane was unable to land at Deadhorse, Alaska, because of too much wind sheer on the ice. The pilot said it was too dangerous to land and we went back to Anchorage. I didn’t know what to do.

One of our group, equally unsure of what to do, just stayed by the plane. Me, trying to be proactive, went looking around to the desk and started asking questions. I tried to find out where my luggage was, and they said that they lost it. I couldn’t go. I couldn’t get on that plane not knowing where my luggage was. I got nine tenths of the way there and couldn’t finish the journey.

I was kicking myself and I felt terrible, and then I got home and halfway through the next day I developed a fairly intense fever, had to go to the doctor, and found out I had a blazing bacterial ear infection. Now, if that had happened in the arctic, it could’ve been serious.

**Continuum had some profound development. A lot of people say it stands alone, but it concludes Baal and brings a greater fullness to those characters, and expands on Mitchell.**

It does expand on Mitchell. The character development you get the most is Mitchell. And you get an interesting window into Teal’c as well. Here Teal’c is getting to do that thing he did in the original pilot of turning, because he believes in his own people, but we’re seeing the thinking process as it unfolds. You’re seeing Teal’c be a smart warrior and consider, “Holy cow, I can save my people with this machine?”

Continuum was trying to hit that sweet spot that made Stargate Stargate. Still some drama, still some emotional stuff, enough humor. The screening on the aircraft carrier for the film’s premiere was really rewarding because the audience laughed so hard. And everything that I thought was going to be funny they really laughed a lot at.

**That had to have been a treat. How often do you get to watch your creation with your audience? It doesn’t happen very often, and on such a grand scale.**

And very unusual circumstances. I felt fairly confident that we made a pretty good movie. Martin Wood and I really enjoyed making it together. It was the last time he and I worked together in a substantial way, because he’s gone off to do Sanctuary.

We walked down the deck of the carrier toward the bow just to take in the scene, because Lord knows we’d seen the movie enough. We were on the rail looking back to the giant screen and laughing crowd and thought, “OK, this is pretty good. As far as experiences are concerned this ranks right up there as creatively fulfilling.” And for the most part critics liked Continuum.

It’s just a movie. As much as it consumes your life for a period of time, at the end of the day it comes and goes, it’s a part of history, and you’ve got to go do something else.





# INTERVIEWS

## VÅLERIE HÅLVERSON - SG-1 & ÅTLÅNTIS COSTUME DESIGNER

### How did you first get involved with the show?

I came in during SG-1 Season Nine to assist Christine Mooney, who had been there since Season Eight. In Season Ten Christine got ill. They gave me a chance to see if I could [do the job]. So from episode eight on in Season Ten I was the costume designer. Christine Mooney did the 200th, with the crazy Wizard of Oz and Star Trek spoofs. It was so fun! She was the orchestrator of that.

### And eventually Christina McQuarrie, the costume designer on Atlantis, moved on to other projects and you became responsible for that show as well.

Seasons Four and Five I did for Atlantis, and Christina did [The Ark of Truth] and [Continuum].

### Tell us about redesigning the costumes for the main cast of Atlantis.

What happened was they had a great look, but I wanted to make them sexier. I just felt that they could use a little revamping. And starting with our lead cast I made them more shaped and tailored and more fitted.

### You added on some stripes and made some improvements so when they crossed their



### arms it wouldn't be as uncomfortable.

Christina had done a great job. Once a show is up and running it's easier to come in and make some adjustments. I just felt it was more flattering to not have that triangle on the front. As they cross their arms all of that disappears. By putting the banding on their shoulders and their sleeves we were able to see it. Even if they have their tactical vests on.

### What costumes really stand out to you over the years that you're really proud of?

On SG-1 I think everybody would say that Baal was so fun. Because he played so many different parts, from being on his space ship in the movies to being mister dapper in his suits down on Earth. He really was a joy.

I got to do Adria when she came to the show. She was so fun for me because I felt when I put her in matching armor to the Ori warriors [in "The Quest"], I felt she played that princess. [Morena Baccarin] said, "I just want one of those!" It's like she wanted to go shopping and buy herself some armor. We did it a little bit campy. She really wanted it to be cute and fit her perfectly – not so functional. When I made her armor I did that. We put a cute little skirt on her and bare arms. It wasn't so functional.

I would say that she was one of the most fun. And then she was often quite regal. I have this one dress that I made for her that was gold and had these sleeves, and when she lifts her arms up it looks like we're shining through a galaxy. She was so much fun to design for.

The regular casts were such a hoot and a half, but they didn't have as much latitude at that

stage in the game. When I went to Atlantis we went crazy with the Wraith queens. One of my favorite characters of the guest stars was Tyre, played by Mark Dacascos. He was in two episodes but we really had fun with him because he had that great fighting style.

I wanted to make his costumes extremely mobile so that when he was doing his kicks and his flips the costume followed that. It was a really practical thing and it looked like his character would choose that. He was really fun that way but he also had this incredible presence, as he does on his other show. He's a great guy.

And of course, the lead cast on Atlantis was just so much fun. One of the things I got to do when I first went to Atlantis, we started with a show called "Doppelganger." They did not have any off-world looks at that point. And so I was able to design something for each one of them, and I did it all in leather, as we like to do in space.

It was really interesting because I didn't know the cast at that point and I had to do a lot of research on their character and then come up with something distinctive for each one of them. McKay's jacket has a circuit board on it within the leather. We built all that in. And of course a pocket protector on his sleeve.

Then Ronon's looked like he trapped his coat, put a button on it and threw it on his back. I made it out of pelts and leather, like he pulled it out of the cave he was living in. And of course Teyla's was very regal. We put a real elegance in that. I always felt she was such a queen.

### Just going through the library of Teyla's costumes, she has so many varieties. You really brought life to the Athosians through the costumes. That whole tapestry of different kinds of fabrics was stunning.

They were really fun to do as well. I really sunk my teeth into them. Teyla as their leader was such a joy to work with and to do stuff for because she was a warrior was well as the queen -- that great juxtaposition of elegance and fierceness. I love that about her. She was somebody I could just go crazy in my head designing for.

And of course Ronon, we tried to really do amazing things with him because he was such a larger than life figure.

### He's a big guy.

He is! You put something on him and it would just disappear on him. He has a very distinctive style of his own. He was willing to really go there with his costume. "Put something on me

that nobody else has has worn." He could wear big stuff, tons of heavy leather, like things made out of buffalo. I wanted him to look like elephant hide. He would challenge me.

### Aside from his blaster, sometimes his clothing was all he had and could rely on.





# INTERVIEWS

VÅLERIE HÅLVERSON - SG-1 & ÅTLÅNTIS COSTUME DESIGNER,  
CONT.



**He had no home. It would have to be something very important.**

I felt the costume really helped with his character.

**What is it like watching an actor put something on that you've placed a lot of time and effort into? Do you watch for how they are going to receive it? Do you watch their**

## first reactions?

I'm very invested in my costumes. As we all do, I put a lot of thought into making it right for that character. A lot of myself into it. If I'm really in love with the costume and I want them to be in love with it. I also will go and chat with them about it before they see it because I don't want them to see it and not understand what my thinking was. Sometimes that helps them.

Sometimes I've read a script before they have. I may have a reasoning for why I want to go there. Often actors will work so intensely on the script they're shooting that they're not as far ahead as maybe I have to be. So it's an unfair thing to ask them to be able to switch it on and off.

I often will go and chat with them about what I'm thinking. At that point I've had so many talks with the writers and directors and producers about it that I'm sure I'm supported by them and on the right track. Which is really important.

Then I can go and pitch something to an actor and help him understand why something is that way. Sometimes that will help him with his reaction. Sometimes they see something and they just see a piece of clothing. They haven't put it on yet. Sort of an unfair thing to do. Until it's on

and we see it with the whole costume they may not feel it.

**I imagine for some actors more than others they allow the costume to become a part of their identity. If it's a military uniform it informs the character in itself. There's probably not a whole lot you can do with that. But in these other characters like Ronon and Teyla you can just go to town.**

Yeah! That's my job, to support their character. It's not to create the character, it's just to support it. If I'm doing that and they feel that way then I'm doing my job. It's a great job.

**What kinds of fabrics do you really love to work with that you don't get to often concerning the setting of the show, and what kinds of fabrics do you just hate?**

I hate anything synthetic. It doesn't move with the body. It fights it.

## It restricts the performance?

It does. Where as natural fibers like silk, cotton and linen, they will mold to the body and they're also much easier for me to work with, whether I'm going to pleat them or make them into a standup collar, or anything like that. They're much easier to work with, and they're also dye-able, because often we want to create our own pallets.

**You showed us stingray, and how difficult it is to work with, but what an amazing look it is in the end after you've broken so many needles. All the Wraith stuff is full of it and it looks so good.**

Christina McQuarrie designed those warriors, and after that I did Todd and Michael. But she's the one that came up with that stingray. To get that on camera, it's very hard to give life to that. Especially with the dark lighting. She did a great job because it's so reflective. When I did Michael and Todd, same thing. Just by putting different kinds of leather together you create a texture within the leather and that's what the camera will pick up.

**Do you have to have an understanding of how cameras respond to light in order to bring your costumes to life? Do you have to know a little bit about that?**

I think as a designer you should be curious about that. You can put all that work in and if you haven't chosen something that the camera responds to then you've lost all that effort. But I use a breakdown artist. She's the one that gives it depth by expanding it and painting it up and changing it, so it's never a flat pallet when it goes on camera.

Nothing is ever brand new. When you're adding an important character you'll do camera tests to see if what you've chosen will respond well to the camera.

**But if it's someone like Todd you're going to want to do a little bit of work.**

I put a lot of work into him. He's so statuesque and imposing, and also dark. Yet he had this side where he wanted to collaborate and make things better for his people. All that has to go in there. He's dark but he has that other side of him. You want to put all those layers into his costume as well. The viewer first sees it before he says it.

**And Chris Heyerdahl, what an astounding actor he is.**

He brings everything to life. He carries things very well from a costume point of view.

**So what's next for you? Continuing to work on Universe for the time being?**

I hope so. I hope they keep me here. Universe is a different project but it is equally as layered and challenging as anything else I've done. And becoming more interesting in every episode, just to tease you.

# INTERVIEWS





# INTERVIEWS

## EVIL KENNY GIBBS - SG-1 AND ATLANTIS PROPERTY MASTER

**How did you first get involved with Star-gate? You weren't the first Property Master. David Sinclair came before you.**

He hired me. That was about Season Four. David was the third prop master for the franchise. I got a call around Christmas time and had an interview with David. He worked with a colleague of mine who gave him my name as reference. We had about an hour interview and talked about the business and the show. I loved sci-fi and was hired.

**Where does "Evil" Kenny come from? How did you get that?**

The name was given to me by the longtime director, Martin Wood. We were working on the episode "Upgrades." It was my first season, and we were dealing with an interesting prop, the Atoniek armbands. Like anything else that has to deal with a lot of interaction with the actor and their movements, it was a difficult prop to build. I'm sure they did their best, but it kind of failed.

Between blown electronics and shorting out and flying off their arm whenever they made quick hand gestures, it was challenging. By the end of the episode we were working with it and Martin said, "Bring that evil prop on set." Then he started calling me "Evil" Kenny.

**Didn't you eventually have to run off and create static armbands that didn't fold and unfold? Just ones that stayed on the arm?**

Basically what I was doing was it was a rubber urethane compound. The rubber itself was being heated being on the actor's arm, and just the way it was made, it wasn't keeping its shape. It was flexing open and then staying up.

Basically in between takes I had to wrap it with elastic and keep it cool in a cooler. It was a bit uncomfortable to wear because it was cold, but it was summer and it stayed on. Then we had to do another version with the electronics. But it worked! We made it work.

**What are some of your favorite props over the years? There have been so many amazing pieces.**

Wow. It's hard to pick a few. The staff weapon that Teal'c used went through many incarnations.



That one in itself, especially the firing version, was a fan favorite, and it was one of mine.

With the nature of how it opened, and the firing mechanism, the model shop did a really fantastic job with the last two or three seasons, the way technology advanced, they made this ultra-light version that worked on batteries. The way the head pops open, we didn't need visual effects for it.

Also the TER gun which also had incarnations used by the SG-1 crew to fight off the super soldiers. Those props were really cool. Obviously the super soldier suit, which bridged props and wardrobe in the model shop, and definitely the space suits that we use now in SGU – they were brought up in Atlantis as Asgard suits.

**There's so much history to the show, and the details you put into the development of the props is amazing. For the Aurora stunners, the Ancient lettering translates to "Made in China." Just one example of many in-jokes. All the Ancient stuff almost always translates into something.**

We put that kind of detail in there because our fans are so detail-oriented. We respect it.

We did math calculations and quadratic formulas. When they started breaking into astrophysics our producers started saying, "Why don't we get a real astrophysicist in here and start making this stuff real?" We started doing that in Season Five or Six of SG-1 and we've done that ever since.





# INTERVIEWS

CHARLES COHEN – MGM CHIEF OPERATING OFFICER



**How did you first get involved in the entertainment industry?**

When I was growing up my father worked for the city of Pittsburgh. This is an era when cities like Pittsburgh were going through urban renewal. My father was a city planner, and he got involved with a project back then that eventually led to him overseeing the construction for Three Rivers Stadium.

That got me hanging out in the stadium and getting involved in sports. I eventually went to college in LA. Before I went to get my masters at Stanford Business School I took some time off and worked in Houston Texas for a company called Pace Entertainment.

I eventually went to business school, came out of business school and got a job in Las Vegas where my family was at that time. Out behind the Aladdin Hotel was a performing arts theater, so I got called to run that. I eventually got really tired of living in Vegas, and answered an ad in the LA times. MGM was looking for a financial analyst.

I got a call back and they were interested in having me come interview. I drove up to LA and interviewed. I was also applying to another company called Avery Paper and Labels. Literally I was going down both tracks with both companies, MGM and Avery. Whoever offered me a job first I was going to take it. My goal was to get out of Vegas. I didn't really care if it was the paper industry or the entertainment industry. I got a job offer at MGM and that's where I went.

That's how I got started. It was not by any grand design at all. I ended up enjoying everything

about this business. I'm a huge consumer of television. I go to a lot of movies, I read a lot of books. I ended up in the right place as far as finding work that really makes me excited about coming to work, as opposed to if I had gone down the paper company track. I don't know if I would've had the same interests that have fueled my desire to work hard.

**When did Stargate come on your radar? How did you first become involved with that?**

My job at MGM has always been two-handed. This is a company that's always under-staffed and you have to do multiple functions. I started at MGM in the corporate finance side. I've always been a corporate, finance, planning executive. Then I've also always, for whatever reason, been integrated into the motion picture groups business operation here. I always ended up working very closely with the motion picture group people in terms of modeling and analyzing movies to make, and production deals, and negotiating them and being involved in that whole process.

The Stargate movie was the movie that we picked up US rights to, so I was involved in terms of putting that acquisition together and figuring out what was the right price to pay.

I'm just a big science fiction fan. The first book I ever read in the genre that just got me hooked completely was Dune, still one of my all-time favorite books. I've read that book so many times. I've always liked the genre. The Stargate movie was naturally something I was interested in.

I still remember how, when we first screened the movie for an audience to do some research and see what we had, it didn't test very well at all. It did not go well. They decided in order to make this movie play better they had to insert English subtitles under the alien language to help get people to understand the story and move it along. The original version of the movie didn't have any subtitles. The movie went on to do very well, obviously.

John Symes, who ran television production at that time, had the brilliant idea of paying what we all thought at the time was an enormous amount of money. Go and pay five million dollars to get the TV series rights. He could see something that proved to be obviously true, that this movie had the potential, because of the basic design of the Stargate. We could go anywhere, any time, and do whatever came out the other side. This leads to an innumerable number of story ideas. Symes, I believe, was very friendly with Rich-

ard Dean Anderson. John had come from Paramount. He had gotten to know Rick there. MacGyver had ended and he thought Rick would be a natural for this.

The project happened. We got the rights. They made the series. When you have the opportunity to do two seasons and it's guaranteed, that gives you a chance to put some money and thought and planning into a TV series, and it really makes things a lot easier. Stargate got a great launch on Showtime. I've always enjoyed watching the show. John Symes was right down the hall from me. If I wanted to hang out and talk to the TV group, it was always possible. I just got into it as a fan. Just a great show.

We got rid of all or production distribution capability here and were going to rely on Sony to do that for us. At the time SG-1 and Atlantis were running on SCI FI, where we had eventually moved. Showtime thought enough was enough, the show was still doing well but they don't live back then on ratings and they just wanted something new. Tom Vitale made a great decision for us, and for them, to acquire the rights to move the show from Showtime to SCI FI. I have come to learn that Tom was the person responsible at SCI FI for realizing this was a great opportunity

for them. Stargate is a show that certainly fits their channel.

We ended up there and then in 2005 our entire television production team was let go along with our motion picture production team and all of our distribution. Sony has a lot of TV series but they've never been involved in Stargate and they don't have a big sci-fi background. They weren't even in a relationship with SCI FI Channel.

The guy that got the job to run MGM at the time, Dan Taylor, who was my former boss, the former CFO at MGM, always gave me a hard time for being a geek. He said, "Look, there's no one here to run this show. You at least know what's going on. At least you know the show. You're responsible for Stargate."

I had never met Brad [Wright] and Robert [Cooper]. I respected their work. We didn't have a relationship, and I didn't know anybody at SCI FI Channel. I was certainly excited to be able get involved. I knew I wouldn't have to do anything – the show had been doing so well. It wasn't like they needed a lot of help. It was easy for me.



# INTERVIEWS

CHARLES COHEN – MGM CHIEF OPERATING OFFICER, CONT.

So we made a deal with Sony. They have a great television production oversight team there. They took on the responsibility for interfacing with the accountants, making sure the show was on budget, all the cost reporting, and they'd be the ones who would give notes to the network. And all I had to do was go up there, meet Brad and Robert, and if there ever was a problem help them through it.

## For the most part let them do their job.

Exactly. Let them do the job which they had done so well. I never would have dreamed I could've had this opportunity.

Then SG-1 and Atlantis runs for three or four more years, then the channel came to us wanting a third series. They wanted to do something different. So after some discussion with Brad and Robert, SGU happened. For me that was very different from SG-1 and Atlantis because now I was involved in the formation of a brand new series. Again I let them do what they do best. I was happy to be involved to see how that process worked and to give them whatever help and input I could.

It's one of the great bonuses of my career here, because it's nothing I ever would have envi-

sioned I could've been so close to. It's a great bunch of people up there. So talented, so professional, such a great machine. I'm of course disappointed that SGU didn't do so well as we had hoped. Now that we've re-emerged from bankruptcy we're a healthy company financially. We have a re-structured balance sheet and a fresh line of capital. I'm hopeful that we'll be able to move forward into next year and find what's next that we can do with this franchise.

## What kinds of items have you collected from the series over the years? We know you have the puppets from "200".

I remember vaguely a thought I had heard that something was going to happen to them. I thought that would be a shame. They were made by some very famous puppeteers. I thought we should keep them. I had them sent down to LA so I think they're safe here.

I got something very recently from Brad that was very cool, in my office. They have got this CNC machine up there that is a 3D printer that they use. They had wanted a model of Destiny that had all of the exterior markings of it so they could use it in the story room when they're thinking about plot points that would involve people going outside and working on the ship. Brad re-

cently sent me this model in this case, which I think is really cool. I had to place that right next to the People's Choice Award that we won for Atlantis.

I've got a very nice framed poster of the cast of SGU that everyone signed. That's personalized. I have a similar piece from SG-1 that I got way back, way before any of us really knew each other.

For the movie Continuum, we went back and forth with Fox. They're our partner and the DVD distributor. Brad and I really wanted that movie to have a look and feel of a real motion picture. We wanted the box art for the DVD to be of that ilk.

Someone came up with, what I thought was, an amazing poster that Brad I really liked that Fox didn't like as much. I deferred to them. They know what something should look like to get the most consumer dollars. We went with their decision and it did very well. I said to them, "Maybe when we come out with a re-price we could change the box art." It was the look and feel of exactly what I think this movie is. Then the bottom fell out of the DVD market and we decided

we weren't going to spend more money to re-package everything.

So to get me over my disappointment they took the art work I really liked and they blew it up to the same kind of poster you'd see if you went into a movie theater. So it's a real movie poster that is in my office.

I've also got what, at the time, was the only remaining working Zat gun. As well as one of the Goa'uld ribbon devices. But one of the guys here who's got very big hands put it on and ripped off some of the pieces.

## I'd send it up to Bridge and ask them, "Can you fix this please?"

Maybe right now they have some down time to do it.





# INTERVIEWS

## JÅN NEWMÅN - SG-1 MÅKEUP ÅRTIST



### How did you originally get involved with the show?

It was a connection with Michael Greenburg and Richard Dean Anderson from the MacGyver days. I had done four years of MacGyver here in Vancouver. I was wanting to not go back to television. I'd done several feature films and TV movies.

I got a phone call and they asked my availability. They said, "Richard and Michael have got a project and they would like as many of the MacGyver crew back as possible."

That's how it started. I didn't know much about Stargate at that time. I did get the movie out and have a look at it. I thought, "Oh, that's a big movie!" I jumped in with both feet, I was really looking forward to it. Initially there were 44 episodes.

I did quite a lot of research with the art department. I really didn't know how big it was going to be, with all the tattoos and various shenanigans.

### Every System Lord had their own tattoo.

As they brought in different warlords the tattoos evolved. The First Primes were gold and it was a bit easier to create the black and white stencils. The First Primes were dimensional. We had to have them made. Sometimes we made them ourselves.

### When we got the inventory from Vancouver it was very clear that Teal'c's tattoo had evolved over the years. Tell us about that evolution.

It started out initially from the pilot, "Children of the Gods," where they made all these various

pieces to be put together, and it was huge. In order to put them on one by one by one, it was really big. It didn't have the dimension that we wanted, I don't think. And I don't think it ever did throughout the series.

We did get it to the point where it was one piece. Todd Masters eventually sculpted a piece that was all one. Somebody would color it with the gold. If you look at Teal'c's forehead from go to whoa you'll see how dramatically it changed. A little like Leonard Nimoy's ears. It changed over the years.

But I think towards the end that was probably one of the biggest problems that we had. Toward the end when he had hair and he stopped doing his elaborate preparation for his character, we got everything into a reasonable shape that had some shadow.

### When Teal'c lost his symbiote he began to lose a lot of his makeup.

His ritual to prepare himself each day – as he evolved into more aspects of his military life he did. He was too busy fighting in battles to do his makeup. That was a joint decision by Christopher, myself, Robert and Brad to make his transition much better.



### Ten years is a long time with that character, when you look back over the years. Chris often talks about going from one season to another how he changes in size and physique.

When he started out his face was quite thin. As he put on muscle and changed his diet it changed over the years. Such a great looking guy – how can you not be in love with him?

# INTERVIEWS

### What are some of your fondest memories looking back on that journey? Any that pop up in your mind?

The actors I worked with were all so wonderful. There was not one actor I could say I didn't want to be around. They all had their own interesting input into the show. Also a great camaraderie.

Creating some of those characters with the costume and art department was a real challenge at times. Working with Cliff Simon ("Baal") and Tony Amendola ("Bra'tac") were two of the huge joys.

I didn't know who Tony was at the time, but I knew he was playing Bra'tac. He walked by the trailer and said, "Hi, I'm Tony and I'm Bra'tac. I need some makeup." I said, "You're perfect the way you are." I was joking to him because I knew he had to have the tattoo on. He often brings that up. "Jan thinks I'm perfect."

McBeath ("Maybourne") was just wonderful. The things he did with Richard in "48 Hours" was great. And then the other time they were isolated in Never Never Land ("Paradise Lost"). I'll never forget the mosquitoes there.



# INTERVIEWS

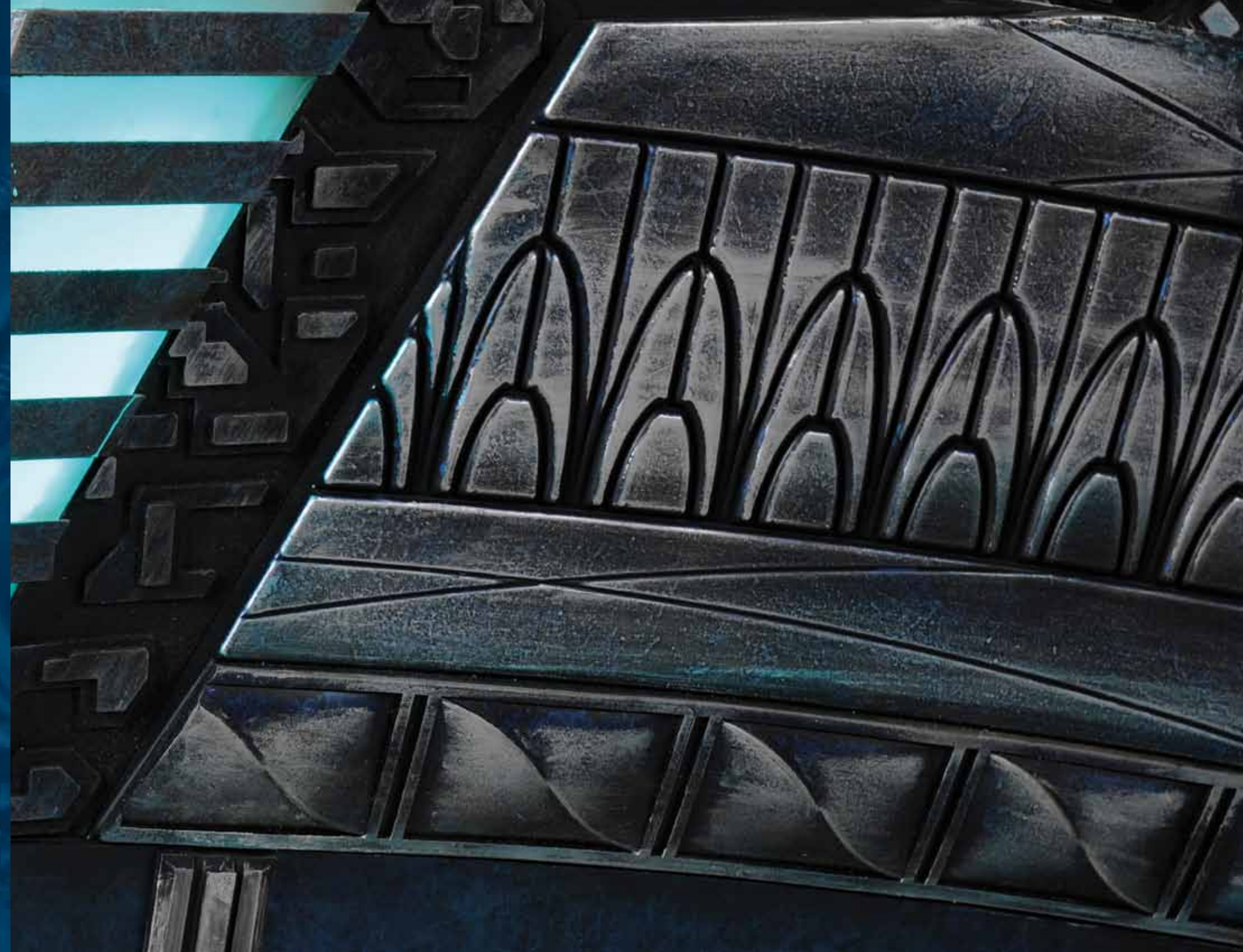
## JÅN NEWMÅN - SG-1 MÅKEUP ÅRTIST, CONT.

David Hewlett to me was another. I worked with David on his film, "A Dog's Breakfast." And Don Davis of course. I just adored Don and miss him so much.

Another episode that really stood out for me was "The Nox." I loved the Nox. Such great little people. Shooting that in torrential rain for seven days was a feat, because of the mud. We were shooting that on a side of a mountain. It was pretty brutal. Then "Holiday" with Michael and his characterizations, and "Brief Candle" with Richard. I did some of the prep makeup and some of the early transitions. "Broca Divide" was one of Richard's very best episodes.

**Can you believe that the show is still going up there? Fifteen years practically? It's just stunning.**

It is amazing to me. The babies born then are now going out to vote!









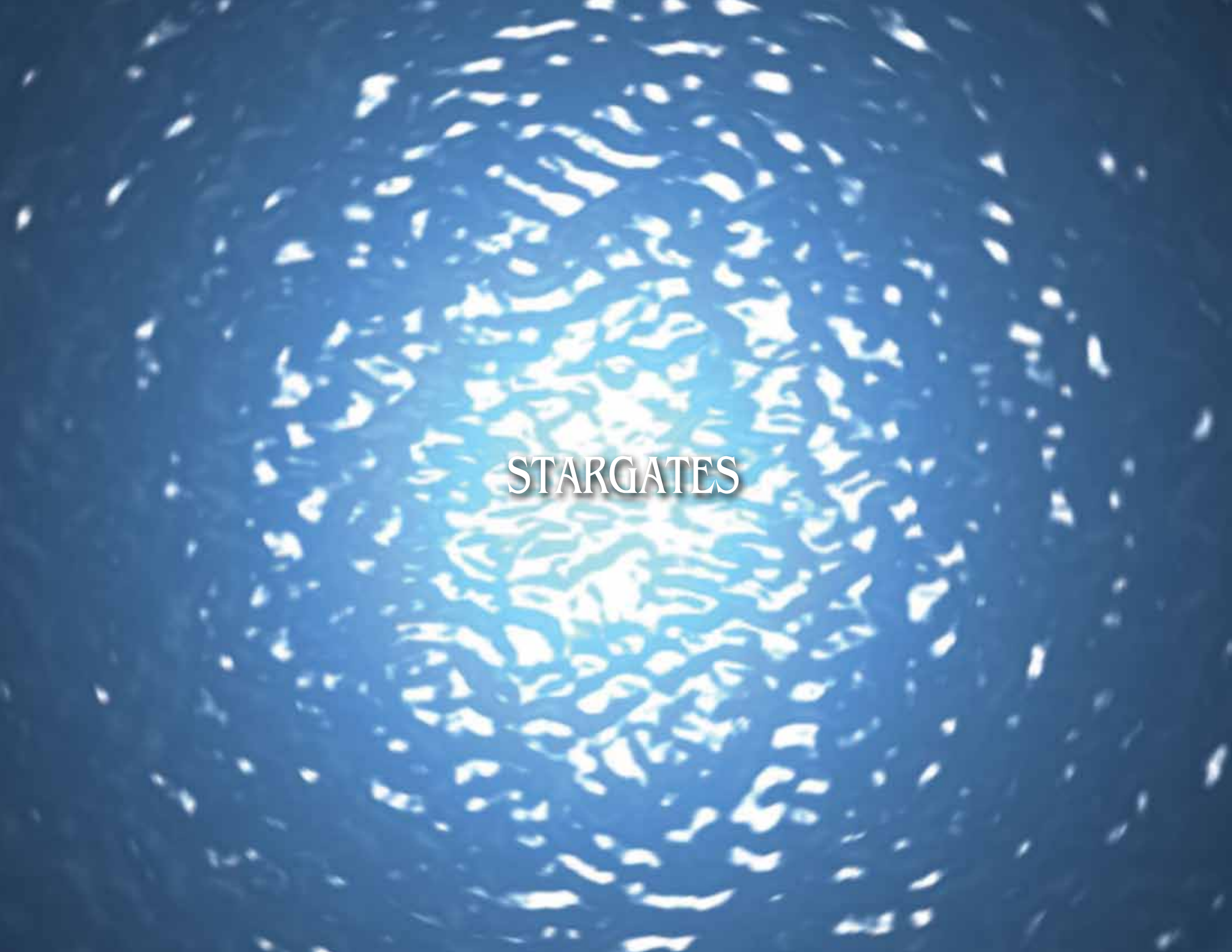


STARGÅTE  
SG · 1™



STARGATE  
ATLANTIS™





STARGATES



## SGC STARGATE SEGMENT



Lot 01

### SGC STARGATE SEGMENT

A complete section of the outer shell from the SGC stargate, used in all ten seasons of Stargate SG-1, countless episodes of Stargate Atlantis, and the Stargate Universe episodes "Air, Part 1," "Subversion," and "Incurion, Part 1". This section includes the constellations Monoceros, Gemini, Hydra, Lynx and Cancer. Components are made of fiberglass-enforced resin and feature numerous production-drilled holes. One chevron "V" shows signs of previous repair. Chevron itself lights via a standard wall plug. Glyph track measures approx 81in x 12in. Chevorn "Vs" measure 17in x 21in x 1in. Back panel measures approx. 73in x 28in x 4in. All components show wear from production use.

\$ 1,000 - \$ 3,000

LOT 001

## SGC STARGATE SEGMENT



Lot 02

### SGC STARGATE SEGMENT

A complete section of the outer shell from the SGC stargate, used in all ten seasons of Stargate SG-1, countless episodes of Stargate Atlantis, and the Stargate Universe episodes "Air, Part 1," "Subversion," and "Incurion, Part 1". This section includes the constellations Virgo, Bootes, Centaurus, Libra and Serpens Caput. Components are made of fiberglass-enforced resin and feature numerous production-drilled holes. Chevron lights via a standard wall plug. Glyph track measures approx 81in x 12in. Chevorn "Vs" measure 17in x 21in x 1in. Back panel measures approx. 73in x 28in x 4in. All components show wear from production use.

\$ 1,000 - \$ 3,000

LOT 002



SGC STARGATE SEGMENT



Lot 03  
**SGC STARGATE SEGMENT**

A complete section of the outer shell from the SGC stargate, used in all ten seasons of Stargate SG-1, countless episodes of Stargate Atlantis, and the Stargate Universe episodes "Air, Part 1," "Subversion," and "Inursion, Part 1". This section includes the constellations Aquila, Microscopium, Capricornus and Piscis Austrinus. Chevron lights up via a standard wall plug. Glyph track measures approx 68in x 12in. Chevron "Vs" measure 17in x 21in x 1in. Two back panels measure 34in x 27in x 4in. All components show wear from production use.

\$ 1,000 - \$ 3,000

LOT 003

SGC STARGATE SEGMENT



Lot 04  
**SGC STARGATE SEGMENT**

A complete section of the outer shell from the SGC stargate, used in all ten seasons of Stargate SG-1, countless episodes of Stargate Atlantis, and the Stargate Universe episodes "Air, Part 1," "Subversion," and "Inursion, Part 1". This section includes the constellations Equuleus, Aquarius, Pegasus, Sculptor and Pisces. Chevron lights up via standard wall plug. Glyph track measures approx 81in x 12in. Chevron "Vs" measure 17in x 21in x 1in. Back panel measures approx. 73in x 28in x 4in. All components show wear from production use.

\$ 1,000 - \$ 3,000

LOT 004



SGC STARGATE SEGMENT

44



Lot 05  
**SGC STARGATE SEGMENT**

A complete section of the outer shell from the SGC stargate, used in all ten seasons of Stargate SG-1, countless episodes of Stargate Atlantis, and the Stargate Universe episodes "Air, Part 1," "Subversion," and "IncurSION, Part 1". This section includes the constellations Norma, Scorpius, Corona Australis, Scutum and Sagittarius. Chevron lights up via standard wall plug. Glyph track measures approx 81in x 12in. Chevron "Vs" measure 17in x 21in x 1in. Back panel measures approx. 73in x 28in x 4in. All components show wear from production use.

\$ 1,000 - \$ 3,000

LOT 005

SGC STARGATE SEGMENT

45



Lot 06  
**SGC STARGATE SEGMENT**

A complete section of the outer shell from the SGC stargate, used in all ten seasons of Stargate SG-1, countless episodes of Stargate Atlantis, and the Stargate Universe episodes "Air, Part 1," "Subversion," and "IncurSION, Part 1". This section includes the constellations Taurus, Auriga, Eridanus, Orion and Canis Minor. Chevron lights up via standard wall plug. Glyph track measures approx 81in x 12in. Chevron "Vs" measure 17in x 21in x 1in. Back panel measures approx. 73in x 28in x 4in. All components show wear from production use.

\$ 1,000 - \$ 3,000

LOT 006



SGC STARGATE SEGMENT



Lot 07  
**SGC STARGATE SEGMENT**

A complete section of the outer shell from the SGC stargate, used in all ten seasons of Stargate SG-1, countless episodes of Stargate Atlantis, and the Stargate Universe episodes "Air, Part 1," "Subversion," and "Inursion, Part 1". This section includes the constellations Andromeda, Triangulum, Aries, Perseus and Cetus. Chevron lights up via standard wall plug. Glyph track measures approx 81in x 12in. Chevorn "Vs" measure 17in x 21in x 1in. Back panel measures approx. 73in x 28in x 4in. All components show wear from production use.

\$ 1,000 - \$ 3,000

LOT 007

SGC STARGATE SEGMENT



Lot 08  
**SGC STARGATE SEGMENT**

A complete section of the outer shell from the SGC stargate, used in all ten seasons of Stargate SG-1, countless episodes of Stargate Atlantis, and the Stargate Universe episodes "Air, Part 1," "Subversion," and "Inursion, Part 1". This section includes the constellations Sextans, Leo, Leo Minor, the Earth Point of Origin, and Crater. Chevron track measures approx 81in x 12in. Chevorn "Vs" measure 17in x 21in x 1in. Back panel measures approx. 73in x 28in x 4in. All components show wear from production use.

\$ 1,000 - \$ 3,000

LOT 008



## SGC STARGATE SEGMENT



Lot 09

### SGC STARGATE SEGMENT

A complete section of the outer shell from the SGC stargate, used in all ten seasons of Stargate SG-1, countless episodes of Stargate Atlantis, and the Stargate Universe episodes "Air, Part 1," "Subversion," and "Inursion, Part 1". This section includes no constellations. The outer portion of the forward chevron has been broken. However, unit lights up via standard wall plug. Chevrons "Vs" measure 17in x 21in x 1in. Back panel measures approx. 73in x 28in x 4in. All components show wear from production use.

\$ 1,000 - \$ 3,000

LOT 009

## ATLANTIS GATE ROOM STARGATE SEGMENT



Lot 10

### ATLANTIS GATE ROOM STARGATE SEGMENT

Segment of the hero Atlantis Gate Room Stargate, featured in nearly every episode of Stargate Atlantis. This segment features a chevron at the top, and is capped with panels on each end to create an attractive display piece. The evolved "digital" nature of this Stargate precluded the need for a spinning inner track. Instead, the glyphs were portrayed with LEDs. The sides of the gate are made of vacuum-formed plastic and the bottom edges are molded rubber. The frame of the chevron is plastic, the chevron lenses are sheet plastic, and the front lens is clear and backed with blue diffusion paper. The front chevron, V, and three constellations light up when the prop is plugged in. Production has added a .75in sheet of black plywood on each end to provide legs for a display. Segment measures 71in x 19in x 39.5in.

\$ 6,000 - \$ 8,000

LOT 010



## ATLANTIS GATE ROOM STARGATE SEGMENT



Lot 11

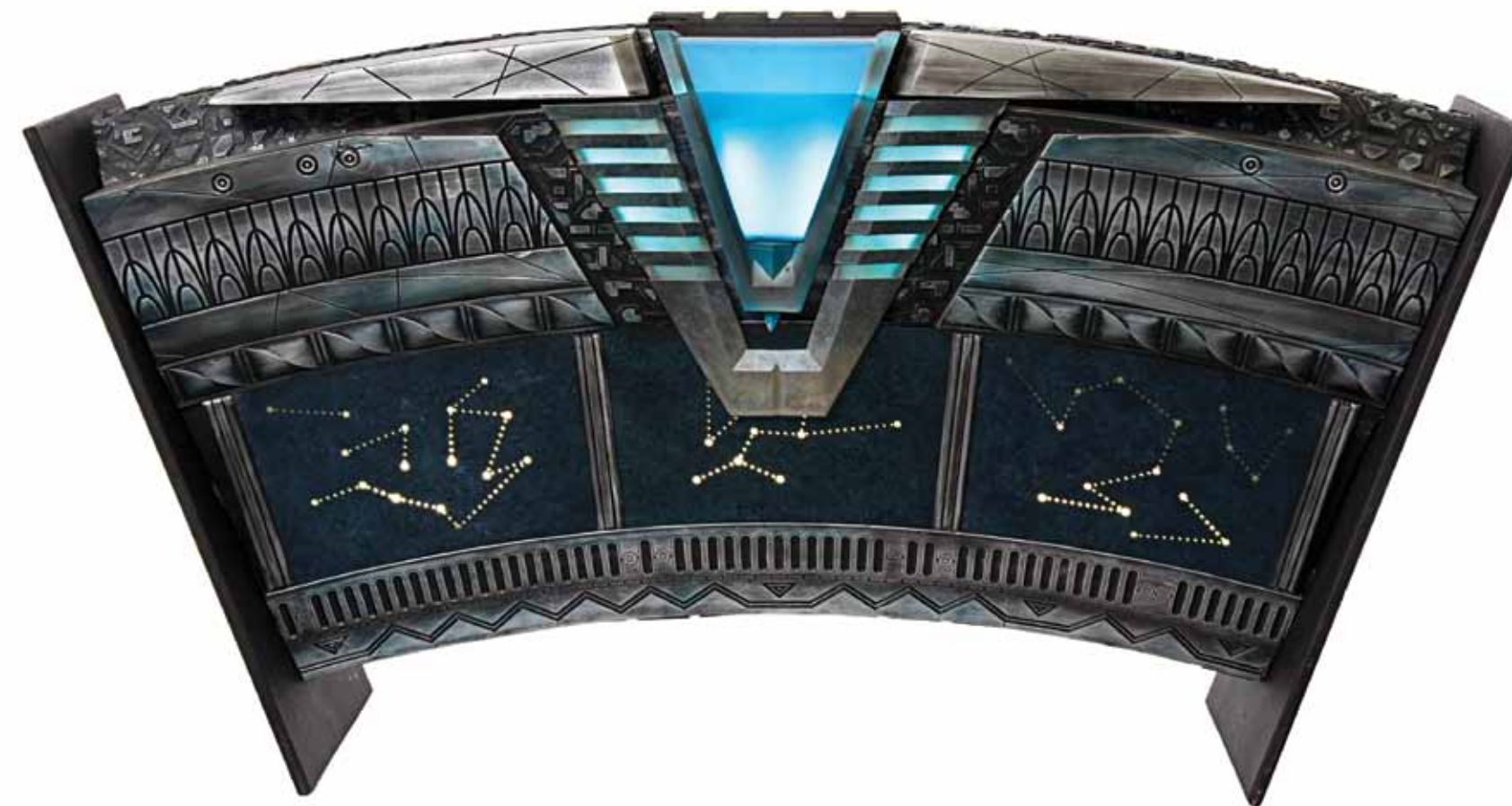
### ATLANTIS GATE ROOM STARGATE SEGMENT

Segment of the hero Atlantis Gate Room Stargate, featured in nearly every episode of Stargate Atlantis. This segment features a chevron at the top, and is capped with panels on each end to create an attractive display piece. The evolved "digital" nature of this Stargate precluded the need for a spinning inner track. Instead, the glyphs were portrayed with LEDs. The sides of the gate are made of vacuum-formed plastic and the bottom edges are molded rubber. The frame of the chevron is plastic, the chevron lenses are sheet plastic, and the front lens is clear and backed with blue diffusion paper. The front chevron, V, and three constellations light up when the prop is plugged in. Production has added a .75in sheet of black plywood on each end to provide legs for a display. Segment measures 71in x 19in x 39.5in.

\$ 6,000 - \$ 8,000

LOT 011

## ATLANTIS GATE ROOM STARGATE SEGMENT



Lot 12

### ATLANTIS GATE ROOM STARGATE SEGMENT

Segment of the hero Atlantis Gate Room Stargate, featured in nearly every episode of Stargate Atlantis. This segment features a chevron at the top, and is capped with panels on each end to create an attractive display piece. The evolved "digital" nature of this Stargate precluded the need for a spinning inner track. Instead, the glyphs were portrayed with LEDs. The sides of the gate are made of vacuum-formed plastic and the bottom edges are molded rubber. The frame of the chevron is plastic, the chevron lenses are sheet plastic, and the front lens is clear and backed with blue diffusion paper. The front chevron, V, and three constellations light up when the prop is plugged in. Production has added a .75in sheet of black plywood on each end to provide legs for a display. Segment measures 71in x 19in x 39.5in.

\$ 6,000 - \$ 8,000

LOT 012



## PEGASUS PARTIAL STARGATE



Lot 13  
**PEGASUS PARTIAL STARGATE**

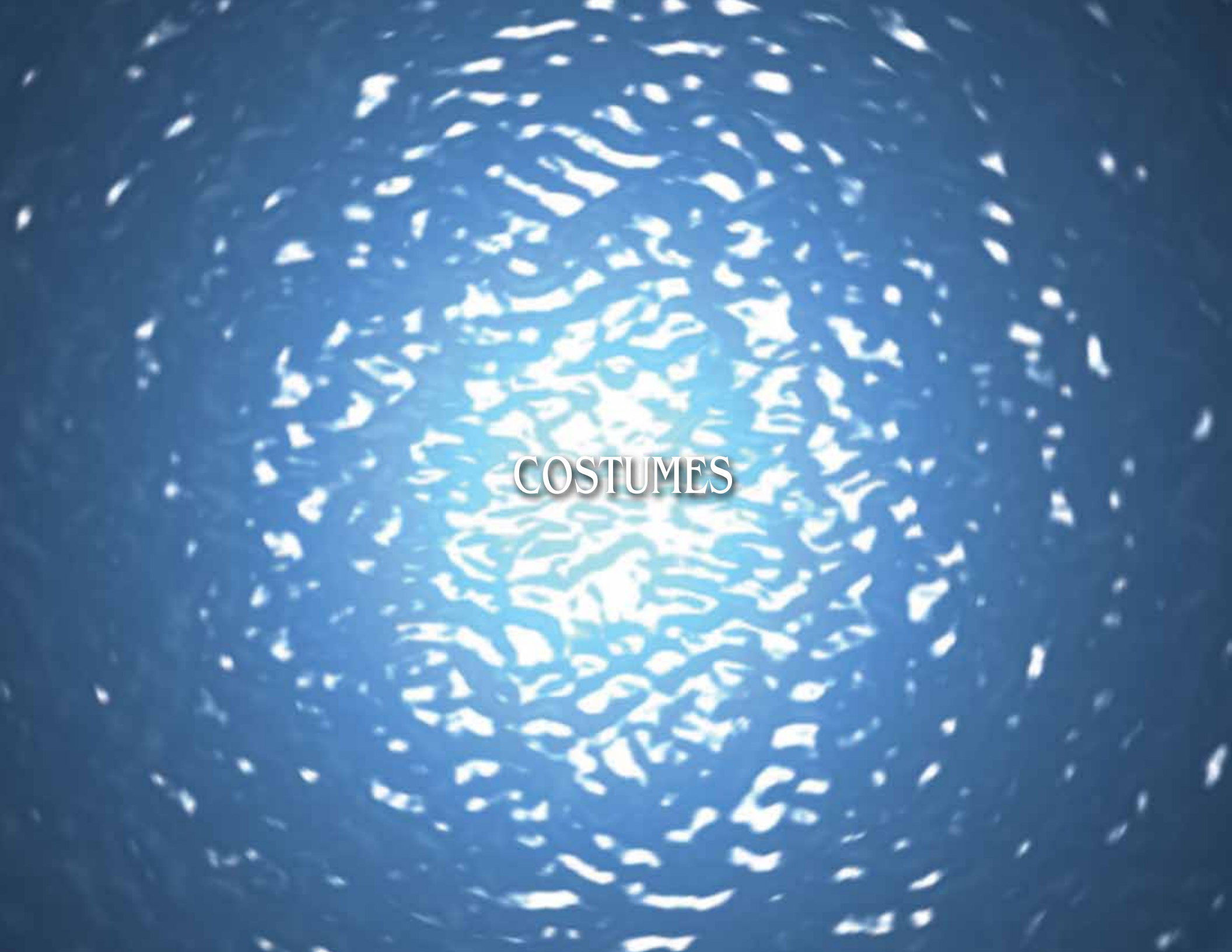
Stargate used outside of Atlantis base in the production of Stargate Atlantis. This gate was used in numerous episodes, including the series finale "Enemy at the Gate," when the Stargate was not seen in its entirety. Otherwise, the gate was rendered digitally. Stargate features two chevrons and constellation symbols. Segment is built on a metal frame with vacuum-formed plastic and molded rubber components. Chevrons and constellations light when the prop is plugged in. Back side features two metal posts. Entire unit sits on an aluminum base. Attached to the base is an electrical grounding cord. Measures 129.5in x 57in x 24.5in. The Stargate comes with a series of aluminum poles and racks used for stability when the Gate is standing upright, and ships with a custom wooden rolling cart.

\$ 4,000 - \$ 6,000

LOT 013







COSTUMES



COSTUMES: JACK O'NEILL

COSTUMES: JACK O'NEILL, CAMERON MITCHELL

56



Lot 14  
**O'NEILL'S UNIFORM FROM SEASON THREE**  
BDU blouse and pants worn by Jack O'Neill in Season Three of SG-1. Includes SG-1 team and Earth patches. No size available.  
\$ 400 - \$ 600



Lot 15  
**O'NEILL'S OFF-DUTY COSTUME**  
Black sweater and cargo pants worn by Jack O'Neill in SG-1. No size available.  
\$ 300 - \$ 400



Lot 16  
**O'NEILL'S UNIFORM FROM "CONTINUUM"**  
Black cotton BDUs worn by Jack O'Neill in Stargate Continuum. Features a US Air Force patch and name patch. No size available.  
\$ 400 - \$ 600



Lot 17  
**O'NEILL'S UNIFORM FROM "CONTINUUM"**  
Black cotton BDUs worn by Jack O'Neill in Stargate Continuum. Belt was also worn by Daniel in Season Eight.  
\$ 400 - \$ 600



Lot 18  
**O'NEILL'S TACTICAL VEST**  
Tactical vest worn by Jack O'Neill in SG-1. Features a tactical belt, six belly pockets, two vertical chest pockets, and a P90 shoulder harness.  
\$ 400 - \$ 600



Lot 19  
**MITCHELL'S DRESS BLUES FROM "AVALON"**  
Air Force dress uniform worn by Cameron Mitchell in his introductory appearance in the SG-1 Season Nine episode, "Avalon, Part 1." Includes ribbon bar, name tag and insignias. Pants size 34R. Dress shirt size 17x35. Dress shoes size 13.  
\$ 400 - \$ 600



Lot 20  
**MITCHELL'S TAN UNIFORM FROM CONTINUUM**  
Tan camouflage uniform worn by Cameron Mitchell in Stargate Continuum. Uniform features SG-1, Air Force and Earth patches. No size available.  
\$ 400 - \$ 600



Lot 21  
**MITCHELL'S GREEN UNIFORM**  
Green uniform worn by Cameron Mitchell in Stargate SG-1. Includes SG-1, Air Force and Earth patches. T-shirt size 18/L. No additional sizes available.  
\$ 400 - \$ 600

57



COSTUMES: CAMERON MITCHELL



Lot 22  
**MITCHELL'S BLUE UNIFORM FROM "THE SHROUD"**  
Blue uniform worn by Cameron Mitchell in the SG-1 Season Nine episode, "The Shroud." Features SG-1 and Earth patches. T-shirt size 18/L. No other size information available.  
\$ 400 - \$ 600



Lot 23  
**MITCHELL'S BLACK UNIFORM FROM "BABYLON"**  
Black uniform worn by Cameron Mitchell in the Stargate SG-1 Season Nine episode, "Babylon." Features SG-1, Air Force and Earth patches. No size available.  
\$ 400 - \$ 600



Lot 24  
**MITCHELL'S SCOUNDREL COSTUME FROM "THE TIES THAT BIND"**  
"Scoundrel" themed costume worn by Cameron Mitchell when he goes undercover as a bounty hunter in the SG-1 Season Nine episode, "The Ties That Bind." Jacket features 13 metal buttons. No size available.  
\$ 300 - \$ 400



Lot 25  
**MITCHELL'S ARCTIC COSTUME FROM "CONTINUUM"**  
Arctic costume worn by Cameron Mitchell in Stargate Continuum, when SG-1 becomes trapped in an alternate reality. Includes thick cotton coat, cotton and nylon undercoat, gray woven beanie cap and brown leather gloves. No size available.  
\$ 400 - \$ 600

COSTUMES: CAMERON MITCHELL - DANIEL JACKSON



Lot 26  
**MITCHELL'S TACTICAL VEST**  
Tactical vest worn by Cameron Mitchell in SG-1. Features six belly pockets and two vertical chest pockets, pistol holster with mag pouch, tactical belt and a P90 shoulder harness.  
\$ 400 - \$ 600



Lot 27  
**DANIEL'S GREEN UNIFORM**  
Green uniform worn by Daniel Jackson in Season Five of SG-1. Includes SG-1 and Earth patches. T-shirt size M/M. No other sizes available.  
\$ 400 - \$ 600



Lot 28  
**DANIEL'S BLACK UNIFORM**  
Black uniform worn by Daniel Jackson in SG-1. Includes SG-1, Air Force and Earth patches.  
\$ 400 - \$ 600



Lot 29  
**DANIEL'S BLUE UNIFORM**  
Blue uniform worn by Daniel Jackson in Season Seven of SG-1. Includes SG-1 and Earth patches. No size available.  
\$ 400 - \$ 600



COSTUMES: DANIEL JACKSON



Lot 30  
**DANIEL'S TAN UNIFORM FROM "CONTINUUM"**  
Tan camouflage uniform worn by Daniel Jackson in Stargate Continuum. Features SG-1 and Air Force patches, as well as an Earth patch. No size available.  
\$ 400 - \$ 600



Lot 31  
**DANIEL'S FLIGHT SUIT AND JACKET FROM "CONTINUUM"**  
Green flight suit and leather jacket worn by Daniel Jackson in Stargate Continuum. Jacket and flight suit size 42. Features Air Force squadron patch on each sleeve.  
\$ 300 - \$ 400



Lot 32  
**DANIEL'S DRESS CLOTHES FROM "CONTINUUM"**  
Dress clothes worn by Daniel Jackson in Stargate Continuum. Jacket size L. Pants size 50. No size for belt.  
\$ 300 - \$ 400



Lot 33  
**DANIEL'S ARCTIC COSTUME FROM "CONTINUUM"**  
Arctic costume worn by Daniel Jackson in Stargate Continuum. Tactical boots size 9 1/2. Tactical boots size 9. No other sizes available.  
\$ 400 - \$ 600

COSTUMES: DANIEL JACKSON - SAMANTHA CARTER



Lot 34  
**DANIEL'S TACTICAL VEST**  
Tactical vest worn by Daniel Jackson in SG-1. Features a pistol belt with holster and mag pouch, six horizontal belly pockets, and two vertical chest pockets.  
\$ 400 - \$ 600



Lot 35  
**CARTER'S DRESS BLUES FROM "BEACHHEAD"**  
Air Force dress uniform worn by Samantha Carter in the SG-1 Season Nine episode, "Beachhead." Features a full set of pins, ribbon bars and name plate. Dress shirt size 10L. Includes high heels.  
\$ 400 - \$ 600



Lot 36  
**CARTER'S GREEN UNIFORM FROM "TALION"**  
Green uniform worn by Samantha Carter in the SG-1 Season Ten episode, "Talion." Features SG-1, Air Force and Earth patches. T-shirt size M/M. No other sizes available.  
\$ 400 - \$ 600



Lot 37  
**CARTER'S BLUE UNIFORM FROM "TALION"**  
Blue uniform worn by Samantha Carter in the SG-1 Season Ten episode, "Talion." Features SG-1 and Earth patches. Shirt size L/G. No size available for blouse or pants.  
\$ 400 - \$ 600



COSTUMES: SAMANTHA CARTER

COSTUMES: SAMANTHA CARTER - TEAL'C



Lot 38  
**CARTER'S DUTY UNIFORM FROM "SEARCH AND RESCUE"**  
Black custom uniform worn by Samantha Carter in the Atlantis Season Five episode, "Search and Rescue." Features US flag and Atlantis patches. Tactical boots (not shown) size 8.5. No other sizes available.  
\$ 400 - \$ 600



Lot 39  
**CARTER'S DUTY UNIFORM FROM "TRIO"**  
Black uniform worn by Samantha Carter in the Atlantis Season Four episode, "Trio." Features US flag and Atlantis patches. No size available.  
\$ 300 - \$ 400



Lot 40  
**CARTER'S DUTY UNIFORM FROM "MIDWAY"**  
Gray uniform worn by Samantha Carter in the Atlantis Season Four episode, "Midway." Features Atlantis and US flag patches. V-neck shirt size M. No other sizes available.  
\$ 400 - \$ 600



Lot 41  
**CARTER'S COSTUME FROM "GRACE UNDER PRESSURE"**  
Pink costume worn by Samantha Carter in Rodney's dream sequence in the Atlantis Season Two episode, "Grace Under Pressure." Jeans size 30. jacket size 10.  
\$ 300 - \$ 400



Lot 42  
**CARTER'S SCOUNDREL COSTUME FROM "OFF THE GRID"**  
"Scoundrel" style costume worn by Samantha Carter in the SG-1 Season Nine episode, "Off the Grid," when the team tries to blend in with the Lucian Alliance. Motorcycle boots size 8.5. No other sizes available.  
\$ 300 - \$ 400



Lot 43  
**CARTER'S ARCTIC COSTUME FROM "CONTINUUM"**  
Arctic costume worn by Samantha Carter in Stargate Continuum. Snow boots size 10R. No other sizes available.  
\$ 400 - \$ 600



Lot 44  
**CARTER'S TACTICAL VEST**  
Tactical vest worn by Samantha Carter in SG-1. Features six belly pockets and two vertical chest pockets.  
\$ 400 - \$ 600



Lot 45  
**TEAL'C'S PRIVATE DETECTIVE COSTUME FROM "200"**  
Costume worn by Teal'c in his "Teal'c PI" sketch from the 200th episode of SG-1. Dress shoes size 46. No other sizes available.  
\$ 300 - \$ 400



COSTUMES: TEAL'C

COSTUMES: TEAL'C - VALA MAL DORAN



Lot 46  
**TEAL'C'S GREEN UNIFORM**  
Green uniform worn by Teal'c in SG-1. Features SG-1 and Earth patches. No sizes available.  
\$ 400 - \$ 600



Lot 47  
**TEAL'C'S TAN UNIFORM FROM "CONTINUUM"**  
Tan camouflage uniform worn by Teal'c in Continuum. Features SG-1, Air Force and Earth patches. Brown t-shirt size L. No other sizes available.  
\$ 400 - \$ 600



Lot 48  
**TEAL'C'S BLACK UNIFORM**  
Black uniform worn by Teal'c in SG-1. Features SG-1, Air Force and Earth patches. No size available.  
\$ 400 - \$ 600



Lot 49  
**TEAL'C'S HERO CAPE**  
Hero cape worn by Teal'c in SG-1. Cape is made of cotton with a highlighted silver paint job and features a tie closure.  
\$ 200 - \$ 300



Lot 50  
**TEAL'C'S SCOUNDREL COSTUME FROM "COMPANY OF THIEVES"**  
"Scoundrel" themed costume worn by Teal'c in the SG-1 Season Ten episode "Company of Thieves." No size available.  
\$ 300 - \$ 400



Lot 51  
**TEAL'C'S TACTICAL VEST**  
Tactical vest worn by Teal'c in SG-1. Features a gun belt, six belly pockets and two vertical chest pockets.  
\$ 400 - \$ 600



Lot 52  
**VALA'S GREEN UNIFORM**  
Vala's green uniform worn in the production of SG-1. Features miniature SG-1 and Earth patches. BDU belt size S. No other sizes available.  
\$ 400 - \$ 600



Lot 53  
**VALA'S TAN UNIFORM FROM "CONTINUUM"**  
Camouflage uniform worn by Vala Mal Doran in Stargate Continuum. Features miniature SG-1 and Earth patches. T-shirt size S. No other sizes available.  
\$ 400 - \$ 600



COSTUMES: VALA MAL DORAN - HANK LANDRY

COSTUMES: HANK LANDRY



Lot 54  
**VALA'S BLUE UNIFORM**  
Blue uniform worn by Vala Mal Doran in SG-1. Features miniature SG-1 and Earth patches. No size available.  
\$ 400 - \$ 600



Lot 55  
**VALA'S SCOUNDREL COSTUME FROM "COMPANY OF THIEVES"**  
"Scoundrel" themed costume worn by Vala Mal Doran in the SG-1 Season Ten episode, "Company of Thieves." Leather pants size 8. No other sizes available.  
\$ 300 - \$ 400



Lot 56  
**VALA'S TACTICAL VEST**  
Tactical vest worn by Vala Mal Doran in SG-1. Features four horizontal belly pockets, two shoulder pockets, and a P90 shoulder harness.  
\$ 400 - \$ 600



Lot 57  
**LANDRY'S DRESS BLUES AND LEATHER JACKET FROM "CONTINUUM"**  
Blue dress uniform worn by an alternate Hank Landry in Stargate Continuum. Features name plate and rank insignia. Leather jacket size 42. Shoe size 8.5.  
\$ 300 - \$ 400



Lot 58  
**LANDRY'S DRESS BLUES AND JACKET**  
Blue dress uniform and jacket worn by Hank Landry in SG-1. Features a full assortment of pins and a name tag. Dress pants size 36R. Dress shirt size 17x35.  
\$ 300 - \$ 400



Lot 59  
**LANDRY'S TAN UNIFORM**  
Tan camouflage uniform worn by Hank Landry in SG-1. Features SGC, Air Force and Earth patches. Belt size 38. Shoe size 9. No other sizes available.  
\$ 300 - \$ 400



Lot 60  
**LANDRY'S GREEN UNIFORM AND BOONIE HAT**  
Green camouflage costume with hero boonie hat, worn by Hank Landry in SG-1. Field jacket size Large-Regular. Hat size 7 1/2.  
\$ 100 - \$ 200



Lot 61  
**LANDRY'S GREEN UNIFORM**  
Green uniform worn by Hank Landry in SG-1. Features SGC, Earth and Air Force patches. No size available.  
\$ 200 - \$ 300







COSTUMES: APOPHIS - BAAL



Lot 62  
**APOPHIS'S COSTUME FROM "CONTINUUM"**  
Costume worn by an alternate Apophis during his execution in Stargate Continuum. No size available.  
\$ 600 - \$ 800

Lot 63  
**BAAL'S ALTERED HISTORY COSTUME FROM "CONTINUUM"**  
Costume worn by Baal after he has reshaped history according to his will in Stargate Continuum. No size available.  
\$ 800 - \$ 1,000



Lot 64  
**QETESH'S COSTUME FROM "CONTINUUM"**  
Wrinkled taffeta and chiffon worn by Qetesh, in the body of Vala Mal Doran, in Stargate Continuum. No size available.  
\$ 800 - \$ 1,000



Lot 65  
**BAAL'S TIME TRAVELING COSTUME FROM "CONTINUUM"**  
Costume worn by Baal when he travels into the past to change history in Stargate Continuum. Shoe size 11.  
\$ 600 - \$ 800

COSTUMES: SYSTEM LORD'S CONTINUUM



Lot 66  
**CRONUS'S COSTUME FROM "CONTINUUM"**  
Costume and boots worn by an alternate Cronus when he is resurrected from Baal's timeline tinkering in Stargate Continuum. Boots (not shown) size 10.  
\$ 400 - \$ 600



Lot 67  
**YU'S COSTUME FROM "CONTINUUM"**  
Costume worn by Yu when he is brought back to life in Stargate Continuum. Shoe size 9.  
\$ 400 - \$ 600



Lot 68  
**NIRRTI'S COSTUME FROM "CONTINUUM"**  
Costume and shoes worn by Nirrti when she is brought back to life in Stargate Continuum. No size available.  
\$ 400 - \$ 600



Lot 69  
**TOK'RA ELDER COSTUME FROM "CONTINUUM"**  
Costume worn by the Tok'ra elder who orders Baal's execution in Stargate Continuum. No size available.  
\$ 100 - \$ 200



COSTUMES: HENRY HAYES - BAAL, BRA'TAC

COSTUMES: BRA'TAC - SGC UNIFORMS



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Lot 70  
**HENRY HAYES'S COSTUME FROM "CONTINUUM"**  
Costume worn by President Henry Hayes in Stargate Continuum. Dress shirt size 16 1/2 - 34. Belt size 38. Shoes size 9.5.  
\$ 200 - \$ 300



Lot 71  
**BAAL'S COSTUME FROM "DOMINION"**  
Costume worn by Baal in the penultimate SG-1 episode, "Dominion." No size available.  
\$ 600 - \$ 800



Lot 72  
**BAAL'S SUIT FROM "EX DEUS MACHINA"**  
Corporate-style suit worn by Baal during his time on Earth in the SG-1 Season Nine episode, "Ex Deus Machina." Includes shoes. No size available.  
\$ 400 - \$ 600



Lot 73  
**BRA'TAC'S COSTUME FROM "TALION"**  
Costume worn by Bra'tac in the SG-1 Season Ten episode "Talion." No size available.  
\$ 200 - \$ 400



Lot 74  
**BRA'TAC'S COSTUME FROM "THRESHOLD"**  
Costume worn by Bra'tac in the SG-1 Season Five episode, "Threshold." No size available.  
\$ 100 - \$ 200



Lot 75  
**SGC GREEN UNIFORM**  
Green Digicamo costume worn by an officer stationed at Stargate Command. Features SGC and Earth patches. Blouse size X-Large Long. Pants size Large Long. T-shirt size M.  
\$ 100 - \$ 200



Lot 76  
**SGC GREEN UNIFORM**  
Costume worn by an officer at Stargate Command. Includes an SGC patch and Earth patch. Jacket size 44R. T-shirt size M. Pants size Medium-Regular. Hat size 7 1/2.  
\$ 100 - \$ 200



Lot 77  
**SILER'S BLUE JUMPSUIT**  
Blue jumpsuit worn by Sergeant Siler in SG-1. Features SGC and Earth patches. Jumpsuit size 46T. T-shirt size XL.  
\$ 200 - \$ 400



COSTUMES: SGC UNIFORMS - TOK'RA



Lot 78  
**HARRIMAN'S BLACK UNIFORM**

Black BDU uniform worn by Walter Harriman in his only trip through the Stargate (on screen) in the 200th episode of SG-1. Includes Earth, SGC and Air Force patches. No size available.

\$ 200 - \$ 400



Lot 79  
**HARRIMAN'S GREEN FLIGHT SUIT**

US Air Force CWU-27/P sage green flight suit worn by Walter Harriman in SG-1. Features SGC, Earth and Space Command patches, as well as a name patch. Flight suit size 40. T-shirt size M.

\$ 200 - \$ 400



Lot 80  
**JACOB/SELMAK'S TOK'RA COSTUME**

Costume worn by Jacob Carter / Selmak in the second half of SG-1. Jacket. Undershirt size 42. Leather pants size 42.

\$ 400 - \$ 600



Lot 81  
**TOK'RA UNIFORM**

Uniform worn by a Tok'ra operative in the second half of SG-1. Jacket size 44. Pants size 34.

\$ 200 - \$ 400



Lot 82  
**TOK'RA UNIFORM**

Uniform worn by a Tok'ra operative in the second half of SG-1. Jacket size 42. Pants size 32.

\$ 200 - \$ 400



Lot 83  
**FURLING COSTUME FROM "200"**

Costume worn by a Furling in the opening sketch of the SG-1 200th episode. No size available.

\$ 300 - \$ 400



Lot 84  
**ORI MAIDEN COSTUME**

Costume worn by an Ori maiden in Season Ten of SG-1. Dress size M.

\$ 100 - \$ 200



Lot 85  
**ORI SERVANT COSTUME**

Costume worn by an Ori servant in SG-1. No size available.

\$ 100 - \$ 200



COSTUMES: ORI - NETAN - JOHN SHEPPARD

COSTUMES: JOHN SHEPPARD



Lot 86  
**ORI NURSEMAID COSTUME FROM "FLESH AND BLOOD"**  
Costume worn by an Ori nursemaid in the SG-1 Season Ten episode, "Flesh and Blood." No size available.  
\$ 100 - \$ 200



Lot 87  
**NETAN'S LUCIAN ALLIANCE UNIFORM**  
Costume worn by Netan, the leader of the Lucian Alliance, in SG-1. Pants size 32. No other sizes available.  
\$ 100 - \$ 200



Lot 88  
**SHEPPARD'S UNIFORM FROM SEASON FIVE**  
BDU uniform worn by John Sheppard in Season Five of Atlantis. Includes US flag and Atlantis patches. No size available.  
\$ 600 - \$ 800



Lot 89  
**SHEPPARD'S DUTY UNIFORM FROM SEASON THREE**  
Gray uniform worn by John Sheppard in Season Three of Atlantis. Features Atlantis and US flag patches. No size available.  
\$ 600 - \$ 800



Lot 90  
**SHEPPARD'S DESERT FLIGHT SUIT FROM "PHANTOMS"**  
Desert flight suit worn by John Sheppard in the Atlantis Season Five episode, "Phantoms." Outfit size 42L. Features faux blood spots on the right knee.  
\$ 200 - \$ 300



Lot 91  
**SHEPPARD'S COSTUME FROM "NO MAN'S LAND"**  
Flight jacket and pants worn by John Sheppard in the Atlantis Season Three episode "No Man's Land." Jacket size Large. Pants size Medium-Regular.  
\$ 200 - \$ 300



Lot 92  
**SHEPPARD'S MONK COSTUME FROM "EPIPHANY"**  
Costume worn by John Sheppard during his time with the Cloister in the Atlantis Season Two episode, "Epiphany." No size available.  
\$ 200 - \$ 300



Lot 93  
**SHEPPARD'S IRATUS HYBRID COSTUME**  
Hybrid costume worn by John Sheppard when he appears transformed in the Atlantis episodes "Conversion" and "Doppelganger." No size available.  
\$ 200 - \$ 300







COSTUMES: JOHN SHEPPARD - RODNEY MCKAY

COSTUMES: RODNEY MCKAY

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Lot 94  
**SHEPPARD'S INFIRMARY SCRUBS**  
Red infirmery scrubs worn by John Sheppard in Atlantis. Blouse and pants size M.  
\$ 100 - \$ 200



Lot 95  
**SHEPPARD'S TACTICAL VEST**  
Tactical vest worn by John Sheppard in Atlantis. Features six belly pockets, two chest pockets, P90 shoulder sling, belt and pistol holster.  
\$ 400 - \$ 600



Lot 96  
**MCKAY'S DUTY UNIFORM FROM "THE DEFIANT ONE"**  
Gray uniform worn by Rodney McKay in the Atlantis Season One episode "The Defiant One." Features Canadian flag and Atlantis patches. No size available.  
\$ 600 - \$ 800



Lot 97  
**MCKAY'S DUTY UNIFORM FROM SEASON THREE**  
Tan uniform worn by Rodney McKay in the first three seasons of Atlantis. Features Atlantis and Canadian flag patches. No size available.  
\$ 600 - \$ 800



Lot 98  
**MCKAY'S DUTY UNIFORM FROM SEASONS FOUR AND FIVE**  
Gray uniform worn by Rodney McKay in Seasons Four and Five. Features Atlantis and Canadian flag patches. No size available. Shoes size 10.  
\$ 600 - \$ 800



Lot 98  
**MCKAY'S UNIFORM FROM "THE LAST MAN"**  
Black uniform worn by Rodney McKay in the Atlantis Season Four episode "The Last Man." Features Canadian flag and Atlantis flag patches. No size available.  
\$ 600 - \$ 800



Lot 100  
**MCKAY'S COSTUME FROM "HOME"**  
Casual costume worn by Rodney McKay in one of his dream sequences in the Atlantis Season One episode, "Home." T-shirt size M. Boxers size L/G (34-36). Slippers size 10.  
\$ 200 - \$ 300



Lot 101  
**MCKAY'S TACTICAL VEST**  
Tactical vest worn by Rodney McKay in Atlantis. Features six belly pockets, two chest pockets, tactical belt, pistol holster with mag pouch, and a P90 shoulder harness.  
\$ 400 - \$ 600

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COSTUMES: ELIZABETH WEIR - TEYLA EMMAGAN

COSTUMES: TEYLA EMMAGAN



Lot 102  
**WEIR'S DUTY UNIFORM**  
Black uniform worn by Elizabeth Weir in Atlantis. Features American flag and Atlantis patches. No size available. Shoes size 8.  
\$ 400 - \$ 600



Lot 103  
**WEIR'S UNIFORM FROM "CONDEMNED"**  
Gray uniform worn by Elizabeth Weir in the Atlantis Season Two episode, "Condemned." Features American flag and Atlantis patches. No size available.  
\$ 400 - \$ 600



Lot 104  
**WEIR'S COSTUME FROM "BEFORE I SLEEP"**  
Costume worn by Elizabeth Weir after she has aged ten thousand years in the Atlantis Season One episode, "Before I Sleep." No size available.  
\$ 200 - \$ 300



Lot 105  
**TEYLA'S COSTUME FROM "MISSING"**  
Costume worn by Teyla Emmagan in the Atlantis Season Four episode, "Missing." No size available.  
\$ 400 - \$ 600



Lot 106  
**TEYLA'S COSTUME FROM "THIRTY EIGHT MINUTES"**  
Costume worn by Teyla Emmagan in the Atlantis Season One episode, "Thirty Eight Minutes." No size available for costume or shoes.  
\$ 200 - \$ 300



Lot 107  
**TEYLA'S WRAITH COSTUME FROM "THE QUEEN"**  
Costume worn by Teyla Emmagan in the Atlantis Season Five episode, "The Queen," when she is transformed into a Wraith. No size available.  
\$ 400 - \$ 600



Lot 108  
**TEYLA'S COSTUME FROM "REUNION"**  
Costume worn by Teyla Emmagan in the Stargate Atlantis Season Four episode, "Reunion." No size available.  
\$ 400 - \$ 600



Lot 109  
**TEYLA'S WRAITH COSTUME FROM "THE GIFT"**  
Costume worn by Teyla Emmagan when she appears as a Wraith in her own dream in the Atlantis Season One episode, "The Gift." No size available.  
\$ 400 - \$ 600





Lot 110  
**TEYLA'S COSTUME FROM "THE GIFT"**

Costume worn by Teyla Emmagan in the Atlantis Season One episode, "The Gift." No size available.  
\$ 200 - \$ 300



Lot 111  
**TEYLA'S UNIFORM FROM "THE SEER"**

Gray uniform with an Athosian tank, worn by Teyla Emmagan in the Atlantis Season Four episode, "The Seer." Shoes size 7 (not shown). No other sizes available.  
\$ 400 - \$ 600



Lot 112  
**TEYLA'S TACTICAL VEST**

Tactical vest worn by Teyla Emmagan in Atlantis. Features four vertical belly pockets, one chest pocket, a pistol belt and holster with mag pouch.  
\$ 400 - \$ 600



Lot 113  
**RONON'S COSTUME FROM "THE DAEDALUS VARIATIONS"**

Costume worn by Ronon Dex in the Atlantis Season Five episode "The Daedalus Variations." No size available.  
\$ 200 - \$ 300



Lot 114  
**RONON'S COSTUME FROM "DOPPELGANGER"**

Costume worn by Ronon Dex in the Atlantis Season Four episode, "Doppelganger." No size available.  
\$ 400 - \$ 600



Lot 115  
**RONON'S DRESS CLOTHES FROM "OUTCAST"**

Costume worn by Ronon Dex during his time on Earth in the Atlantis Season Four episode, "Outcast." Dress shirt size 44. No size for pants.  
\$ 200 - \$ 400



Lot 116  
**RONON'S COSTUME FROM "THE SHRINE"**

Costume worn by Ronon Dex in the Atlantis Season Five episode, "The Shrine." Tank top size M. Belt size 40. No other size available.  
\$ 300 - \$ 500



Lot 117  
**RONON'S BLOODIED COSTUME FROM "BROKEN TIES"**

Bloodied costume worn by Ronon Dex in the Atlantis Season Five episode, "Broken Ties." Jeans size XL.  
\$ 300 - \$ 500



COSTUMES: RONON DEX - JENNIFER KELLER



Lot 118  
**RONON'S LEATHER JACKET**  
Leather jacket worn by Ronon Dex in Atlantis. No size available.  
\$ 200 - \$ 400



Lot 119  
**KELLER'S DUTY UNIFORM FROM "FIRST STRIKE"**  
Gray uniform worn by Jennifer Keller in her first appearance in the Atlantis Season Three episode, "First Strike." Features American flag and Atlantis patches. Jacket size 2. No size for pants or undershirt.  
\$ 400 - \$ 600



Lot 120  
**KELLER'S DUTY UNIFORM FROM "TRIO"**  
Black uniform worn by Jennifer Keller in the Atlantis Season Four episode, "Trio." No size available.  
\$ 400 - \$ 600



Lot 121  
**KELLER'S LEATHER UNIFORM FROM "MISSING"**  
Black uniform worn by Jennifer Keller in the Atlantis Season Four episode, "Missing." No size available.  
\$ 400 - \$ 600



Lot 122  
**WOOLSEY'S DUTY UNIFORM FROM SEASON FIVE**  
Gray uniform worn by Richard Woolsey in Season Five of Atlantis. No size available.  
\$ 200 - \$ 400



Lot 123  
**WOOLSEY'S DRESS CLOTHES FROM "THE SEER"**  
Dress clothes worn by Richard Woolsey in the Atlantis Season Four episode, "The Seer," when he arrives to inspect Colonel Carter's administration. Dress shirt size 16/41. Belt size 38/95.  
\$ 100 - \$ 200



Lot 124  
**BECKETT'S DUTY UNIFORM FROM "THE KINDRED, PART 2"**  
Black uniform worn by Carson Beckett in the Atlantis Season Four episode, "The Kindred, Part 2." Includes Atlantis and Scottish flag patches. No size available.  
\$ 200 - \$ 400



Lot 125  
**ZELENKA'S DUTY UNIFORM FROM SEASONS FOUR AND FIVE**  
Costume worn by Radek Zelenka in Seasons Four and Five of Atlantis. Includes Atlantis and Czech Republic patches. Shoes size 8.5. No size for outfit.  
\$ 200 - \$ 400



COSTUMES: STEVEN CALDWELL - ABRAHAM ELLIS - LORNE



Lot 126  
**CALDWELL'S FLIGHT SUIT**  
US Air Force (MEAFFS) sage green flight suit worn by Steven Caldwell in Atlantis. Features Pegasus, Daedalus and Wraithwaxers patches, as well as a leather name tag and rank insignias. No size available.  
\$ 200 - \$ 400



Lot 127  
**ABE ELLIS'S FLIGHT SUIT**  
US Air Force CWU-27/P sage green flight suit worn by Abraham Ellis in Atlantis. Features SGC, Pegasus and Apollo patches, as well as leather name tag and rank insignias. No size available for jumpsuit. T-shirt size M.  
\$ 200 - \$ 400



Lot 128  
**LORNE'S DUTY UNIFORM FROM SEASON FIVE**  
Uniform worn by Major Lorne in Season Five of Atlantis. Features American flag and Atlantis patches. Shoes size 9.5.  
\$ 200 - \$ 400



Lot 129  
**LORNE'S GENERAL UNIFORM FROM "THE LAST MAN"**  
Uniform worn by General Lorne in an alternate reality in the Atlantis Season Five episode, "The Last Man." Pants were previously worn by Lt. Simmons on SG-1, and are size 34R.  
\$ 200 - \$ 400

COSTUMES: CADMAN - CHUCK - BANKS - FORD



Lot 130  
**CADMAN'S DUTY UNIFORM FROM "CRITICAL MASS"**  
Gray uniform worn by Lt. Cadman in the Atlantis Season Two episode, "Critical Mass." No size available. Shoe size 9.  
\$ 100 - \$ 200



Lot 131  
**CHUCK'S DUTY UNIFORM**  
Gray engineering uniform worn by Chuck in Atlantis. Jacket features Atlantis and Canadian flag patches. Jacket size M.  
\$ 100 - \$ 200



Lot 132  
**BANKS'S DUTY UNIFORM FROM "ENEMY AT THE GATE"**  
Gray uniform worn by Amelia Banks in the Atlantis series finale, "Enemy at the Gate." No size available. Shoes size 7.  
\$ 100 - \$ 200



Lot 133  
**FORD'S LEATHER JACKET FROM "THE LOST BOYS"**  
Leather jacket worn by Aiden Ford in the Atlantis Season Two episodes "The Lost Boys" and "The Hive." No size available.  
\$ 100 - \$ 200









Lot 134  
**FORD'S DUTY UNIFORM FROM "RUNNER"**  
Bloody and dirty uniform worn by Aiden Ford in the Atlantis Season Two episode, "Runner." Features American flag and Atlantis flag patches. Pants size W 30-32 IN 29.5. The entire costume is distressed with paint to simulate dust.  
\$ 200 - \$ 300



Lot 135  
**ATLANTIS MILITARY DIVISION UNIFORM**  
Military uniform worn by a member of the Atlantis expedition. Features US flag and Atlantis patches. Jacket size 44. T-shirt size M. Pants size W 38 IN 32.  
\$ 100 - \$ 200



Lot 136  
**ATLANTIS MEDICAL DIVISION UNIFORM**  
Uniform worn by an Atlantis Medical technician. Features American flag and Atlantis patches. Jacket size 40S. Shirt size M. Pants size M, W 33-35. Shoes size 9.5.  
\$ 100 - \$ 200



Lot 137  
**ATLANTIS ENGINEERING DIVISION UNIFORM**  
Uniform worn by an Atlantis Engineering team member. Features American flag and Atlantis patches. Jacket size 44. Pants size 37-39 IN 36. Shoes size 11.  
\$ 100 - \$ 200



Lot 138  
**ATLANTIS SPECIAL OPS UNIFORM**  
Uniform worn by a member of the Atlantis security personnel. Features US and Atlantis flag patches. Jacket size 42. T-shirt size L. Belt size M. No size for pants.  
\$ 100 - \$ 200



Lot 139  
**COWEN'S GENII UNIFORM**  
Uniform worn by Cowen, the leader of the Genii, in Atlantis. T-shirt size 10 1/2. Shoes size 11. No other sizes available.  
\$ 200 - \$ 300



Lot 140  
**MICHAEL'S COSTUME FROM "THE PRODIGAL"**  
Costume worn by Michael Kenmore in his final Atlantis appearance in the Season Five episode, "The Prodigal." No size available.  
\$ 400 - \$ 600



Lot 141  
**MICHAEL'S COSTUME FROM "THE KINDRED"**  
Costume worn by Michael Kenmore in the Atlantis Season Four episode, "The Kindred." No size available.  
\$ 400 - \$ 600





Lot 142  
**WRAITH KEEPER COSTUME FROM "RISING"**  
Costume worn by the Wraith Keeper in the Atlantis pilot episode. No size available for costume or shoes.  
\$ 200 - \$ 400



Lot 143  
**WRAITH QUEEN COSTUME FROM "THE HIVE"**  
Costume worn by the Wraith Queen in the Atlantis Season Two episodes "The Lost Boys" and "The Hive." No size available.  
\$ 200 - \$ 400



Lot 144  
**WRAITH QUEEN COSTUME FROM "ALLIES"**  
Costume worn by the Wraith Queen in the Atlantis Season Two finale, "Allies." No size available.  
\$ 200 - \$ 400



Lot 145  
**WRAITH QUEEN COSTUME FROM "SPOILS OF WAR"**  
Costume worn by the Wraith Queen in the Atlantis Season Four episode, "Spoils of War." No size available.  
\$ 200 - \$ 400



Lot 146  
**WRAITH PRIMARY COSTUME FROM "THE QUEEN"**  
Costume worn by the Wraith Primary in her only appearance in the Atlantis Season Five episode, "The Queen." No size available.  
\$ 200 - \$ 400



Lot 147  
**WRAITH BRIDGE OFFICER COSTUME FROM "THE QUEEN"**  
Costume worn by the Wraith bridge officer in the Atlantis Season Five episode, "The Queen." Trench coat size 42. Overcoat size 44. Pants size 34. No other sizes available.  
\$ 400 - \$ 600



Lot 148  
**WRAITH COMMANDER COSTUME FROM "THE QUEEN"**  
Costume worn by a Wraith Commander in Atlantis. No size available.  
\$ 400 - \$ 600



Lot 149  
**WRAITH COSTUME FROM "THE HIVE"**  
Costume worn by a male Wraith in the Atlantis Season Five episode, "The Hive." Trench coat size 38. Boots size 8.5.  
\$ 400 - \$ 600





Lot 150  
**WRAITH HUNTER COSTUME FROM "TRACKER"**

Costume worn by a Wraith hunter in the Atlantis Season Five episode, "Tracker." Trench coat size 42. Vest size 42. Pants size 34. Pants size 34. Leather belt size 34. Boots size 11..

\$ 400 - \$ 600



Lot 151  
**WRAITH SCIENTIST COSTUME FROM SEASONS FOUR AND FIVE**

Costume worn by a Wraith scientist in Seasons Four and Five of Atlantis. Trench coat size 40. Pants size 34.

\$ 400 - \$ 600



Lot 152  
**DAEDALUS VARIATIONS SOLDIER COSTUME**

Costume worn by an alien intruder in the Atlantis Season Five episode, "The Daedalus Variations."

\$ 600 - \$ 800



Lot 153  
**SODAN WARRIOR COSTUME**

Costume worn by a Sodan Warrior in Season Nine of SG-1. Includes chest and shoulder armor, gauntlets, vest, trousers, belt and greaves. Trousers size 33/32. Belt size 32.

\$ 400 - \$ 600



Lot 154  
**VOLNEK'S SODAN WARRIOR COSTUME**

Costume worn by the Sodan Volnek in Season Nine of SG-1. Includes chest and shoulder armor, gauntlets, vest, trousers, belt and greaves. Trousers size 34/32. Belt size 36.

\$ 400 - \$ 600



Lot 155  
**REPLICATOR SOLDIER COSTUME**

Costume worn by a member of the Asuran Replicator guard in the third and fourth seasons of Atlantis. Includes armored jacket, unitard shirt and pants, belt, gauntlets and greaves. Armored jacket and unitard shirt size 42. Leather belt size 34.

\$ 400 - \$ 600



Lot 156  
**REPLICATOR SOLDIER COSTUME**

Costume worn by a member of the Asuran Replicator guard in the third and fourth seasons of Atlantis. Includes armored jacket, unitard shirt and pants, belt, gauntlets and greaves. Unitard shirt size 42. Armored jacket size 44. Leather belt size 38.

\$ 400 - \$ 600



Lot 157  
**WRAITH DRONE COSTUME**

Wraith drone costume seen throughout all five seasons of Atlantis. Includes undershirt and pants, mask with wig, chest and back armor, gauntlets, chaps, grieves and boots. Cummerbund size 36-38. No other sizes listed.

\$ 1,000 - \$ 1,500





Lot 158  
**WRAITH DRONE COSTUME**

Wraith drone costume seen throughout all five seasons of Atlantis. Includes undershirt and pants, mask with wig, chest and back armor, gauntlets, chaps, grieves and boots. Cummerbund size 39-41. No other sizes listed.

\$ 1,000 - \$ 1,500



Lot 159  
**SATEDAN SOLDIER COSTUME**

Armored Satedan soldier costume from Seasons Two and Three of Atlantis. Includes armored chest and back plating, stomach armor, belt, jacket and trousers No size available.

\$ 400 - \$ 600



Lot 160  
**SATEDAN SOLDIER COSTUME**

Armored Satedan soldier costume from Seasons Two and Three of Atlantis. Includes armored chest and back plating, stomach armor, belt, jacket and trousers No size available.

\$ 400 - \$ 600



Lot 161  
**ORI WARRIOR COSTUME**

Costume worn by a member of the Ori army. Includes helmet, tunic with vacuum-formed parts, gauntlets and gloves, greaves, boots and villager undergarments. Tunic size 42. Pants size 32. Gloves size Large.

\$ 800 - \$ 1,200



Lot 162  
**ORI WARRIOR COSTUME**

Costume worn by a member of the Ori army. Includes helmet, tunic with vacuum-formed parts, gauntlets and gloves, greaves, boots and villager undergarments. Tunic size 46. Gloves size X-Large.

\$ 800 - \$ 1,200



Lot 163  
**JAFFA WARRIOR COSTUME**

A complete Jaffa suit of armor. Includes Undergarments, collar, chest and back plating, vest, gauntlets, belt and belt buckle, chainmail skirt, greaves and boots. Jacket size 44. Trousers size 36.

\$ 2,000 - \$ 3,000



Lot 164  
**RAK'NOR'S JAFFA WARRIOR COSTUME**

A complete Jaffa suit of armor, some of which was worn by Rak'nor. Includes Undergarments, collar, chest and back plating, vest, gauntlets, belt and belt buckle, chainmail skirt, greaves and boots. Jacket size 44. Vest size 42. Belt size 40. Boots size 12.

\$ 2,000 - \$ 3,000

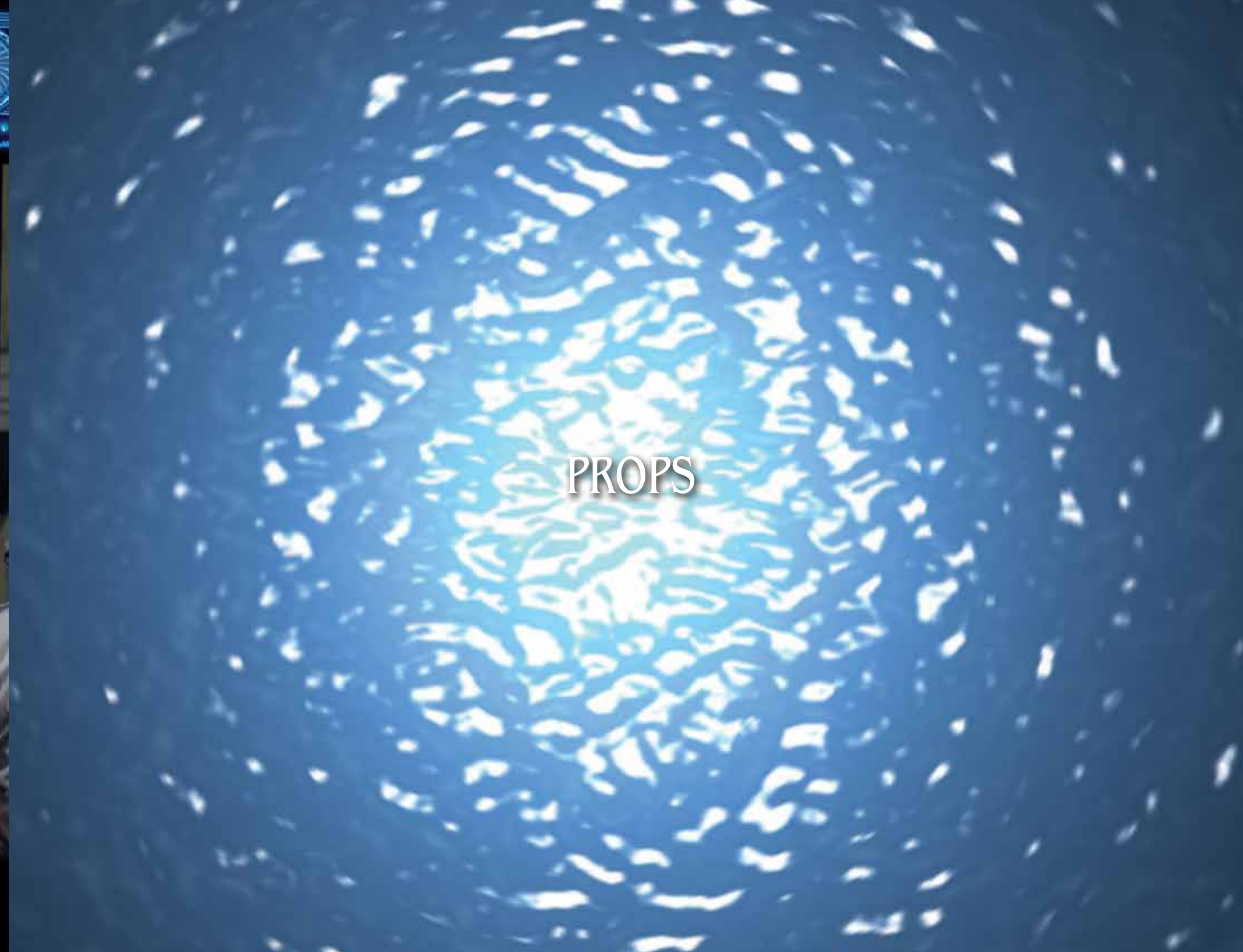


Lot 165  
**BRA'TAC'S JAFFA WARRIOR COSTUME**

A complete Jaffa suit of armor, with components worn by Bra'tac. Includes Undergarments, collar, chest and back plating, vest, gauntlets, belt and belt buckle, chainmail skirt, greaves and boots. Jacket size 46. Vest size 44. Boots size 11.

\$ 2,000 - \$ 3,000







PROPS: JACK O'NEILL



Lot166  
**O'NEILL'S DOG TAGS, COMPASS, PHONE AND ID CARD**  
A collection of personal items from Jack O'Neill in SG-1, including dog tags, compass, phone and ID card. Dog tags measure 2in x 1.25in. Chains measure 24in and 4in long. ID card measures 4in x 2.75in. Compass is made of plastic and metal with glass accents and measures 3in x 1in x 2in. Phone is made by Motorola and is nonfunctional, measuring 6in x 1in x 2in.

\$ 1,200 - \$ 1,500



Lot 168  
**O'NEILL'S SUNGLASSES**  
Sunglasses worn by Jack O'Neill during off-world missions in SG-1. Glasses measure 5.75in x 5.5in x 2.25in. Includes a pair of square earpieces.

\$ 600 - \$ 800



Lot 167  
**O'NEILL'S BAYONET AND SHEATH**  
Stunt bayonet and sheath wielded by Jack O'Neill in SG-1. Knife is made of hard rubber and features a metal back and plastic clip. Measures 14in long.

\$ 200 - \$ 400

LOTS 166 - 168

PROPS: JACK O'NEILL



Lot 170  
**O'NEILL'S COCKPIT PHOTO AND MEDALS**  
A cockpit photo, purple heart and bronze star from the collection of Jack O'Neill. Cockpit photo is a black and white image inside a metal frame behind glass with a gray matte. Measures 11.5in x 9.5in x .75in. Bronze star is framed inside a silver wooden frame with gray velvet matting. Measures 7.75in x 12.25in x 1in. Purple heart is framed inside a gold wooden frame with beige velvet matting and measures 7.75in x 11.5in x 1in.

\$ 400 - \$ 600

Lot 169  
**O'NEILL'S SUNGLASSES AND CASE**  
Cebe sunglasses worn by Jack O'Neill during off-world missions. Sunglasses feature black frames, black plastic earpieces, leather side shades and an elastic cord. Measures 5.75in x 6in x 2.25in. Includes a vinyl glasses case. Case indicates the glasses were worn in late Season Three.

\$ 600 - \$ 800



Lot 171  
**O'NEILL'S PERSONALS OF CHARLIE**  
Framed photo of Jack and his son Charlie, along with Charlie's baseball trophy, both from the collection of Jack O'Neill. Photo is framed within a tan wooden frame under glass with a fold out stand on back, and measures 10.25in x 12.25in x 1in. Baseball trophy stands on a white marble base with gold engraved plaque, and measures 9.25in x 3in x 3in.

\$ 400 - \$ 600



LOTS 169 - 171



PROPS: JACK O'NEILL, SAMANTHA CARTER



Lot 172  
**O'NEILL'S BRIGADIER GENERAL NAME PLATE AND PATCHES**  
Brigadier General name plate and service patches from the collection of Jack O'Neill, used in SG-1.  
\$ 200 - \$ 300



Lot 173  
**O'NEILL'S DRESS UNIFORM RIBBON BARS**  
Ribbon bars worn by Jack O'Neill in SG-1. Measures 2in x 1.5in.  
\$ 100 - \$ 200



Lot 174  
**CARTER'S ID BADGE AND DOG TAGS**

ID badge and dog tags used by Samantha Carter in SG-1. The ID badge was specifically used in the Season Ten episode, "Memento Mori." Wallet is made of leather and includes two production made Air Force ID documents. Wallet measures 5in x 6.5in. Dog tags measure 2in x 1.25in and the chains measure 24in and 4in in length.

\$ 600 - \$ 800



Lot 175  
**CARTER'S DOG TAGS AND WATCH**

Dog tags and watch worn by Samantha Carter in SG-1. Dog tags measure 2in x 1.25in and chains measure 24in and 4in long. Watch is manufactured by Kenneth Cole and untested.

\$ 600 - \$ 800



Lot 176  
**CARTER'S WATCH, SUNGLASSES AND KNIFE**

A collection of personal items from Samantha Carter, including her watch, sunglasses and stunt knife. Suunto watch features a black rubber wristband with unverified electronics. Measures 4.75in x 2.5in x 2in. Cebe sunglasses feature black earpieces, leather side shades and a nylon cord. Measures 5.5in x 5.5in x 2.25in. Includes a glasses case and strap. Knife is made of hard rubber and measures 8.5in long.

\$ 800 - \$ 1,000

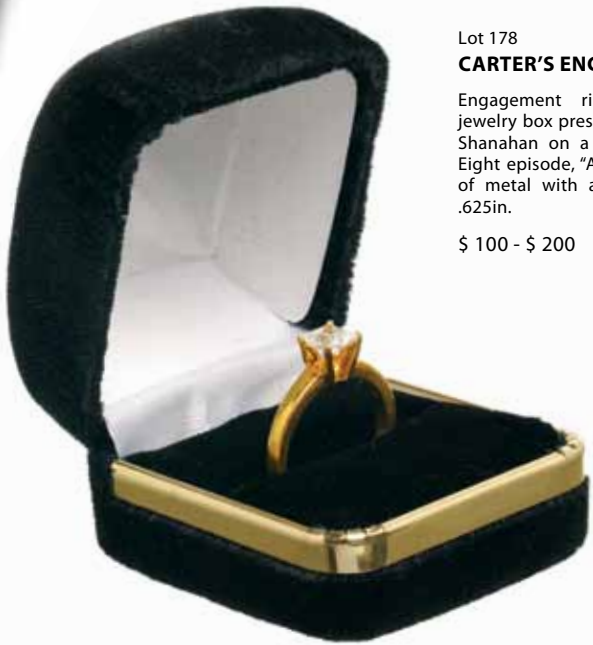


Lot 177  
**CARTER'S DESK PYRAMID FROM ATLANTIS**

Wooden pyramid with ornate designs, taken from the desk of Samantha Carter during her time as leader of the Atlantis expedition. Pyramid separates into three pieces and measures 6in x 6in x 8in.

\$ 200 - \$ 300





Lot 178  
**CARTER'S ENGAGEMENT RING**  
Engagement ring and accompanying velvet jewelry box presented to Samantha Carter by Pete Shanahan on a playground in the SG-1 Season Eight episode, "Affinity." Engagement ring is made of metal with a clear jewel. Inside diameter is .625in.

\$ 100 - \$ 200



Lot 180  
**DANIEL'S ROUND GLASSES**  
Round glasses worn by Daniel Jackson in SG-1. Glasses are made of metal and are non-prescription. Measures 5.25in x 6in x 1.75in. Includes leather glasses case.

\$ 500 - \$ 700



Lot 179  
**CARTER'S MAJOR DRESS UNIFORM RIBBON BARS**  
Ribbon bars worn by Samantha Carter in SG-1. Measures 4.5in x 1.5in.

\$ 100 - \$ 200



Lot 181  
**DANIEL'S SQUARE GLASSES**  
Square glasses worn by Daniel Jackson in SG-1. Glasses are made of metal and are non-prescription. Measures 6in x 6in x 1.25in. Includes a leather case.

\$ 500 - \$ 700



Lot 182  
**DANIEL'S GLASSES WITH CLIP-ON SUNGLASSES**  
Clip-on glasses worn by Daniel Jackson in SG-1. Glasses are metal and are non-prescription. Measures 5.5in x 5.75in x 2in. Features a vinyl glasses case.

\$ 500 - \$ 700



Lot 183  
**DANIEL'S WALLET AND CREDIT CARD**  
Production made credit card and wallet with movie ticket stubs and postage stamps, carried by Daniel Jackson in SG-1. Credit card measures 3.5in x 2.25in. Wallet is made of canvas and measures 4.75in x 3.75in x .5in.

\$ 100 - \$ 200

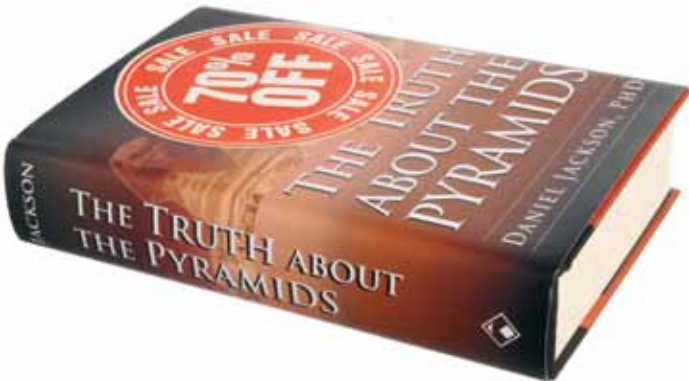




Lot 184  
**DANIEL'S WATCH AND WALLET**  
Silver wristwatch and green canvas wallet worn by Daniel Jackson in SG-1. Watch electronics are unverified. Measures 1.5in x 2.75in x 2.25in. Wallet measures .5in x 3.5in x .5in.  
\$ 100 - \$ 200



Lot 186  
**ARTIFACT FROM DANIEL'S LAB**  
An artifact from Daniel's laboratory, used as set dressing in SG-1. Prop is made of hollow resin and measures 15in x 6in x 3in.  
\$ 200 - \$ 400



Lot 185  
**THE TRUTH ABOUT THE PYRAMIDS BOOK**  
Book written by an alternate reality Daniel Jackson when Baal alters the history of Earth in Stargate Continuum. Book features a production-made slip cover and sale sticker. Measures 6.5in x 9.5in x 2in.  
\$ 200 - \$ 400

Lot 187  
**TEAL'C'S SUNGLASSES**

Ray-ban sunglasses worn by Teal'c in SG-1. Glasses feature black frames, earpieces, side shades and an elastic strap. Measures 5.75in x 5.5in x 2.25in. Includes soft black leather glasses case.  
\$ 400 - \$ 600



Lot 189  
**TEAL'C'S JAFFA ZAT GAUNTLET**

Jaffa Zat'ni'katel gauntlet worn by Teal'c in SG-1. Gauntlet is made of hard rubber and is held together with elastic straps. Measures 9.5in x 7in x 4in.  
\$ 400 - \$ 600



Lot 188  
**TEAL'C'S HERO PATCHES**  
Hero patches from Teal'c's uniform, including the SG-1, Earth and Air Force patch. All are backed with Velcro, and measure 4in in diameter. 3.5in in diameter and 2.5in in diameter.  
\$ 200 - \$ 400



PROPS: CAMERON MITCHELL



Lot 190  
**MITCHELL'S FAMILY PHOTO**  
Hero family photo from the Mitchell farm, recalled by Cameron as a young boy in Stargate Continuum. Photograph is featured inside a wooden frame under glass and includes a stand. Measures 10in x 8in x 1in.

\$ 200 - \$ 400



Lot 192  
**MITCHELL'S SUNGLASSES**  
Ray-ban sunglasses worn by Cameron Mitchell in SG-1. Measures 5.5in x 6in x 1.5in. Includes soft black leather glasses case.

\$ 100 - \$ 200



Lot 191  
**MITCHELL'S ALTERED TIMELINE PHOTO - HERO**  
Photo of Cameron Mitchell with his grandfather from Stargate Continuum after Cameron alters the timeline. Black and white photograph is printed on Epson photo paper and has been distressed by production. Measures 7in x 5in.

\$ 200 - \$ 400

LOTS 190 - 192

PROPS: GEORGE HAMMOND, HANK LANDRY

Lot 193  
**HAMMOND'S PEWTER CUP**  
Silver metal stein with decorative handle from the collection of George Hammond. Features etched lines and an inscription. Measures 5.25in x 3.5in x 5in.

\$ 100 - \$ 200



Lot 194  
**HAMMOND'S CERTIFICATE OF ACHIEVEMENT AND FRAME**  
Certificate of Achievement frame from George Hammond's personals, seen throughout SG-1 while he was in command of the SGC. Document is presented within a gold wooden frame measuring 12.75in x 10.25in x .75in.

\$ 100 - \$ 200



Lot 195  
**LANDRY'S PILOT PHOTO**  
Production made autographed pilot photo featuring General Landry and a fellow officer, seen in Seasons Nine and Ten of SG-1. Frame features three matts and a hanging wire. Measures 13in x 16in x 1in.

\$ 100 - \$ 200

LOTS 193 - 195



## PROPS: WALTER HARRIMAN, JANET FRAISER, TEAL'C



Lot 196  
**HARRIMAN'S HERO PATCHES**

Hero patches worn by actor Gary Jones as Walter Harriman in SG-1. Set includes SGC, Earth, Space Command and name patches.

\$ 200 - \$ 400



Lot 197  
**FRAISER'S DOG TAGS**

Dog tags worn by Janet Fraiser in SG-1. Tags measure 2in x 1.25in and chains measure 24in and 4in in length.

\$ 200 - \$ 400



197



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Lot 198  
**TEAL'C, IMHOTEP AND GERAK'S FIRST PRIME TATTOOS**

Production made rubber First Prime appliances for Teal'C, Imhotep and Gerak, used in the production of SG-1. Items feature adhesive backing and measure 1.5in to 2in in length.

\$ 600 - \$ 800

LOTS 196 - 198

## PROPS: JOHN SHEPPARD, OTHER SG-1 CHARACTERS

Lot 199  
**SKAARA'S WIG**

Wig with faux black hair, worn by Skaara in numerous episodes of SG-1. Actor Alexis Cruz was one of only two actors to carry over their roles from the feature film.

\$ 400 - \$ 600



Lot 200  
**NEM'S PROSTHETICS**

Prosthetics worn by actor Gerard Plunkett in the role of "Nem" in the SG-1 Season One episode, "Fire and Water," when Nem captures Daniel Jackson and probes his mind, hoping to find evidence of the fate of his mate, Amoroca. Prosthetics are made of foam latex and painted blue and green with teal accents. Includes a set of prosthetic teeth. Mask measures 17in x 8in. Arms measure 20in in length.

\$ 200 - \$ 400



Lot 201  
**SHEPPARD'S DOG TAGS, WATCH AND WRIST BAND**

A collection of items from John Sheppard's personals including his dog tags, hero watch and a wrist band. Dog tags measure 2in x 1.25in. Chains are 24in and 4in in length. Wrist watch has unverified electronics and measures 1.75in x 3.75in x .75in. Wrist band manufactured by Nike.

\$ 1,200 - \$ 1,500

LOTS 199 - 201



PROPS: RODNEY MCKAY, TEYLA EMMAGAN

PROPS: TEYLA EMMAGAN, RONON DEX

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Lot 202  
**MCKAY'S HERO CANADIAN FLAG PATCH AND WATCH**

Canadian patch and Suunto watch worn by Rodney McKay in Atlantis. Patch measures 3.5in x 2.25in. Watch electronics are untested. Measures 4.5in x 2.5in x 2in.

\$ 200 - \$ 400



Lot 203  
**TEYLA'S WATCH, KNIFE AND SHEATH**

Watch, hero knife and sheath worn by Teyla Emmagan in Atlantis. Watch electronics are unverified. Measures 4.25in x 2.5in x 1.75in. Black metal knife features brown leather, metal rivets and leather straps. Measures 10in x 3in.

\$ 400 - \$ 600



Lot 204  
**TEYLA'S HERO KNIFE**

Hero metal knife wielded by Teyla Emmagan in Atlantis. Knife is painted black with silver accents, and measures 9.5in in length.

\$ 200 - \$ 400



LOTS 202 - 204

115



Lot 205  
**TEYLA'S BANTOS RODS**

A set of Athosian Bantos rods used in the production of Atlantis by Teyla Emmagan. Rods are made of hard foam and painted black and tan. Each measures 28in long.

\$ 400 - \$ 600



Lot 206  
**TEYLA'S BANTOS RODS**

A set of Athosian Bantos rods used in the production of Atlantis by Teyla Emmagan. Rods are made of hard foam and painted black and tan. Each measures 28in long.

\$ 400 - \$ 600



Lot 207  
**RONON'S NECKLACE - HERO**

Hero necklace worn by Ronon Dex in Atlantis. Pendant is made of metal and painted silver with etched symbols and patterns on both sides, and measures 2in x 2.25in.

\$ 200 - \$ 400

LOTS 205 - 207



Lot 208  
**RONON'S NECKLACE - STUNT**

Four gray metal pendants hanging from a brown leather necklace, worn by Ronon Dex in stunt scenes in Atlantis. Necklace measures 1.25in x 19.5in.

\$ 100 - \$ 200



Lot 210  
**RONON'S BLASTER**

Ronon Dex's famous blaster weapon. Includes woven "Wraith hair" around the hand grip. Pistol is made of hard rubber and features a rotating barrel. Measures 15in x 7in x 2in.

\$ 800 - \$ 1,200



Lot 209  
**RONON'S BLASTER**

Ronon Dex's famous blaster weapon. Includes woven "Wraith hair" around the hand grip. Pistol is made of hard rubber and features a removable cylinder. Measures 15in x 7in x 2in.

\$ 800 - \$ 1,200



Lot 211  
**RONON'S WRAITH SWORD**

Resin Wraith sword wielded by Jason Momoa as Ronon Dex in Atlantis. Sword handle is wrapped in a faux leather strap. Measures 31.5in long.

\$ 400 - \$ 600



Lot 212  
**RONON'S TRAINING SWORD - HERO**

Hero version of the training sword wielded by Ronon Dex in Atlantis. Sword is made of wood and measures 33in long.

\$ 400 - \$ 600



Lot 213  
**RONON'S TRAINING SWORD - STUNT**

Stunt version of the training sword wielded by Ronon Dex in Atlantis. Sword is made of foam and measures 33in long.

\$ 200 - \$ 400





PROPS: RONON DEX

Lot 214  
**RONON'S RETRACTABLE KNIFE - HERO**  
Hero retractable knife carried by Ronon Dex in Atlantis. Knife is production made and made of metal with a retractable blade activated by a switch on the handle. Measures 13in long.  
\$ 300 - \$ 500



Lot 215  
**RONON'S KNIFE AND SHEATH - HERO**  
Metal knife with hard plastic handle, carried by Ronon Dex in Atlantis. Includes a brown leather sheath with leather strap. Measures 11.5in long.  
\$ 200 - \$ 400



Lot 216  
**RONON'S LAST CHANCE KNIFE**  
Last chance knife carried by Ronon Dex in Atlantis. Knife features a sharp metal blade and a leather-wrapped handle. Includes a red leather case. Measures 6in x 3in.  
\$ 200 - \$ 400



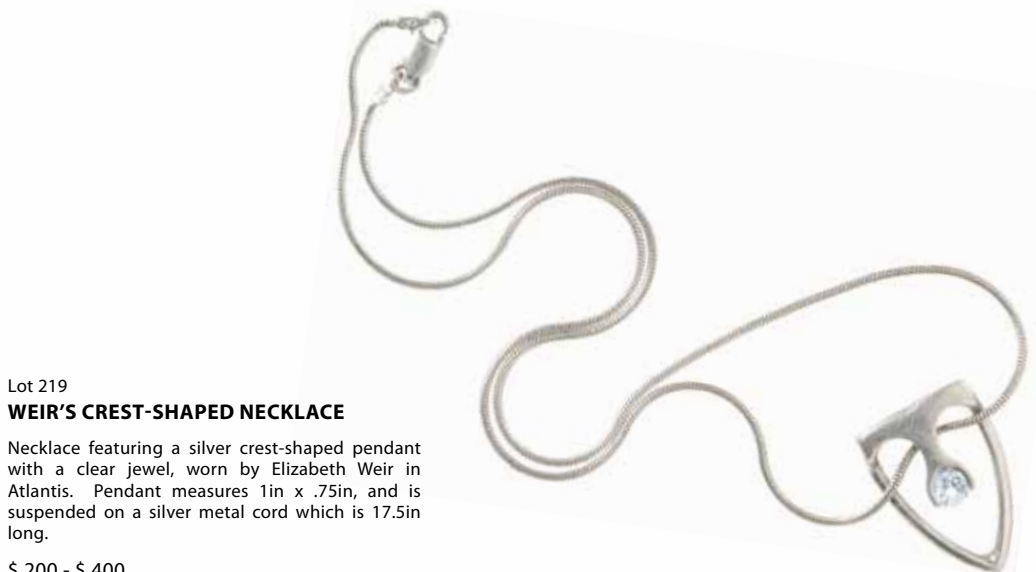
LOTS 214 - 216

PROPS: RONON DEX, ELIZABETH WEIR

Lot 217  
**RONON'S BELT AND HOLSTER**  
Belt and holster worn by Ronon Dex in Atlantis. Belt is made of leather with three integrated magazine pouches. Holster is also leather and features a black leather knife sheath and Velcro belt loops.  
\$ 400 - \$ 600



Lot 218  
**WEIR'S WATCH AND SUNGLASSES**  
Wrist watch and sunglasses worn by Elizabeth Weir in Atlantis. Watch is made by Suunto and is bronze metal with a leather wristband. Electronics unverified, this piece measures 4.75in x 1.25in x .5in. Sunglasses are also bronze metal with plastic earpieces, manufactured by Ralph Lauren. Measures 5.25in x 5.5in x 1.25in. Includes case.  
\$ 200 - \$ 400



Lot 219  
**WEIR'S CREST-SHAPED NECKLACE**  
Necklace featuring a silver crest-shaped pendant with a clear jewel, worn by Elizabeth Weir in Atlantis. Pendant measures 1in x .75in, and is suspended on a silver metal cord which is 17.5in long.  
\$ 200 - \$ 400

LOTS 217 - 219



PROPS: ELIZABETH WEIR, RICHARD WOOLSEY

PROPS: CARSON BECKETT, JENNIFER KELLER

120



Lot 220  
**WEIR'S NECKLACE**  
Silver and brass concave pendant and silver cord chain with clasp, worn by Elizabeth Weir in Atlantis. Pendant measures .5in in diameter, and chain measures 15in in length.  
\$ 200 - \$ 400



Lot 222  
**WOOLSEY'S WATCH, JURIS DOCTOR AND FELLOW DIPLOMAS**

Suunto watch, Juris Doctor and Fellow diplomas belonging to Richard Woolsey in Atlantis. Watch measures 4.5in x 2.5in x 2in. Diplomas measure 16.75in x 13.5in x 1in.

\$ 100 - \$ 200



Lot 221  
**WEIR'S FORCED RESIGNATION LETTER**  
Letter written by Jack O'Neill and carried by Colonel Dillon Everett to Atlantis base in the Season One episode, "The Siege, Part 1." Document is printed on white paper with a hand-written signature from Jack O'Neill. Paper has been folded and creased. Measures 8.5in x 11in.

\$ 100 - \$ 200

LOTS 220 - 222

121



Lot 224  
**BECKETT'S WATCH AND MEDICAL JOURNAL**

Suunto watch and medical journal belonging to Carson Beckett in Atlantis. Watch measures 5.5in x 2.5in x 2in. Leather-bound book features pages of hand-written notes and images. Measures 7.5in x 10in x 1.5in.

\$ 200 - \$ 400



Lot 223  
**BECKETT'S WATCH**

Green and black digital sports watch by Suunto, worn by Carson Beckett in Atlantis. Electronics are unverified. Measures 5.5in x 2.5in x 2in.

\$ 100 - \$ 200



Lot 225  
**KELLER'S WATCH**

Suunto watch worn by Jennifer Keller in Atlantis. Measures 4.75in x 2.5in x 2in.

\$ 100 - \$ 200

LOTS 223 - 225



PROPS: OTHER ATLANTIS CHARACTERS

Lot 226  
**JEANNIE MILLER'S WATCH**

Swiss Navy watch worn by Jeannie Miller in Atlantis. Watch is made of metal with unverified electronics. Measures 1.25in x 3.5in x .5in.  
\$ 100 - \$ 200



Lot 228  
**JANUS'S WALL SCONCE**  
Metal wall sconce used by Daniel Jackson and Rodney McKay in the Atlantis Season Five episode "First Contact." The duo tapped this and two other lights in various sequences until they determined how to use them to enter Janus's secret laboratory. Measures 9in x 5.5in x 6in.

\$ 200 - \$ 400

Lot 227  
**KIRYK'S TELEPORT DEVICE**

Teleportation armband used by Kiryk in the Atlantis Season Five episode, "Tracker," to transport over short distances. Armband is made of green rubber and latex. Electronics are not included. Measures 22in x 3in x 5in.  
\$ 200 - \$ 400



LOTS 226 - 228

PROPS: OTHER ATLANTIS CHARACTERS, HUMAN

Lot 230  
**ATLANTIS GDO**

"Garage Door Opener" designed to deactivate the Atlantis shield, used throughout the production of Atlantis. Pegasus Galaxy GDOs were more compact than their Mark I counterparts from the Milky Way Galaxy. Device is metal with eight rubber buttons and view screen. Unit does not light. Includes a nylon wrist strap with Velcro closure. Measures 1.25in x 3.5in x 2.25in. Strap measures 1in x 10in.  
\$ 400 - \$ 600



Lot 229  
**HARMONY'S NECKLACE AND PENDANT**

Reddish orange pendant used by "Harmony" in the Stargate Atlantis episode of the same name. Pendant is made of plastic, has the appearance of orange stained glass, and is suspended on a silver metal chain. Measures 2.5in x 1.25in. Chain is 20in long.  
\$ 200 - \$ 400



Lot 231  
**ATLANTIS GDO**

"Garage Door Opener" designed to deactivate the Atlantis shield, used throughout the production of Atlantis. Pegasus Galaxy GDOs were more compact than their Mark I counterparts from the Milky Way Galaxy. Device is metal with eight rubber buttons and view screen. Unit does not light. Includes a nylon wrist strap with Velcro closure. Measures 1.25in x 3.5in x 2.25in. Strap measures 1in x 10in.  
\$ 400 - \$ 600



LOTS 229 - 231



Lot 232  
**COMPLETE SPACE PATCH SET**  
A complete collection of space ship patches acquired by Propworx from Stargate productions. This set includes patches for the Apollo, Odyssey, Daedalus, Midway Station, and Wraith Waxers and Snakeskinners squadron patches.  
\$ 600 - \$ 800



Lot 233  
**DAEDALUS PATCH SET**  
Three different Daedalus patches worn during the production of Atlantis. This set includes the standard patch, F-302 patch and subdued patch.  
\$ 200 - \$ 400



Lot 234  
**F-302, DAEDALUS AND SQUADRON PATCH SET**  
Set of four production made patches from various operating space divisions in SG-1 and Atlantis. This set includes an F-302 patch, Daedalus patch, and Snakeskinners and Wraithwaxers squadron patches.  
\$ 200 - \$ 400



Lot 235  
**COMPLETE SPACE PATCH SET**  
A complete collection of space ship patches acquired by Propworx from Stargate productions. This set includes patches for the Apollo, Odyssey, Daedalus, Midway Station, and Wraith Waxers and Snakeskinners squadron patches.  
\$ 600 - \$ 800

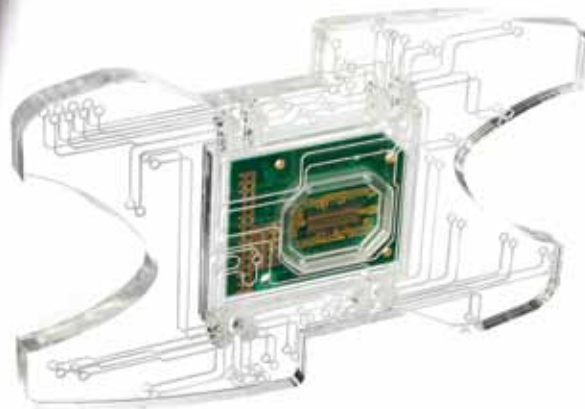


Lot 236  
**F-302 BRIEFING MANUAL**  
Blue ring binder with F-302 logo decal and papers divided into sections, used by F-302 pilots in the SG-1 Season Seven episode, "Fragile Balance." The first wave of F-302 pilots are briefed by an age-regressed Jack O'Neill, as well as Samantha Carter, in this scene. Binder includes art renderings of the F-302, blueprints and operational information. Measures 11.5in x 10in x 1in.  
\$ 200 - \$ 400



Lot 237  
**STARSHIP PIN FROM "200"**  
Earth symbol made to resemble a Starfleet insignia, used in the "Star Trek" sketch from the 200th episode of SG-1. Measures 2in x 1.5in.  
\$ 200 - \$ 400





Lot 238  
**MODIFIED ASGARD DATA CRYSTAL**  
Hero modified Asgard data crystal used by Marrick to initiate the IOA's instructions to set the Replicators loose inside the Ori galaxy. Crystal is made of clear acrylic and features a circuit board. Measures 4in x 2.75in x .25in.  
\$ 200 - \$ 400



Lot 240  
**ACHILLES LIFE VEST**  
Life vest used by Daniel Jackson in Stargate Continuum. Vest is cotton with internal foam blocks. "Achilles" is stenciled in black on front and back, with faux snow on front.  
\$ 200 - \$ 400



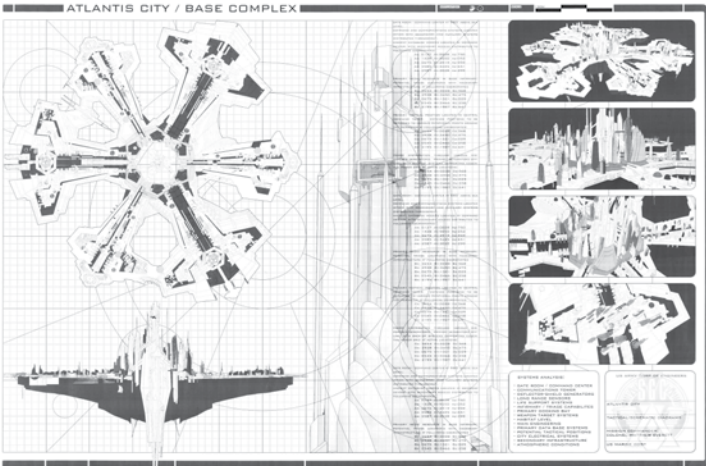
Lot 239  
**DEPARTMENT OF DEFENSE NDA FROM "CONTINUUM"**  
Department of Defense NDA presented to Daniel Jackson, Samantha Carter and Cameron Mitchell in "Stargate Continuum." Folder includes 17 documents production printed on gray paper, detailing the guidelines by which SG-1 must conduct themselves. Measures 9in x 11.5in.  
\$ 100 - \$ 200



Lot 241  
**ATLANTIS LAPTOP**  
A faux laptop used in the production of Atlantis. Laptop is made of silver foam and features a printed graphic. Measures 18in x 11in x 1in.  
\$ 100 - \$ 200



Lot 242  
**DREAM INTERFACE DEVICE FROM "DOPPELGANGER"**  
Device reverse-engineered from the virtual reality chairs of P7J-989, used by John Sheppard to enter McKay's dream in the Atlantis Season Four episode, "Doppelganger." Device is housed in a pelican case and features hard plastic and resin detailing. Features a small black box with four USB hubs and eight blinking red lights which are activated by a switch. Measures 21in x 13in 9in.  
\$ 400 - \$ 600



Lot 243  
**ATLANTIS BASE SCHEMATICS**  
Detailed schematics of the city of Atlantis, used by production in the Atlantis Season One episode, "The Siege, Part 3." Colonel Everett and his team bring this map to the city to help them plan their defensive strategy. Schematics are printed on white paper. Measures 36in x 24in.  
\$ 100 - \$ 200



128



Lot 244  
**TEAL'C'S WORKING SERPENT GUARD HELMET**  
 Working mechanical Serpent Guard helmet worn by Teal'c in SG-1. This unit is made of hard rubber and resin, featuring 14 separate pieces held together with a metal armature, and a hydraulic system which allows the mask to retract. Includes lights for the eyes. Helmet is painted silver and gold with ornate designs. Device functions, and measures 46in x 22in x 26in.  
 \$ 8,000 - \$ 10,000

LOT 244

129



Lot 245  
**TEAL'C'S OPEN SERPENT GUARD HELMET**  
 Static open Serpent Guard helmet worn by Teal'c in SG-1. Helmet is made of rubber and is painted with gold accents. Features a black satin lining. Measures 26in x 25in x 15in.  
 \$ 6,000 - \$ 8,000

LOT 245





Lot 246  
**SERPENT GUARD HELMET**

Light-up helmet worn by a Serpent guard in SG-1. Serpent guards guarded Apophis and his son, Klorel. This cobra design was the television series answer to the Horus and Anubis helmets from the 1994 Stargate feature film. Helmet is made of rubber with a fiberglass face plate which attaches with Velcro. The eyes are clear resin tinted red and light with the use of an internal on/off switch. Inside the mask is a red helmet with an adjustable chin strap. Prop shows wear from production use. Measures 23in x 22in x 22in.

\$ 4,000 - \$ 6,000

Lot 247  
**GOA'ULD CRYSTAL**

Amber Goa'uld crystal used in SG-1. This crystal served to regulate and power various Goa'uld technology. Measures 7.5in x 1.25in x 1in.

\$ 200 - \$ 400



Lot 248  
**GOA'ULD AND CARRYING CONTAINER**

The Goa'uld symbiote Baal and the container he came in, featured in the SG-1 Season Ten episode, "Dominion." Baal uses this copy of his symbiote to take over Adria's mind and learn her secrets. Container is made of resin with a plexiglass cylinder, and measures 12in x 12in x 13in. Goa'uld is made of rubber, and measures 16in long.

\$ 300 - \$ 400



Lot 249  
**GOA'ULD SYMBIOTE**

Rubber larval Goa'uld with resin teeth and flippers, used in the production of SG-1. Two teeth are missing. Measures 16.75in x 4.75in x 1in.

\$ 200 - \$ 400



Lot 250  
**JAFFA MONK STAFF**

Wooden staff used by Apophis's Jaffa monks, the first people encountered by the newly formed SG-1 team on Chulak in "Children of the Gods." Staff features a resin cobra painted antique bronze, and measures 81.5in x 1.25in in diameter. Cobra is 3.5in in diameter.

\$ 200 - \$ 400



Lot 251  
**OPEN JAFFA POUCH**

A Jaffa pouch designed permanently in the open position, created for SG-1. Appliance is made of foam rubber and features folds of open skin with decorated veins. Measures 21in x 13in x 1.75in.

\$ 200 - \$ 400

Lot 252  
**JAFFA GAUNTLET AND RING ACTIVATOR**

Gauntlet with ring activation device, worn by Jaffa in the production of SG-1. Gauntlet is made of hard rubber with elastic straps and five buttons. Measures 10in x 4in x 4in.

\$ 200 - \$ 400



Lot 253  
**STARGATE DIALER**

Portable dialing device used by Baal and Teal'c to remotely dial Stargates in Stargate Continuum. Device is made of resin with a light up keypad that activates via a small switch. Measures 5.5in x 4in x 1in.

\$ 400 - \$ 600









136



Lot 254  
**HERO ZPM WITH DIMMER SWITCH AND STAND**  
 Hero Zero Point Module made of resin, including a dimmer switch and metal stand. Dimmer switch changes the brightness of the unit. ZPM measures 11.25in tall and 5in in diameter at its widest point. Stand is made of aluminum and measures 4.25in x 5.25in x 5.25in with a 3.75in diameter.  
 \$ 1,000 - \$ 2,000

LOT 254



Lot 255  
**PUDDLE JUMPER CLOAK REMOTE**  
 Remote control, made of acrylic, introduced in the Atlantis Season One episode "The Defiant One" and re-used in "Moebius, Part 1." Remote measures 6.25in x 2in x .75in.  
 \$ 200 - \$ 400

137



Lot 256  
**ANCIENT LAPTOP**  
 Resin laptop of Ancient design, used in the Atlantis Season Two episode, "Aurora." Laptop features two opening slots with removable screens, 13 light-up acrylic slots for numerous accompanying crystals that insert into the bottom panel, and a clear acrylic stylus. Measures 11in x 8in x 2in.  
 \$ 400 - \$ 600



Lot 257  
**ANCIENT LAPTOP**  
 Resin laptop of Ancient design, used in the Atlantis Season Two episode, "Aurora." Laptop features two opening slots with removable screens, 13 light-up acrylic slots for numerous accompanying crystals that insert into the bottom panel, and a clear acrylic stylus. Measures 11in x 8in x 2in.  
 \$ 400 - \$ 600

LOTS 255 - 257



Lot 258  
**ANCIENT COMMUNICATION TERMINAL**

A light-up Ancient communication terminal, designed to be used in conjunction with Ancient stones, introduced in the SG-1 Season Nine episode, "Avalon, Part 2." Includes magnetic placements for 18 stone users. Device functions by use of a magnet over a stone slot. Unit is made of hard foam. Measures 27in x 22in.

\$ 800 - \$ 1,200



LOT 258

Lot 260  
**ANCIENT PERSONAL SHIELD - HERO**

Hero personal shield generator, found by Rodney McKay in Atlantis. Device is made of resin and lights internally from LEDs which activate via a magnetic switch. Functionality is not verified. Measures 3.25in x 2.25in x 1in. Accompanying metal plate measures 2.25in x 1.75in. Hand control switch and connector plate allow the unit to be removed remotely.

\$ 600 - \$ 800



Lot 261  
**ANCIENT PERSONAL SHIELD**

Personal shield generator found by Rodney McKay in a laboratory on Atlantis. This item was introduced in "Hide and Seek" and seen again in "Irresponsible" and "McKay and Mrs. Miller." Device is made of resin and features three magnets on the back. Measures 3.25in x 2.25in x 1in.

\$ 400 - \$ 600

Lot 259  
**DAMAGED ANCIENT COMMUNICATION TERMINAL**

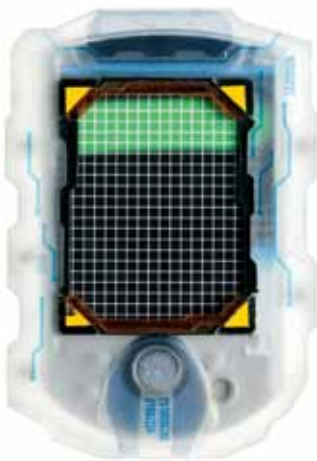
A damaged version of the Ancient communication terminal, created for SG-1 and Atlantis. Unit is made of hard foam, resin and rubber. Measures 27in x 22in.

\$ 600 - \$ 800



LOTS 259 - 261





Lot 262  
**ANCIENT LIFESIGNS DETECTOR AND ARM MOUNT**

Ancient computer used in Atlantis. Clear rubber shell is decorated with simulated circuitry and Ancient writing. Inside is a PDA, held in place with screws. Measures 5.75in x 4in x 1in. Includes a metal arm mount, which measures approx. 5.5in x 3.75in with a 14.5in strap.

\$ 400 - \$ 600



Lot 264  
**ANCIENT LIFESIGNS DETECTOR**

Ancient computer used in Atlantis. Clear rubber shell is decorated with simulated circuitry and Ancient writing. Inside is a PDA, held in place with screws. Measures 5.75in x 4in x 1in.

\$ 400 - \$ 600



Lot 265  
**ANCIENT LIFESIGNS DETECTOR**

Ancient computer used in Atlantis. Clear rubber shell is decorated with simulated circuitry and Ancient writing. Inside is a PDA, held in place with screws. Measures 5.75in x 4in x 1in.

\$ 400 - \$ 600



Lot 266  
**ANCIENT LIFESIGNS DETECTOR**

Ancient computer used in Atlantis. Clear rubber shell is decorated with simulated circuitry and Ancient writing. Inside is a PDA, held in place with screws. Measures 5.75in x 4in x 1in.

\$ 400 - \$ 600



Lot 263  
**ANCIENT LIFESIGNS DETECTOR**

Ancient computer used in Atlantis. Clear rubber shell is decorated with simulated circuitry and Ancient writing. Inside is a PDA, held in place with screws. Measures 5.75in x 4in x 1in. Includes a metal arm mount, which measures 4.75in x 3.25in with a 17.5in strap.

\$ 400 - \$ 600



Lot 267  
**PEGASUS DHD CONTROL BOX**

Working DHD control box used in numerous Atlantis episodes. Made of molded plastic with frosted plastic detailing, the unit features clear plexi acrylic crystals inside. Box measures 9in x 4in x .25in.

\$ 400 - \$ 600





Lot 268  
**PEGASUS DHD CONTROL CRYSTAL ASSORTMENT**

A set of various control crystals taken from Pegasus Galaxy DHD control boxes, used in the production of Atlantis. Crystals are acrylic and feature simulated circuitry decals with Ancient writing. Pieces measure 1in x 1.25in x .25in.

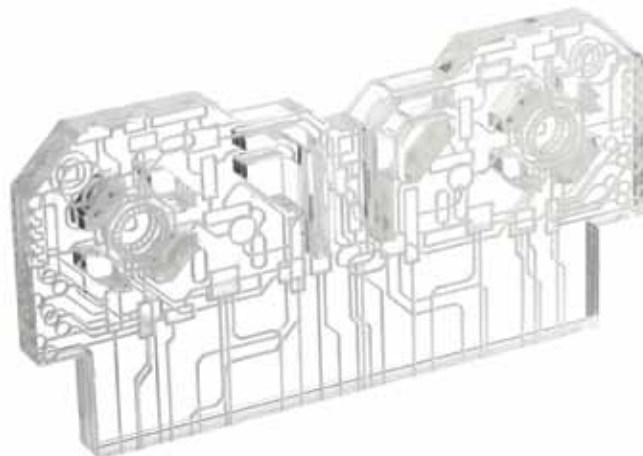
\$ 100 - \$ 200



Lot 270  
**ZA'TARC DETECTOR IN TRAVEL FORM**

Suitcase version of the Za'tarc detector from SG-1, introduced in the Season Four episode "Divide and Conquer." Device is made of fiberglass and plastic on a curved base. Features a carrying handle on the back. Measures 24in x 18.5in x 15.5in.

\$ 400 - \$ 600



Lot 269  
**ATTERO DEVICE HERO CONTROL CRYSTAL**

Acrylic crystal used by Rodney McKay to disable the Attero device in the Atlantis Season Five episode, "The Lost Tribe." Measures 3in x 1.5in x .25in.

\$ 100 - \$ 200

Lot 271  
**TOK'RA BIO-SENSOR**

Bio-sensor used throughout the production of SG-1. This device was introduced in the Season Four episode, "Upgrades," when the team is enhanced with alien armbands which increase their physical and mental abilities. Prop is made of resin and measures 1.75in x .5in.

\$ 100 - \$ 200



Lot 272  
**TOK'RA HERO SCALPEL**

Resin scalpel used by the Tok'ra to remove the symbiote of Baal from Adria's body in the SG-1 Season Ten episode, "Dominion." Measures 9in long.

\$ 100 - \$ 200



Lot 273  
**TOK'RA MEDICAL TOOLS**

A series of various Tok'ra medical instruments from the SG-1 Season Ten episode "Dominion." The Tok'ra use these tools to perform surgery on Adria. This set includes five resin tools with metal and glass accents. Items vary in length from 7in to 4in.

\$ 200 - \$ 400







Lot 274  
**TOK'RA MEDICAL TOOLS**

A series of various Tok'ra medical instruments from the SG-1 Season Ten episode "Dominion." The Tok'ra use these tools to perform surgery on Adria. This set includes five resin tools with metal and glass accents. Items vary in length from 10in to 4in.

\$ 200 - \$ 400



Lot 275  
**TOK'RA SYMBIOTE EXTRACTOR AND HOUSING**

Symbiote extractor and housing used to remove Baal from the body of his host in Stargate Continuum. Components are made of resin and metal, measuring 9in long and 12in x 3in.

\$ 200 - \$ 400



Lot 276  
**ASGARD INVISIBILITY DEVICE**

Invisibility device stolen by Major Neumann from a Tiernod cave in the SG-1 Season Three episode, "Shades of Grey." Device is made of resin and features working lights when a button is pushed inside the back. Shows wear from production use. Unit measures 5in x 5in x 2in.

\$ 300 - \$ 500



Lot 277  
**PEGASUS ASGARD HELMET**

Vacuum-formed plastic helmet used by the Pegasus Asgard in the Atlantis Season Five episodes "First Contact" and "The Lost Tribe." Helmet is distressed to simulate battle damage, and features a foam bike helmet inside for support. Includes untested electronics and extra red lenses.

\$ 400 - \$ 600



Lot 278  
**ASGARD STONE**

Light-up Asgard control stone from SG-1 and Atlantis. Features a set of lights activated by a pressure button on the bottom of the unit. Measures 4in x 2.5in x 1in.

\$ 200 - \$ 400



Lot 279  
**ASGARD CORE CRYSTAL**

Segment of the Asgard core, used in the production of the SG-1 series finale, "Unending." Piece is made of clear acrylic and features etched lines and geometric shapes. Measures 53.5in x 6.75in x .25in.

\$ 100 - \$ 200





## PROPS: ASGARD



Lot 280

### ASGARD PUPPET

An earlier version of the Asgard puppet Thor, believed to have been used in the SG-1 episodes "The Fifth Race" and "Fair Game." Puppet is made of foam latex with a silicone skin. Features a mechanical skeleton with a metal armature operated by two metal hand devices which are connected through a series of metal tubes. Includes a remote control for facial movement. Electronics and remote are untested. Shows extensive wear from production use as well as tears in the silicone around the neck and nose. Measures 50in tall and includes a wooden storage crate and dolly from production.

\$ 1,000 - \$ 2,000

LOT 280

## PROPS: FURLING



Lot 281

### FURLING FROM "200"

One of only two Furlings created for the opening sequence of the SG-1 200th episode. Creature is dressed to appear as a Jaffa, and even features a custom-made Jaffa symbol on the forehead. Furling is mounted to a hard foam body and is covered in faux fur. The mouth and ears move. Includes a custom-size Jaffa staff weapon and Jaffa knife. Electronics are untested. Measures 55in x 27in x 17in.

\$ 1,000 - \$ 2,000

LOT 281





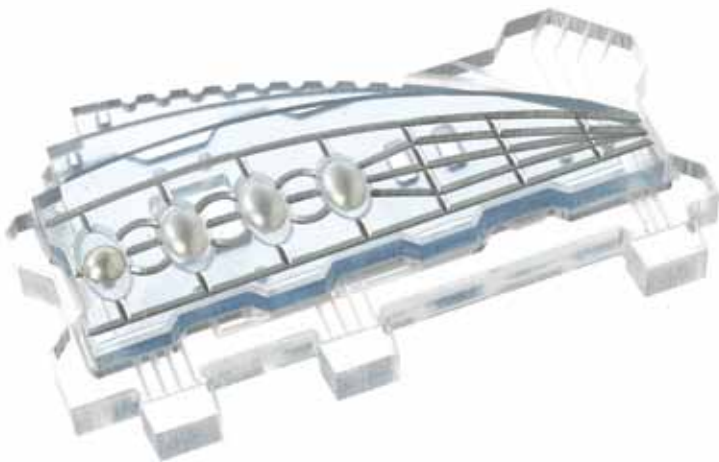
Lot 282  
**WRAITH DATA DEVICE WITH USB ADAPTER**  
Wraith data device used throughout Atlantis. Device is made of resin and includes a removable tip. Measures 8.5in x 3.75in.  
\$ 200 - \$ 400



Lot 284  
**WRAITH PRIMARY PENDANT**  
Resin pendant worn by the Wraith Primary in the Atlantis Season Five episode, "The Queen." Pendant lights up when button is pushed, but functionality is unverified. Includes a black leather cord. Pendant measures 4in x 2in x .5in. Cord measures 15in in length. Spare battery included.  
\$ 100 - \$ 200



Lot 283  
**WRAITH RUNNER TRACKING DEVICE**  
Runner tracking device removed from Ronon Dex's back in the Season Two episode, "Runner." Device is made of resin and painted dark blue. The back of the piece features nine white spikes. One of the prongs is bent. Measures .875in x 1.75in x 1.75in.  
\$ 100 - \$ 200



Lot 285  
**MODIFIED SUPERGATE CRYSTAL**  
Modified crystal used by Samantha Carter in the SG-1 Season Nine finale, "Camelot" in the hopes of preventing an incoming wormhole. Unfortunately the Ori activated the Supergate from their end moments before she could complete her calibrations. Crystal is acrylic and etched with simulated circuitry. Measures 6in x 3.5in x .75in.  
\$ 200 - \$ 400



Lot 286  
**DHD GLYPHS FROM "BAD GUYS"**  
Glyphs from the Dial Home Device used in the SG-1 Season Ten episode, "Bad Guys." Props are made of plexi and each features a star constellation. Each measures 6in x 5.5in.  
\$ 400 - \$ 600





Lot 287  
**GALARAN MEMORY DEVICE**

Memory device created by the Galarans, used to record and share stored memories in the brain. This is a copy of the technology which was given to Earth as a goodwill gift in the SG-1 Season Nine episode "Collateral Damage," but not seen until "Stronghold" and later "Dominion." Device is made of Resin and MDF and features acrylic blue and yellow buttons. Six leads attach to the sides via cords. Unit lights and is powered by a power supply on the bottom. Features a push-button to light the leads, which are untested. Measures 22in x 13in x 8in. Includes a custom-fitting black pelican case for storage.

\$ 400 - \$ 600

LOT 287

Lot 288  
**MIMIC DEVICE WITH EXTERNAL POWER SUPPLY - HERO**

Mimic device worn by a duplicated officer at Stargate Command in the SG-1 Season Three episode, "Foothold." Prop is made of resin and features blinking lights which are powered by four external batteries and a plug. Measures 1.75in in diameter and .5in deep.

\$ 600 - \$ 800



Lot 289  
**MIMIC DEVICE - HERO**

Resin mimic device featuring a neoprene pad, worn by a duplicated officer of Stargate Command in the SG-1 Season Three episode, "Foothold." Prop measures 1.75in in diameter and .5in deep.

\$ 600 - \$ 800



Lot 290  
**MIMIC DEVICE**

Resin mimic device featuring a neoprene pad, worn by a duplicated officer of Stargate Command in the SG-1 Season Three episode, "Foothold." Prop measures 1.75in in diameter and .75in deep.

\$ 200 - \$ 400

LOTS 288 - 290





Lot 291  
**MIMIC DEVICE**

Resin mimic device featuring a neoprene pad, worn by a duplicated officer of Stargate Command in the SG-1 Season Three episode, "Foothold." Prop measures 1.75in in diameter and .75in deep.

\$ 200 - \$ 400



Lot 293  
**REPLICATOR HOMING BEACON**

Homing beacon used by the Asuran Replicators to track Niam's group in the Atlantis Season Four episode, "This Mortal Coil." Unit is made of MDF with metal wing stands. Sections of the device features a melted appearance from when the unit crashed into the city. Inside is a power cable with dimmer switch. Device functions and measures 22.5in with a 20in diameter.

\$ 400 - \$ 600



Lot 292  
**JELLY GOPHER FROM "MISSING"**

Creature from New Athos, nicknamed the "Jelly Gopher" by production. This animal appeared in the Atlantis Season Four episode, "Missing," and is the version which was not gutted by Teyla. Creature is made of rubber and silicone and features two arms and nine tentacles. Measures 24in in length.

\$ 100 - \$ 200



Lot 295  
**KOLYA'S TELESCOPE**

Metal telescope used by Acastus Kolya to spy on the progress of Sheppard's team as they search for clues to a Zero Point Module in the Atlantis Season One episode, "The Brotherhood." Measures 13in long.

\$ 100 - \$ 200



Lot 294  
**TOLLAN ARM DEVICE**

Device worn about the arm of a Tollan officer, seen in the SG-1 episodes "Pretense" and "Between Two Fires." A powerful ally of Earth, the Tollan's greatest weakness was their naïve belief that their technology was impenetrable. They learned the hard way that this was not so, when Anubis destroyed the Tollan people from orbit. Device is made of molded plastic. Measures 3.5in x 3.5in x 1.5in.

\$ 200 - \$ 400



Lot 296  
**TRAVELER DATA TABLET**

Handheld device used by Traveler officers in the Atlantis episodes "Travelers" and "The Lost Tribe." Unit is made of resin with a translight on the top, as well as working lights, which are activated by a small switch. An attached gray cord features a metal alligator clip. Measures 7.5in x 4in x 1in.

\$ 100 - \$ 200

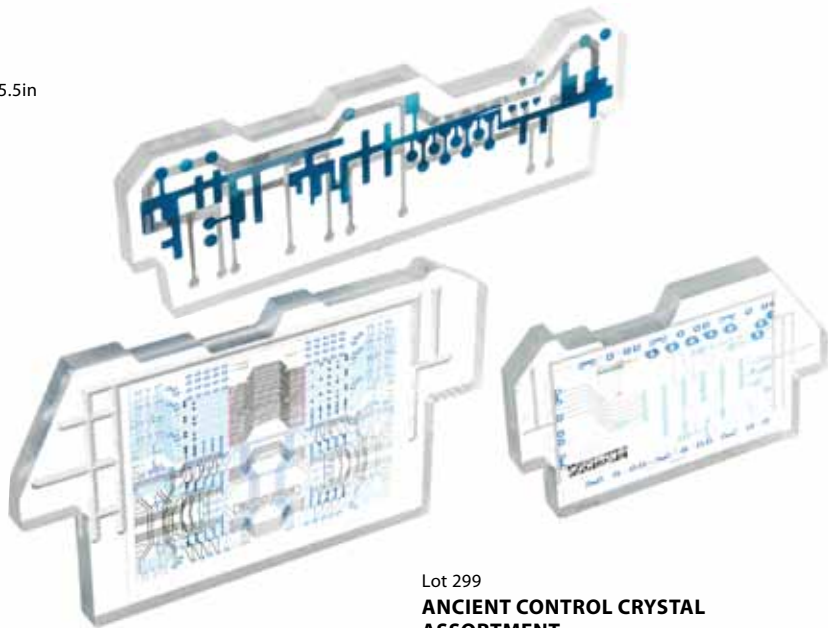








Lot 297  
**IRATUS BUG**  
Resin Iratus bug used in Atlantis. Measures 25.5in x 10.25in x 4in.  
\$ 200 - \$ 400



Lot 299  
**ANCIENT CONTROL CRYSTAL ASSORTMENT**  
A set of acrylic control crystals used in Atlantis. This set measures 4in x 2.25in x .25in, 4in x 1.5in x .25in, and 2.5in x 1.5in x .25in.  
\$ 100 - \$ 200



Lot 298  
**IRATUS BUG**  
Resin Iratus bug, used in Atlantis. Features rubber legs and tail inside for posing. Measures 25.75in x 7in x 5in.  
\$ 200 - \$ 400



Lot 300  
**HUMAN CONTROL CRYSTAL ASSORTMENT**  
A pair of reverse-engineered battlecruiser control crystals, used aboard ships such as the Daedalus and Odyssey in Atlantis and SG-1. These pieces are made of frosted resin and measure 6in x 1in x .75in and 4.5in x 1in x .75in.  
\$ 100 - \$ 200

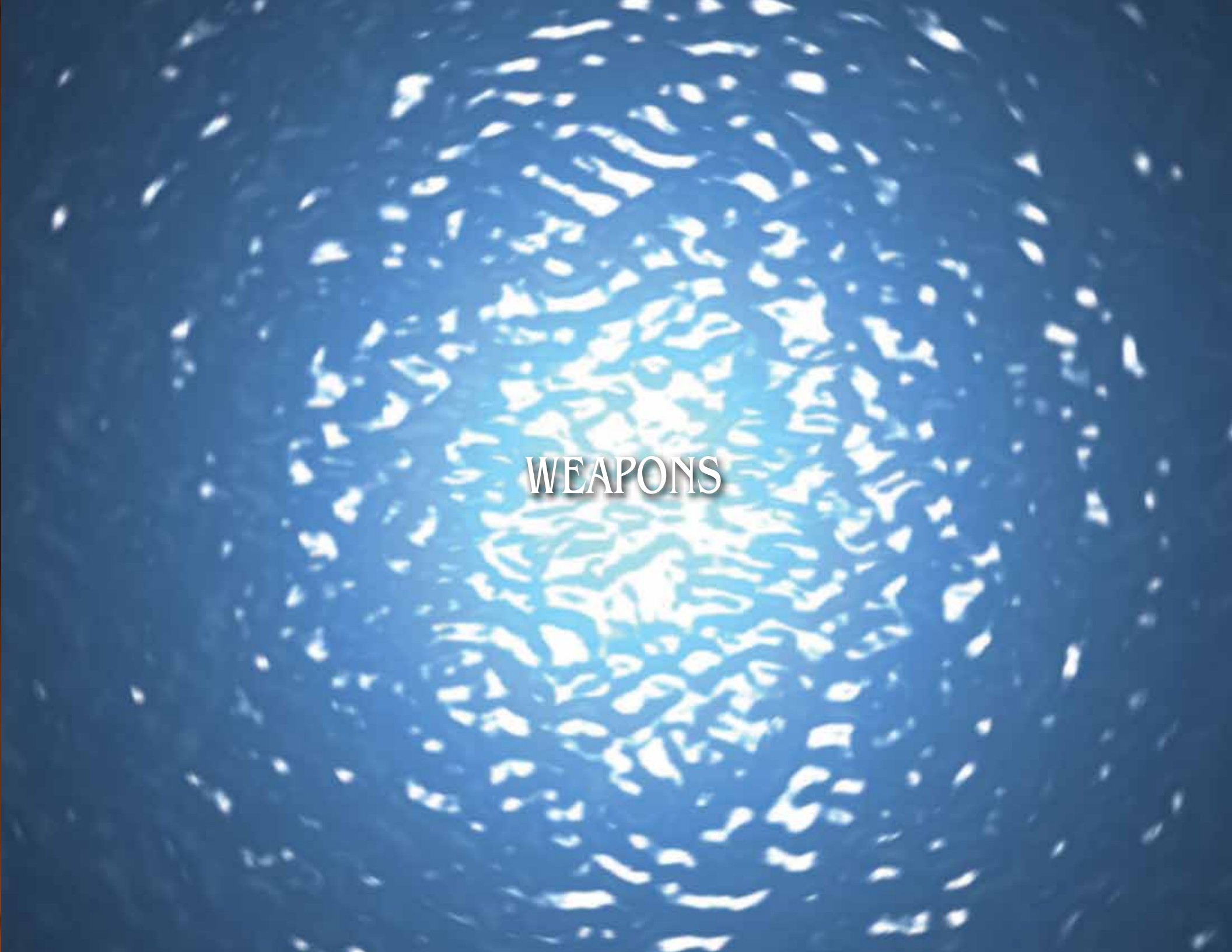


Lot 301  
**DOPPELGANGER CRYSTAL AND REMOTE**  
Multi-colored crystal used in the Atlantis Season Four episode, "Doppelganger." Crystal is made of resin and lights up with the aid of a remote. Crystal measures 6in x 4in. Remote measures 3in x 4in.  
\$ 200 - \$ 400



Lot 302  
**MASTADGE HEAD FROM THE "STARGATE" FEATURE FILM**  
Mastadge head used in the 1994 Stargate feature film. This prop has the distinction of appearing in both SG-1 and Atlantis pilots. It can be seen in "Children of the Gods" at Apophis's feast, and later in "Rising" on the table in the Wraith Keeper's lair. Head is made of foam latex with faux brown hair and an opening underneath to be attached to the rest of the animal body. Measures 31in x 21in x 14in.  
\$ 400 - \$ 600









Lot 303

**GOA'ULD HAND DEVICE**

Hand device used by countless Goa'uld throughout SG-1. This weapon was inspired by the device used by Ra in the feature film. Device is made of metal and painted gold with silver spring and amber resin parts. Unit is mounted on a black foam arm and wrist with a solid silver metal base. Measures 15in x 6in x 4in.

\$ 1,000 - \$ 1,500

LOT 303



Lot 304

**DOUBLE-ENDED STAFF WEAPON PROTOTYPE**

A one-of-a-kind dual-ended staff weapon created by production but never used on screen. Staff is made of resin and rubber and shows wear from production use including some broken tips. Signs of previous repair are evident. Measures 62.5in x 4.5in x 3.75in.

\$ 1,000 - \$ 1,500

LOT 304



## WEAPONS: GOA'ULD AND JAFFA



Lot 305  
**GOA'ULD STAFF CANNON AND TRIPOD**

Staff cannon introduced in the SG-1 Season One episode "There But For the Grace of God" and used repeatedly throughout the series. Unit is made of metal, plastic and resin, and features a tripod stand. The main cannon may open via a lever on the back end. Stand separates from the rest of the unit for easy transport in two pieces. Measures 78in x 49in x 17in.

\$ 1,000 - \$ 1,500

LOT 305

## WEAPONS: GOA'ULD AND JAFFA



Lot 306  
**GOA'ULD PAIN STICK**

Pain stick used by the Goa'uld to torture and sometimes kill their subjects. Introduced in the alternate reality SG-1 episode, "Point of View." Pain stick is made of resin with a rubber tip and measures 44in x 3.5in x 2.5in.

\$ 600 - \$ 800

LOT 306



166



Lot 307  
**JAFFA STAFF WEAPON**  
Closed staff weapon of the type carried by Teal'c throughout SG-1. Staff is made of rubber with a solid core and measures 72.25in x 7.25in x 3in.  
\$ 1,000 - \$ 1,500



Lot 308  
**JAFFA STAFF WEAPON**  
Closed staff weapon of the type carried by Teal'c throughout SG-1. Staff is made of rigid foam over a solid core and measures 83in x 7.25in x 3in.  
\$ 1,000 - \$ 1,500



Lot 309  
**JAFFA STAFF WEAPON**  
Closed staff weapon of the type carried by Teal'c throughout SG-1. Staff is made of rigid foam over a solid core and measures 83in x 7.25in x 3in.  
\$ 1,000 - \$ 1,500



Lot 310  
**JAFFA STAFF WEAPON**  
Open staff weapon of the type carried by Teal'c throughout SG-1. Staff is made of resin over a solid core with a rubber head, and measures 84in x 7.25in x 3in.  
\$ 1,000 - \$ 1,500

LOTS 307 - 310

167



Lot 311  
**SODAN STAFF WEAPON**  
Resin Sodan staff with rubber head, used by the reclusive society throughout Season Nine of SG-1. Staff measures 53in x 4.25in x 3in. Included leather strap measures 50in long.  
\$ 600 - \$ 800

LOT 311





Lot 312  
**HERO ZAT GUN**  
Zat gun used by both Jaffa and Humans in SG-1. Zat is made of resin and is hinged in two places along the body with black tape covering the hinges. The head slides forward and features two opening nose caps. One was damaged during production and is detachable. When closed, prop measures 8.5in x 8in x 2in.  
\$ 1,000 - \$ 1,500



314

Lot 314  
**ZAT GUN AND HIP HOLSTER**  
Zat gun used by both Jaffa and Humans in SG-1. Includes a hip holster. Gun is made of hard rubber and measures 9in x 7in x 2.5in. Holster is nylon and measures 9in x 6in x 1in.  
\$ 600 - \$ 800



313

Lot 313  
**ZAT GUN AND SHOULDER HOLSTER**  
Zat gun used by both Jaffa and Humans in SG-1. Includes a shoulder holster. Zat is made of hard rubber and painted black with green and purple accents. Measures 9in x 7in x 2in.  
\$ 600 - \$ 800

Lot 315  
**ZAT GUN**  
Zat gun used by both Jaffa and Humans in SG-1. Zat is made of rubber and painted antique bronze. Measures 8.75in x 7.5in x 2in.  
\$ 600 - \$ 800



Lot 316  
**ZAT GUN**  
Zat gun used by both Jaffa and humans in SG-1. This weapon is made of rubber and measures 8.5in x 9.5in x 2in.  
\$ 600 - \$ 800



316



Lot 317  
**TRANSPHASE ERADICATION ROD**  
Transphase Eradication Rod featured in numerous episodes of SG-1. Unit is made of hard rubber and measures 18in x 7in x 3in.  
\$ 600 - \$ 800



## WEAPONS: GOA'ULD AND JAFFA

Lot 318

### TRANSPHASE ERADICATION ROD

Transphase Eradication Rod featured in numerous episodes of SG-1. Unit is made of resin and features faux circuitry and four clear crystals. A cover for this weapon is missing. Measures 17in x 6in x 3in.

\$ 600 - \$ 800



Lot 319

### TRANSPHASE ERADICATION ROD WITH KULL DISRUPTOR PORT

Transphase Eradication Rod featured in numerous episodes of SG-1. Gun is made of resin and features untested electronics. The unit is fitted with a slot for a Kull Disruptor. Measures 17in x 7in x 3in.

\$ 600 - \$ 800



LOTS 318 - 319

## WEAPONS: GOA'ULD AND JAFFA

Lot 320

### TELCHAK DEVICE

Device used by Cameron Mitchell as he was chased by zombies in the "Resident Evil" spoof of the 200th episode. This device is a more recent copy of the original Telchak device, created for the Season Seven episode, "Evolution, Part 2." Box is made of vacuum-form plastic with styrene-cut details on the outside of each end. Features a working light activated by a hidden switch. Measures 8.5in cubed.

\$ 800 - \$ 1,000



LOT 320





Lot 321  
**GOA'ULD TORTURE DEVICE**  
Torture device introduced in the SG-1 Season Five episode, "Right of Passage," and used against Teal'c in "Stronghold." Device is made of resin with metal faux blades and working sequencing lights. Measures 7in x 7in.  
\$ 300 - \$ 500



Lot 323  
**BAAL'S SWORD AND SCABBARD**  
Sword and scabbard wielded by Baal and Qetesh in Stargate Continuum. Qetesh kills her husband with his very own sword, which is only one atom thick. Sword is made of resin and features a gold and brown paint scheme. Measures 28in long.  
\$ 100 - \$ 200

Lot 322  
**GOA'ULD TORTURE DEVICES**  
A pair of torture devices which were used on Teal'c in the SG-1 Season Nine episode, "Stronghold." Baal uses these devices in conjunction with a separate piece of torture equipment in the hopes of breaking Teal'c of his will. Props are made of resin and are 1in in diameter.  
\$ 100 - \$ 200



Lot 324  
**ZA'TARC RING AND BOX**  
Ring of the type used by Za'tarcs, featuring a custom made Tok'ra box, created for SG-1. Ring is made of metal and box is made of wood with a hinged top. Ring measures 2in x 1in. Box measures 4in x 2in.  
\$ 100 - \$ 200



Lot 325  
**SODAN KRANTU STAFF**  
Wooden staff with rubber pads at both ends, used by Cameron Mitchell and Jolan in the SG-1 Season Nine episode "Babylon" and seen again as set dressing in the series finale, "Unending." Measures 60.75in x 3.5in in diameter.  
\$ 200 - \$ 400



Lot 326  
**SODAN KRANTU STAFF**  
Krantu staff wielded by the Sodan in the SG-1 Season Nine episode, "Babylon." Staff is made of wood and features brown leather handles wrapped in string. Each end features metal blades with dulled edges. Measures 61.75in. Blades are 4in wide. Staff has a 1.5in diameter.  
\$ 200 - \$ 400



WEAPONS: GOA'ULD AND JAFFA, ORI

Lot 327  
**JAFFA KNIFE - STUNT**  
Resin knife with retractable blade, wielded by the Jaffa during combat scenes in SG-1. Knife measures 11in with blade extended.  
\$ 100 - \$ 200



Lot 328  
**PRIOR STAFF**  
Resin staff wielded by the emissaries of the Ori, introduced in SG-1 Season Nine's "Avalon, Part 2" and seen through "The Ark of Truth." Staff is sculpted and painted to resemble wood, and features the symbol of Origin. Features an interior light which is unverified for functionality. Measures 73.25in x 5in at its widest point.  
\$ 800 - \$ 1,000



Lot 329  
**ORI STAFF WEAPON**  
Fork-shaped staff wielded by Ori warriors in the final two seasons of SG-1, as well as "The Ark of Truth." Staff is three segments including a wooden pole with leather hand grip, ornate resin cylinder and aluminum fork. Measures 78in x 3.25in x 1.25in.  
\$ 600 - \$ 800



LOTS 327 - 329

WEAPONS: ORI, WRAITH

Lot 330  
**WRAITH RIFLE - HERO**  
Light-up rifle used by Wraith drones in Season One of Atlantis. Rifle is made of vacuum-formed plastic and lights via an on/off switch. Measures 49.25in x 3in x 5.5in.  
\$ 600 - \$ 800



Lot 331  
**WRAITH RIFLE**  
Vacuum-formed plastic rifle wielded by Wraith drones in Season One of Atlantis. Five oval holes light on either side via an On/Off switch. These rifles were phased out at the end of the first season. Measures 49.25in x 3in x 5.5in.  
\$ 500 - \$ 700



Lot 332  
**WRAITH STAFF - HERO**  
Wraith staff introduced as a Bedrosian weapon in the SG-1 Season Three episode "New Ground" and later repurposed for Atlantis as a Wraith stunner. Staff is made of resin and painted antique bronze. Measures 49in x 3.25in x 5in.  
\$ 500 - \$ 700



Lot 333  
**WRAITH STAFF - STUNT**  
Wraith staff introduced as a Bedrosian weapon in the SG-1 Season Three episode "New Ground" and later repurposed for Atlantis as a Wraith stunner. Staff is made of rubber over a solid core and measures 49in x 3.25in x 5in.  
\$ 400 - \$ 600



LOTS 330 - 333





Lot 334  
**WRAITH STUNNER PISTOL AND HOLSTER**  
Pistol used by both Wraith and humans in Atlantis. Introduced in Season Two as an alternative to the unwieldy stunner rifle. Measures 11in x 7in x 1.5in. Includes plastic and leather holster. Measures 9in x 6in x 2in.  
\$ 600 - \$ 800



Lot 335  
**WRAITH STUNNER PISTOL AND HOLSTER**  
Pistol used by both Wraith and humans in Atlantis. Weapon is made of hard rubber and painted gold with green and teal accents. Unit lights via a hidden switch. Measures 11in x 7in x 1.5in. Nylon holster included, measuring 8in x 4in x 2in.  
\$ 600 - \$ 800



Lot 336  
**WRAITH STUNNER PISTOL AND HOLSTER**  
Stunner pistol used by both Wraith and Humans in Atlantis. Pistol is made of hard rubber and painted gold with teal and blue accents. Electronics are activated via a hidden switch. Measures 12.5in x 6.5in x 2.5in. Includes a Wraith holster, measuring 10in x 6in x 1.5in.  
\$ 600 - \$ 800



Lot 337  
**WRAITH GRENADE**  
Resin Wraith grenade which features four light up translucent amber crystals activated by a hidden switch. Measures 5in x 3in x 3in.  
\$ 400 - \$ 600



Lot 338  
**WRAITH GRENADE**  
Resin Wraith grenade which features four flashing translucent amber crystals activated by a hidden switch. Measures 5in x 3in x 3in.  
\$ 400 - \$ 600



WEAPONS: WRAITH

Lot 339  
**WRAITH DAGGER WITH SHEATH**

Dagger wielded by a Wraith, used in numerous episodes of Atlantis. Blade is made of metal and features a hard rubber handle. Includes a black leather case. Measures 12in long.  
\$ 200 - \$ 400



Lot 340  
**WRAITH STUN STICKS**

A set of stun sticks used by Todd the Wraith in the Atlantis Season Five episode, "First Contact," to render the Daedalus crew unconscious. Tubes are made of plastic with metal end caps. Features a solid metal tube with black foam around the outside. Each tube measures 9.5in long.  
\$ 200 - \$ 400



LOTS 339 - 340

WEAPONS: ASURAN REPLICATOR

Lot 341  
**REPLICATOR STUNNER AND HOLSTER - HERO**

Hero Asuran pistol used in Seasons Three and Four of Atlantis. Pistol is made of machined metal and features working lights activated via a hidden switch. Includes a leather holster. Gun measures 9in x 5in x 1in and holster measures 8in x 5in x 1in.  
\$ 800 - \$ 1,000



Lot 342  
**REPLICATOR STUNNER AND HOLSTER - HERO**

Hero Asuran pistol used in Seasons Three and Four of Atlantis. Pistol is made of machined metal and features working lights activated via a hidden switch. Includes a leather holster. Gun measures 9in x 5in x 1in and holster measures 8in x 5in x 1in.  
\$ 800 - \$ 1,000

Lot 343  
**REPLICATOR STUNNER AND HOLSTER - STUNT VERSION**

Asuran Replicator pistol used in Seasons Three and Four of Atlantis. Gun is made of hard rubber and features working lights activated by a hidden switch. Includes a leather holster. Gun measures 9in x 5in x 1in. Holster measures 8in x 5in x 1in.  
\$ 600 - \$ 800



LOTS 341 - 343



WEAPONS: ASURAN REPLICATOR, TRAVELER



Lot 344  
**REPLICATOR STUNNER AND HOLSTER - STUNT VERSION**  
Asuran Replicator pistol used in Seasons Three and Four of Atlantis. Gun is made of hard rubber and features working lights activated by a hidden switch. Includes a leather holster. Gun measures 9in x 5in x 1in. Holster measures 8in x 5in x 1in.  
\$ 600 - \$ 800



Lot 346  
**TRAVELER BLASTER**  
Blaster of the type wielded by Ronon Dex, used by the nomadic travelers in the Atlantis Season Four episode "Travelers." Pistol is made of hard rubber and measures 15in x 7in x 3in.  
\$ 400 - \$ 600



Lot 345  
**TRAVELER BLASTER**  
Blaster of the type wielded by Ronon Dex, used by the nomadic travelers in the Atlantis Season Four episode "Travelers." This pistol is made of hard rubber and measures 15in x 7in x 2in.  
\$ 400 - \$ 600

LOTS 344 - 346

WEAPONS: TYRE



Lot 347  
**TYRE'S HERO SWORD AND SHEATH**  
Metal sword with resin handle wrapped in brown leather, wielded by Tyre in the Atlantis Season Five episode, "Broken Ties." Measures 36in long.  
\$ 300 - \$ 500



Lot 348  
**TYRE'S SWORD**  
Rubber sword wielded by Tyre in the Atlantis Season Five episode, "Broken Ties." Measures 36in long.  
\$ 200 - \$ 400



Lot 349  
**TYRE'S SWORD**  
Wooden sword with resin handle, wielded by Tyre in the Atlantis Season Five episode, "Broken Ties." Measures 36in long.  
\$ 200 - \$ 400

LOTS 347 - 349



Lot 350

**SANGRAAL ORB**

Sangraal crystal and accompanying box, used by Vala Mal Doran in the SG-1 Season Ten episode, "The Shroud," to activate the anti-Ori weapon. Sphere is made of resin and includes a square box with ornate designs. Sphere measures 2in and box measures 5in square.

\$ 200 - \$ 400

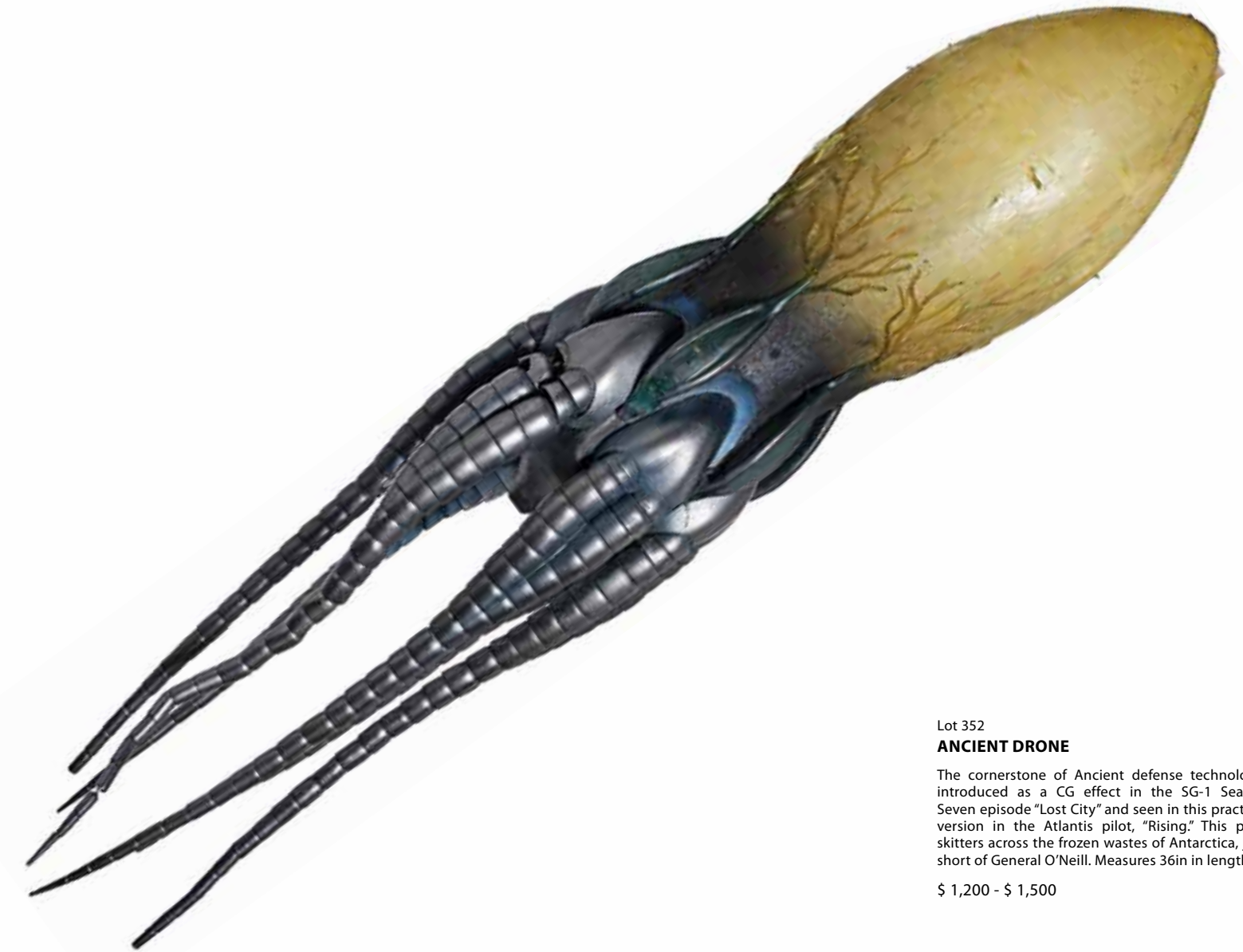
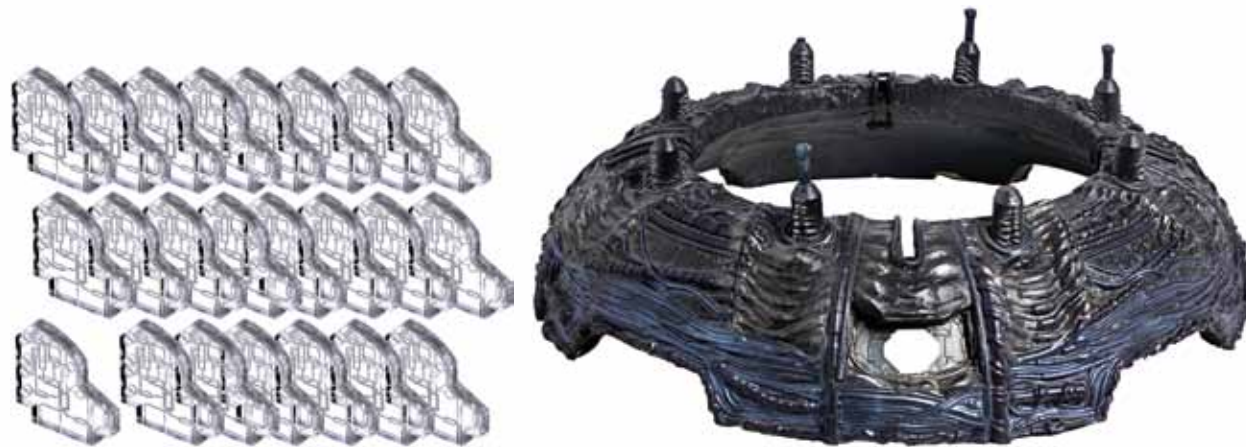


Lot 351

**SANGRAAL STAGE TWO**

Outer frame and control crystals for the second stage of the Sangraal, used in the SG-1 episodes "The Quest, Part 2" and "The Shroud." Daniel develops this device with Merlin's knowledge to destroy the Ori. Unit is made of resin and rubber and measures 27in x 10in. 23 clear acrylic crystals are included.

\$ 200 - \$ 400



Lot 352

**ANCIENT DRONE**

The cornerstone of Ancient defense technology, introduced as a CG effect in the SG-1 Season Seven episode "Lost City" and seen in this practical version in the Atlantis pilot, "Rising." This prop skitters across the frozen wastes of Antarctica, just short of General O'Neill. Measures 36in in length.

\$ 1,200 - \$ 1,500



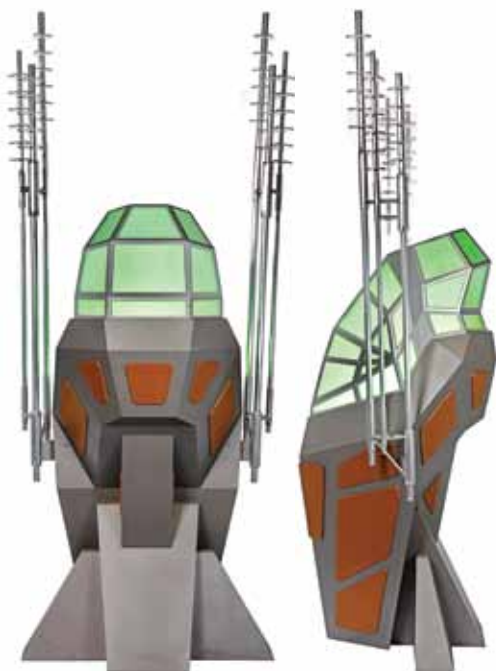




WEAPONS: ANCIENT

WEAPONS: ANCIENT, HUMAN

186

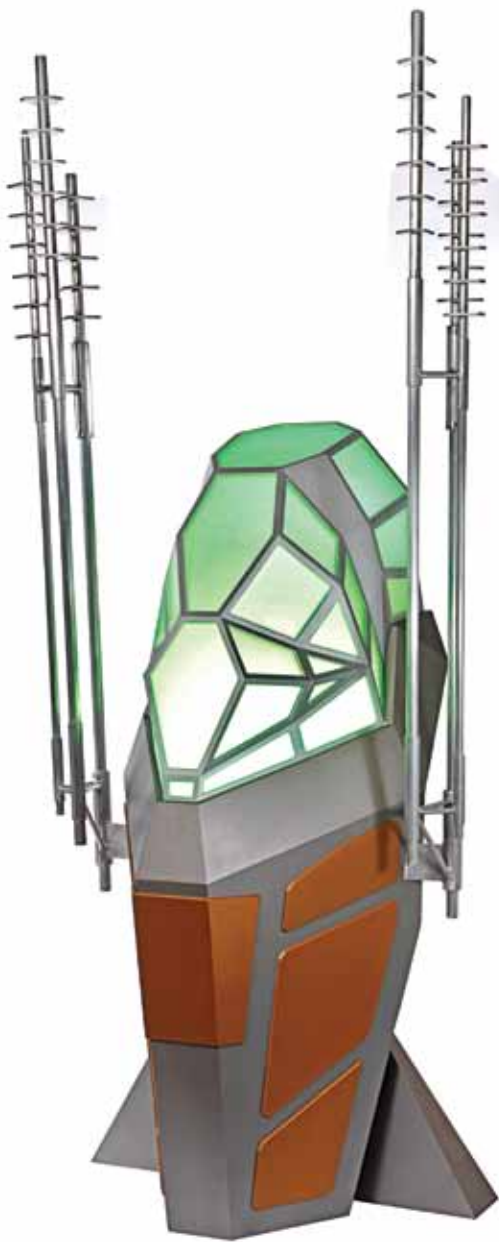


Lot 353  
**ATTERO DEVICE**

Device used to destroy subspace in the Atlantis Season Five episodes "First Contact" and "The Lost Tribe." Device is made of wood, resin and MDF with frosted plexiglass windows and two large aluminum rods on each side. Features an opening compartment on the front held in place with magnets. Unit is painted silver and gold and measures 103in x 38in x 38in.

\$ 1,000 - \$ 1,500

LOT 353



354

Lot 354  
**ANCIENT STUNNER - HERO**

Weapon used by an Aurora crewmember in the production of the Atlantis Season Two episode, "Aurora." Weapon is resin and features a clear acrylic top with brass details. Unit includes electronics, which are untested. Measures 12in long.

\$ 400 - \$ 600



355

Lot 355  
**ANCIENT STUNNER**

Stunt weapon used by an Aurora crewmember in the production of the Atlantis Season Two episode, "Aurora." Weapon is made of hard rubber and features an acrylic top with brass detailing. Unit lights up via a slide switch. Measures 12in long.

\$ 300 - \$ 500



356

Lot 356  
**ANTI-REPLICATOR GUN - HERO**

Weapon developed to neutralize Replicator cells, used in Atlantis and "Stargate: The Ark of Truth." Gun is made of metal and features translucent resin disks inside the barrel, LEDs along the body which light via a switch, and a blue power crystal. The lights also illuminate when a trigger is pressed. The gun stock extends and retracts. Measures 27.25in x 9in x 2in.

\$ 800 - \$ 1,200

LOTS 354 - 356

187



Lot 357  
**ANTI-REPLICATOR GUN**

Weapon developed to neutralize Replicator cells, used in Atlantis and "Stargate: The Ark of Truth." Gun is made of metal and features translucent resin disks inside the barrel, LEDs along the body which light via a switch, and a blue power crystal. The gun stock extends and retracts. Measures 27.25in x 9in x 2in.

\$ 600 - \$ 800



Lot 358  
**ANTI-REPLICATOR GUN**

Weapon developed to neutralize Replicator cells, used in Atlantis and "Stargate: The Ark of Truth." Gun is made of metal and features translucent resin disks inside the barrel, LEDs along the body which light via a switch, and a blue power crystal. The gun stock extends and retracts. Measures 27.25in x 9in x 2in.

\$ 600 - \$ 800



Lot 359  
**ANTI-REPLICATOR GUN**

Weapon developed to neutralize Replicator cells, used in Atlantis and "Stargate: The Ark of Truth." Gun is made of metal and features translucent resin disks inside the barrel, LEDs along the body which light via a switch, and a blue power crystal. The gun stock extends and retracts. Measures 27.25in x 9in x 2in.

\$ 600 - \$ 800



Lot 360  
**ANTI-REPLICATOR GUN - STUNT**

Weapon developed to neutralize Replicator cells, used in Atlantis and "Stargate: The Ark of Truth." This gun is a stunt version and is made of hard black rubber. The stock is closed. Measures 19in x 9in x 2.2in.

\$ 400 - \$ 600







Lot 361  
**MARK II NAQUADAH REACTOR**  
A Mark II naquadah reactor sent through the Stargate to Atlantis in the Season One episode, "The Siege, Part 2." This device helped power the Ancient weapons platform, enabling John Sheppard to defend the city with the remaining supply of drones. Shell is made from gray wood that opens on both sides to reveal an Orbanian-type naquadah core. Device functions, and measures 27.75in x 9.5in x 9.75in. Comes with custom-fitting Pelican case and 12 volt power supply.  
\$ 600 - \$ 800

LOT 361



Lot 362  
**THERMONUCLEAR DEVICE**  
Warhead used in SG-1 and Atlantis, including the Season Ten episode "The Pegasus Project." This device is made of metal and features an opening door with electrical components and working lights on the inside. Measures 40in x 20in. Includes a black metal stand, which measures 30in x 26in x 16in.  
\$ 400 - \$ 600



Lot 363  
**ALIEN RIFLE FROM "WORMHOLE X-TREME!"**  
Rifle wielded by a minion of Lord Varlock in the SG-1 episode, "Wormhole X-Treme!." Features a sliding cocking mechanism and black webbing rifle sling. Features wear from production use. Measures 32in x 9in x 5in. Sling measures 49in long.  
\$ 100 - \$ 200



Lot 364  
**WORMHOLE X-TREME PISTOL**  
Resin prop wielded by a member of the Wormhole X-Treme cast in the SG-1 Season Five episode, "Wormhole X-Treme!" The 100th episode of the series featured a television show based on the idea of the SG-1 team. Measures 14in x 3in x 7in.  
\$ 400 - \$ 600

LOTS 362 - 364





Lot 365  
**GALARAN RIFLE**  
Rifle wielded by Galaran officers in the SG-1 Season Nine episode, "Collateral Damage." Rifle is made of resin and painted silver with a black handle. Measures 31in long.  
\$ 200 - \$ 400



Lot 366  
**HEBRIDIAN RIFLE**  
Hard rubber Hebridian rifle used by the Hebridians and Serrakin in the SG-1 episodes "Forsaken" and "Space Race." Measures 35in x 9in x 3in.  
\$ 200 - \$ 400



Lot 367  
**DISASSEMBLED SNIPER RIFLE AND BRIEFCASE FROM "BOUNTY"**  
Assassin briefcase and disassembled gun wielded by a bounty hunter attempting to kill Samantha Carter at a lecture in the SG-1 Season Ten episode, "Bounty." This gun can be seen being assembled. Rifle is made of three black and silver plastic components built onto aluminum frames that twist together. A small flashlight inserted into the front shines through the rear of the scope when lit. When assembled rifle measures 40.25in x 5.75in x 8.25in. Includes two tinted scope lens covers. Rifle comes inside a black plastic case with foam inserts, and measures 24.25in x 16.75in x 4.5in.  
\$ 400 - \$ 600



Lot 368  
**SNIPER RIFLE FROM "BOUNTY"**  
Fully assembled sniper rifle wielded by an assassin trying to kill Samantha Carter in the SG-1 Season Ten episode, "Bounty." Rifle is made of black rubber with gray paint details and features a light-up scope. Measures 40.25in x 5.5in x 8.5in.  
\$ 400 - \$ 600



Lot 369  
**ORANIAN/DAEDALUS VARIATIONS BLASTER**  
Pistol wielded by the Oranians Tenat and Jup in the SG-1 Season Eight episode, "Prometheus Unbound." This prop was later re-used as the pistol for the "Daedalus Variations" alternate reality aliens in Atlantis Season Five. Pistol is rubber with gold and black detailing, and measures 15in x 6in x 2.5in.  
\$ 200 - \$ 400



Lot 370  
**EURONDAN ENERGY WEAPON**  
Resin energy weapon wielded by a Eurondan officer in the SG-1 Season Four episode, "The Other Side." Weapon features signs of previous repair. Measures 7in x 3.25in x 4.75in.  
\$ 200 - \$ 400



WEAPONS: OTHER ALIENS



Lot 371  
**PEGASUS ASGARD PISTOL**

Pistol used by the members of the Pegasus Asgard in the Atlantis Season Five two-parter, "First Contact" and "The Lost Tribe." Pistol is made of rubber and features metal bolts to allow the weapon to be attached to a costume. Also features a slot for a standard glow stick. Measures 9.5in x 6in x 1in.

\$ 200 - \$ 400



Lot 373  
**THERMAL GRENADE FROM "THE DAEDALUS VARIATIONS"**

Thermal grenade used by an alien intruder in the Atlantis Season Five episode, "The Daedalus Variations." Features a metal double-sided top with red and orange detailing and a working light which activates with the push of a button. Measures 4in x 4in x 2.5in.

\$ 200 - \$ 400

Lot 372  
**THERMAL GRENADE FROM "THE DAEDALUS VARIATIONS"**

Grenade used by an alien intruder in the Atlantis Season Five episode "The Daedalus Variations." When the Daedalus is boarded by alien intruders, they use both blaster weapons and these devices to defend themselves. Grenade is made of hard rubber, molded plastic and metal. Ball-tip lights in a blinking pattern when pressed. Measures 4in x 4in x 2.5in.

\$ 200 - \$ 400



372









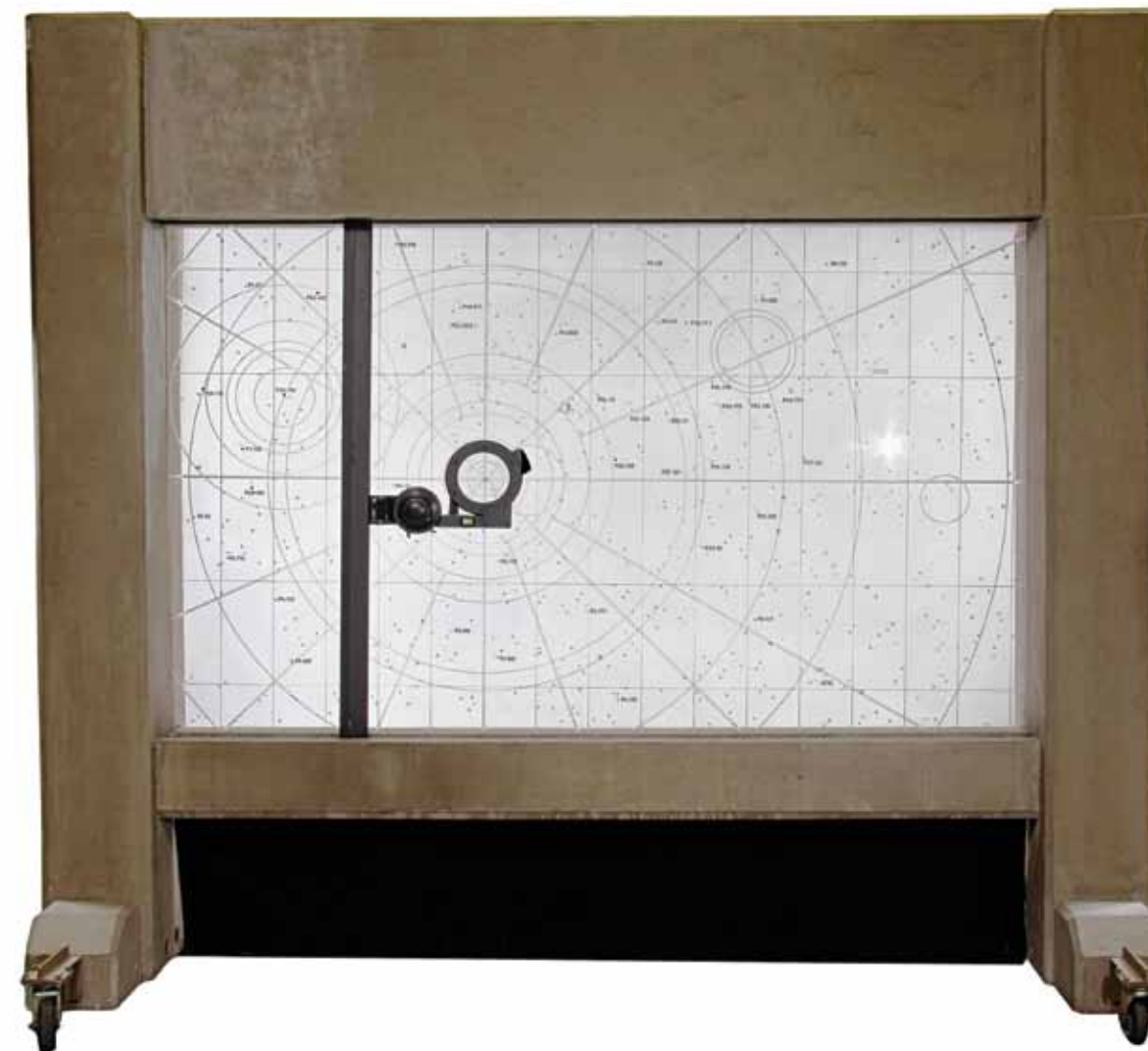


Lot 374  
**STARGATE COMMAND LOGO**

Logo from Stargate Command, seen in nearly every single episode of Stargate SG-1, and several episodes of Stargate Atlantis. This logo represented the SGC as an organization, and was seen as a patch on the shoulder of almost every member of personnel who was not assigned to an SG team.

\$ 2,000 - \$ 4,000

LOT 374



Lot 375  
**SGC STAR MAP**

Star map from the control room of the SGC, seen for ten seasons in SG-1. The star map features Earth at the center, and indicates numerous worlds and their points of origin. Window frame is made of wood and is set between two columns on wheels. Inside the window is a clear acrylic panel with the etched star map and coordinates. One side features a hanging arm which slides horizontally across the map. A targeting sight on the arm can slide vertically. The arm was operated by an internal electric motor in the series which has been rendered inoperable. When the unit plugs in the star map lights up. Entire display measures 121.25in x 109in x 54in.

\$ 800 - \$ 1,200

LOT 375





Lot 376  
**50-CALIBER MACHINE GUN**  
Nonfunctional machine gun which stood at the bottom of the SGC Gate Room ramp for ten seasons of SG-1. The unit is made of metal, wood and resin, and features a tripod stand with ammo crates and faux bullets. Includes a long barrel with a red barrel cap. Measures 71in x 79in x 38in.

\$ 300 - \$ 500



Lot 377  
**50-CALIBER MACHINE GUN**  
Nonfunctional machine gun which stood at the bottom of the SGC Gate Room ramp for ten seasons of SG-1. The unit is made of metal, wood and resin, and features a tripod stand with ammo crates and faux bullets. Includes a long barrel with a red barrel cap. Measures 71in x 79in x 38in.

\$ 300 - \$ 500





Lot 378  
**M.A.L.P.**

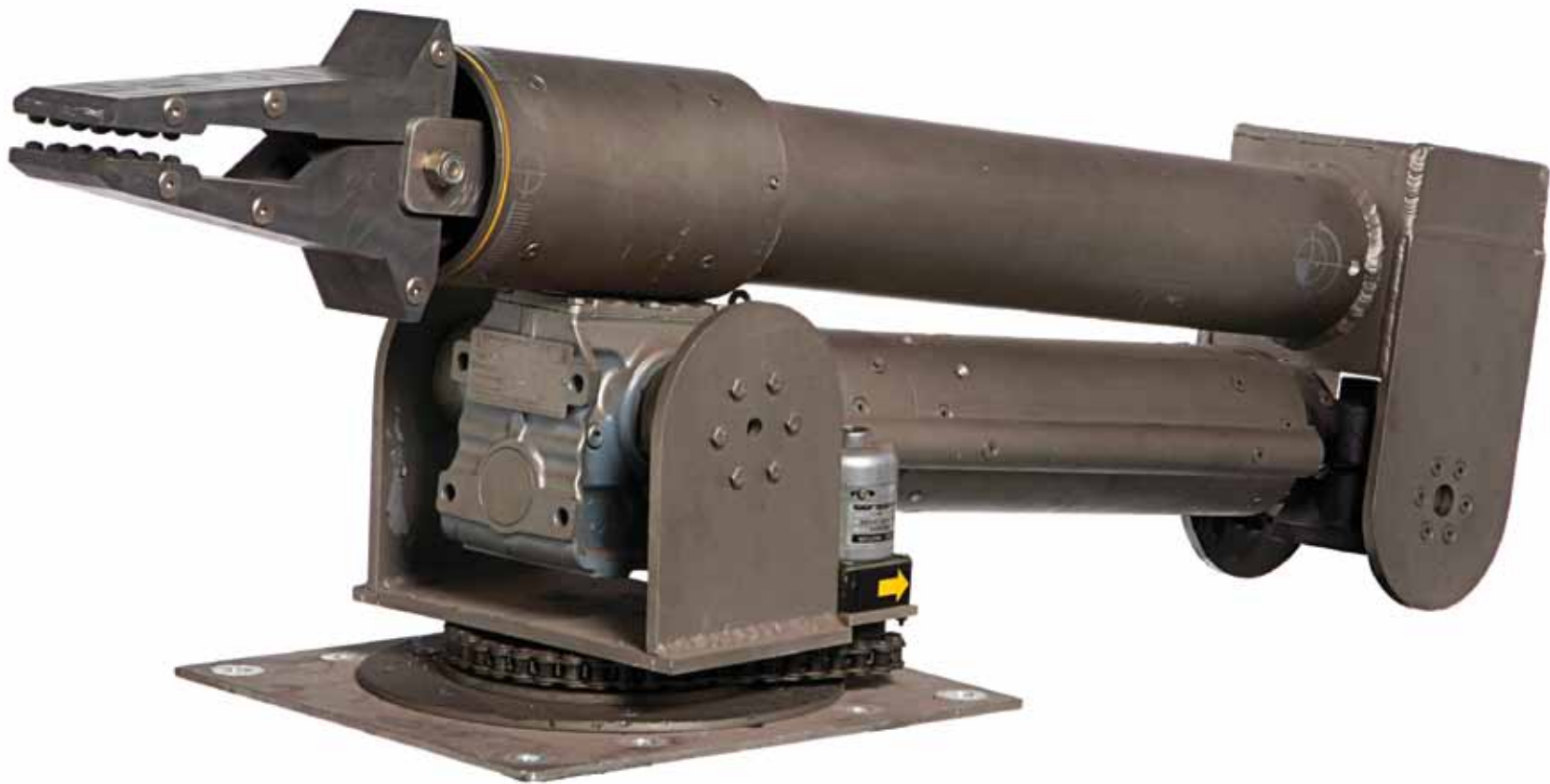
Mobile Analytic Laboratory Probe used in SG-1 and Atlantis. This large vehicle includes a metal static claw on the front, an antenna dish on the side and joystick controls on the back. Includes a box of accessories and a remote control which runs the unit. M.A.L.P. is in working order and is powered by two car batteries. Unit features numerous faux buttons, switches, and even a hidden disk drive under one panel. Entire vehicle measures 84in x 55in x 68in.

\$ 1,000 - \$ 2,000

LOT 378

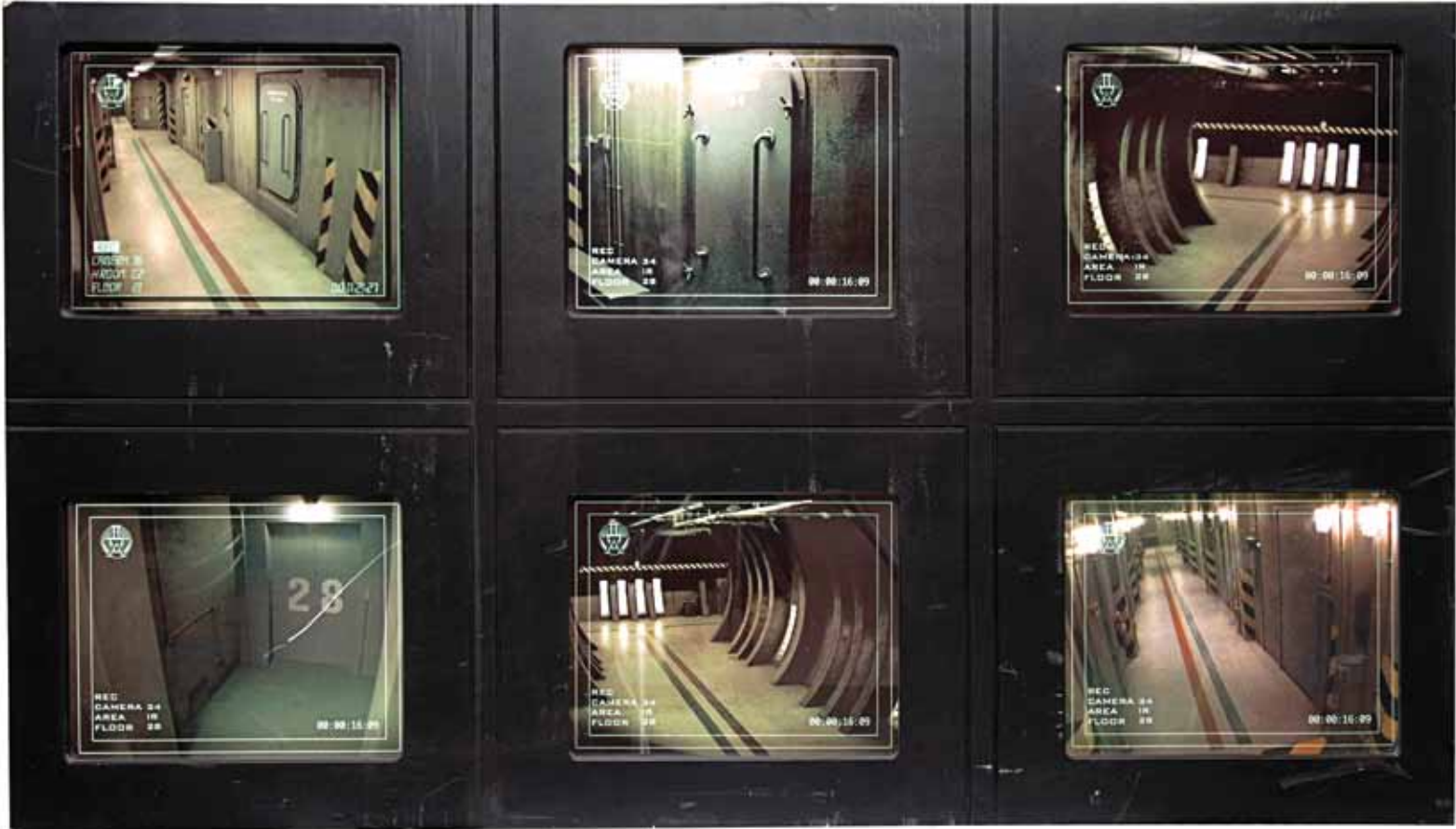
LOT 378





Lot 379  
**M.A.L.P. ARM - HERO**  
Hero robotic arm placed upon the top of the M.A.L.P. in sequences where the unit had to appear to function. Arm is made of metal and plastic with untested electronic components. Measures 49in x 16in x 12in.  
\$ 400 - \$ 600

LOT 379

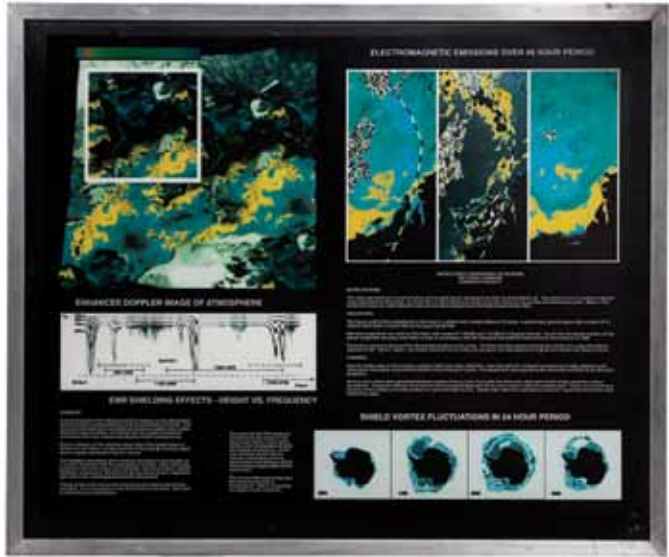


Lot 380  
**SGC CORRIDOR SECURITY MONITOR**  
Translight from the Stargate Command briefing room which displayed various images of SGC corridors (meant to be video feeds). Translight is made of wood and features six plexi screens depicting static images. Measures 35in x 61in x 6in.  
\$ 200 - \$ 400

LOT 380



206



Lot 381  
**SGC LIGHT BOX TRANSLIGHT**

A Stargate Command light box translight, seen throughout SG-1 to display various information. Box is made of wood with an aluminum frame on the front edge and a frosted acrylic panel backed with a tinted gel. Electrical cords extend from the back and are missing their plugs. Measures 39in x 32.75in x 9.25in.

\$ 200 - \$ 400



Lot 382  
**SGC COMPUTER CABINET**

Light-up computer cabinet from Stargate Command, featuring working lights, a faux keyboard, switches and buttons with faux graphics. This device appeared throughout SG-1, and measures 65in x 30in x 21in.

\$ 400 - \$ 600



Lot 383  
**SGC COMPUTER CABINET**

Metal computer cabinet from Stargate Command, featuring a faux keyboard, graphics, opening front and three buttons. Item measures 68in x 25in x 28in.

\$ 400 - \$ 600



Lot 384  
**SGC COMPUTER CABINET**

Metal computer cabinet from Stargate Command, featuring numerous blinking lights and graphics. Measures 68in x 25in x 28in.

\$ 400 - \$ 600

207





Lot 385  
**GOA'ULD VAT**

Vat designed to house numerous Goa'uld symbiotes for consumption by the System Lords during their summit. This prop was used in the SG-1 Season Five episode, "Last Stand," originally by Daniel Jackson and later when ringed in by the System Lords for their feast. Vat is made of wood and plastic with removable panels around the perimeter and one on top which reveals windows and an opening. Atop the dome is a bronze sculpture of snakes fighting. Inside the dome sits a turquoise acrylic disk that lights from below when unit is plugged in. Vat sits atop a circular wooden pedestal. Shows wear from production use including scratches and dings. Measures 51.5in tall with a 41in diameter.

\$ 600 - \$ 800

LOT 385

Lot 386  
**GOA'ULD PEDESTAL**

Egyptian-themed wooden Goa'uld pedestal and resin globe. Statue features vacuum-formed plastic panels with raised hieroglyphics. Measures 57.75in x 12.25in x 12.25in.

\$ 400 - \$ 600

Lot 387  
**MELTED ANUBIS STATUE**

A melted statue shaped into the form of Anubis. The current design was used as set dressing in the Lucian Alliance sets in SG-1. This statue was often seen accompanying flaming braziers on Goa'uld sets, but was modified in the later seasons as a symbol of the end of their reign. Measures 63in tall with a 14in diameter.

\$ 400 - \$ 600

Lot 388  
**EGYPTIAN PANELING FROM "MOEBIUS"**

Egyptian-themed paneling taken from the sets of Ra's temple in the Season Eight SG-1 episode, "Moebius, Part 1." Panel is made of rigid foam and features columns of raised hieroglyphics. Measures 23.25in x 15.5in x 1in.

\$ 200 - \$ 400

LOTS 386 - 388



210



Lot 389  
**ATLANTIS CONTROL ROOM DHD  
CONSOLE**

Dial Home Device console responsible for communicating the various glyphs to the Atlantis Stargate. This terminal was seen throughout all five seasons of the series. Constructed of wood, the console features clear plexi detailing and working lights. Includes nine clear plexi panels which are removable. Measures 65in x 42in x 45in.

\$ 1,200 - \$ 1,500



LOT 389

211



Lot 390  
**ATLANTIS CONTROL ROOM CONSOLE**

Control terminal seen in the control room of the central tower of Atlantis during all five years of the series. Console is made of wood, and features clear plexi detailing and working lights. Includes nine clear plexi panels which are removable. Measures 65in x 42in x 45in.

\$ 800 - \$ 1,200

LOT 390





Lot 391  
**ATLANTIS CONTROL ROOM CONSOLE**  
Control terminal seen in the control room of the central tower of Atlantis during all five years of the series. Console is made of wood, and features clear plexi detailing and working lights. Includes 23 clear plexi panels which are removable. Measures 65in x 42in x 4in.  
\$ 800 - \$ 1,200

LOT 391

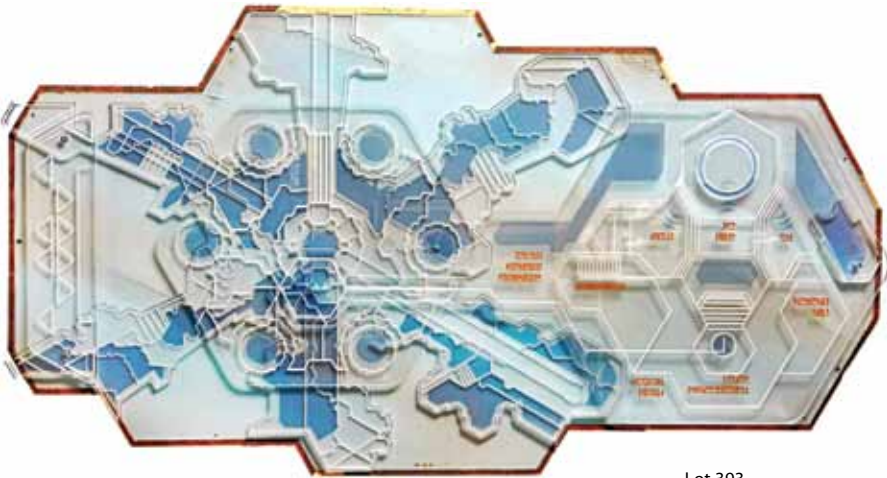
Lot 392  
**ATLANTIS CONTROL OVERRIDE CONSOLE**  
Override console used by Helia in the Atlantis Season Three episode, "The Return, Part 1." When the Ancient Warship Tria reaches Atlantis, Captain Helia uses this override console to retake the city for her people before Weir's expedition may react. This prop was re-used throughout the rest of the series. Features a removable lid backed by diffusion paper. Panel illuminates from interior lighting. Measures 11.75in x 10in x 44.25in.  
\$ 400 - \$ 600



Lot 394  
**ATLANTIS HOLO-ROOM CONSOLE**  
Console from the holo-room of Atlantis, seen throughout the series. This console controlled what was displayed in the holo-room, from Ancients reciting recorded messages to historical maps. Cabinet features raised panel details on front and back. Features a 2in hole in bottom where electronics were once fed. Top acrylic panel features button decals. Measures 25in x 12in x 40.25in.  
\$ 400 - \$ 600



Lot 393  
**ATLANTIS CITY MAP**  
City map from the top of the grand staircase in the Atlantis command tower, seen throughout all five seasons of the series. Box is made of MDF and painted copper with a light blue face, and features acrylic panels with etched lines and Ancient symbols. A cut electrical cable protrudes from a hole in the back. Measures 63in x 33.5in x 10.5in.  
\$ 600 - \$ 800



LOTS 392 - 394





Lot 395  
**ATLANTIS WALL FIXTURE**  
Dogbone-shaped Atlantis wall fixture, made of wood with layered pieces of plywood and acrylic panels. Unit lights and measures 58in x 19in x 10.75in.  
\$ 600 - \$ 1,200

LOTS 395 - 397



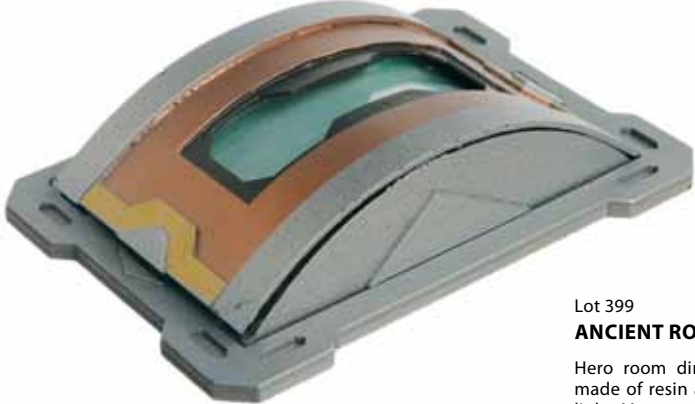
Lot 396  
**ATLANTIS DOOR MECHANISM**  
Door panel sensor with removable cover and three control crystals, used throughout Atlantis. Box features gold detailing and frosted acrylic covers. Unit lights with the aid of a remote control. Door panel measures 15in x 4in x 3in. Remote measures 7in x 4in x 1in.  
\$ 200 - \$ 400



Lot 397  
**ATLANTIS DOOR MECHANISM**  
Atlantis door panel sensor with removable cover and three crystals, used throughout the production of Atlantis. Crystals are made of frosted acrylic. Mechanism measures 15in x 4in x 3in. Includes a remote control which measures 7in x 4in x 1in.  
\$ 200 - \$ 400



Lot 398  
**ATLANTIS DOOR MECHANISM**  
Door panel sensor with removable cover and three control crystals, used throughout Atlantis. Box features gold detailing and frosted acrylic covers. Unit lights with the aid of a remote control. Door panel measures 15in x 4in x 3in. Remote measures 7in x 4in x 1in.  
\$ 200 - \$ 400



Lot 399  
**ANCIENT ROOM DIMMER**  
Hero room dimmer used in Atlantis. Dimmer is made of resin and styrene and features a working light. Measures 5in x 3.5in x 1in.  
\$ 200 - \$ 400



Lot 400  
**ANCIENT POWER OUTLET**  
Resin outlet of Ancient design, used in the production of Atlantis. Unit is painted metallic silver and blue and features two round machined aluminum pieces on the top. Measures 8in x 7in x 3in.  
\$ 100 - \$ 200

LOTS 398 - 400



Lot 401  
**MIDWAY STATION PLAQUE**

Plaque with the Midway Station logo, featured in the Atlantis Season Four episode, "Midway." This plaque is present on the station when Teal'c and Ronon Dex arrive. Plaque is made of MDF with a three-dimensional sign in the middle. Measures 39in x 35in.

\$ 600 - \$ 800



Lot 402  
**WOUNDED WRAITH DOOR MECHANISM**

Door mechanism which functioned as a door opener and as set decoration in Atlantis. Device is made of hard rubber and features eight holes in the face with yellow silicone inside. Attached to the back are three .5in diameter plastic tubes. Measures 9.5in x 3in x 16.5in.

\$ 200 - \$ 400

Lot 403  
**ASGARD CONTROL CONSOLE**

Console used by Jack O'Neill in the SG-1 Season Three finale, "Nemesis," and seen in numerous later episodes, including "Unending." Device features a brass plate with faux buttons and Asgard symbols. Console body is made of wood, and shows wear from production use. Measures 52in x 35in x 25in.

\$ 200 - \$ 400



Lot 404  
**ADRIA'S BED**

Wooden bed frame with ornate carved details, used by Adria in the SG-1 Season Ten episode, "Flesh and Blood." Bed is stained dark brown and includes head board, foot board and top and bottom rails. Measures 92.5in x 87.25in x 75.5in. (Image shows headboard only)

\$ 200 - \$ 400





## SHIPS: DAEDALUS-CLASS



Lot 405  
**DAEDALUS-CLASS TACTICAL CONSOLE**

Light-up weapons console with both static and depressible buttons, used aboard the various human space craft from SG-1, Atlantis and Season One of Universe. Cabinet is made from plywood and MDF and features a functional 14in flatscreen monitor. Cabinet features numerous faux acrylic buttons which are backlit. Most light up components appear to be functional but not all could be verified. Shows wear from production use. Measures 64in x 62.25in x 45.5in.

\$ 800 - \$ 1,200



LOT 405

## SHIPS: DAEDALUS-CLASS



Lot 406  
**DAEDALUS-CLASS TACTICAL CHAIR**

Tactical chair from the bridge of the Daedalus-class battlecruiser set, introduced in the Atlantis Season Two episode, "The Siege, Part 3." Chair is made of wood with MDF panels and vinyl cushions. Chair is supported by two metal rods on the bottom. Measures 45in x 24in x 20in.

\$ 600 - \$ 800

LOT 406



## SHIPS: DAEDALUS-CLASS

## SHIPS: DAEDALUS-CLASS



Lot 407

### DAEDALUS-CLASS CAPTAIN'S CHAIR

Captain's chair from the bridge of the Daedalus-class battlecruiser set, introduced in the Atlantis Season Two episode, "The Siege, Part 3." Chair is made of wood with MDF panel detailing on the edges and back, as well as padded vinyl cushions. Armrests feature faux buttons. Chair attaches to a large wooden base via two metal rods. Chair measures 45in x 24in x 20in. Base measures 55in x 66in x 17in. Chair arm shows damage from production use.

\$ 800 - \$ 1,200



Lot 408

### DAEDALUS-CLASS NAVIGATION CHAIR

Navigation chair from the bridge of the Daedalus-class battlecruiser set, introduced in the Atlantis Season Two episode, "The Siege, Part 3." Chair is made of wood with MDF panels and vinyl cushions. Chair is supported by two metal rods on the bottom. Measures 45in x 24in x 20in.

\$ 600 - \$ 800



Lot 409

### DAEDALUS-CLASS CONTROL CONSOLE

Light-up console with static buttons, used aboard the various human space craft from SG-1 and Atlantis. Console is made from plywood and MDF and features a functioning 17in flatscreen computer monitor. Acrylic buttons are backed with multi-colored decals and text. Measures 48.5in x 30in x 42in.

\$ 300 - \$ 600



Lot 410

### DAEDALUS-CLASS CONTROL CONSOLE

Light-up console with static buttons, used aboard the various human space craft from SG-1 and Atlantis. Console is made from plywood and MDF and features a functioning 17in flatscreen computer monitor. Acrylic buttons are backed with multi-colored decals and text. Measures 48.5in x 30in x 42in.

\$ 300 - \$ 600

LOT 407

LOTS 408 - 410





Lot 411  
**DAEDALUS-CLASS CONTROL CONSOLE**

Light-up console with static buttons, used aboard the various human space craft from SG-1 and Atlantis. Console is made from plywood and MDF and features a functioning 17in flatscreen computer monitor. Acrylic buttons are backed with multi-colored decals and text. Measures 48.5in x 30in x 42in.

\$ 300 - \$ 600



Lot 412  
**DAEDALUS-CLASS FREESTANDING CONSOLE**

Portable free-standing console with static and depressible buttons, used aboard the various battle cruiser sets in SG-1 and Atlantis. Computer station is made of plywood and MDF and features a non-functional computer keyboard, acrylic faux buttons, twelve push buttons and three flip switches. Unit lights when plugged in, and measures 32.5in x 16.25in x 38.75in.

\$ 300 - \$ 600

Lot 413  
**EMERGENCY STATION LIGHT BOX**

Light box with map, indicating the location of emergency stations for a specific deck of the Daedalus-class battle cruisers. Box is made of wood with a graphic on the front and blue gel on the back, and measures 42in x 25.5in x 2in.

\$ 200 - \$ 300



Lot 414  
**F-302 PILOT INSTRUMENT PANEL**

Instrumentation panel from the pilot seat of the F-302 cockpit, introduced in Season Six of SG-1 and throughout the rest of the series into Atlantis. Control panel is made from MDF and plywood and features two holes in the face for computer monitors. Panel is covered in an assortment of switches and buttons on front and back, and is decorated with numerous warning and control decals. Control panel has been made non-functional by production with numerous electrical wires underneath. Measures 37.25in x 19in x 15.5in.

\$ 400 - \$ 600





Lot 415

**GOA'ULD MOTHERSHIP DASHBOARD**

Dashboard from the Pel'tac (bridge) of Goa'uld spacecraft, used in SG-1 for ten seasons. Table is made of wood and features ornate detailing on the sides, two pylons that rise with the aid of a compressor, a hidden access panel with ten Goa'uld crystals, and functioning dashboard lights. Measures 93in x 52in x 34in.

\$ 800 - \$ 1,200

LOT 415



Lot 416

**CARGO SHIP SELF DESTRUCT DEVICE**

Self destruct for the Goa'uld cargo ship, originally introduced in the SG-1 Season Three episode, "Deadman Switch." Device is made from an MDF panel and features Goa'uld symbols. When the unit is plugged in the symbols light with the press of the corresponding button. Device has a hinged triangular lid that folds under the MDF panel when opened. Measures 21.75in x 19.25in x 7.5in.

\$ 600 - \$ 800



Lot 417

**CARGO SHIP SELF DESTRUCT CRYSTAL**

Crystal from the Goa'uld cargo ship self destruct device, introduced in the SG-1 Season Three episode, "Deadman Switch" and featured in numerous episodes. Crystal is made of resin and measures 6.25in x 2.75in x .75in.

\$ 100 - \$ 200

LOTS 416 - 417



226



Lot 418  
**PUDDLE JUMPER DASHBOARD**

Three separate compartments making up the Puddle Jumper dashboard, used throughout Seasons Two through Five of Atlantis. DHD features Pegasus Galaxy glyphs. Underneath the glyphs are non-functional LEDs. Port and starboard panels feature dial switches, magnetic sliders, gear-like dials, a flatscreen monitor and a bronze control yoke. DHD measures 65.5in x 24.25in x 40.5in. Port and starboard consoles measure 54.75in x 43.25in x 14.75in.  
\$ 1,500 - \$ 2,000

LOT 418

227



Lot 419  
**PUDDLE JUMPER MAIN CABIN CHAIR**

Chair used in Atlantis during Puddle Jumper scenes in all five seasons of Atlantis. Features production-made raised panel upholstery and headrest. Armrests are adjustable in height, width, seat angle and chair back angle, along with adjustable chair height. Base rests on a metal plate. Measures 29in x 28.5in x 43.5in.  
\$ 400 - \$ 600

Lot 420  
**PUDDLE JUMPER MAIN CABIN CHAIR**

Chair used in Atlantis during Puddle Jumper scenes in all five seasons of Atlantis. Features production-made raised panel upholstery and headrest. Armrests are adjustable in height, width, seat angle and chair back angle, along with adjustable chair height. Base rests on a metal plate. Measures 29in x 28.5in x 43.5in.  
\$ 400 - \$ 600

Lot 421  
**PUDDLE JUMPER MAIN CABIN CHAIR**

Chair used in Atlantis during Puddle Jumper scenes in all five seasons of Atlantis. Features production-made raised panel upholstery and headrest. Armrests are adjustable in height, width, seat angle and chair back angle, along with adjustable chair height. Base rests on a metal plate. Measures 29in x 28.5in x 43.5in.  
\$ 400 - \$ 600

LOTS 419 - 421



SHIPS: PUDDLE JUMPER

SHIPS: AURORA

Lot 422  
**PUDDLE JUMPER MILKY WAY DHD GLYPHS**

The complete collection of glyphs taken from the Puddle Jumper Milky Way dashboard, used in the SG-1 episodes "It's Good to be King" and the "Moebius" two-parter. Includes two plywood borders with clear acrylic panels backed with blue and black mesh decals. Panels measure 23.5in x 11in x 1in and 23.5in x 19.25in x 1in. Props come in a custom wedge-shaped wooden box.

\$ 400 - \$ 600



Lot 424  
**PUDDLE JUMPER CONTROL CRYSTAL BOX**

Light-up Puddle Jumper control crystal box, used throughout Atlantis. Features 36 recessed slots, and interior lights which activate when unit is plugged in. Measures 15.25in x 14.75in x 6.25in.

\$ 200 - \$ 400



Lot 425  
**AURORA STASIS POD AND MANNEQUIN**

Light-up life pod and included Aurora mannequin torso, used in the Atlantis Season Two episode, "Aurora." Sheppard's team comes upon the sleeping crewmembers of the Aurora, who have sustained themselves for ten thousand years inside these chambers. Pod is made from vacuum-formed clear plastic over a wooden frame with foam rails and raised MDF panel details. Mannequin is made of foam rubber. Pod measures 36.5in x 31in x 23in.

\$ 400 - \$ 600



Lot 426  
**AURORA STASIS POD AND MANNEQUIN**

Light-up life pod and included Aurora mannequin torso, used in the Atlantis Season Two episode, "Aurora." Sheppard's team comes upon the sleeping crewmembers of the Aurora, who have sustained themselves for ten thousand years inside these chambers. Pod is made from vacuum-formed clear plastic over a wooden frame with foam rails and raised MDF panel details. Mannequin is made of foam rubber. Pod measures 36.5in x 31in x 23in.

\$ 400 - \$ 600





END OF AUCTION



# CONDITIONS OF SALE

These Conditions of Sale and the Auction Notices contain all the terms on which Propworx and the seller contract with the buyer. They may be amended by posted notices or oral announcements made during the sale. By bidding at auction you agree to be bound by these terms.

No bid may be placed in any manner unless the bidder has reviewed and agrees to all of the Conditions of Sale, either on-line or printed in the catalog. By placing any bid, the bidder represents and warrants to Propworx that he or she has fully reviewed and agrees to be bound by all of these terms. Without such representation, warranty and agreement, Propworx does not permit the bidder to bid.

## 1. PROPWORX AS AGENT

Except as otherwise stated Propworx acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer. Any questions regarding the auction should be directed to Propworx or its designated representative. All online bidders shall, in addition to these Conditions of Sale, be bound by the online Terms of Use, available at [www.propworx.com/onlinebidding](http://www.propworx.com/onlinebidding), the provisions of which are incorporate herein by this reference. In the event of any conflict between said Terms of Use and these Conditions of Sale, the terms and conditions set forth herein shall control.

## 2. BEFORE THE SALE

### (a) Examination of property

Prospective buyers are strongly advised to examine personally any property in which they are interested, before the auction takes place. Neither Propworx nor the seller provides any guarantee in relation to the nature of the property apart from the Limited Warranty in paragraph 6 below. The property is otherwise sold "as is."

All statements by us in the printed and online catalog entry for the property, or made orally or in writing elsewhere, are statements of opinion and are not to be relied on as statements of fact. Such statements do not constitute a representation, warranty or assumption of liability by us of any kind. Referen-

ces in the printed and online catalog entry or the condition report to damage or restoration are for guidance only and should be evaluated by personal inspection by the bidder or a knowledgeable representative. The absence of such a reference does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others. Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose. Except as set forth in paragraph 6 below, neither Propworx nor the seller is responsible in any way for errors and omissions in the catalog or any supplemental material.

### (b) Buyer's responsibility

Except as stated in the Limited Warranty in paragraph 6 below, all property is sold "as is" without any representation or warranty of any kind by Propworx or the seller. Buyers are responsible for satisfying themselves concerning the condition of the property and the matters referred to in the catalog entry.

## 3. AT THE SALE

### (a) Refusal of admission

Propworx has the right, at our complete discretion, to refuse admission to the premises, online registration or participation in any auction and to reject any bid.

### (b) Registration before bidding

A prospective buyer must complete and sign a registration form or complete and authorize the online registration process and provide identification before bidding. We may require the production of bank or other financial references.

### (c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Propworx before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Propworx, and that Propworx will only look to the principal for payment.

### (d) Absentee bids

Absentee bids should be placed online as designated at the [www.propworx.com/onlinebidding](http://www.propworx.com/onlinebidding) website. Written bids will not be accepted for this auction.

### (e) Telephone bids

Propworx will accept phone bids on a very limited number of items only. Please contact Propworx for details. All other bidders should bid online if they are unable to attend the auction in-person.

### (f) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image and we do not accept liability for such errors.

### (g) Reserves

All lots in this sale are offered without reserve.

### (h) Auctioneer's discretion

The auctioneer has the right, at his absolute and sole discretion, to refuse any bid, to advance the bidding in such a manner as he may decide, and, in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

### (i) Successful bid and passing of risk

Subject to the auctioneer's discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the auctioneer's hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

## 4. AFTER THE SALE

### (a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any

applicable sales tax or compensating use tax. The buyer's premium is 23% of the final bid price of each lot up to and including \$100,000 and 18% of the excess of the hammer price above \$100,000 when paid with a credit card. The Buyers premium will be reduced to 20% when paid with cash, money order, cashiers check, or wire transfer.

### (b) Payment and passing of title

Immediately following the sale, the buyer must provide us with his or her name and permanent address and, if so requested, details of the bank from which payment will be made. The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes) not later than 5.00pm on the seventh calendar day following the sale. This applies even if the buyer wishes to export the lot and an export license is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

### (c) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us have been received in full in good cleared funds, or until the buyer has satisfied such other terms as we, in our sole discretion, shall require. Subject to this, the buyer shall collect purchased lots within seven calendar days from the date of the sale unless otherwise agreed between us and the buyer.

### (d) Packing, handling and shipping

THERE WILL BE A \$25 PACKAGING/HANDLING FEE PER LOT. This will be assessed and added to the shipping cost. Buyer will pay the \$25 packaging/handling fee per lot whether the item is picked up or shipped. Buyer is responsible for picking up their merchandise, or for all shipping, handling and insurance charges through either Propworx or its designated agent as agreed upon by Propworx. Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot, we are not responsible for the acts or omissions of third parties whom we might retain for these purposes. Similarly. Where we may suggest other handlers, packers, or carriers if so requested, we do not accept responsibility or liability for their act or omissions.

### (e) Export license

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export license does not affect his or her obligation to make payment within seven days nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export license on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export license is required.

### (f) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within the time required by paragraph 4(b) above, we shall be entitled in our absolute discretion to exercise one or more of the following rights or remedies (in addition to asserting any other rights or remedies available to us by law):

- (i) *to charge interest at such rate as we shall reasonably decide;*
- (ii) *to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;*
- (iii) *to cancel the sale;*
- (iv) *to resell the property publicly or privately on such terms as we shall think fit;*
- (v) *to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;*
- (vi) *to deduct the outstanding amount that remains unpaid by the buyer from any amounts that we may owe the buyer in any other transactions;*
- (vii) *where several amounts are owed by the buyer to us, or to Propworx International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to*

*discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;*

(viii) *to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;*

(ix) *to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;*

(x) *to take such other action as we deem necessary or appropriate.*

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale, as well as for all costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Propworx shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

### (g) Failure to collect purchases

Where purchases are not collected within seven calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to remove the property to a third party warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage, handling, insurance and any other costs incurred, together with payment of all other amounts due to us.

## 5. EXTENT OF PROPWORX LIABILITY

Neither the seller, Propworx, nor any of our officers,

# CONDITIONS OF SALE

employees or agents, are responsible for the correctness of any statement of whatever kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lot. Neither the seller, Propworx, our officers, employees or agents, give any representation, warranty or guarantee, or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance. Except as required by local law, any warranty of any kind whatsoever is excluded by this paragraph.

## 6. BUYER'S REMEDIES.

This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 5 ("Extent of Propworx Liability") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Propworx' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Propworx shall refund the Purchase Price (including any premiums, taxes, or other amounts paid or due to Propworx). The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances.

The exercise of rights under this Section 6 must be made, if at all, within thirty (30) days of the date of sale.

## 7. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Propworx relating to a lot including the contents of this catalog, is and shall remain at all times the property of Propworx and shall not be used by the buyer, nor by anyone else, without our prior written consent. Propworx, and

the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

## 8. HEADINGS

Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

## 9. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

## 10. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of the state of California. By bidding at auction, whether present in-person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Propworx, to the exclusive jurisdiction of the courts of Los Angeles, California, and (if applicable) of the federal courts sitting in California.

## 11. ENTIRE AGREEMENT

These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. No oral or written statement by anyone employed by Propworx or acting as agent or representative of Propworx may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.







