



Prop Store - London Office

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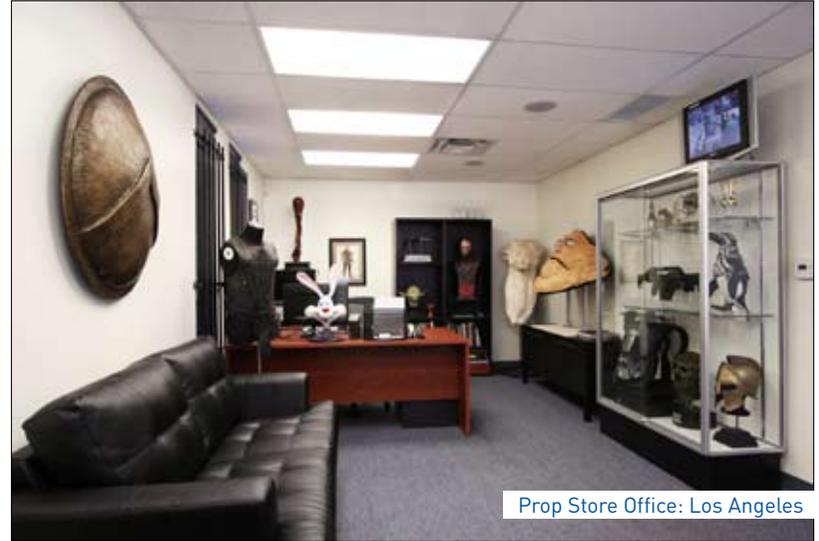
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How do you best serve your greatest passion in life?
You make it your business.



In 1998, UK native Stephen Lane did just that. Stephen's love for movies led him to begin hunting for the same props and costumes that were used to create his favorite films. It was the early days of the internet and an entire world of largely isolated collectors was just beginning to come together. As Stephen began making friends and connections all over the world—relationships that continue today—he

realized that he was participating in the explosion of a hobby that would soon reach every corner of the globe.

While interest in collecting movie props and costumes was growing at an unprecedented rate, there was no real organization to it. In this void, Stephen saw an opportunity to not only provide collectors with access to

the pieces that they sought, but also establish the standards for finding, acquiring and preserving the props and costumes used in Hollywood's most beloved films.

ENTER: THE PROP STORE OF LONDON

Stephen and his team came to market already looking beyond the business of simply collecting and selling movie props. Instead, the Prop Store team set out like a band of movie archaeologists, looking to locate, research and preserve the treasure troves of important artifacts that hid in dark, sometimes forgotten corners all over the world. And it's now thanks to Stephen's vision and the hard work of his dedicated team that so many of film history's most priceless artifacts have found their way into either the loving hands of private collectors or, as one of Stephen's greatest movie heroes would say, "into a museum!"

Now, more than thirteen years later, the prop hobby and Prop Store are thriving. With offices in both London and Los Angeles and over 20,000 combined square feet of archived props and costumes, Prop Store has become the busiest and most trusted authority in the hobby.



Prop Store Office: London

LONDON – LOS ANGELES

Prop Store began life in 1998 in London, England out of Stephen Lane's home. Once his fledgling business sprouted legs, Stephen moved Prop Store to a large piece of converted farm property that was the ideal place to keep on growing. Today, Prop Store's London office has 12,000 square feet all to itself, furnishing them with office space for eight full time employees,

a showroom, and three separate warehouses that make one think of that scene at the end of RAIDERS OF THE LOST ARK, except with props.

Prop Store kept on growing. Although Prop Store's heritage will always be firmly rooted in London, Stephen recognized that in the world of props and costumes, all roads lead to Hollywood. So in 2007, Prop Store opened



Prop Store Office: Los Angeles

Prop Store would be nothing without its staff of utterly obsessed and gainfully employed movie prop collectors. Below is just a sample of the ever-growing team, which now includes over fifteen dedicated workers.



TIM LAWES was Prop Store's first employee, and has been collecting since 1987. He has witnessed amazing changes in the collecting industry over those two decades, and has therefore become one of the hobby's most authoritative historians. In the early 1990s, Tim would make regular trips from London to Los Angeles to scout for new material to add to his collection, and to trade material that he had found in the UK. Tim forged a

massive network of collectors over his more than twenty years of collecting and continues those relationships to this day.



BRANDON ALINGER began collecting movie props at age 17, when he convinced his parents to take him to Tunisia to visit filming locations used in STAR WARS and RAIDERS OF THE LOST ARK. There, he discovered original pieces of the set, which were abandoned two decades earlier. Always an industrious lad, Brandon packed as many artifacts as he could into his suitcase and returned home with chunks of the Flying Wing and

Krayt Dragon as well as a healthy addiction to collecting. After receiving his degree in Film Studies and carrying on a long collecting relationship

with Prop Store's UK team, Brandon was brought on to head the US operation out of Los Angeles in April of 2007. For many years before he joined Prop Store, Brandon pursued the research of the production of the STAR WARS and INDIANA JONES films that he began as a teenager. During this time, he established contact with key crew members, traveled the globe to rediscover many of the productions' original filming locations, and published numerous articles on his experiences. Over the past three years, Brandon has worked to bring Prop Store's Los Angeles operation up to a level comparable with the London office.



IAN MUTCH brings a much different experience to the Prop Store team as he worked for over 10 years as an armorer and model maker in the UK film industry. As an "insider" amongst the "outsiders", Ian brings an understanding of filmmaking that is unique within the collecting world. A movie buff himself, Ian has been interested in film memorabilia since the late 1980s and brings with him a detailed knowledge of pieces that have circulated previously.





Prop Store Office: London

ACQUISITION

Prop Store's bread and butter is its ability to constantly bring new props and costumes into the shop. But the sources for these assets can vary greatly. Prop Store has made deals for the bulk acquisition of entire lots from major movie studios such as Warner Brothers, Fox and Universal, worked with independent film asset rental companies, bought private collections, run online auctions as a promotional tie-in with the releases of major films, and they also sell items for private collectors on consignment.

COLLECTING ADVICE

Prop Store is often approached by collectors looking for advice on how to collect or what to collect. Some collectors prefer to focus on a single film or film franchise. Others like to narrow their collecting to a particular movie star or director. But in all cases, Prop Store is ready and willing to advise on a piece's significance, rarity or even "provenance," which is the chain of ownership behind the piece.

But perhaps Prop Store's own Tim Lawes' oft-repeated wisdom is the best advice: "Buy what you love and buy the very best you can afford."



Prop Store Office: Los Angeles



APPRAISAL AND AUTHENTICATION

In many ways, collecting movie props and costumes is no different than collecting fine art, and that means that authenticity is everything.

Prop Store puts a lifetime guarantee of authenticity on every piece that passes from its facilities into the hands of collectors. To stand behind this pledge, Prop Store not only employs their own, in-house expertise, but they also rely on an extensive network of trusted industry professionals to provide first-hand information on the props and costumes they acquire. This helps them to investigate what was made, how it was made, and how it was used in order to establish authenticity.

Prop Store also maintains a world-class archive of still photography from a wide variety of films, the majority of which have been acquired from technicians who worked on the actual productions. The photo archive employs museum-quality scanning methods and professional clean-up and restoration methods for damaged photographs. As many of the archive's photos have never been published, it has proven an invaluable reference in conducting research for Prop Store clients. So unique and comprehensive is this reference archive that Prop Store has even assisted studios such as Lucasfilm in identifying technicians in vintage behind the scenes photos.



COLLECTIBLE DISPLAYS

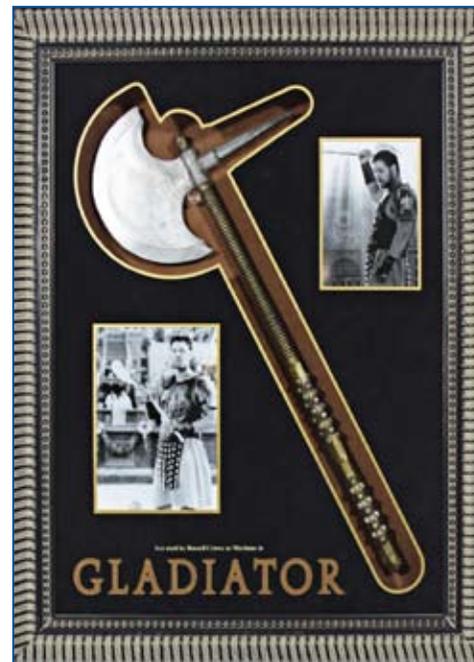
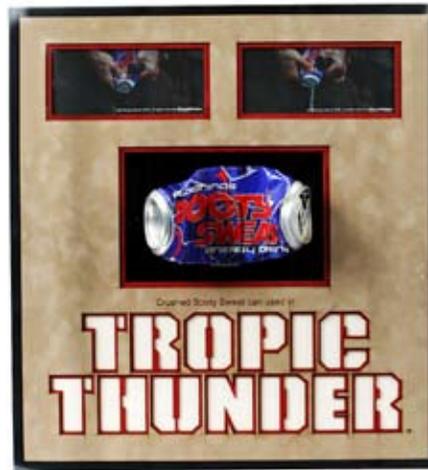
What is a work of art without a frame?

Prop Store believes in an “archival standard” for the prop and costume displays they commission for clients as well as for their own collections. To this end, Prop Store partners with experts in the display industry to produce museum-quality acrylic display cases, laser-cut mats, and custom-built mannequins that bring costumes uniquely to life.

Prop Store’s displays also ensure that often-delicate and always-valuable props and costumes are protected against time and the elements. This includes using acid-free mounting boards, ultraviolet filtering glass, and even brilliantly simple innovations such as mounting pieces with magnets rather than using more permanent materials that could threaten a piece with a pull or a tear. Much of this work is carried out by *Creative Laser Solutions*, a sister company based on the same grounds as Prop Store’s London office.

But whether a client has purchased a foam-latex mask from a thirty year-old production or three hundred pound model spaceship, Prop Store will help them find the best presentation for a piece in a way that is not only aesthetically beautiful, but that also ensures its health and well-being for generations to come.





RESTORATION SERVICES

Just as time is not kind to all movies, time can be downright cruel to movie props and costumes. Although the aim is always to maintain complete originality whenever possible, there are times when the only humane approach is restoration.

A favorite example of this involves the *Nostromo*, the legendary filming miniature of the space ship from Ridley Scott's 1979 sci-fi classic *ALIEN*. Prop Store acquired the model in 2007, but the *Nostromo* arrived having seen better days. Time and the elements had eroded the eleven by seven foot model's wooden understructure and the intricate mosaic of small plastic parts that composed ship's exterior. It was clear to the Prop Store team that this important artifact needed to be restored in order to preserve it for another three decades and beyond.





"Mohawk" pre-restoration



"Mohawk" post-restoration

Prop Store consulted with a number of effects houses before finally partnering with noted model shop *Grant McCune Design*, who would eventually handle the entire physical restoration. Prop Store provided all the reference photos, materials and guidance that their combined expertise could muster and, over more than a year, they oversaw a painstaking restoration that employed the same methods used by Brian Johnson's ALIEN model effects crew to construct the original miniature three decades earlier. The end result is a *Nostromo* that looks ready to embark upon another odyssey through deep space.

Prop Store has also recently overseen the restoration of many *Gremlins* and *Mogwai* from Joe Dante's 1990 GREMLINS 2 that were acquired directly from effects legend Rick Baker. Artist Brian Penikas, who was a painter on the film, was brought on to handle the restoration in the interest of keeping the restored pieces as authentic as possible to what was originally seen on screen. Prop Store felt that having one of the original artists carry out the restoration work maintained the highest level of originality in this important collection.



Gremlin creation - 1989



Gremlin restoration - 2010

[INTERESTING AND UNIQUE COLLECTIONS]

Since 1998, Prop Store has been responsible for locating, acquiring, and bringing to market many significant film memorabilia collections.

NOTEWORTHY ACQUISITIONS INCLUDE:



THE STUART FREEBORN COLLECTION (CIRCA 2004): Stuart Freeborn was the most prolific British make-up artist of the past century. During his pioneering career that spanned sixty years, Mr. Freeborn lent his expertise to such blockbusters as 2001: A SPACE ODYSSEY, STAR WARS, and SUPERMAN. Prop Store helped to both archive and offer to collectors an unparalleled collection of creatures, masks, puppets and make-up appliances from these beloved films.



BAPTY—THE JAMES BOND COLLECTION (CIRCA 2006):

A landmark presentation in conjunction with UK-based armory house BAPTY and the prestigious Christie's auction house in December 2006, Prop Store managed to auction all the weaponry used in JAMES BOND films ranging from DR. NO to DIE ANOTHER DAY.



BAPTY—THE STAR WARS COLLECTION (CIRCA 2005-2006):

BAPTY was in possession of many of the blank-firing weapons that had been modified

for use in the STAR WARS trilogy nearly three decades earlier. Over the course of several years, Prop Store worked with BAPTY and drew reference materials from its extensive network of contacts to identify and present to the public the single largest quantity of STAR WARS weapon props in history.



Retractable Conan Sword – The Nick Allder Collection



THE RICK BAKER COLLECTION (CIRCA 2009): After a long relationship with virtuoso makeup FX artist Rick Baker, Prop Store made an unprecedented deal to acquire assets from two of his most famous films—GREMLINS 2 and the cult classic AN AMERICAN WEREWOLF IN LONDON—as well as ground-breaking material from numerous other Rick Baker films.

THE NICK ALLDER COLLECTION (CIRCA 2001): Prop Store negotiated the exclusive honor of acquiring various special effects and gadget props from the workshop of Nick Allder, including all of the swords and knives built for the CONAN films.

UNIVERSAL STUDIOS (CIRCA 2003 - 2007): Prop Store undertook the enormous task of moving, storing, cataloging, and offering for sale the entire productions of THE CHRONICLES OF RIDDICK and SERENITY and numerous other film productions.



STEVEN SPIELBERG AND TOM HANKS—THE PACIFIC COLLECTION

(CIRCA 2010): Prop Store partnered with HBO's costume rental company to assist in the disposition of assets for THE PACIFIC, the follow-up to the cable network's 2001 smash-hit BAND OF BROTHERS. Prop Store received over 15,000 pieces of World War II costumes and props from the show, which, in concert with the series premiere in March, 2010, were made available to both fans of the show and war history all over the world.



WARNER BROTHERS—THE ARCHIVE COLLECTION

(CIRCA 2007): Working closely with the archivists at Warner Brothers Entertainment, Prop Store was able to present an exclusive offering of studio-sanctioned assets from the smash-hit film 300. They also handled a number of significant artifacts from many classic movies from the illustrious Warner Brothers archive including SUPERMAN, BATMAN and THE MATRIX.

THE KNB EFX GROUP COLLECTION (CIRCA 2007-2010): Prop Store maintains an excellent ongoing relationship with KNB EFX masterminds Greg Nicotero and Howard Berger. Over the past two decades, KNB has worked on everything from the 1992 cult classic ARMY OF DARKNESS to Quentin Tarantino's 2009 blood-soaked masterpiece INGLOURIOUS BASTERDS.

THE ADI COLLECTION (CIRCA 2010): In a landmark acquisition, Prop Store secured the iconic effects work from creature-fests such as ALIEN3, ALIEN RESURRECTION, ALIEN VS. PREDATOR, and AVP2. Also included in the collection were the "dead Presidents" masks from Kathryn Bigelow's 1991 surfer noir POINT BREAK and a number of Arachnid bugs and bug legs from Paul Verhoeven's 1997 campy sci-fi action flick STARSHIP TROOPERS.

20TH CENTURY FOX—THE STUDIO COLLECTION (CIRCA 2004): Prop Store obtained and presented assets kept by 20th Century Fox following a number of productions including MINORITY REPORT and I, ROBOT as well as PLANET OF THE APES, MOULIN ROUGE and the Academy Award winning classic TITANIC.



Prop Store has used props and costumes to promote new films during release.



Throughout its twelve-year history, Prop Store has supported a number of theatrical and home video releases through promotional sales on the web site or via online auctions. They have also augmented studio publicity efforts by putting together physical displays at well-traveled movie-fan venues such as Planet Hollywood and through printed advertisements in publications like the UK's film magazine Empire.



Prop Store even supported the premiere of Antoine Fuqua's KING ARTHUR by decorating (and attending, of course) the premiere's after-party!



Because Prop Store began as no more than a like-minded group of movie enthusiasts, they've found it virtually impossible to ever stop collecting. That's why they regularly retain key pieces from the collections that they've acquired over the years—it's both a representation of what Prop Store is all about and because Stephen, Tim, Brandon, and Ian simply cannot resist holding onto the cool stuff. A very, very small sampling of their office collections is detailed below.

LOS ANGELES OFFICE COLLECTION



BATMAN COSTUME—Michael Keaton's famous crime-fighting costume from Tim Burton's 1992 sequel, *BATMAN RETURNS*. "Version 2.0" of the Tim Burton Batman suit is similar in construction to the original, with the major difference being the transition from an anatomical look in the 1989 *BATMAN* suit to a more armored, mechanical sculpt for the simulated musculature in the suit from *BATMAN RETURNS*. The sequel's batsuit was sculpted by Steve Wang and is made of individual foam latex components attached to a skin-tight jumpsuit. The cape is a heavy, textured latex that is lined with fabric to provide weight while still allowing the cape to billow. This costume was obtained as part of Prop Store's acquisition from the Warner Brother's archive.



THE NOSTROMO—The filming miniature of the spaceship so prominently featured in Ridley Scott's 1979 classic *ALIEN* was originally designed by conceptual artists Chris Foss and Ron Cobb. It was then brought to life at England's Bray Studios by Brian Johnson and his Academy Award-winning visual effects team.

The massive model, taking up nearly eighty square feet, is seen on screen countless times throughout the film. So massive is it that it's been estimated to weigh over five hundred pounds.

The Nostromo began life as no more than a steel frame that was constructed to provide skeletal support to the massive final build. Chunks of solid wood were shaped and mounted on the steel to serve as the vessel's "musculature." The Nostromo's outer surface was brought to life via a method known as "kit-bashing" where the modelers would raid hobby shops for off-the-shelf model kits and then use the parts from those models to create the very functional-looking outer surface of the miniature. The effects team then used chloroform to literally melt the plastic parts so that they could be shaped to the curving surface of the miniature. Once they were shaped, the chloroform would eat away at the thin styrene model parts, thus bonding them to the wooden understructure. With that much surface area and that many parts, one sincerely hopes that the modelers employed OSHA-approved ventilation during the build. This group of artisans called themselves "the widgeteers," a dedicated team of detail-oriented engineers, applying hundreds of little plastic widgets in a tedious labor of madness and passion. Fans of "utterly useless trivia" will be amused to learn that pieces of Darth Vader's TIE Fighter make many-an-appearance on the Nostromo's outer surface.

After it was thoroughly inspected for rogue xenomorphs, this gigantic model landed in Prop Store's collection where they oversaw an extensive restoration of the model, which had degraded badly over its lifetime. The Nostromo was obtained in 2007 from a private collection and now lives on better-than-new in Prop Store's Los Angeles Office.



The Nostromo



M41-A PULSE RIFLE—One of the most famous sci-fi firearms, the M41-A Pulse Rifle was featured heavily in James Cameron's 1986 action sequel ALIENS. This (now-deactivated) assault rifle was one of the six "hero" props built for the production and now hangs proudly on Prop Store's wall. One of the coolest sci-fi weapons every designed, the M41-A is constructed of a World War II era Thompson submachine gun, the internals of a Remington 870 shotgun and the outer cage and pump French SPAS shotgun. This prop was attained as part of Prop Store's on-going relationship with BAPTY in London.





UIJO COSTUME—

The fearsome samurai armor worn by the horned warrior Uijo (played by Hiroyuki Sanada) in Ed Zwick's 2003 epic *THE LAST SAMURAI*. Uijo was a hot-headed warrior and the "last samurai" to accept Tom Cruise's character Nathan Algren into the samurai culture. The armor was designed by noted costume designer Ngila Dickson, whose unique eye for costuming exotic cultures was made famous by the *LORD OF THE RINGS* trilogy. Uijo's complete suit, including swords, armor, undersuit and helmet, was obtained as part of Prop Store's acquisition from the Warner Brother's archive.



LONDON OFFICE COLLECTION

JAMES BOND'S FULL SIZE "Q-BOAT"—In perhaps the most memorable set piece in Michael Apted's 1999 James Bond installment *THE WORLD IS NOT ENOUGH*, 007 pilfered this very Bond-worthy speedboat from MI-6's gadget-guru "Q" so that he could chase down the bad guys.



After being initially conceived by production designer Peter Lamont, fifteen Q-Boat shells were constructed for filming by Riddle Marine of Idaho, which specializes in high performance jet boats. Once the shells were complete, four fully functional boats were built at Pinewood Studios and were powered by enormous 5.7 liter V8 engines. The rest of the shells were non-functional and designed for special effects shots including the barrel roll, the underwater sequence and the launch onto dry land. This Q-Boat was specifically constructed for use with a special effects air cannon. It was fired up a ramp for the final moments of the chase sequence where the boat leaves the water and lands next to the Millennium Dome. The boat is outwardly identical to its fully-functional brothers, but this one is lacking an engine so that it could achieve optimal "launching weight". The dents and scratches on the underside can be matched on screen to this particular scene.

And though this Q-Boat still happily resides in London, poor Q himself never did see it returned to his workshop. This piece was obtained by Prop Store from a *THE WORLD IS NOT ENOUGH* crewmember who purchased the boat from EON following the production.



WEREWOLF CHANGE-O HEAD—Rick Baker fans probably most associate the make-up FX legend with his ingenious—and terrifying—werewolf transformation in John Landis's 1981 horror classic *AN AMERICAN WEREWOLF IN LONDON*.

One of the most important and memorable special effects sequences in the history of horror films is the transformation of David Kessler into the titular werewolf. The effects that Rick Baker designed were so good that it was the first time a scene like this was filmed in a brightly lit setting. The sequence was so well received that the Academy of Motion Picture Arts & Sciences

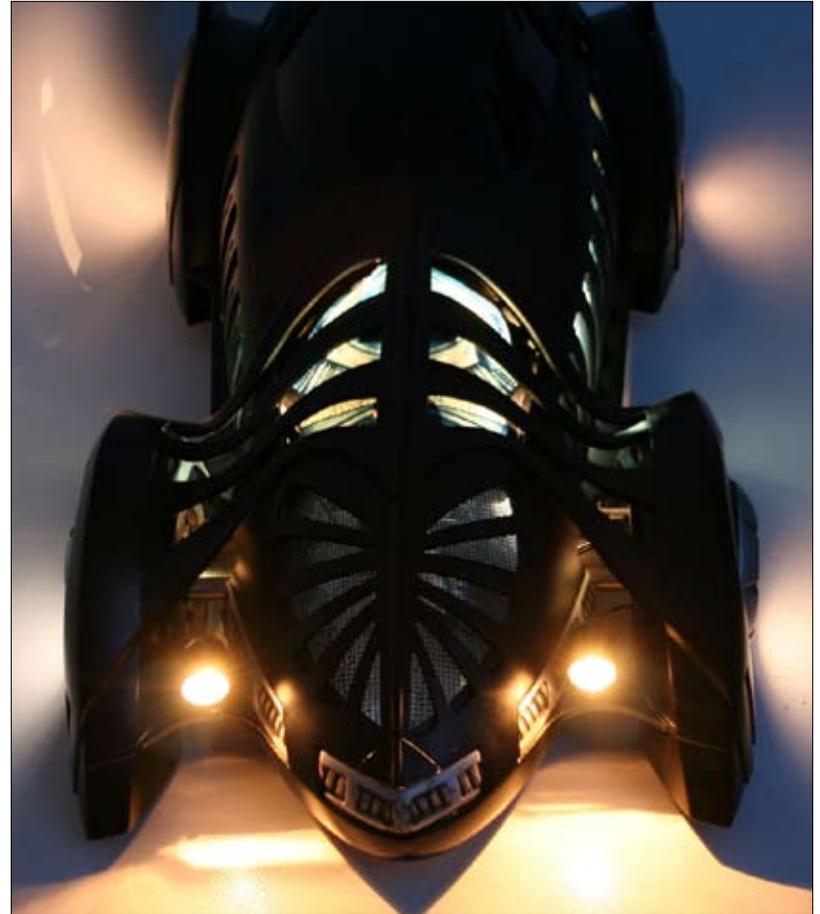
recognized the achievement with the very first of the now-regularly awarded Oscar® for makeup effects. This new category has been awarded every year since with Baker winning a further five times since to date. This is one of a series of full-size heads that were created for the central element of that shot. Sadly, the skin and fur have long since rotted away, but that does give us a rare peek into the elaborate mechanisms designed to bring the transformation to life. During the sequence, the forehead and cheek sections would “stretch” beneath the skin and fur as they were propelled by air syringes and cable mechanisms that forced the jaw section open and forward to transform the human face into that of the fanged lycanthrope.

Once exhibited to the public at IMATS in London, this iconic creature effects prop now resides in Prop Store’s in-house collection as an example of Rick’s work. This piece of effects history was obtained as part of Prop Store’s acquisition of the Rick Baker collection in 2009.

MINIATURE BATMOBILE—“Chicks dig the car.” This iconic prop—just one of two in existence—can be seen in Joel Schumaker’s 1995 *BATMAN FOREVER* featuring Val Kilmer. The car helped the caped crusader fight crime... at a miniature scale. This three-foot long, remote-controlled and fully-functional Batmobile was used as a stand-in for the full-sized car in many FX shots throughout the film and is one of the few Batmobiles of any size to have ever landed in private hands. This incarnation of Batman’s preferred conveyance was conceived by production designer Barbara Ling



and built at TFX under the supervision of model maker Paul Ozzimo. And, as if made by Bruce Wayne himself, the car even features a real jet engine that spits flames out of the rear turbine. This specific prop can be seen on screen during the film when the Batmobile climbs a wall on the end of a grappling hook while belching multi-colored flames out of its caboose. The *BATMAN FOREVER* Batmobile was obtained as part of Prop Store’s acquisition from the Warner Brother’s archive.





MONDOSHAWAN SUIT—Every five thousand years, when the planets align, the entire galaxy is threatened by a “great evil”. Thankfully it’s only Prop Store’s storage space that’s threatened by this massive, awesomely imposing marvel of Hollywood costume design.

Under the supervision of visionary director Luc Besson, the Mondoshawan was initially sculpted by Mark Godderidge and a team of effects artists including Mark Coulier, who was responsible for designing and fabricating the arms and articulated fingers. The head, designed by John Coppinger and Steve Wright, features elaborate facial movement, light up eyes and moving breathing vents, and was given animatronic life by effects wizard Chris Barton. The whole head operates via remote control and was built to be easily interchangeable with replacement heads. This imposing robot stands an impressive seven feet, eight inches tall and measures more than five feet wide. The vast majority is made from fiberglass with large areas of it being constructed from mesh to provide ventilation for the unfortunate actor who was to be trapped inside. The interior features a harness for said actor to wear. He would step into ski boots hidden inside where there is also a safety bar between each leg to prevent the legs from moving too far and too quickly.

Impressed yet?

If not, you will be impressed to learn that there’s a camera housed in the outside of the suit from which video of the actor’s environment would be relayed to him on a screen inside the suit where he would otherwise be blind. Even so, each Mondoshawan required four people to control and no actor was allowed to spend more than fifteen minutes at a time inside for fear of heat exhaustion.

This particular Mondoshawan is the first to approach Professor Pacoli (John Bluthal). He’s also the one that ultimately stuns the professor as his portly friends infiltrate the pyramid chamber.

The Mondoshawan has been granted asylum at Prop Store, where we’re are still trying to figure out what he eats. Hopefully, not props.



JACK SPARROW COSTUME—The hugely popular Pirates of the Caribbean movies have already grossed more than two billion dollars worldwide with more tales yet to come. At the center of it all is Johnny Depp's brilliantly-portrayed Captain Jack Sparrow: always witty, sometimes brave, but rarely ethical.

Jack Sparrow's costume was the creation of Oscar® winning costume designer Penny Rose. It includes a three-quarter length double weave brown coat, brown trousers, white shirt, faded grey waistcoat, sand colored boots, two belts, a sword-carrying baldric and is adorned with a cockerels foot, a carved mermaid, a piece of bone, and the iconic leather tri-corner hat. Most of the pieces are labeled with Depp's name. Two exceptions are the hat, which is marked with Depp's name as well as "stand-in," and the boots, which are marked with the name of Depp's stunt double. The wig, sword and pistol are replicas added to complete the presentation. Jack is displayed on a custom, made-to-measure mannequin that was built in a Sparrow-esque pose. This iconic set of wardrobe was donated by Walt Disney Productions to a children's charity auction and is believed to be the only complete outfit for this character outside Walt Disney's own studio archives.



CLOSE ENCOUNTERS ALIEN—You don't have to look to the sky to find one of the aliens from Steven Spielberg's 1977 sci-fi classic CLOSE ENCOUNTERS OF THE THIRD KIND—you can find it at Prop Store's London office. This forty-inch tall costume made from a durable slip latex was designed by Joe Alves and used to dress the 8-to-10-year-old girls who were used as extras in the film as the director (most astutely) surmised that girls would move more gracefully than boys.

JACK TORRANCE HERO AXE—Heeeeeere's Johnny's axe! Stanley Kubrick's adaptation of Stephen King's THE SHINING was released in 1980 to mixed reviews. Like many cult films, its pop-culture status has grown over the years, and is now regarded as a horror masterpiece. Of all the props used in this film, Jack Torrance's axe is without doubt the most memorable.



Photographs from the production show as many as a dozen different versions of Jack's axe on the set. This particular version is a practical one—very real and very capable of chopping both wood and unfortunate guests of the Overlook Hotel. The wood grain on this axe screen-matches to the incredible scenes where Jack Nicholson smashes through the first bedroom door! It was purchased from a senior crewmember who became close with the Kubrick family as well as Jack Nicholson and Robert Duvall. His virtually unrivalled set access also allowed him to take a great number of remarkable behind the scenes photographs that have helped to shed light on the history of the production and its props. With the exception of some light rust, the axe is in amazing condition given its age.

SUPERMAN COSTUME—It would be hard to believe that anyone, at any age, anywhere in the world would not be able to tell you who wore this costume.

In 1977, a twenty-five year-old Christopher Reeve was plucked from obscurity to play the son of Jor-El in the 1978 Richard Donner film SUPERMAN: THE MOVIE. His costume was designed by Yvonne Blake and constructed under the careful supervision of Noel Howard by Bermans and Nathans costumiers of London. It was made from a radical, brand new, specially formulated fabric called... spandex. This particular costume has been fitted to a custom-made display mannequin, shaped into Superman's iconic pose. The mannequin's



head was created from an original life cast taken of Reeve during the pre-production of Superman by make-up legend Stuart Freeborn. The finished head, a striking likeness to Reeve, has been finished by industry professionals to make it the most accurate possible representation of the Man of Steel.

DARKNESS STOP MOTION PUPPET—Ridley Scott's epic LEGEND is still one of his most controversial films with a "love it or hate it" reaction that divides fans of both the virtuoso director and those of fantasy films. "Darkness," the movie's antagonist, was portrayed menacingly by Tim Curry as he hunted for the world's final remaining unicorns. The stop motion puppet is a one-of-a-kind creation, made especially for the final sequence of the film when Darkness is sent spinning away into space. This particular incarnation of Darkness stands over a foot tall. Its body is made of resin, but the joints are leather, which provides the puppet with a versatile range of motion and flexibility. The hooves were weighted to give the puppet a greater presence when he was moved. Darkness has promised to stop tormenting both unicorns and Tom Cruise in his retirement, which he spends atop a custom-designed display stand.





ALIEN FLAMETHROWER—Its structural perfection may have been matched only by its hostility, but HR Giger’s ALIEN sure hated fire. This is the flamethrower used to ward off the big beasties—and rather effectively—by Sigourney Weaver’s Ripley in Ridley Scott’s seminal 1979 science fiction film.

This “hero” prop was practical in the sense that it featured a working pilot flame that gave the audience the feeling of real, on-demand lethality. This particular prop saw most of the on-screen work in the film. A fully functional version was also made that had long (hidden) hose attachments to a large gas supply, but was only used in the action shots when the flamethrower had to actually well, throw flame.

The prop is constructed from formed wood, aluminum, steel, and some painted resin elements. The red and grey gas cylinders attached to the flame unit’s underside are dressing only and are not practical. A small canister housed inside the unit provided gas for the pilot flame and was controlled by a small flow valve on the weapon’s body. A standard sparkplug did the rest.

Introduced in ALIEN and taken to the next level in James Cameron’s 1986 sequel ALIENS, flamethrowers are to Ripley as the bullwhip is to Indiana Jones.



ARMEGEDDON SPACE SUIT—If this spacesuit looks like something you could actually throw on and blast into orbit and use to save the world from a giant asteroid hurtling through space, you wouldn’t be alone. But it’s just a movie costume, albeit a spectacular one. This particular work of costuming ingenuity was worn by Ben Affleck’s character A.J. in Michael Bay’s 1998 blockbuster ARMAGEDDON.

Magali Guidasci designed the beautiful (and Saturn-award-nominated) costume, and it was brought into reality by the companies Neotek and Global Effects. The majority of the suit is constructed from a heavy woven nylon and there are rubber pads at the knees and elbows essential protection from the harshness of space, comets, meteors, and Steve Buscemi. The suit’s body has been

decorated with numerous metal, plastic and resin accouterments that together provide a realistic and functional appearance. The gloves are constructed from rubber and neoprene and connect to the arms of the suit via metal locking rings. The boots are an off-the-shelf pair of Adidas that have been convincingly dressed up for the movies by the costume designers.

The chest section of the suit is practical, with three internally lit sections that add to the illusion of functionality. In addition to the controls for these lights, the demisting fan for the helmet is also operated via the chest panel. The suit’s electrical system is powered by an elaborate battery array housed in the backpack.

The helmet is the only component of this costume not worn by Ben Affleck. This piece was worn by William Fichtner in his portrayal of Colonel William

Sharp, the Air Force officer famously referred to as “Captain America” by Steve Buscemi’s hilarious character Rockhound. This fiberglass piece of headgear—which also lights up—features a wide acrylic face-shield designed specifically to keep the face of the actor inside from being obscured.

The superb costume is presented on a custom-made display stand (complete with metallic asteroid effect base) where it is wired up to a power supply that provides the juice to supply the suit’s entire lighting system so that it can be properly showed off to friends, colleagues, and visiting astronauts.



FIZZGIG PUPPET—When Jim Henson and Frank Oz breathed life into 1982’s *DARK CRYSTAL*, it was billed as the first live-action movie to feature no human characters. The movie was geared toward children, but featured dark story elements and adult themes, even by today’s standards. Jim Henson’s gamble snatched an impressive \$40 million at the American box office, which was a big number at the time.

The *DARK CRYSTAL* set a new standard for the animatronic control of puppets but, like previous Henson productions, it was the work of good, old fashioned (human) puppeteers that captured the hearts and minds of the audience. The world of Thra and the creatures that inhabited it were all designed by Brian Froud, who would later work with Jim Henson again on 1986’s *LABYRINTH*. One of Froud and Henson’s show-stealers was named Fizzgig, the protagonist Jen’s fuzzy companion and frightened-but-loyal protector.

Fizzgig is all puppet, no Muppet. As a glove puppet, he’s essentially a ball of fur with two small paws that would be manipulated on film by the hand of a puppeteer. He has soft, multi-colored fur, three rows of fearsome teeth and piercing but adorable eyes. His custom-made stand has him posed in a protective stance, teeth bared and ready to roll to safety when the action gets too hot!

NEO COSTUME—After the phenomenal success of *THE MATRIX* in 1999, sequel(s) were a foregone conclusion. In 2003, the first of these films, *THE MATRIX RELOADED*, grossed nearly \$750 million worldwide, shattering the benchmark set by its predecessor.



Without Neo, there is no Matrix and probably no human race. His signature costume was designed by Kym Barrett and custom made for Keanu Reeves. As evidenced by the “Number 1” Warner Bros. labels on every component, this was the costume that Keanu himself wore throughout the second film of the eventual Matrix trilogy. There are some fine details on the costume that might be missed by a viewer on first blush but that add to the character of the piece, such as the distinctive “checked” pattern that adorns both the coat and its cloth-covered buttons. Boots, jacket, shirt, pants, custom-made Neo sunglasses, this ensemble is complete down to even the socks.

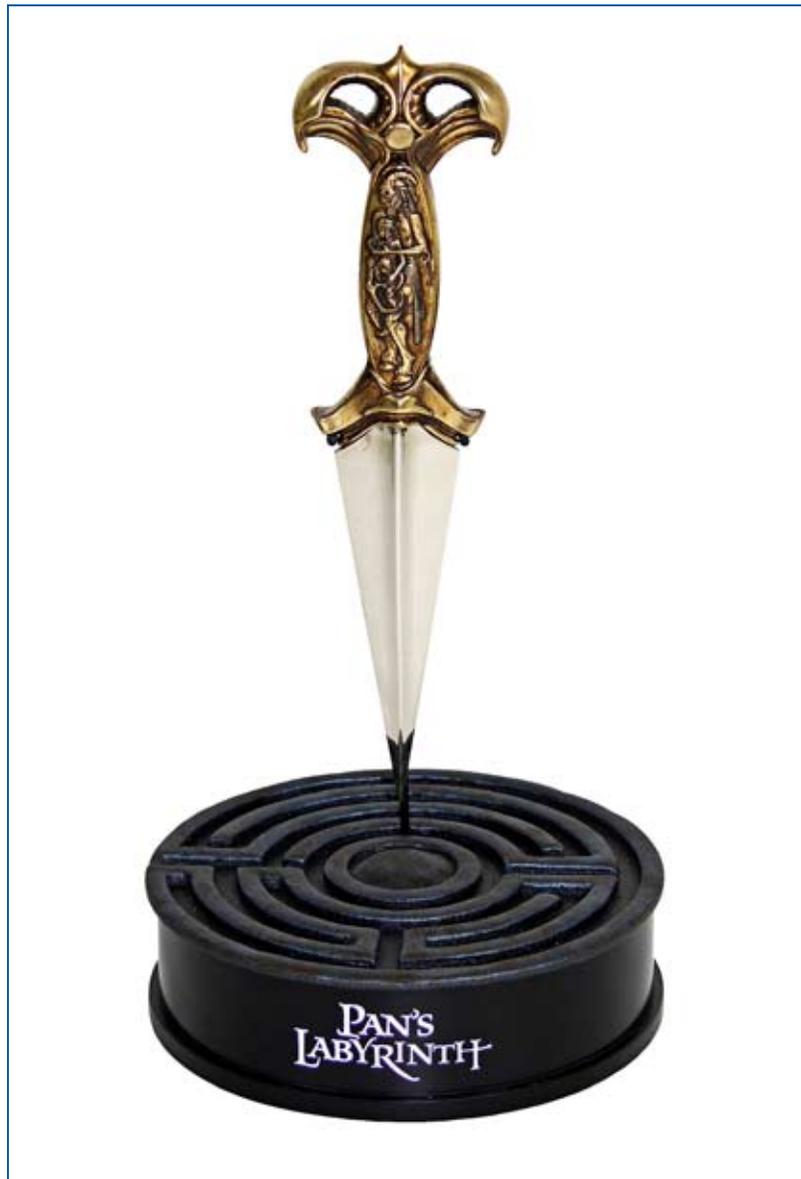
There may be no spoon, but there is a custom-made mannequin. This incredibly lifelike display is set into a classic “Neo pose” meant to ward off any Agents that might be lurking in the Prop Store offices. A special frame has been built into the display to flare the skirt of the coat a bit, giving the appearance of an action sequence in progress. The display is topped off by a spectacular electronic base that features an illuminated logo and the ominous scrolling green code that populates The Matrix.

OFELIA'S DAGGER—Guillermo Del Toro's 2006 Spanish-language film PAN'S LABYRINTH (EL LABERINTO DEL FAUNO) tells a dark fairy tale about the child Ofelia, masterfully portrayed by then 11 year-old Ivana Baquero. In the story, Ofelia learns that she is the spirit Princess Moanna, who long ago left underworld realm because she curious about the world above.

The eponymous "Faun" gives Ofelia a quest involving three tasks. The first requires her to retrieve a key from the belly of a giant toad. The key then grants Ofelia access to the lair of the Pale Man, where she finds the golden dagger that she is meant to use to complete the Faun's third and final task by spilling the blood of an innocent over the portal to the underworld and, in doing so, reopening the connection between the two worlds.

Of all the awe-inspiring pieces that Prop Store possesses, Ofelia's golden dagger seems to generate the most conversation. This substantial "hero" prop features a steel blade with a flattened edge and a vacuum-metalized polymer handle that has been painted and finished with such skill that it would be impossible to tell that it's plastic unless you were actually holding the piece. The engraving on the dagger's hilt features The Faun, a girl and a newborn (Ofelia and her brother). The 14-inch long dagger is presented on a custom-made, light-up display stand that evokes the iconography of the film, specifically that of the labyrinth itself.

HELLBOY director and self-professed geek magnate Guillermo Del Toro's PAN'S LABYRINTH was a sensation when it was released in theaters. Despite receiving only a limited release, the film is the fourth highest-grossing foreign language film of all time in the United States. In addition to the golden key and golden dagger, del Toro, Ofelia, Pan, and the film's creative team also took home three of the most coveted golden statues in the "world above" when PAN'S LABYRINTH won three Oscars® in 2006.





BIKER SCOUT HELMET—1983's RETURN OF THE JEDI was possibly the most anticipated film of the entire 1980s. For most STAR WARS fans, it met and exceeded expectations, bringing conclusion to George Lucas's beloved trilogy in dramatic fashion. The Rebel Alliance finally defeated the Empire, Luke toppled the Emperor and returned his father, Darth Vader, to the good side of the Force, and Han Solo found out that Princess Leia kissed her brother on the mouth.

To protect the Death Star's shield generator on the forest moon of Endor, the imperial stormtroopers were joined by their lighter armored, speeder-bike piloting cousins: the imperial scout troopers. Next to classics like Darth Vader, Boba Fett, and the standard stormtrooper, this design is perhaps the most fan-replicated helmet in the STAR WARS universe.

Although John Mollo had supervised costume design on both the original STAR WARS and THE EMPIRE STRIKES BACK, Aggie Guerard Rodgers and Nilo Rodis-Jamero at Industrial Light and Magic took over for RETURN OF THE JEDI, spearheading the design of many of the new looks in George Lucas's universe, including the scout trooper. Like most of helmets made for the original STAR WARS trilogy, the scout troopers were vacuum-formed. Specifically, these were made from five distinct sections of Haircell ABS plastic. That included the left and right halves of the back and cap, the left and right halves of the visor, and the front facemask.

Much of the detail work on the helmet comes from off-the-shelf items, a signature for many of the props created for the STAR WARS trilogy. The scout's snout is built up from parts kit bashed from a model Tamiya Yamaha motorcycle kit. If you look hard enough and know your plumbing components, you'll also find a casting of a common faucet aerator found in many homes. The helmet is finished with a base coat of imperial stormtrooper white and features custom-designed decals and black detail paint. To put it simply, the scout trooper is a considerably more complex build and design than the humble stormtrooper!

It is estimated that between twenty and twenty-five complete scout trooper costumes and helmets were made for RETURN OF THE JEDI, the only film in which they appear. However, this is the only original helmet known to exist outside the Lucasfilm Archive. This extremely rare helmet is in superb condition and is itself a treasured member of the Prop Store Archives.

[THE PROP STORE TEAM'S PRIVATE COLLECTION]

It's been suggested by wives, girlfriends, and even other collectors that the Prop Store team has made their hobby their career just so that they can add to their personal collection. But they insist that their ever-growing personal collections are simply a matter of "ongoing professional development." The team's private collections also happen to be among the coolest in the hobby. Check 'em out.



THE STEPHEN LANE COLLECTION

BACK TO THE FUTURE PART II HOVERBOARDS—After Robert Zemeckis's 1989 sequel *BACK TO THE FUTURE PART II*, every kid wanted a hoverboard. So, Stephen Lane got all of them. The most "screen-used" of the group is Marty McFly's pink Mattel hoverboard, one of perhaps a half dozen wooden props that were hand-made for the movie. This complete "hero" hoverboard even includes the rare footpad, a part that was often recycled due to being damaged during filming.

Griff, the leader of the gang of n'er-do-wells who terrorize Marty and his descendents, rode the powerful Pit Bull hoverboard. This prop is made from lightweight Styrofoam and sandwiched in painted hard plastic. These lightweight versions were generally fixed to the actors' feet so that when they were suspended on cranes for filming, the illusion of flying was more effective.

The Pit Bull's aggressive afterburners were sadly lost to time (attempts to locate them via DeLorean travel have thus far been unsuccessful) and the prop shows a lot of wear and tear as the foam boards were not very durable and the few that survived filming are generally in poor condition.

The rest of Griff's Gang's hoverboards are just as unique. The "No Tech" board ridden by Data is a lightweight stunt version that survives in very good condition. The "Question Mark" board is a "hero" version used by Spike, the token female member of Griff's Gang. Finally, there is the "Rising Sun," another lightweight stunt version of the hoverboard props, which survives in fine condition.

INDIANA JONES COSTUME— A complete Indiana Jones costume is the stuff of fantasy for most collectors. But not for Stephen Lane. However, for years before this fantasy became a reality for him, Stephen was taunted by the costume from the original INDIANA JONES trilogy from its display in Noel Howard's office. Mr. Howard ran the floor of Burmans and Nathans, where costume designer Anthony Powell was employed when he updated Deborah Nadoolman's original costume design for the first Indiana Jones sequel, THE TEMPLE OF DOOM. Years of meetings with Mr. Powell developed into a strong and lasting friendship between he and Stephen Lane. Eventually, Indy's hat, jacket, shirt, pants and boots eventually found their way into Stephen's closet. Um, that is, collection. Mr. Powell knew that Stephen would care for the costume long-term in a way deserving of such an important film icon.

KANE'S SPACESUIT—The spacesuit of the ill-fated Kane (John Hurt), crewmember of the equally ill-fated Nostromo in Ridley Scott's seminal 1979 sci-fi horror film ALIEN. Designed by John Mollo and built by Kit Freeborn, the costume was designed to look like the rest of ALIEN: simultaneously futuristic and industrial. The helmet is made of fiberglass and features a functioning (and very hot) lamp that was used for practical lighting on set. A number of toothpaste caps were used to provide detail on both the helmet and armor. While the costume designer feared that these would be recognized, the "found item" was never noticed once the helmet was built and painted. The costume is custom-constructed from a heavy fabric and mesh and was made to emulate pressure suits of the late 1970s. Professional sports also had a healthy influence Mollo's design as both the suit's gloves and shoulder pads are adapted from ice hockey equipment and the legs, while custom-made, are very similar in construction to cricket leg pads. The armored parts of the costume were made with bronze powder and then chemically aged, so the patina you see is actual corrosion, not a clever paint effect. Although the backpack on this costume is a replica, this is as fine an example of an ALIEN spacesuit as can be found. Because only two of these suits were made for each character, this one is a rare and precious find.





THE TIM LAWES COLLECTION

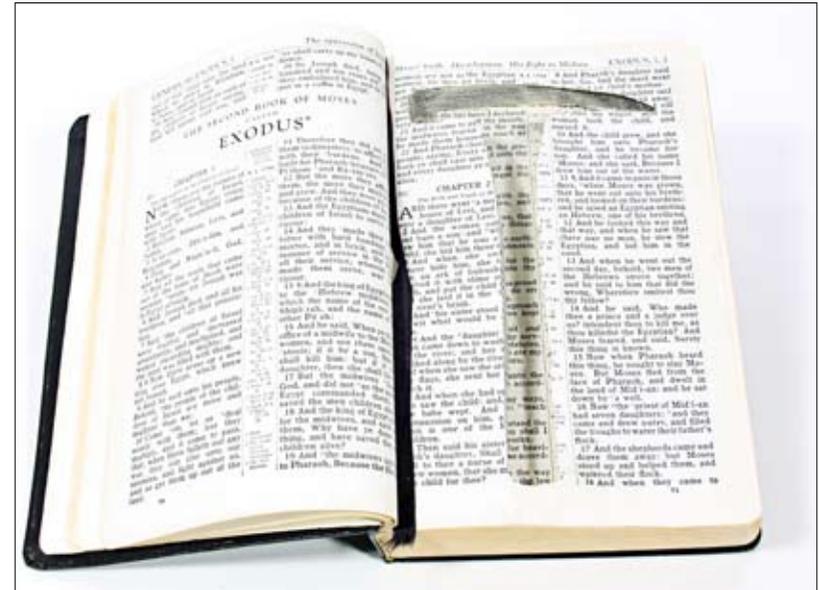
JOSEY WALES PISTOL—This is the sidearm used by Clint Eastwood in his classic, self-directed 1976 film *THE OUTLAW JOSEY WALES*. The antique 1847 Colt Army Whitneyville Walker model was wielded by Josey as he reaped his vengeance on the murderous Red Legs. This pre-Civil War pistol would traditionally have been a “percussion” or “cap and ball” revolver. However, the actual percussion weapon can be only seen in the film’s press materials and on-screen in the film’s climax when Eastwood repeatedly (and menacingly) pulls the trigger on his empty six-gun while stalking Terrill (Bill McKinney). Whenever a gun was actually fired in the film, modern Italian-made replica Walker pistols were used. Cap and ball revolvers are not only impractical for fast-moving film productions (the damn things take forever to reload), they are also relatively unsafe,

especially compared to modern firearms. So, the conversion pistols were built to fire blank .38 caliber cartridges (a traditional, modern bullet casing).

This pistol has been safely and sympathetically deactivated as required by UK law, but the piece’s cylinder still spins and the loading lever still works. And what a “piece” this one truly is. The barrel itself measures nine inches long and the gun weighs nearly five pounds. If you somehow didn’t already think Clint was a badass, maybe you will when you recall that he fired two of these. Together. For hours and days on end throughout filming. From horseback. Tim’s gun can be matched to the one on screen during the farmhouse shootout scenes towards the end of the film. And, as one of five of the Walker pistols rented to the production, this gun came with its original paperwork from Stenbridge Gun Rentals of Hollywood, California.



HIGH PLAINS DRIFTER POSTER ART—This is the original poster artwork for HIGH PLAINS DRIFTER, the first Western to not only star Clint Eastwood, but also feature the cowboy icon as director. After noted civil war artist Ron Lesser painted this one-of-a-kind, sixteen-by-twenty airbrush and acrylic, it hung in Clint Eastwood's offices for many years before eventually being gifted to one of Mr. Eastwood's long-serving employees upon her retirement. Tim Lawes, one of the UK's premiere Clint Eastwood authorities, put on his six-guns and spurs to do a healthy amount of movie bounty hunting before finally locating the artwork and bringing this cherished piece into his private collection.



ANDY DUFRESNE'S BIBLE—“Salvation lies within.” The famous “Shawshank Bible” has brought more good fortune to its new owner Tim Lawes than it did to its old one, Warden Norton, in Frank Darabont's critically-acclaimed 1994 film THE SHAWSHANK REDEMPTION. In the movie's climax, the warden finds this rock-hammer-hiding bible in his wall safe in place of a pile of ill-earned cash.

The cutout for Andy's rock-hammer as well as the inscription, “Dear Warden, you were right, salvation lay within” are both found inside this wonderful prop and jewel of Tim's personal collection. Years after he obtained the piece, Tim was lucky enough to meet Mr. Darabont in person and was happy to find that the film's director was thrilled that this prop—the only one made for filming—had landed in such a good home. Tim also learned that Mr. Darabont had wished to hand-write the warden's come-uppance himself, but ultimately found his own penmanship lacking a necessary elegance. The prop master ended up writing the famous words that perfectly screen-match Tim's bible to the one seen in the film.



THE BRANDON ALINGER COLLECTION

BELLOQ'S HAT—“They call him Bellosh.” While the Indiana Jones sequels feature compelling villains, RAIDERS OF THE LOST ARK certainly had the flashiest in Rene Belloq (Paul Freeman), a charming French archaeologist and Indy's arch-nemesis in the race to recover the Ark of the Covenant. To protect himself from the sun while digging outside of Cairo, Belloq was outfitted with this Panama fedora, crafted by Lock & Co Hatters in London. Much like the Ark itself, this hat was destined to be buried for all time after the production. Although in this case, it was going to be buried in a landfill, not in a secret chamber in the desert. But thanks to an enterprising crew member, Belloq's hat was excavated from the post-production trash heap. While several hats were likely used in filming, this one can be matched to what is seen on screen via the hat's unique straw weave. Pieces from the first film are few and far between, and Belloq artifacts are nearly non-existent in collectors' hands.



ANAKIN SKYWALKER SCARRED MAKEUP APPLIANCE—This latex appliance, which Brandon Alinger obtained from the Stuart Freeborn Collection, was worn by actor Sebastian Shaw in the famous “Vader revealed” scene in 1983's RETURN OF THE JEDI. At the time of shooting, this scene was so shrouded in secrecy that only a few members of the cast and crew witnessed it. To this day, Anakin Skywalker looking upon Luke Skywalker with his own eyes continues to be one of the most powerful emotional beats in the STAR WARS trilogy. This appliance was the only one made for the film and is an important part of Brandon's collection as well as STAR WARS history.



HAN SOLO/LUKE SKYWALKER STUNT PISTOL—“Hokey religions and ancient weapons are no match for a good blaster at your side.” Made of cast fiberglass resin, this “stunt” (or background) pistol was used by both Luke Skywalker and Han Solo throughout Irvin Kershner’s 1980 STAR WARS sequel, THE EMPIRE STRIKES BACK. The prop was molded from Han Solo’s hero pistol used in the first STAR WARS film (the hero is now unfortunately lost to history) and is dressed with plastic reflectors inside the scope as well as parts from Revell’s V8 engine model kit that were cast into the piece. Stunt props are typically easily (and cheaply) replaceable and this one was made to stuff the holsters of our heroes while they were

running around the set and didn’t require a (costly and difficult to replace) hero blaster. Photographs and screen captures of Mark Hamill reveal that this prop was used in a number of shots on the Dagobah sound stage in England. This casting or another like it would also have been used in the scene when Darth Vader uses the dark side of the Force to steal Han’s blaster in the banquet scene in Cloud City. When Mark Hamill appeared on THE MUPPET SHOW as Luke Skywalker, he was armed with a similar (if not the same) prop. Harrison Ford also went on to carry this type of stunt prop in his holster in 1983’s sequel, RETURN OF THE JEDI.



What was that famous Indiana Jones line about valuable historical artifacts? ...Oh, right. "It belongs in a museum!"

Prop Store agrees whole-heartedly, even if it's just on loan. Over the years, Prop Store has found that one of the best ways to promote the hobby is to loan pieces from their collection to museums. But, as can be seen below, many of these exhibitions aren't centrally focused on movies, which make them unique in their ability to introduce prop and costume collecting to brand new audiences.

THE SKIRBALL CULTURAL CENTER / LOS ANGELES, CA—Prop Store loaned Michael Keaton's Batman costume from *BATMAN RETURNS* to the Skirball Cultural Center's 2009 exhibit on the history of comic books.

THE NATIONAL FIREARMS MUSEUM / FAIRFAX, VA—A healthy sample of the weaponry used in 2008's Academy Award winner for Best Picture, *THE DEPARTED* can be seen on display at Virginia's National Firearms Museum. Prop Store has loaned these movie guns as well as a Stormtrooper Blaster from *STAR WARS* to the famous museum.

THE SCI-FI MUSEUM / SEATTLE, WA—Microsoft co-founder Paul Allen's Sci-Fi Museum is a wonderful example of a collection aimed directly at movie fans. The beautiful facility contains fine examples of props and costumes used in some of the greatest sci-fi movies of all time. As the museum has become somewhat of a "Mecca" for movie fans, Prop Store regularly loans them pieces for display.

THE LONDON FILM MUSEUM / LONDON, ENGLAND—Prop Store has supported the London Film Museum since they opened their doors in 2008. Prop Store regularly rotates in an ever-changing series of costumes, props, behind-the-scenes photos, models, and art department materials with the museum, an important landmark in the British television and film industry and the only museum of its kind in London.

THE VICTORIA AND ALBERT MUSEUM / LONDON, ENGLAND—When world-famous hat designer Stephen Jones began putting together a "Hat Anthology" exhibit at London's Victoria and Albert Museum, Prop Store

offered Mr. Jones a piece that only they could provide: the tri-cornered hat worn by Johnny Depp's Captain Jack Sparrow in the PIRATES OF THE CARRIBEAN trilogy. Ahoy, mate...y.

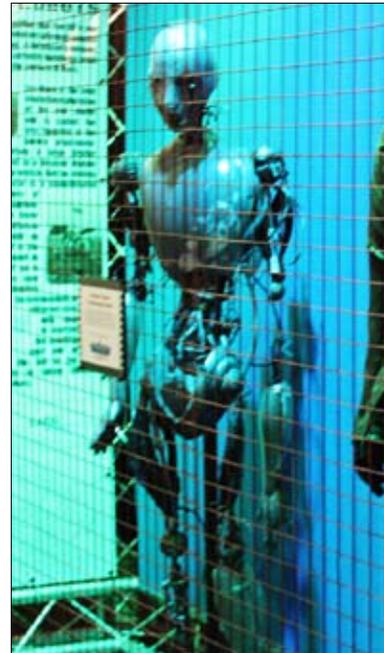
NATIONAL SPACE CENTER / LEICESTER, ENGLAND—Prop Store brought escapist adventure to real science when they loaned a large collection of sci-fi costumes to England's National Space Center. These costumes were from a wide range of films, including STAR TREK: FIRST CONTACT, STAR TREK: ENTERPRISE, MISSION TO MARS, OUTLAND, RED PLANET, and ARMAGEDDON.

MOTOR SHOWS / EUROPE—Everyone loves movie cars. With that in mind, Prop Store gave fans a taste of something outside the ordinary when they loaned the car from Stephen Norrington's 2003 film THE LEAGUE OF EXTRAORDINARY GENTLEMEN to popular European auto events including Germany's Essen Motor Show and England's London Motor Show. Prop Store's car was even invited to join in England's famous Lord Mayor's Show in when it paraded through the streets of London!

THE TORQUAY MUSEUM / TORQUAY, DEVON—Prop Store has loaned the Torquay historical museum a number of pieces for their forthcoming exhibit on battles through history. With movie costumes such as Joaquin Phoenix's Commodus armor from Ridley Scott's 2000 Best Picture winner GLADIATOR, the Torquay Museum will be ready to educate the public not only about war history but war movie history.

IMATS—The International Make-up Artist Trade Show (IMATS) has been an important fixture in the make-up effects industry and regularly tours five cities that are strongholds in international filmmaking: London, Los Angeles, Vancouver, Sydney, and Toronto. Prop Store has supported IMATS for over five years, loaning key make-up and creature effects pieces relevant to the touring exhibition.

Prop Store is always looking to share their extensive collection with movie nuts like themselves and this list of exhibitions is only a taste of what the future holds.



[THE FUTURE OF PROP STORE]

If you don't yet believe that Prop Store team is truly a group of gainfully employed and nearly obsessed collectors, we're not sure we can convince you.

BUT, WHAT ABOUT THE FUTURE?

As with all successful enterprises, longevity depends on the ability to visualize what lies ahead. And the entire Prop Store team has their eyes focused on just that.

Prop Store's staple will always be the team's ability to locate and source assets from the archives of film history. However, as they look forward, Prop Store hopes to expand their techniques and contacts within this never-ending search. Prop Store also hopes to develop their ever-growing studio relationships to not only consult with them about the material they possess, but also help them to locate important material their own archives may be missing.

In addition to continuing their archaeological expeditions into film history, Prop Store hopes to continue the expansion of the Los Angeles premises. This office is located in the central hotbed of much of the movie industry, which provides them with easy access to many artisans and production contacts.

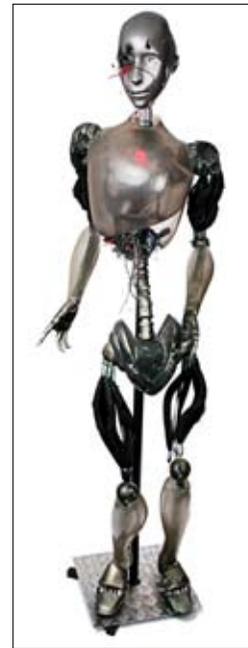
And as their own collection's volume and breadth continues to grow at a nearly geometric rate, Prop Store wishes to further increase the hobby's visibility by loaning more of these pieces to relevant museum exhibitions all over the world. In concert with this effort, Prop Store looks to promote



the hobby more widely at major venues such as San Diego Comic Con. The team is also looking into publishing books on original movie props and costumes as well as producing more original video content to distribute via the internet and other channels in order to reach as many current and future collectors as possible. As the prop-collecting hobby is still largely in its infancy, getting the word out to undiscovered collectors and prop and costume sources is crucial to sustaining growth.

Regardless of how the future of movie prop collecting plays out, Prop Store will always be looking to work with an ever-growing database of sources to offer collectors the highest level of quality available anywhere. And their dedicated team will never lose sight of what Stephen Lane realized over twelve years ago...

How do you best serve your greatest passion in life?
You make it your business.





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