

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 1 A Westwood/McLaren SEX Original complete ensemble, 1974-75, *labelled*, comprising: figure hugging black lycra top, *chest 86cm, 34in* and pair of grey denim trousers with yellow plastic pouches and pockets, clear plastic belt loops fixed by metal studs, zip-openings to inside rear transparent pockets to access buttocks, *waist 38cm, 30in*; and a pair of black patent 'Prostitute' shoes, the insoles stamped '*especially for SEX, 430 Kings Road, made in England*', with high stiletto heels, rounded toes, *inside length 25cm, 9 3/4in (4)*
The Mr Steven Philip collection **£1,000-1,500**
- 2 A pair of rare Westwood/McLaren black patent 'SEX' Bondage shoes, circa 1975, the insoles stamped 'Especially for SEX, 430 Kings Road, Chelsea, Made in England', with metal studded uppers, the ankle straps with buckles and bondage loops, *insole length 24cm, 9 1/2in long (2)*
The Mr Steven Philip collection **£1,000-1,500**
- 3 A rare Westwood/McLaren SEX Original/Seditionaries 'You're gonna wake up one morning ...' T-shirt, 1976-7, bearing both SEX Original and Seditionaries black ribbon labels, of pale pink dyed cotton jersey, customised with illegible hand-painted text; printed with type-face list of loves and hates of the two designers, with exposed shoulder, side and centre back seams, *chest 81cm, 32in*
The Mr Steven Philip collection **£800-1,200**
- 4 A Westwood/McLaren Seditionaries complete Parachute /Bondage ensemble, circa 1977, the black satinised cotton top with narrow black Seditionaries label to breast pocket, rubber buttons, textured rubber buckles to the multiple straps; the trousers with printed satin Seditionaries Personal Collection label, zip fastening from front waist across the crotch to rear waistband, zips to upper and lower legs, bondage strap and buckles to lower legs, *waist 71cm, 28in long*, grey towelling bum-flap with Seditionaries label, attached by D rings to rear waist; and a pair of green canvas and brown leather Bondage boots, with red on white satin printed Seditionaries Personal Collection label, *25cm, 10in long*; together with Daily Mail press photo of Jordan wearing a similar pair of bondage trousers (6)
The Mr Steven Philip Collection
Parachute shirts were designed by Westwood and McLaren in the autumn of 1976, as plans were made to transform their shop, 'Sex', into 'Seditionaries'. These strappy tops were part of a new range including bondage trousers, jackets and boots. **£3,000-5,000**
- 5 Pete Burn's Westwood/McLaren 'Cambridge Rapist' t-shirt, 1977, *unlabelled*, of cotton jersey with raw, unfinished edges, exposed shoulder and side seams, screen printed with a gimp mask and portrait of Brian Epstein, *chest 81cm, 32in*
This was a gift from Pete Burns to his friend to Mr Steven Philip for his personal collection.
£800-1,200
- 6 A Westwood/McLaren Seditionaries 'Anarchy' muslin bondage shirt, circa 1977, with printed satin Personal Collection label enclosed within the muslin to the front waist, screen printed with a Union flag. 'Sex Pistols' with velcro straps to shoulders, the elongated sleeves with D rings and dog clips, *chest 92cm, 36in*
The Mr Steven Philip collection **£1,000-1,500**

Note that charges apply, see website for details

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- 7 A Westwood/McLaren complete 'Pirate' ensemble, Autumn-Winter, 1981-82, *labelled*, in a striking black and red colourway - comprising: black damask jacket figured with foliate repeats, the curved sleeves inset with contrasting panels of spotted satin, matching trousers, black and gold spotted satin doublet/waistcoat; a red on white squiggle print cotton shirt, with matching sash and stockings; a pair of black suede hammer head pull-on boots with leather toe tips; and a plum felt bicorne with embossed red leather cockade with bow, gold cord and tassel, (10)
The Mr Steven Philip collection **£8,000-10,000**
- 8 A Westwood/McLaren 'Pirate' ensemble, Autumn-Winter, 1981-82, comprising: rare black damask doublet/waistcoat with slashed-style sleeves, *unlabelled*; black on yellow Squiggle print shirt, black cotton sash with tassels, *both World's End labelled*; and a pair of all leather Pirate boots, *labelled*, length of boots, 25cm, 9 1/2in (5)
The Mr Steven Philip collection **£1,200-1,800**
- 9 A Westwood/McLaren striped cotton dress and culottes, 'Savage' collection, Spring-Summer 1982, *World's End label*, the tubular cotton jersey dress with woven intermittent blue ribbed stripes to floating panels to sleeves and floating panels to front; matching striped culottes (2)
The Mr Steven Philip collection
Vivienne Westwood was photographed wearing an identical ensemble to publicise this collection. See 'Vivienne Westwood Catwalk' published by Thames & Hudson p 37 for a photograph of an identical ensemble being worn on the runway. **£800-1,200**
- 10 A Westwood/McLaren 'Navajo' print dress, 'Savage' collection, Spring-Summer 1982, *World's End labelled*, the front of white synthetic fleece with vibrant print, matching print to cotton collar and sleeves, the sides and back of grey jersey knit, the angular hem cut shorter at the front, *bust approx 86cm, 34in*
The Mr Steven Philip collection **£1,000-1,500**
- 11 A Westwood/ McLaren collection ensemble, 'Savage' collection, Spring-Summer, 1982, *mainly labelled*, comprising: Navajo-patterned knitted sweater and matching leggings; Navajo print cotton tunic dress; a pair of trainer inspired lizard hammerhead shoes with stripes of leather to the sides, the heel tops with printed scimitar and arm motifs, *UK size 6, 27cm, 10 1/2in long*; and a Worlds End Classics beige felt mountain hat (7)
The Mr Steven Philip collection **£2,000-3,000**
- 12 A Westwood/McLaren complete ensemble, 'Savage' collection, Spring-Summer, 1982 comprising: white dishcloth coat with wide lapels, metal buttons, patch pockets, elongated sleeves, matching trousers also cut along Pirate lines with wide legs and crotch loop, *labelled*; matching white dishcloth mesh stockings; a Navajo print cotton tunic with pink, grey and cream pattern, *labelled*; pair of tan leather three-strap shoes, *labelled*; and a chamois leather Legionaire hat (8)
The Mr Steven Philip collection
On the runway Nick Kamen wore a similar ensemble but with shorts rather than trousers. See 'Vivienne Westwood Catwalk' published by Thames & Hudson pp 44, 45 for photographs of him wearing the similar ensemble, including the hat with the flap worn over the face. **£3,000-5,000**
- 13 A Westwood/McLaren orange toga dress and bra, 'Nostalgia of Mud' (Buffalo) collection, Autumn-Winter, 1982-3, *World's End labelled*, of cotton jersey with bold brown Matisse print, the dress with off-centre neck hole, skirt cut short at the front and with long rear train, *bust approx 17cm, 46in*; the pale green satin bra 1930s-inspired with top-stitched segmented breast cups suede and leather straps and insert; and pair of orange jersey stockings (4)
The Mr Steven Philip collection
The toga dress had been introduced in the previous 'Savage' collection but in a blue and white colourway. For Nostalgia of Mud the colour palette used more muted brown, green, grey tones and prints. This collection was the first to be shown on the catwalk in Paris. The printed design is derived from Henri Matisse's 'Femmes et Singes' series of lithographs, 1905-1907.
Vivienne chose to wear an orange toga dress to the following 'Witches' collection show, See 'Vivienne Westwood Catwalk' published by Thames & Hudson, p91. **£2,500-3,500**

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- 14 A Westwood/McLaren complete ensemble, 'Nostalgia of Mud' (Buffalo), Autumn-Winter, 1982-3, *mainly labelled*, comprising: tan Chico sheepskin jacket with antler buttons; multi-coloured knitted sweater dress with power-station/Aztec print to front, elongated sleeves, the hem cut longer at the back; matching knitted stockings; cinnamon cotton skirt with hemp drawstring to waist, the hem printed with Buffalo Gals and dancing ethnic figures, with silk embroidered flowerheads; a dark brown felt mountain hat with matching knitted, padded inner headband; pair of tan bag boots; and a Nostalgia of Mud plastic carrier bag (9)
The Mr Steven Philip collection **£2,500-3,500**
- 15 A Westwood/McLaren complete ensemble, 'Punkature' (Hobo) collection, Spring-Summer 1983, *mainly labelled*, comprising: printed calico Bladerunner print wrap-over skirt in shades of green and tan, woven gauze waistband with frilled edge, leather braces with safety pin; a black cotton one-sleeved shirt; pair of black rubber sandals with blue thongs to fasten; and pair of orange and grey knitted toe-less socks (6)
The Mr Steven Philip collection
The sandals were inspired by sandals made in the Brazilian favelas from rubber tyres. For the skirt Westwood mixed photographic stills from Ridley Scott's 'Blade Runner' film with 18th century Toile de Jouy prints. This green Bladerunner skirt is photographed **£1,500-2,000**
- 16 A Westwood/McLaren complete ensemble, 'Nostalgia of Mud', (Buffalo)Autumn-Winter, 1982-3, *mainly labelled*, comprising: buff wool frock coat with rolled fabric toggle closure, outsized lapels, low-set pockets, with matching wide legged trousers with buttoned fly, matching skirt, both with hemp rope drawstring to waist; a brown 'tea bag' jersey hoodie top and matching pair of stockings; a dark brown felt mountain hat with colourful knitted and padded inner headband; a pair of grey chamois bag boots, 28cm, 11in long; and a large brown chamois swag-bag with knotted shoulder strap, 63cm, 25in long (10)
The Mr Steven Philip collection
See 'Vivienne Westwood Catwalk' published by Thames & Hudson p58 for a similar skirt and hat being worn in the show. **£1,500-2,500**
- 17 A Westwood/McLaren ensemble, worn by Lauren Hutton, 'Witches' collection, Autumn-Winter, 1983-84, *mainly labelled*, comprising: grey wool outsized double-breasted jacket with antler buttons, pale grey cotton facing to single lapel and shoulder points, *chest approx 112cm, 44in*, the matching pleated grey skirt/dress with long ivory tubular knit band above, with rare elastic band for holding the knitted waistband at the desired position; white lawn blouse cut on 18th century lines, but with deep collar, elongated cuffs with velcro fastenings, together with a pair of white leather triple tongue trainers, *28cm, 11in long (5)*
The Mr Steven Philip collection
Lauren Hutton wore this Witches ensemble for the cover and feature, 'Love' Magazine, 2010, styled by Katie Grand.
- Lauren Hutton had been an intimate friend of Malcolm McLaren's. For his obituary she said of him
- "I was 42 when we met and he was 39 but he thought he was 26. We went out for four years and I got to know him inside and out. He was extraordinarily intelligent, utterly self-taught, but, boy, was he complicated... He was a scholar of art. To go to a museum with Malcolm was an education in itself. We'd be looking at a Goya or a Raphael and he'd be telling me the whole history of what was going on over in Europe when the painting was being made... After four years we separated. He was extraordinary, though, Malcolm. Irreplaceable. I'll miss him for ever. He was a dragon's egg, a rare bird, and one of the great unsung heroes of England. He was the best storyteller I ever met, and I've met some in my time."
Interview for the Guardian Obituaries, 12th December, 2010 **£4,000-6,000**

Note that charges apply, see website for details

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- 18 A Westwood/McLaren grey tubular knit ensemble, 'Punkature' (Hobo) collection, Spring-Summer 1983, *labelled*, comprising: tubular dark grey cotton skirt/dress, with adjustable fold-over waistband; the matching top of matelassé quilted-effect pale grey wool/cotton with exposed yoke, the sleeves and lower section of grey knit with deep waistband and hemp rope drawstring with metal curtain loops, *bust approx 107cm, 42in (2)*
The Mr Steven Philip collection
The use of tubular knits for skirts and dresses was a major Westwood innovation in this collection, which was to be repeated in collections down the decades. **£450-600**
- 19 A rare Westwood/McLaren grey wool tunic 'Koo' tunic and trainers, 'Witches' collection, Autumn-Winter, 1983-4, *World's End label*, the large Keith Haring neon-pink rubberised printed medallion with double headed snakes enclosing motifs including native worshipper, TV-set, crawling baby, dog, the side panels fold back for closure by out-sized zip fastener, edged in ivory silken stockinette, *bust when zip is closed approx 81cm, 32in*; with pair of black leather triple tongue trainers, *29cm, 11in long (3)*
The Mr Steven Philip collection
Vivienne Westwood was photographed wearing a similar tunic at the end of the 'Hypnos' collection Paris catwalk show, October 17, 1983. Soon after this the dissolution of the Westwood/McLaren partnership was announced. **£2,000-2,500**
- 20 A complete ensemble, 'Witches' collection, Autumn-Winter 1983-84, comprising: rare showpiece jacket of blue and grey sheepskin with dark brown fleece lining and collar, pronounced pointed shoulders, double-breasted with antler buttons, squat, curved sleeves, *chest 107cm, 42in*; together with a pair of high-waisted grey flannel trousers, *labelled*, long, curved crotch loop concealing black buttoned flies, curved vented side pockets, rear buttons for braces, tapered legs achieved by tucks of fabric, *waist approx 97cm, 38in*; and pair of black Westwood Classics black leather triple-tongue trainers, *31cm. 12in long (4)*
The Mr Steven Philip collection **£2,500-3,500**
- 21 A Westwood/McLaren outsized trench coat, 'Witches' collection, Autumn-Winter 1983-84, *labelled*, of ivory cotton of voluminous cut, ankle-length, full-skirted with exaggerated pointed sleeves, deep curved lapels, curved pockets, tie belt, *chest approx 102cm, 40in*
The Mr Steven Philip collection
For images of this coat being modelled in the show see 'Vivienne Westwood Catwalk' published by Thames & Hudson, pp81. The Victoria & Albert Museum in their 'Fashioning Masculinities' show, 2022 chose to exhibit an identical trench coat with a pair of Westwood's mirrored fig-leaf underpants, also included in this auction, see lot 39 **£1,500-2,500**
- 22 A Vivienne Westwood complete sports-inspired ensemble, 'Hypnos' Spring-Summer, 1984, *labelled*, comprising: royal blue lycra top with Shirred white elasticated banding, integral elasticated crotch pouch, with separate matching leggings; and pair of silver leather triple-tongue trainers, *(5)*
The Mr Steven Philip collection
The collection was named after the Greek god of sleep, but confusingly the collection with its high octane show was very sports based, inspired by the first Olympic Games as well as influenced by contemporary sportswear. Although unisex, the lycra suits sometimes incorporated cod-piece or jock-strap inspired pouches. The unusual make-up for the show by Yvonne Gold was inspired by cold sore cream treatments! Although at the end of the show both Westwood and McLaren took their bows this was the last time they would be seen in public together and the show was entirely designed by Westwood. **£1,200-1,800**
- 23 A rare Vivienne Westwood showpiece dress, 'Hypnos' Spring-Summer 1984, *labelled*, the main dress formed from a single panel of navy taffeta, with another gathered flounce added to the front to form the skirt, with curved cut aways to form the bodice sides, with applied vintage chemical lace collar to the notched neckline, with straps and ties to the open sides
The Mr Steven Philip collection
Only four of these dresses exist, the others being in the Vivienne Westwood company archive. Westwood enjoyed the complex construction challenge of this piece and spent time specially sourcing antique or vintage collars. It never went into production **£800-1,200**

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- 24 A Vivienne Westwood giant polka-dot ensemble, 'Mini-Crini', Spring-Summer, 1986, *red label*, comprising: loose bodice of green and red silk with elasticated off the shoulder neckline, pointed hem and matching crinoline skirt, *labelled*, with flounced hem, *waist 71cm, 28in*; together with a pair of Westwood Classics white leather rocking horse shoes with ankle ties, *UK size 4 (4)*
The Mr Steven Philip collection
This was the first officially recognised Westwood collection after her split with McLaren and the label changed from World's End to the eponymous yellow on red Westwood label. The clothes in this collection, are whimsical, feminine and fun. Fascinated with Victorian underwear and crinoline cages in particular the collection has a much softer, rounder silhouette in stark contrast to her previous two collections which were heavily lycra and velcro based and served as an antidote or reaction to the very masculine big-shouldered silhouettes of the mid 1980s. Large scale spots, stars and bright colours redolent of Minnie Mouse or jockey silks prevailed. **£700-1,000**
- 25 A Vivienne Westwood complete denim ensemble, 'Mini-Crini', Spring-Summer, 1986, *all labelled*, comprising customised Levi's jeans Mini-Crini hooped skirt, *66cm, 26in*; a giant polka dot-denim jacket, with orb print facings, zip fastened, *chest 97cm, 38in*; white cotton blouse with three quarter length sleeves; and pair of Westwood Classics white leather rocking horse shoes, *UK size 7 (5)*
The Mr Steven Philip collection **£700-1,000**
- 26 A Vivienne Westwood crown, 'Harris Tweed' collection, Autumn-Winter, 1987-8, *labelled*, of multi-coloured Scottish tweed with faux ermine band, lined in pink satin, *31cm, 12in wide*
The Mr Steven Philip collection **£1,500-2,500**
- 27 A Vivienne Westwood red wool trouser suit, 'Harris Tweed' collection, Autumn-Winter, 1987-88, *all labelled*, comprising scarlet wool jacket with faux ermine 'love heart' lapels and frilled trim to cuffs, gilt fox head buttons, pockets inset at waist seam, matching trousers, *bust 92cm, 36in, waist 69cm, 27in*; with a black John Bull hat with wide crown, gros-grain ribbon, curved side brim 37cm, 14 1/2in long
The Mr Steven Philip collection **£800-1,000**
- 28 A complete green gazar Centaurella ensemble, 'Britain Must Go Pagan', Spring-Summer, 1988, *labelled*, comprising: pleated Centaurella skirt with internal jersey baubles to produce a bustle effect; and over-tunic with pleated sack-back and draped wrap-over panel to front, no fastenings, *the skirt waist 71cm, 28in*; together with a pair of Westwood Classics Rocking Horse boots, *approx UK size 6 (4)*
The Mr Steven Philip collection
For the Centaur and Centaurella (shorter version) skirts Westwood was inspired by the 19th century technique of using padding against the body to create a new silhouette, *'I had noticed in the back of an Empire line dress four little silk balls which I assumed were there to hold the dress away from the body... it can swish around, it really moves a lot when you walk. It's very lively.'*
'Vivienne Westwood' Claire Wilcox' V&A publications, p91 **£500-800**
- 29 A Vivienne Westwood shot-velvet micro Mini-Crini ensemble worn by Lila Moss, 'Harris Tweed' collection, Autumn-Winter, 1987-88, *labelled*, comprising: shot sapphire-blue gold corset, with black jersey sides, the matching micro mini-crini with three rows of hoops, drawstring waist; with pair of Westwood Classics black and white leather 'golfing' rocking horse shoes, *UK size 5*; pair of orb embroidered white knee socks and a blue satin sash made by Stephen Jones (7)
The Mr Steven Philip collection
Sarah Stockbridge wore a similar black ensemble with red sash, See 'Vivienne Westwood Catwalk' published by Thames & Hudson, p137.
Miss Lila Moss wore this blue velvet ensemble to the British Fashion Council Awards at the Royal Albert Hall, as part of a catwalk show in tribute to the late Queen Elizabeth II, with a blue satin sash specially made for the occasion by Stephen Jones. To complete the look as she wore it please see lot 26 the Harris Tweed crown. **£2,000-3,000**

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- 30 A Vivienne Westwood men's Time Machine suit, Autumn-Winter 1988-89, *labelled*, comprising shades of grey checked Harris tweed armour jacket with detachable orb embroidered sleeve, inner elbows with segmented armour-like panels, vented pockets to front, single black velvet collar band, matching trousers, both lined in pink satin, *chest 97cm, 38in, waist 76cm, 30in*; together with a pair of black Rocking Horse boots, *UK size 9 (4)*
The Mr Steven Philip collection
See 'Vivienne Westwood Catwalk' published by Thames & Hudson, p151 for an identical armour jacket **£2,000-3,000**
- 31 A Vivienne Westwood complete black velvet ensemble, 'Time Machine', Autumn-Winter, 1988-89, *labelled*, comprising boned Under-Bust bodice with gilt orb buttons, curved lapels to neckline, lined in pink satin, bust 81cm, 32in, matching Centaurella skirt with internal jersey baubles to produce a bustle-effect, *waist 66cm, 26in*; an additional separate peplum band with double-row of pockets and gilt orb buttons; and a pair of Miss Marple black patent courts, internal measurement *26cm, 10in (5)*
The Mr Steven Philip collection **£600-900**
- 32 A Vivienne Westwood complete gold and white ensemble, 'Britain Must Go Pagan', Spring-Summer, 1988, comprising: corset, *labelled*, of pleated and draped gold lamé and ivory stretch jersey, *bust 86cm, 34in*; a white Centaur draped jersey skirt with drawstring to waist, the hem printed in black with scenes from Greek mythology, the interior filled with padded jersey balls to produce a bustle-effect; together with a straw visor with black grosgrain ribbon, veiling; and a pair of Westwood Classics gold rocking horse boots, UK size 6 (5)
The Mr Steven Philip collection
For an identical bodice see 'Vivienne Westwood Catwalk' published by Thames & Hudson, p148 and for a similar skirt p140 **£600-1,000**
- 33 A Vivienne Westwood printed pink suedette ensemble, 'Pagan V' collection, Spring-Summer, 1990, *red on white labels*, comprising: the loose jacket printed to front and back with rococo style gilt frame motifs, sack-back style pleat, *chest 107cm, 42in*; together with loin-cloth style knickers with flocked green swirl print (2)
The Mr Steven Philip collection
The rococo cartouche is taken from a Sevres porcelain tray 1757 and the blue swirl from a cup and saucer 1765, in the Wallace collection. **£400-600**
- 34 A Vivienne Westwood striped wool Armour waistcoat/jacket 'Time Machine' collection, Autumn-Winter 1988-89, *yellow on red label*, of navy wool with bands of pale blue and white stripes, two segmented sleeves attached by leather straps and buckles, embroidered orb to one shoulder, oval faux horn orb buttons, lined in beige satin, *chest 92cm, 36in*
The Mr Steven Philip collection **£1,200-1,800**
- 35 A Vivienne Westwood sari-inspired ensemble, 'Civilizade', Spring-Summer, 1989, *white labels*, comprising gold lurex choli bodice with mirrored buttons, *bust 86cm, 34in* and wrap-over voile skirt with outsized leopard print with attached sari-style sash to wear over the shoulder (2)
The Mr Steven Philip collection
Westwood used the outsized leopard print pattern for the first time in this collection - something she was to continuously repeat over the years. **£400-600**
- 36 A Vivienne Westwood men's tartan kilt ensemble, 'Time Machine', Autumn-Winter, 1988-89, the single-breasted waisted jacket, *labelled*, woven in pink, lilac, green and yellow plaid with triple row of gilt orb buttons, grape velvet collar and cuffs, faux pocket to right waist, lined in pink satin; matching kilt with leather straps and buckles, *chest 107cm, 42in, waist 76cm, 30in (2)*
The Mr Steven Philip collection
For the finale of the show a Scottish piper in full Highland regalia played and Michael Clark performed the Ghillie Callum or sword dance also in full Highland dress. **£600-900**
- 37 A Vivienne Westwood men's denim ensemble, 'Cut and Slash', Spring-Summer, 1991, *yellow on red label*, the doublet-like jacket with stand collar, open-work slashed upper section, flared peplum hem with front pockets, frayed hem, gilt orb buttons, braid formed from frayed bands of denim to the armholes; the jeans with double bands of slashing to each leg, *chest approx 102cm, 40in; waist 81cm, 32in (2)*
The Mr Steven Philip collection
See 'Vivienne Westwood Catwalk' published by Thames & Hudson, p211 for a similar pair of jeans being modelled in the show. **£2,000-3,000**
- 38 A Vivienne Westwood striped wool blazer 'Time Machine' collection, Autumn-Winter 1988-89, *yellow on red label, size 36*, bright scarlet with blue stripes, the breast pocket embroidered with Corinthian column capital and an orb, single gilt metal orb button, *chest 102cm, 40in*
The Mr Steven Philip collection **£800-1,200**

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- 39 A rare pair of fig-leaf mirrored underpants/knickers, 'Voyage to Cythera' Autumn-Winter, 1989-90, *white label*, the front applied with segmented mirrored leaf sections held in place with green stitches, *approx 76cm, 30in wide when lightly stretched*
The Mr Steven Philip collection
The Victoria & Albert Museum in their 'Fashioning Masculinities' show, 2022 chose to exhibit an identical pair of underpants with a Westwood 'Witches' collection trench coat, an example of which is also included in this auction, see lot 21 **£600-900**
- 40 A fine Vivienne Westwood Boucher-print complete corset ensemble, 'Portrait' collection, Autumn-Winter, 1990-91, comprising: corset, *yellow on red label, UK size 10*, the front panel printed with a detail from François Boucher's painting 'Daphnis and Chloe' (1743), side and back panels of gold glittery lycra, stencilled gold 'picture frame' straps, *bust approx 86cm, 34in*; with rare striped tweed shorts, *red on white label*, adorned with bright turquoise upholstery tasselled braid, pink faux fur and faux leopard fur bands, lined in pink satin, *waist 71cm, 28in*; a fine Boucher print shawl with deep gold stencilled picture frame borders, with orbs to the corners, *140cm, 55in. square*; a pair of cinnamon suede elevated platforms, red label, internal *measurement 24cm, 9 1/2in*; and a red Westwood plastic carrier bag (6)
The Mr Steven Philip collection
Susie Bick was photographed wearing this ensemble, sitting on the Boucher shawl. See 'Vivienne Westwood Catwalk' published by Thames & Hudson, p208, 209, for images of the shawl and the corset ensemble being worn in the show,
Tizer Bailey was photographed wearing an identical ensemble, seated on an identical shawl at the Clothes Show Live, Birmingham, in 1990. F.K.A. Twigs has also been photographed wearing this Boucher corset and shawl. She wore the shawl when she performed 'Cellophane' at the Wallace collection. **£3,500-5,500**
- 41 A Vivienne Westwood draped jersey corset, 'Civilizade', Spring-Summer, 1989, *yellow on red label, UK size 12*, of draped gold and metallic pink jersey, long sleeves, *bust approx 86cm, 34in*
The Mr Steven Philip collection
Vivienne once remarked that this bodice reminded her of the wrappings of a chocolate box.
See 'Vivienne Westwood Catwalk' published by Thames & Hudson, p169 for a similar corset. **£400-600**
- 42 A Vivienne Westwood men's black satin trouser suit, 'Cut, Slash & Pull', Spring-Summer, 1991, *yellow on red label, UK size 40*, frock-coat style with no closures, large decorative faux horn orb buttons, lined in pink silk; matching wide legged trousers with zip fly, UK size 38, *chest 97cm, 38in; waist 76cm, 30in*; together with a pair of black faux lizard 'Malcolm' slingback shoes, *32cm, 12 1/2in (4)*
The Mr Steven Philip collection **£400-600**
- 43 A Vivienne Westwood Boucher print swimsuit and striped shirt, 'Cut, Slash & Pull', Spring-Summer, 1991, *red on white label*, the lycra swimsuit with Daphnis & Chloe print, the madras-striped silk shirt dress with tie belt (2)
The Mr Steven Philip collection
See 'Vivienne Westwood Catwalk' published by Thames & Hudson, p222 for a similar but strapless swimsuit/body and striped shirt **£350-500**
- 44 A Vivienne Westwood Fragonard cupid-print dress, 'Dressing Up' collection, Autumn-Winter, 1991-92, *red on white label*, of stretch lycra, full length with cap sleeves, printed overall with J.H. Fragonard's 'Swarm of Cupids', *bust 86cm, 34in*
The Mr Steven Philip collection
See 'Vivienne Westwood Catwalk' published by Thames & Hudson, p245 for an image of Sarah Stockbridge wearing a similar dress in the show.

Vivienne wore a long-sleeved version of this dress to make her bows at the end of the following 'Salon' collection show. **£600-1,000**
- 45 A Vivienne Westwood men's Harris tweed tartan suit, 'Dressing Up' collection, Autumn-Winter, 1991-92, *yellow on red label and UK size 36*, of bold red/blue/grey tartan with white window pane checks, the single-breasted jacket with black velvet pocket flaps and rear collar, matching stalking trousers size 38, *chest 97cm, 38in, waist 71cm, 28in (2)*
The Mr Steven Philip collection **£500-800**

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- 46 A Vivienne Westwood tartan 'Love Heart' suit, 'Dressing Up' collection, Autumn-Winter, 1991-92, *Harris tweed label to jacket and gold label to skirt*, the single-breasted jacket with black velvet Love Heart lapels, pocket facings, pink silken lining; matching micro mini-skirt, *bust 92cm, 36in, skirt waist 61cm, 24in (2)*
The Mr Steven Philip collection **£600-800**
- 47 A Vivienne Westwood corseted sweater and satin shorts, 'Dressing Up' collection, Autumn-Winter, 1991-92, *yellow on red labels*, the black ribbed polo-knit sweater with integral corset, peep hole aperture to front cleavage, rear zip; the red satin fur trimmed shorts with orb embroidery to one hip, *bust approx 81cm, 32in, waist 71cm, 28in (2)*
The Mr Steven Philip collection
See 'Vivienne Westwood Catwalk' published by Thames & Hudson, p243 for an image of Sarah Stockbridge wearing a pink colourway of this ensemble **£1,200-1,800**
- 48 A Vivienne Westwood printed denim trouser suit, 'Dressing Up' collection, Autumn-Winter, 1991-92, *yellow on red label*, printed overall with J.H. Fragonard's 'Swarm of Cupids', the jacket with gilt orb buttons, winged cuffs to short sleeves, large slanting patch pockets to front the trousers formed from joined panels of the print, *chest 92cm, 36in, waist 74cm, 29in (2)*
The Mr Steven Philip collection
See 'Vivienne Westwood Catwalk' published by Thames & Hudson, p252 for a jacket of identical shape but with Salon print. The printed denim was a commercial success and so was repeated in the following 'Salon' collection. **£400-600**
- 49 A rare Vivienne Westwood complete 'Boulle' print corset ensemble, 'Salon', Spring-Summer, 1992, *yellow on red label size 10*, the nude tulle ground overlaid with another layer of black print, flocked and printed with central orb, rococo style motifs including shells, dancing figures, canopies, trailing vines to the sides, *bust approx 81cm, 32in*; matching flocked knickers; and a pair of Westwood Classics black patent elevated platforms UK size 7 (4)
The Mr Steven Philip collection
Susie Bicks modelled this corset in the show. She was photographed with Vivienne Westwood and Sarah Stockbridge wearing a flocked dress. **£2,500-3,500**
- 50 A Vivienne Westwood printed corset ensemble, 'Salon', Spring-Summer, 1992, the corset, *UK size 10 label only*, photographic print to front and back, of an 18th-century salon, back and long sleeves of silver grey lycra, *bust approx 81cm, 32in*; the matching printed denim shorts *yellow on red label and size M*, with gilt orb button, winged turn-ups, *waist 69cm, 27in (2)*
The Mr Steven Philip collection
See 'Vivienne Westwood Catwalk' published by Thames & Hudson, p253 for an image of the shorts being worn in the show. The 18th century interior images were taken from a World of Interiors magazine, without their permission! **£2,000-3,000**
- 51 A Vivienne Westwood printed men's denim trouser ensemble, 'Salon' collection, Spring-Summer, 1992, *yellow on red label*, comprising: bomber jacket with three pockets, chest pocket with zip and matching jeans, both entirely covered with photographic prints of an 18th-century salon, *chest 128cm, 50in, jeans waist 81cm, 32in (2)*
The Mr Steven Philip collection **£500-900**
- 52 A Vivienne Westwood faux fur crown, probably a show-piece, 'Always on Camera' Autumn-Winter, 1992-93, *yellow on red label*, of grape faux fur with leopard print bands and deep 'ermine' edging band, lined in peach silk
The Mr Steven Philip collection
F.K.A. Twigs wore this crown for her first Mix Tapes cover 'Caprisongs' in 2022. **£1,500-2,500**
- 53 A Vivienne Westwood lace-print velvet dress, 'Always on Camera' Autumn-Winter, 1992-93, *yellow on red label*, of soft, stretch black velvet, the bateau neckline edged with gold 17th-century lace pattern, the narrow hem and cuffs with red glitter lace print, *bust approx 86cm, 34in*
The Mr Steven Philip collection
See 'Vivienne Westwood Catwalk' published by Thames & Hudson, p270 for an image of the dress being modelled in the show. Lace prints were a feature of this collection. **£400-600**
- 54 A Vivienne Westwood faux leopard fur jacket and bag, 'Always on Camera' Autumn-Winter, 1992-93, *yellow on red label*, with outsized print, the short jacket with padded, rounded shoulders, clear resin buttons with metal orb centres, *chest 102cm, 40in*; the matching bag of circular form with buttoned closure, loop handle, both lined in peach satin, *46cm, 18in diam*
The Mr Steven Philip collection **£500-900**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 55 A Vivienne Westwood dog print corset, 'Always on Camera' Autumn-Winter, 1992-93, *yellow on red label and size 14*, of black stretch satin, the front with hound print taken from Thomas Gainsborough's double dog portrait, 'Tristram and Fox', c.1780, further embellished with a red satin bow, *bust approx 81cm, 32in*
The Mr Steven Philip collection
An identical corset is photographed in British Vogue, October 1992. **£2,500-3,500**
- 56 A black velvet and faux fox fur 'Marlene' coat, 'Always on Camera' Autumn-Winter, 1992-93, *yellow on red label and size 12*, the massive fur collar enveloping the shoulders, and cuffs, lower front hem forming points to each side, *chest 92cm, 36in*
The Mr Steven Philip collection
See 'Vivienne Westwood Catwalk' published by Thames & Hudson, p262 for an identical coat modelled in the show. It was one of the more successful looks commercially. **£1,200-1,800**
- 57 Vivienne Westwood complete rose-print corset ensemble, 'Grand Hotel', Spring-Summer, 1993, *yellow on red label*, the corset *UK size 12*, of blue floral stretch-lycra, *bust approx 86cm, 34in*, the skirt *UK size 10*, of black pinstriped bias-cut lightweight wool with graduated hemline - falling in long drapes to the back, *waist 64cm, 25in*; and pair of strappy black patent platforms, straps to ankles also, internal measurement *24cm, 9.5in (4)*
The Mr Steven Philip collection
See 'Vivienne Westwood Catwalk' published by Thames & Hudson, p278 for an image of a similar ensemble being modelled in the show. This look was nicknamed the 'Camp's Prostitute' look by the studio team. **£600-1,000**
- 58 A Vivienne Westwood black taffeta ball gown, 1993 and early 2000s, the skirt 'Grand Hotel', Spring-Summer, 1993, *yellow on red label and UK size 10*, with multi-layered black tulle petticoats; the corseted bodice early 2000s with ribbon straps, *gold label, bust approx 86cm, 34in, waist 66cm, 26in (2)*
The Mr Steven Philip collection **£400-600**
- 59 A Vivienne Westwood 'Gorilla' jacket, 'Always on Camera' Autumn-Winter, 1992-93, *yellow on red label and UK size 12*, the short jacket with padded, rounded shoulders, clear resin buttons with metal orb centres, lined in pink silk, *chest approx 107cm, 42in*
The Mr Steven Philip collection **£400-600**
- 60 A Vivienne Westwood red Love Heart 'Gorilla' jacket, 'Always on Camera' Autumn-Winter, 1992-93, *yellow on red label, UK size 12*, of watermelon pink shaggy faux fur, the front panels forming a heart motifs, with pouch pockets to front waist concealed within, lined in peach silk, *chest approx 42in 107cm*
The Mr Steven Philip collection **£1,000-1,500**
- 61 A Vivienne Westwood men's Rubens-print denim ensemble, 'Grand Hotel', Spring-Summer, 1993, *yellow on red label*, comprising jacket, jeans and lycra t-shirt all printed with details from 'The Rape of the Daughters of Leucippus' by Peter Paul Rubens, *jacket chest 142cm, 56in, waist 81cm, 32in, top 102cm, 40in*
The Mr Steven Philip collection **£500-800**
- 62 A Vivienne Westwood 'Always on Camera' denim 'Marlene' corset ensemble, Autumn-Winter, 1992-93, *yellow on red label*, the corset with photographic print of Dietrich's lips to front with stretch denim sides, *bust approx 86cm, 34in*; the matching long skirt with Dietrich's face including white flaw in the original photograph, vented pockets concealed within folds of skirt, kick pleat to back, *waist 71cm, 28in*
The Mr Steven Philip collection
See 'Vivienne Westwood Catwalk' published by Thames & Hudson, p264 for an image of the corset being worn in the show. **£1,200-1,800**
- 63 A Vivienne Westwood cotton corset dress, 'Grand Hotel', Spring-Summer, 1993, *size 10 label only*, with scooped, low neckline, empire line with puff sleeves, *bust approx 76-82cm, 30-32in*
The Mr Steven Philip collection **£250-400**
- 64 A Vivienne Westwood complete grey flannel ensemble, 'Anglomania' collection, Autumn-Winter, 1993-94, *yellow on red label*, comprising full length double breasted coat with sharp lapels, size 42, double-breasted jacket, size 40, mini-skirt, size 42 all with ovoid ivory orb buttons, lined in peach orb damask silk; the elevated correspondent platforms of grey cotton with black patent, *23cm, 9in long (5)*
The Mr Steven Philip collection
See 'Vivienne Westwood Catwalk' published by Thames & Hudson, p288 for an image of Linda Evangelista wearing a similar beautifully tailored ensemble, and shoes but with trousers rather than a mini-skirt. **£1,200-1,800**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 65 A rare Vivienne Westwood stretch-girdle and bum pad, 'On Liberty' collection, Autumn-Winter, 1994-95, *gold on ivory label*, the tulle-covered stretch satin girdle with black satin bum pad attached by ribbons, The Mr Steven Philip collection **£1,200-1,800**
- 66 A Vivienne Westwood scarlet serge suit, 'On Liberty' collection, Autumn-Winter, 1994-95, *gold on ivory and Union flag labels*, the jacket with curved tabbed doublet like front hem, padded angular shoulders, black velvet facings and shaped sailor collar, black enamel orb buttons, slim black velvet skirt, *chest 86cm, 34in;* and pair of black suede and patent Ghillie shoes with red laces *UK size 5*, The Mr Steven Philip collection Vivienne purchased the scarlet wool for this and other collections from specialist military fabric suppliers **£400-600**
- 67 A fine complete crochet corset dress ensemble, 'On Liberty' collection, Autumn-Winter, 1994-95, comprising: metallic blue/purple crochet dress, *size L label only*, low scooped neckline with integral corset, with multi-coloured rose corsages to bodice and sleeves, frilled hem, silver knit engageant cuffs, *bust approx 86cm, 34in;* matching metallic crochet hat, *gold on ivory label;* and pair of red leather elevated Sarah Jane platforms with heart-shaped buckles, *UK size 6* and pair of orb-embroidered socks (5)

For inner cage support see lot 457
The Mr Steven Philip collection
Vivienne Westwood was photographed wearing a similar metallic crochet dress. She once declared these crochet dresses to be amongst her favourite creations ever. **£2,500-3,500**
- 68 A Vivienne Westwood taffeta ballgown, circa 2008, *couture labelled*, with signature corseted bodice, the four separate shades of fabric draped and gathered around the body in a haphazard manner, winged point to left bust, *bust approx 86cm, 34in*
The Mr Steven Philip collection **£400-600**
- 69 A rare Vivienne Westwood faux-fur corset, Vive La Cocotte' collection, Autumn-Winter 1995-96 *gold on ivory label, size 12*, the integral power-mesh corset overlaid with dégradé orange-to-black 'pelts', padded breast cups, concealed double-zippers to front, *bust approx 92cm, 36in, waist approx 66cm, 26in*
The Mr Steven Philip collection
See 'Vivienne Westwood Catwalk' published by Thames & Hudson, p. 359 & 'Vivienne Westwood' by Claire Wilcox, p. 162 for a similar examples shown on the runway. **£4,000-6,000**
- 70 A Vivienne Westwood multi-tartan ensemble, 'Storm in a Teacup' collection, Autumn-Winter 1996, *gold on ivory label, VW portrait and Union flag labels*, comprising; single-breasted jacket, fitted to one side, flared to the other, with faux-horn Orb buttons, swing-back to one half, pink satin lining with inner ties; matching pencil skirt with fall front, *bust 86cm, 34in, waist 61cm, 24in;* together with a pair of Vivienne Westwood leather elevated platform shoes, 1990s, *stamped, size UK4, 9.5in, 24cm long;* and a Westwood carrier bag, 1990s (5)
The Mr Steven Philip collection **£600-800**
- 71 A Vivienne Westwood striped and ribbed wool suit, 'Dressed to Scale' collection, Autumn-Winter 1998-99 *gold on ivory label*, comprising; cropped jacket with padded shoulders and oversized faux-horn Orb buttons, *bust 86cm, 34in, size 10*, matching pencil-skirt, *waist 66cm, 26in;* together with a pair of brown leather platform ankle boots from the same collection, *gold label, size 7(4)*
The Mr Steven Philip collection
Westwood often wore similar boots. A journalist once commented that they were too difficult to walk in, liking to prove them wrong! **£600-1,000**
- 72 A Vivienne Westwood red and green striped silk ensemble, 'Tied to the Mast' collection, Spring-Summer 1998 *gold on ivory label*, comprising; full length draped skirt with concealed front pocket, *waist 66cm, 26in, size UK12;* matching corset-style wrap top, *size UK10;* and additional short skirt, *waist 61cm, 24in, size UK10(3)*
The Mr Steven Philip collection **£400-600**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 73 A pair of custom-made black fetish Super Elevated platforms, circa 1993, of soft matt-black leather with suture-like lacing from ankle to sole, *internal length approx 28cm, 11in, in Westwood box*
The Mr Steven Philip collection
These were a special commission, with only one pair ever made **£1,500-2,500**
- 74 A pair of Vivienne Westwood gold-leather Super Elevated Ghillie platform shoes, 2001, *stamped to interior, size 9, with extreme 4in platforms, 8in heels, 29cm, 11.5in long, each shoe in a Westwood box,(4)*
The Mr Steven Philip collection
These limited edition special order shoes were amongst the last super-elevated shoes to be produced in the early 2000s. **£2,000-3,000**
- 75 A Vivienne Westwood Limited edition Opus Manifesto book, 2011, *No 15, with Squiggle print cover, bearing red ink Vivienne Westwood autograph with a heart, containing large format photographs of the designer, friends, family, in Westwood clothing, with facsimile signatures, 90 by 64cm, 35 1/4 by 25 1/2in, in original cardboard box*

The proceeds of this book will be donated to the Vivienne Westwood Foundation. See <https://theviviennefoundation.com/about/>
The Mr Steven Philip collection **£600-1,000**
- 76 A rare John Galiano degree show waistcoat with matching original sketches, 'Incroyables' collection, 1984, *un-labelled*, the waistcoat cut wide and loose and made from contrasting fabrics - one lapel in printed paisley cravat silk, the other lapel and front panels in striped upholstery silk, the shaped wide back panel with rosebud repeats on a yellow cotton ground, lined with early 19th-century style sprigged calico, two intentionally corroded penny coin buttons to fasten; two pencil sketches mounted within a single frame - one finely worked in pencil with front and back views and down view, with typed note '*Reversible (sic) Waistcoats. W. 108*' with five fabric swatches to match the waistcoat mounted below; the other a design for a shirt with elongated sleeves and cuffs, finely worked in pencil and inset with swatches of cotton jersey and white muslin, with typed script '*Shirts. S. 108. both 29.5 by 21cm*, single mount and painted silver frame; and a photocopy invitation to a selling exhibition of John Galiano's sketches, (including his student work) 1981-91, 29th May-7th June 1991 (qty)
The Mr Steven Philip collection
Joan Burstein was so impressed with Galiano's student degree show at Central St Martins that she purchased the 'Incroyables' collection in its entirety and filled the windows of the Brown's boutique South Molton. Having no money, no financial backing he personally wheeled the rail of clothes from the college to the shop. Galiano, with the help of friends and family, made clothes at his home in West Dulwich to re-stock the shop which sold out in days. His father's collection of Victorian pennies were soaked in bowls of water to give them the correct verdigris tint. This waistcoat was originally purchased from Browns at this time.
His student sketches went on to be used in his first and next commercially produced and properly backed collection 'Afghanistan Repudiates Western Ideals' as decoration at the static display stand at the British Designer show, Olympia later that year - October 1984. He had by now befriended Amanda Grieve who helped style the stand. The student sketches were suspended on string (she had a penchant for string at that time it seems) and set at angles with the picture glass intentionally cracked and broken. **£3,000-5,000**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 77 A rare dyed muslin shirt, 'Afghanistan Repudiates Western Ideals', Spring-Summer, 1985, *unlabelled*, of voluminous cut, formed from contrasting panels of dyed muslin and broderie anglaise in shades of dark saffron, plum and pink, with elongated sleeves and cuffs, rear hem cut slightly longer than the front. The Mr Steven Philip collection
A similar robe was photographed as part of an ensemble in ID magazine, 1984 where they described this collection as '*An uneasy mix of opposed cultures in colours of dried blood*'. Galliano's newly found backer Johann Brun (who had seen his degree show collection in the Brown's front window) advanced £3000 to buy fabrics and get production started. They had just 4 months to put the collection together. He used outsized shapes, layered soft muslin or cotton separates combined with hard tailoring with accessories including pots and pans. The inspiration was triggered by a 1920s Punch cartoon of a furious Afghan native stamping on a European bowler hat in protest against Western influence in the region.
A model was also photographed wearing a similar robe with a striped waistcoat over. **£600-1,000**
- 78 A rare John Galliano muslin robe, 'Afghanistan Repudiates Western Ideals', Spring-Summer, 1984 *unlabelled*, dyed dark saffron, with button closure to neck, elongated sleeves. The Mr Steven Philip collection
A similar robe was photographed as part of an ensemble in ID magazine, 1984 where they described this collection as '*An uneasy mix of opposed cultures in colours of dried blood*'. Galliano's newly found backer Johann Brun (who had seen his degree show collection in the Brown's front window) advanced £3000 to buy fabrics and get production started. They had just 4 months to put the collection together. He used outsized shapes, layered soft muslin or cotton separates combined with hard tailoring with accessories including pots and pans. The inspiration was triggered by a 1920s Punch cartoon of a furious Afghan native stamping on a European bowler hat in protest against Western influence in the region. **£400-600**
- 79 A rare and important John Galliano printed 'Vultures' kimono, 'The Ludic Game' collection, Autumn-Winter, 1985-86, *Galliano 1 London label*, probably the showpiece worn by Lizzie Tear, the print by Luiven Rivas-Sanchez, of dark brown flannel, screen-printed in white, turquoise and black with large-scale vulture repeats and feather details, the coat cut from two main rectangular panels with godet inserted centre-back making it long at the front and short to the rear, with deep collar and lapels, long straight sleeves, the hem buttoning to produce a rolled-effect, or if so desired or an irregular finish, three buttons to the centre-back godet panel to give optional drape effects
The Mr Steven Philip collection
This is the only full-length kimono from this collection known to still exist. A shorter, less complex kimono is held in a private collection, but these are the only two examples extant at the time of this sale.
Luiven Rivas-Sanchez was a fellow student at St Martins, studying textile design and this Vulture pattern was something he was working on in for his degree course at the time of Galliano's show. The bird pattern fitted in with Galliano's bird theme for the show and four kimonos of different shapes were made. Rivas-Sanchez went on to produce further prints for Galliano's AW 1987-88 collection 'The Rose' collection and SS 1985 Blanche DuBois and 'Hairclips' collections. The buttoning of the hem is something Galliano first used in the 'Incroyables' collection and then again extensively in his 'The Rose' and 'Blanche DuBois' collections in 1987 and 1988. **£25,000-35,000**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 80 A rare John Galliano spencer jacket, 'The Ludic Game', Autumn-Winter, 1985-86, *Galliano 1 London label*, of burgundy pinstriped suiting wool, inset with striped pyjama flannels, wide pointed shoulders, the elongated sleeves of men's shirting/lining fabric, with closure by two suspended wine corks
The Mr Steven Philip collection
The wide pointed shoulders were inspired by Angela Carter's heroine 'Fevvers' who was half woman, half bird and wore clothes to conceal her wings by day. Galliano declared, '*The moment you put on my clothes you should feel proud as a bird and move accordingly*'. The striped flannelette fabrics were suggestive of life in the countryside where busy mothers dropped their children at school, whilst still in their pyjamas.
See lot 367 for the matching trousers and lot 369 for the prototype skirt **£2,000-3,000**
- 81 A rare John Galliano knitted tunic 'The Ludic Game' collection, Autumn-Winter, 1985-86, *Galliano 1 London label*, of turquoise hand-knitted cotton by Gail Downey, with ribbed front, point hem, herring bone patterns and two pockets to back, caught in gathered drapes down right side, fastened and adorned by double row of wine corks,
The Mr Steven Philip collection
This show was staged on 18th March, 1985 and such was the clamour for entry that the show had to staged twice. The models - with green tinged hands, twigs and dried flowers in their hair, wearing clogs and carrying jam-jar lanterns weaved and danced their way down the catwalk. At the end of the show, model Mimi Potworska spontaneously threw a dead mackerel (which she had bought for her evening dinner) into the audience, nearly hitting Mrs Joan Burnstein of Browns. **£2,000-3,000**
- 82 John Galliano knitted sweater dress 'The Ludic Game' collection, Autumn-Winter, 1985-86, *Galliano 1 London label*, knitted by Gail Downey, of chunky brown cotton with Aran style cable patterns to the bodice above plain skirt, with cable edges to side seams with ruched effect gathers
The Mr Steven Philip collection **£400-600**
- 83 A rare John Galliano jumbo needlecord ensemble, 'The Ludic Game' collection, Autumn-Winter, 1985-86, *the trousers with Galliano 1, London label*, the outsized jacket of plum jumbo needlecord, double-breasted with antler buttons, cut wide and square with exaggerated shoulders, curved and angular lapels, striped synthetic lining, *chest 127cm, 50in*; the blue cord trousers with button flies, extreme pointed panels to knees, ruched and gathered fabric to the back, *waist 71cm, 28in (2)*
The Mr Steven Philip collection **£800-1,200**
- 84 A rare John Galliano knitted breastband 'The Ludic Game' collection, Autumn-Winter, 1985-86, *Galliano 1 London label*, of dark teal hand-knit fastened by four assorted coins, *90cm, 35in long*
The Mr Steven Philip collection
The hand knits for the show were produced by Gail Downey. **£300-500**
- 85 A rare John Galliano linen 'Scissor-Pleat' dress, Fallen Angels collection, Spring-Summer 1986, *Galliano 1, London label, and size 2*, with curved, gathered pouch-like breast pockets with elasticated tops, the skirt front with cross-over 'scissor' panels, Shirred back panel, *bust approx 97cm, 38in*
The Mr Steven Philip collection
This was one of the key looks of the collection, the skirt inspired by a Dior 1949 full-length evening gown. For an identical example of this linen dress, see 'Galliano, Spectacular Fashion' by Kerry Taylor, p30 **£1,500-2,500**
- 86 A fine and rare John Galliano outsized jacket, 'Fallen Angels' collection, Spring-Summer 1986, *Galliano 1, London label*, of finely striped linen/wool suiting fabric, cut wide and square, the circular pockets with elasticated side openings, plasticene buttons made by Dave Baby to front and cuffs, elasticated ruched band down centre-back, unlined but with bias bound seam edgings, *chest approx 173cm, 68in*
The Mr Steven Philip collection **£2,000-3,000**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 87 A rare pair of John Galliano by Patrick Cox 'Hobo' boots, 'Fallen Angels' collection, Spring-Summer 1986, of burgundy pig-skin with striped cotton ticking, the open heel with cotton flap, the leather upper set back onto a thick layered leather sole with chisel-shaped toe, black thong lacings, *UK size 9*
The Mr Steven Philip collection
Great attention went into the accessories for this collection. Galliano had seen and liked Patrick Cox's work when he made shoes for Westwood's 'Clint Eastwood' collection (A/W 84-85) and they had become good friends - both being devotees of Leigh Bowery's 'Taboo Club'. Cox-designed 'Hobo' shoes were in two styles: brown leather with cutaways exposing the big toe and heel, the other with chisel-shaped soles and cotton-ticking flounces that peeled away from the heel. He made around six pairs of each style (he couldn't afford to make more) which the models would need to keep swapping during the show. These were advertised for sale at £136.50, but very few pairs were made and sold.
- About halfway through the show Patrick Cox sensed something strange was going on, *'John sent people to distract me but gradually I realized that a lot of the models had gone missing. He had told them to go outside the Barracks and drag my pristine shoes through the mud. These were MY shoes. I had paid for them and I had no money back then - it was really hand to mouth. I was furious - they weren't new-looking anymore, which meant I couldn't re-sell them. When I tackled John he replied - 'It's designer mud darling - they're worth more now!'* **£600-1,000**
- 88 A rare pair of John Galliano by Patrick Cox 'Hobo' boots, 'Fallen Angels' collection, Spring-Summer 1986, *Galliano 1, London label*, of dark brown pigskin with cut-outs to expose big toes and part of the heels, oversized tongue, *UK size 7*
The Mr Steven Philip collection **£400-600**
- 89 A John Galliano textured sweater, 'Fallen Angels' collection, Spring-Summer 1986, *Galliano 1, London label*, hand knitted by Gail Downey with traditional coverlet pattern of raised-work petals and ribbed patchwork effect triangles with asymmetric front hem and long trailing point to one side, *bust approx 107cm, 42in*
The Mr Steven Philip collection **£400-600**
- 90 A pair of John Galliano by Trevor Hill brown leather shoes, 1986, *unlabelled*, of brown leather with bows to front, oversized tongues and collar-shaped side flaps with grommets, *27cm, 10.5in long (2)*
The Mr Steven Philip collection
Although these shoes did not appear in the show, they were advertised for sale by Galliano in the Face magazine, December 1985, p54 **£300-500**
- 91 A rare and important John Galliano 'Tarot' card ensemble, 'Forgotten Innocents' collection, Autumn-Winter, 1986-87, comprising: showpiece tubular skirt *unlabelled*, of navy and cream striped synthetic ticking, the hem applied with assorted playing cards, tarot cards, card pictures taken from nursery books, communion cards, elasticated waistband worn empire line; the white parachute silk shirt with Galliano London label, deep sailor collar (2)
The Mr Steven Philip collection
This is the only known example of this skirt in existence. Helena Bonham Carter who appeared on the show invitation wearing a Judy Blame metal crown was photographed for the cover of Blitz magazine, July 1986 wearing a crown/headband formed from playing cards and hemp rope. **£8,000-12,000**
- 92 A John Galliano black gabardine 'pannier' coat, A/W 1986 or S/S 1987, *Galliano London label and UK size 8*, of black viscose/rayon with curved sharp lapels, two diagonally placed mother of pearl buttons, winged mancherons to sleeves, fitted waist, full skirted with pannier side drapes with faux pocket flaps over, *chest 32in 81cm*
The Mr Steven Philip collection **£1,500-2,500**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 93 A rare John Galliano tartan cotton 'bustle' dress, 'The Rose' collection, Autumn-Winter 1987-88, *unlabelled*, with pleats of fabric framing the neck opening, multiple darts to the waist above broad pleats of the skirt with stiffened hem, the fabric caught into a shorter bustle-effect to the back, *bust 92cm, 36in*; together with a press pack of eight photographic postcards by Carrie Branovan (9)
The Mr Steven Philip collection
A similar historicist plaid dress was chosen by the Fashion Museum, Bath as their Dress of the Year.
Karen Crichton who worked on Galliano's 'bustle' looks said he wanted something '*reminiscent of Tissot or Degas. We looked at engravings from 'Harper's Bazaar 1867-1898'. I adapted a classic Edwardian bodice pattern, nipped in at the waist and produced calico skirt toiles that had a more balletic look to them - longer at the front and holding out at the sides. I sewed crin around the bottom of the skirts to keep the hem in the desired flowing folds. The back of the skirt was folded origami style and stitched in place - it was really pleasing.*'
Interview with Kerry Taylor, see 'Galliano Spectacular Fashion' published by Bloomsbury, p46 for an image of this dress. **£2,000-3,000**
- 94 A John Galliano viscose ensemble, Spring-Summer, 1987, *all with Galliano London labels*, comprising: pale blue skirt with draped side panniers, faux pocket flaps; matching loose single breasted jacket with deep sailor collar, *chest 102cm, 40in*; a peach shirt with curved sleeves, labelled UK size 12; together with a John Galliano SS 1987 show flyer with acknowledgments; and two press clippings from the Face, March, 1987 (6)
The Mr Steven Philip collection **£350-500**
- 95 A John Galliano original fashion sketch, Spring-Summer, 1987, *signed 'J.C. Galliano*, ink on card of a stylised figure wearing a Circle shirt with sailor collar and high-waisted skirt, *29.5 by 21cm*
The Mr Steven Philip collection
This sketch was reproduced in British Vogue, December, 1986 **£350-500**
- 96 A John Galliano navy wool coat/dress, 'The Rose' collection, Autumn-Winter 1987-88, *London labelled*, cut long at the front with gathered side panels for extra fullness and short at the back, lapel-like pleats to bodice, *chest approx 86cm, 34in*
The Mr Steven Philip collection **£600-1,000**
- 97 A John Galliano printed cotton jersey dress, 'The Rose' collection, Autumn-Winter 1987-88, *Galliano London label, UK size 10*, button-fronted with Luiven Rivas-Sanchez feather print, slim tapering skirt, *bust 86cm, 34in*; together with a pair of printed leggings in a brown colourway; and three black and white press photos taken at the show (5)
The Mr Steven Philip collection **£400-600**
- 98 A John Galliano olive-green viscose dress, 'The Rose' collection, Autumn-Winter 1987-88, *Galliano London label, UK size 10*, the asymmetric neckline with shoulder strap detail, bias cut with diagonal seams, the skirt hem held in three swags to the front and gathers to the back
The Mr Steven Philip collection **£350-500**
- 99 A John Galliano boxed press pack, 'The Rose' collection, Autumn-Winter 1987-88, containing a dried rose, eight postcards with photographs of the collection taken by Carrie Branovan and a printed scarf with similar enlarged images, *the box 30cm, 12in square*
The Mr Steven Philip collection **£150-250**
- 100 A fine John Galliano turquoise gabardine dress, Blanche DuBois collection, Spring-Summer, 1988, *London label and UK size 10*, with large origami rosette to breast, raised waistline, button-fronted with full 'blown-away' hem, gathered into a tape and buttoning to the underside, *chest 86cm, 34in*; together with a show flyer, a promotional catalogue for the collection with photographs by Vallhonrat; and a press photo of Galliano at the time (4)
The Mr Steven Philip collection **£2,000-3,000**
- 101 A John Galliano bias-cut and pleated dress, Spring-Summer, 1987, *Galliano London label*, of black viscose rayon with V neck, diagonal seaming and box pleats to hem, *bust 86cm, 34in*
The Mr Steven Philip collection
This was one of the most commercially successful looks in the collection. **£300-400**
- 102 A John Galliano black wool 'Barrel' coat, 'The Rose', collection, Autumn-Winter, 1987-88, *Galliano London label*, double breasted and oversized, curved lapels with topstitched borders, pockets with flaps set at high chest/underarm level, curved sleeves, draped front panels, unlined but with bias bound seams, *chest 147cm, 58in*
The Mr Steven Philip collection **£600-1,000**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 103 A John Galliano navy suit ensemble, 'Blanche DuBois' collection, Spring-Summer, 1988, *London labels*, UK size 8, comprising: jacket with disappearing lapels, large origami-like rosette to hip, the hem cut short on one side, back panel with two buttoning positions falling as a drape to one side; with narrow high waisted knee length skirt with belt and buckle; and a pale pink crepe de chine bodice, the lapels forming a halter neck, the *jacket chest approx 92cm, 36in, skirt waist 66cm, 26in (3)*
The Mr Steven Philip collection **£700-1,000**
- 104 A John Galliano green gabardine jacket, 'Hairclips', collection, Autumn-Winter, 1988-89, *labelled and UK size 10*, double-breasted with asymmetric hemline, sharp lapels, belt slotted through jacket front, *chest approx 92cm, 36in*
The Mr Steven Philip collection **£500-800**
- 105 A John Galliano black viscose coat-dress, probably 'The Rose' collection, Autumn-Winter 1987-88, *Galliano 1 London label*, with deep sailor collar, of complex construction with diagonal seams, points to each side, wooden buttons, *chest approx 92cm, 36in*
The Mr Steven Philip collection **£350-500**
- 106 A John Galliano complete bias-cut evening gown look, 'Hairclips' collection, Autumn-Winter, 1988-89, *John Galliano London label*, UK size 8, of bias-cut wine viscose, the low cowl back with horizontal strap, the skirt with zig zag points to the sides and full skirt with flared godets to hem, *bust approx 81-86cm, 32-34in*, with beaded and fringed black chiffon stole; pair of Dent pink suede gloves; pair of Elizabeth Stuart-Smith for Galliano wine suede shoes, stamped to the sole size 7; together with an original Hairclips show card and a promotional folio of photographs by Javier Vallhonrat of the collection, autographed by John Galliano (7)
The Mr Steven Philip collection **£2,000-3,000**
- 107 A John Galliano chestnut viscose evening gown, 'Charles James' collection, Spring-Summer 1989, *London label and UK size 12*, of complex construction, with asymmetric neckline, single shoulder strap to one side and pointed sleeve panel with arm slit to the other, cut in one with front bodice, the skirt with 'blown away' drape to one side over underskirt with front slit; together with a pair of chestnut suede shoes by Elizabeth Stuart-Smith; and an original show programme (4)
The Mr Steven Philip collection **£1,500-2,500**
- 108 A complete jumpsuit ensemble, 'Hairclips', Autumn-Winter, 1988-89, *London labelled and UK size 10*, of dark brown gabardine, double-breasted with buttoned side bands, sleeves with 'blown away' hems, *chest 92cm, 36in*, with a beaded and fringed chiffon scarf; dark grey moss crepe segmented beret by Shirley Hex; pair of black suede shoes by Elizabeth Stuart Smith, and a Galliano signed promotional folio for the collection (7)
The Mr Steven Philip collection **£600-1,000**
- 109 A John Galliano white bias-cut dress, 'Charles James' collection, Spring-Summer 1989, *detached label*, of white cheesecloth, of complex construction with V-neck, slit to bodice and two floating panels to bodice terminating in trailing scarf-like panels, *bust approx 86cm, 34in*
The Mr Steven Philip collection
This example is one of the first ever Galliano bias-cut dresses ever produced. The AW 88-89 collection was the first time he had incorporated full-blown bias cut 30s inspired evening gowns - something that was to be a leitmotif for the rest of his career. **£800-1,200**
- 110 A John Galliano navy wool ensemble, 'Nancy Cunard' collection, Autumn-Winter 1989-90, *London label, size UK8*, comprising: top with cut-outs to sleeves, chevron-shaped hem, front patch pockets, *bust approx. 91cm 36in*; matching culottes with box pleated legs, *waist 66cm 26in (2)*
The Mr Steven Philip collection **£600-800**
- 111 A John Galliano ivory ensemble, Autumn-Winter, 'Fencing' collection, 1990-91, *all with London labels*, comprising: quilted satin waistcoat with laced ties to front' moss-crepe bodice with pleated 'blown away' hem edging; and a pair of cream jodhpurs with zip detailing, *average bust size 81cm, 32in, waist 66cm, 26in (3)*
The Mr Steven Philip collection **£700-1,000**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 112 A John Galliano black moiré bomber jacket, 'Fencing' collection, Autumn-Winter 1990-91, *London label*, size UK12, with black leather trim, Bugs Bunny motif machine embroidered with white threads on back, zip pocket to front, *bust approx. 107cm 42in*
The Mr Steven Philip collection
'So all these top Warner execs came into our office and we agreed to include Bugs Bunny imagery on the clothes as well as two big monitors running Bugs Bunny films at the show. John was very good about it - that was an awful thing to do to him, but we really needed their finance. On the ivory bomber-jackets he cleverly used tone on tone embroidery which was so subtle as to be almost invisible and in addition the girls wore their hair long which covered the cartoon motifs or they just tied the jackets around their waists. The Warner execs sitting in the front row were furious and in addition the monitors didn't work. To try to appease them we made a special Bugs Bunny jacket for the CEO's wife and then everything was fine.' (interview with Hannah Woodhouse, *Sales Manager January 2017*) **£500-800**
- 113 A John Galliano brick-red wool suit, 'Fencing' collection, Autumn-Winter 1990-91, *London label*, with quilted black satin side panels, ribbed collar, flap side pockets, *size UK12, bust 97cm 38in*; matching trousers with zipped hems, *size UK8*, with original paper retail tag, *waist 61cm 24in (2)*
The Mr Steven Philip collection **£600-1,000**
- 114 A group of Galliano's Girl lycra garments, 'Sportswear' collection, 1991, seven garments including acid-yellow swimsuit and t-shirt both emblazoned with large Galliano trademark shields to fronts; a short black dress with multiple stripes, a red-brown circle top/body; slanted black asymmetric top and others; together with a rare promotional handout for the 'Sportswear' SS 91 collection and a poster (qty)
The Mr Steven Philip collection
Galliano's backer (Aguicheek) refused to pay for an AW91/92 collection or show and instead asked Galliano to start work designing two cheaper diffusion lines - Galliano Girl and Galliano Jeans in the hope of appealing to a younger, wider market to increase sales. Their PR stated
'We decided not to produce the mainline collection for one season only in order to concentrate resources on this new side of the business. Launching a new line successfully requires a lot of time and energy' (*Draper's Record 2.3.1991*). It was not a commercial success. **£400-600**
- 115 A fine John Galliano 'Anatomical' ensemble, 'Honcho Woman', Spring-Summer, 1991, *London labelled*, the skirt and jacket of lightweight RAF-blue wool, the jacket with single 'eye' button and complex grey knitted sleeves and back knitted to imitate vertebrae and musculature, single 'eye' button, *chest approx 86cm, 34in*, the short skirt with grosgrain ribbon binding to faux pocket flaps *waist 66cm, 26in (2)*
The Mr Steven Philip collection
This ensemble is illustrated in "Galliano, Spectacular Fashion", p81. **£1,500-2,500**
- 116 A group of Julie Verhoeven for John Galliano fashion sketches, 'Honcho Woman' collection, Spring-Summer 1991, 23 examples pencil on paper, one example pencil and collage on card, *average size 29x21cm, 11.5in x 8.25in (24)*
The Mr Steven Philip collection **£400-600**
- 117 A John Galliano striped jersey shirt, 'Honcho Woman', Spring-Summer 1991 *London labelled*, with twisted and pointed sleeves, exaggerated lapels and cuffs, *bust 92cm, 36in*
The Mr Steven Philip collection **£400-600**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 118 A John Galliano 'silver-foil' frock coat, Josephine Bonaparte Meets Lolita' collection, Spring-Summer 1992 *un-labelled*, Napoleonic-inspired, the brocaded-silk lapels woven with flower-bud repeats, tiny external pockets to rear tails, *chest approx 86cm, 34in*; together with an invitation to the show in the form of a Union Jack encased in plastic, once filled with glitter gel, 15x23cm, 6x9in (2)
The Mr Steven Philip collection
Similar examples can be seen on the runway for this collection. **£800-1,200**
- 119 A John Galliano acid-green lycra/fleece military-inspired waistcoat, 'Honcho Woman' Spring-Summer 1991, *unlabelled*, trimmed in navy grosgrain ribbon, lined in white polyester jersey, with wide rectangular lapels Regency inspired lapels applied with loops of green braided cord, pleated back panel, *bust approx. 97cm 38in*
The Mr Steven Philip collection **£600-900**
- 120 A John Galliano bias-cut terracotta satin-backed crêpe evening gown, 'Ballets Russes', Spring-Summer 1999-2000 *labelled*, *size GB8*, with spaghetti straps, *bust approx 81-86cm, 32-34in*
The Mr Steven Philip collection **£400-600**
- 121 A John Galliano black chiffon bias-cut evening gown, circa 2002, *rubber label*, with draped swags, integral corset to bodice, fastening with self-covered buttons to left side, *bust approx 86cm, 34in*; together with a 1930s boudoir-inspired John Galliano black satin evening bag, 1990s,
The Mr Steven Philip collection **£500-800**
- 122 A Christian Dior by John Galliano knitted 'Mohican' hat, 'Funky Folklore' collection, Autumn-Winter 2002-03 *labelled*, Peruvian-inspired, with knotted fringes creating mohawk-style crown
The Mr Steven Philip collection
Described as 'a cross-cultural joy-ride' by WWD, Galliano drew inspiration from several cultures. The choice of brightly coloured wool and knitted patterns replicate those seen in traditional Peruvian knitting. The hairstyle imitated by the knotted fringing- commonly known as a 'mohawk'- has existed in various cultures around the world for thousands of years, with the name taken from the Mohawk people (Kanien'kehá:ka) of the Iroquois confederacy, Six Nations, Canada & North America. Historically, the hairstyle in fact is most similar to those worn by the Pawnee people, Central Plains. In the 21st century, the hairstyle became associated with non-conformity in mainly Western-cultures, due to it's popularity amongst Punks. This hat was worn by FKA Twigs for The Face magazine, photographed by Charlotte Wales, February 2021. **£800-1,200**
- 123 A Givenchy by John Galliano pinstriped grey wool suit, Autumn-Winter 1996-97, *couture labelled*, the single-breasted jacket with cleverly constructed 'bow' faux-pockets, matching pencil skirt with grosgrain striped down each side, *bust 92cm, 36in, waist 78cm, 31in (2)*
The Mr Steven Philip collection **£360-500**
- 124 A John Galliano black cloqué-silk suit, 'Dolores' collection, Autumn-Winter 1995-96, *Paris labelled*, the single-breasted jacket with 'disappearing' lapels, silk-cord buttons; matching high-waisted pencil skirt with corset-like waistband to interior, *bust 86cm, 34in, waist 66cm, 26in (2)*
The Mr Steven Philip collection
Similar jackets are shown on the runway for this collection, worn with floor-length satin dresses and trousers. **£800-1,200**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 125 A rare John Galliano show invitation, 'Baby Maker' collection, Autumn-Winter 1996-97, in the form of a navy wool sleeve appliqué with military-inspired stripes; the striped lining pulled out and stamped with the show details and map, *64cm, 25in long*
The Mr Steven Philip collection
The sleeve is imagined to be torn from the uniform of an American Confederate soldier. For this collection, Galliano's heroines were two historical figures: Wallis Simpson and Pocahontas. This invitation is illustrated in: 'Galliano: Spectacular Fashion' by Kerry Taylor, p. 124. **£200-300**
- 126 A rare John Galliano show invitation, 'Ecole de Danse' collection, Spring-Summer 1996, comprising; tin flute, *29cm, 11.5in long*; and music score of Faure's '*Papillon et la Fleur*', the date and venue concealed within the score, printed with the show contributor's to reverse, tied together with pink grosgrain ribbon; together with a group of runway photographs of the same collection taken by Peter MacDonald, *each 10x15cm, 4x6in (qty)*
The Mr Steven Philip collection
This invitation is documented in: 'Galliano: Spectacular Fashion' by Kerry Taylor, p.114. **£200-300**
- 127 A John Flett cotton jersey 'pouch' dress, circa 1984, *labelled, size 2*, with pleated crossover neckline, protruding panels at hips, draping to back and hem, *bust approx. 76cm 30in*
The Mr Steven Philip collection
John Galliano was a fellow St Martins student and very close friend of John Flett whose career was brilliant but short-lived; he died tragically young in 1991. The pouched draping of this dress influenced Galliano's 'Fallen Angels' collection Spring-Summer 1986.
This dress was featured in 'Club To Catwalk: London Fashion in the 80s', Victoria & Albert Museum, London, 10 July 2013 - 16 February 2014 **£400-600**
- 128 A John Flett navy ribbed rayon double-breasted dress, 1980s, *labelled*, with dark teal jersey cotton insert creating a cowl neckline, undulating side panels, draped rear skirt, *bust approx. 81cm 32in*
The Mr Steven Philip collection
John Galliano was a fellow St Martins student and very close friend of John Flett whose career was brilliant but short-lived; he died at the age of 27 in 1991. Flett's considerable influence on Galliano can be seen in this gown, which heavily influenced Galliano's circle cut garments for his 'Fallen Angels' and 'Forgotten Innocents' collection Autumn-Winter 1986-87. **£400-600**
- 129 An Alexander McQueen dolphin print dress, 'La Poupee' collection, Spring-Summer 1997, *labelled, size 42*, of polyamide jersey with photographic print, with zips to front and back which also form the neckline, *bust approx. 86cm 34in*
The Mr Steven Philip collection **£300-500**
- 130 An Alexander McQueen black wool coat, 'Joan' collection, Autumn-Winter 1998-99, *labelled, size 44*, front buttoning with black and silver lace sleeves, stand collar, lined in damask red satin, *chest approx. 102cm 40in*
The Mr Steven Philip collection **£600-800**
- 131 An Alexander McQueen ivory jersey ensemble, 'Ireere' collection, Spring-Summer 2003, *labelled*, all applied with mother-of-pearl buttons, comprising: jacket with frayed tabbed hem and cuffs, *size 44, bust approx. 97cm 38in*; matching trousers, *size 40, waist approx. 76cm 30in*; knitted wool vest with draped back; pale blue herringbone weave shoes with faux-antler heels, *size 39 (5)*
The Mr Steven Philip collection **£400-600**
- 132 An Alexander McQueen black and ivory jacquard satin gown, 'Sarabande' collection, Spring-Summer 2007, *labelled, size 42*, the princess-line strapless boned bodice above a tiered, flounced skirt which cascades from the hips, woven with delicate floral fronds and peacocks perching on branches, *bust approx. 86cm, 34in*
The Mr Steven Philip collection
Behind the scenes image taken at the Spring-Summer 2007 catwalk show courtesy of Robert Fairer **£4,000-6,000**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 133 An Alexander McQueen steel-grey wool dress, 'Voss' collection, Spring/Summer 2001, *labelled*, size 44, applied with Japanese inspired embroidered decorative floral band that traverses the dress from neck to hem, *bust approx. 92-97cm, 36-38in*
The Mr Steven Philip collection **£450-600**
- 134 A pair of rare Alexander McQueen gold snakeskin heels, 'Widows of Culloden' collection, Autumn-Winter 2007-08, *lycodomorphus rufulus, stamped to soles and interior, size 36.5*, decorated with chimeric dragonfly figure in gilt metal, enamel, rhinestones and faux-gemstones, inspired by the 'Dragonfly Woman' brooch by René Lalique c.1897, *internal length approx. 23.5cm 9.5in (2)*
The Mr Steven Philip collection
Lalique took McQueen to court over the copyright infringement so these never went into production **£1,200-1,800**
- 135 An Alexander McQueen by Sarah Burton ensemble, 'Ice Queen' collection, Autumn-Winter 2011-12, the dress bodice overlaid with graduating rolls of interlocking ribbon bands in chiffon and silk, central armorial embroidered in floss silks, raised work, silver threads with crowned double-headed eagle, ruff-like collar trimmed with pearl beads, above a skirt with lace-effect weave, bands of frayed chiffon, crin stiffened ruff-like hem, the bodice with boned corsetry, *labelled, bust approx. 81cm 32in*; a pair of white leather platform heels with moulded metal heel supports, front straps decorated with silver cord, rhinestones and chiffon tufts, *stamped to interior, size 39*; studded white leather harness, *unlabelled, adjustable size*; together with a press clipping featuring a similar dress form the show, (5)
The Mr Steven Philip collection **£1,200-1,800**
- 136 A rare Yohji Yamamoto black chiffon and houndstooth wool jacket, Autumn-Winter 2003-04, *labelled*, front buttoning, with integral sash, curling sculptural boned hem, *bust approx. 91cm 36in*
The Mr Steven Philip collection **£700-1,000**
- 137 An early Yohji Yamamoto men's black gabardine ensemble, Spring-Summer 1988, *woven grey on black Y's label*, comprising oversized blazer and sleeveless coat, joined with buttons behind the collar, applied with red 'Y's' patch to lapel, edged in white topstitch, *size 6, chest approx. 112cm 44in*; matching trousers with red 'Y's' patch to leg, *size 5, waist approx. 102cm 40in*; together with a rare copy of the S/S 1988 catalogue, photographed by Nick Knight (4)
The Mr Steven Philip collection **£400-600**
- 138 A Yohji Yamamoto military-inspired black wool blend jacket, Autumn-Winter 1988-89, *labelled, size M*, asymmetrically cut, with frogging and faux-gemstones to front, *chest approx. 102cm 40in*; together with the catalogue from this collection, *37x29.5cm 14.5x11.5in (2)*
The Mr Steven Philip collection **£300-500**
- 139 An early Comme des Garçons wool ensemble, 'Liberation from Tailoring' collection, Autumn-Winter 1989-90, *labelled*, comprising: a wide-collared houndstooth jacket with black side panels, *size S, bust approx. 97cm 38in*; high-waisted pleated black skirt, *size M, waist approx 66cm 26in*, both woven and embroidered with naive depictions of birds; a black shawl, *labelled*, printed with naive depictions of cats, *length approx. 193cm 76in (3)*
The Mr Steven Philip collection **£300-500**
- 140 A Comme des Garçons pink 'Hearts' coat, 'Bad Taste' collection, Autumn-Winter 2008-09, *labelled, size S*, of voluminous cut, cloqué rayon-cotton blend, with large love heart cut-outs edged in ruffled chiffon and satin
The Mr Steven Philip collection **£600-800**
- 141 A Junya Watanabe/Comme des Garçons windowpane check tweed dress, Autumn-Winter 2001-02, *labelled*, the bodice gathered and draped at the front, inset with transparent orange vinyl yoke, *bust approx. 81cm, 32in*
The Mr Steven Philip collection **£300-500**
- 142 A Comme des Garçons padded 'hands' ensemble 'Curiosity' collection, Autumn-Winter 2007-08, *labelled, size S*, comprising: black pinstripe wool tailcoat with hands applied to front, *bust approx. 91cm 36in*; white lycra drop-crotch trousers, applied with hands to waist, *waist approx. 81cm 32in (2)*
The Mr Steven Philip collection **£800-1,200**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 143 An Issey Miyake hooded top, Autumn-Winter 1991-92, *labelled, size XS*, of brown nylon jersey, the hood section with double zip and woven zip-effect edgings, which when opened create a cowl neckline or when partially opened create just eye slits, *chest approx. 102cm 40in*
The Mr Steven Philip collection **£400-600**
- 144 A rare Issey Miyake 'egg carton' hooded dress, Autumn-Winter 2000-01, *labelled, size 1*, beige and orange nylon, with undulating circular protrusions, *bust approx. 91cm 36in*
The Mr Steven Philip collection **£400-600**
- 145 A Comme des Garçons 'Flat' or '2D' collection poppy-patterned coat, Autumn-Winter 2012-13, *labelled, size XS*, the red poppies digitally woven onto black damask ground, wide hip panels, top-stitched around perimeter of to form flat rigid garment edges, calico tie closure to front, *chest approx. 112cm 42in*
The Mr Steven Philip collection **£2,000-3,000**
- 146 A Junya Watanabe/Comme des Garçons navy wool dress, Spring-Summer 1999, *labelled*, button-fronted with angular cage of aluminium rods encircling the waist, Peter Pan collar, *bust approx. 86-92cm, 34-36in*
The Mr Steven Philip collection **£450-600**
- 147 A Lady Gaga-worn 'Red Bleeding' look from the '911' music video, 2020, *un-labelled*, comprising skirt formed from draped latex, folding up and back on itself, gathering into pleats at each front hip, the waistband with press-stud fastenings to rear, by Karina Akopyan, 2017, *waist approx 61cm, 24in*; Carapace patent leather bullet bra with extreme pointed cups, 2017, bust approx 86cm, 34in; together with a pair of non-associated fetish extreme platform stiletto shoes, ex- sex-shop display, 2000s, *un-signed, approx 29cm, 11in long, platform 8in, 21cm tall (4)*
The Mr Steven Philip collection
Ex-lot 295, 8th December 2020, Kerry Taylor Auctions. ex lot 295
This is one of two one-off ensembles designed by multi-disciplinary artist Karina Akopyan selected by Lady Gaga to feature in the music video for '911', the third single from her sixth studio album 'Chromatica', released on the 25th September 2020. Her design team initially requested four looks for this project, selecting the bra and skirt from two different existing ensembles from the artist and combining them to create the 'Red Bleeding' look for the video, which was worn with a headpiece by It-Spain. The latex skirt is an original creation designed by Akopyan in 2017 to complete the look for 'Red Priestess', which also included a moulded leather breastplate with a shoulder piece and a red Orthodox priest inspired hat. The bra is by London-based luxury leather fetish-wear brand Carapace and was initially acquired by Akopyan in 2016 to form part of the original 'White and Red Devil' look, as part of her body of work entitled called 'Cossacks writing a mocking letter to the Turkish Sultan'.
Watch video clip [here](#).
Video stills shown from '911' by Lady Gaga, directed by Tarsem Singh: watch here **£2,000-3,000**
- 148 A Chanel caviar leather handbag, 1997-1999 *stamped, with serial sticker*, with circular faux-tortoiseshell handles and double 'C' clasp, three interior compartments, *28cm, 11in long*; with a Chanel dustbag (2) **£300-500**
- 149 A Chanel fantasy tweed double-breasted jacket, Spring-Summer 2012 *labelled, size 44*, stencilled with iridescent silver lattice, 'blister pearl' buttons with 'CC's, black silk-chiffon lining, *chest 96cm, 38in*
PENDING ARRIVAL £300-500

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 150 **A Chanel printed velvet hat, early 2000s** *labelled, size M, with repeats of 'Chanel', camelias and Coco's profile, circumference approx 55cm, 22in* **£200-300**
- 151 **A Chanel denim and fantasy tweed jacket, probably pre-collection Spring-Summer 2018** *labelled, size 38, the tweed woven to give the impression of indigo denim, double 'C's to metal buttons, camelia-woven silk lining, chest 96cm, 38in* **£250-350**
- 152 **A Chanel beach bag, Spring-Summer 2003** *stamped, with serial sticker and matching authenticity card, printed with splashing waves and 'Chanel Surf', several pockets and a zipped compartment to interior, 46cm, 18in long (2)* **£300-500**
- 153 **A Chanel broderie anglaise black chiffon bodice and matching jacket, Spring-Summer 2001** *labelled, size 40, embroidered with circular motif, busts approx 92cm, 36in; together with matching hat from the same collection, labelled, 51cm, 20in circumference; and a tiered chiffon skirt, 2000, labelled, size 40, waist 66cm, 26in (4)* **£300-500**
- 154 **A Chanel butterscotch-herringbone tweed jacket, Autumn-Winter 2000** *labelled, size 40, with polka-dot resin square buttons, edged in braid, ivory silk lining, chain-weighted hem, chest 92cm, 36in; together with a pair of Chanel brown wool-cashmere trousers, Autumn-Winter 1999-2000, labelled, size 40, waist 66cm, 26in (2)* **£400-600**
- 155 **A Chanel couture black and white tartan wool suit, mid 1960s, un-labelled**, the jacket with gilt cast lion-head buttons, four pockets, lined in silk and with chain weighted hem; matching knee length skirt, *bust 86cm, 34in, waist 66cm, 26in (2)* **£400-600**
- 156 **A Chanel 'Eagle' woven leather chain belt, Spring-Summer 2001** *signed, the gilt bird inset with cut-brilliant, 'CC' charm dangling from its beak, 87cm, 34in long; in a Chanel box (2)* **£400-600**
- 157 **A Chanel flecked charcoal-grey cashmere suit, Autumn-Winter 1999-2000** *labelled, size 38, the long-line jacket fastening to the side with single button, belt with brushed metal buckle; matching skirt, bust 86cm, 34in, waist 71cm, 28in (3)* **£400-600**
- 158 **A Chanel flecked sand-coloured cashmere suit, Autumn-Winter 1999-2000** *labelled, size 40, the jacket with asymmetric metal 'toggle' fastenings; matching skirt, bust 86cm, 34in, waist 66cm, 26in (2)* **£400-600**
- 159 **A Chanel ink-black fine cashmere jacket, Autumn-Winter 1998-99** *labelled, size 40, single-breasted with double 'C's to buttons, four flap pockets, monogrammed silk lining, chest 92cm, 36in* **£400-600**
- 160 **A Chanel quilted baby-pink and blue cotton-tweed ensemble, Spring-Summer 2000** *labelled, size 38, comprising fitted bodice and matching skirt, bust 86cm, 34in, waist 71cm, 28in; together with a Chanel sherbert-green lurex dress, Spring-Summer 1999, labelled, size 40, bust approx 81-92cm, 32-36in (3)* **£400-600**
- 161 **A Chanel shiny gun-metal-black jacket, Autumn-Winter 2000-2001** *labelled, size , in an acetate/rayon blend, buttons with double 'C's inset with black rhinestone, two patch pockets and lined in black silk, chest 92cm, 36in* **£400-600**
- 162 **A Chanel square-quilted burgundy suede flap bag, 2000-2002** *stamped, with serial sticker, woven suede chain strap and mademoiselle turn-lock clasp, two exterior compartments, grosgrain silk lining, 25cm, 10in long; with a Chanel dustbag (2)* **£400-600**
- 163 **Two pairs of Chanel lambskin leather trousers, Autumn-Winter 2001-02** *labelled, size 40, the first in moss-green, the second in brown, waists 71cm, 28in (2)* **£400-600**
- 164 **A Chanel embroidered-sequin tweed tailcoat, Cruise collection, 2002** *labelled, size 40, the singular button fastening inset with black rhinestones, lined in black camelia silk; together with a tulle bodice from the same collection, size 40, busts 86cm, 34in (2)* **£500-800**
- 165 **A Chanel ink-blue tweed suit, Cruise collection, 2002** *labelled, size 40, the jacket with singular button fastening inset with black rhinestones, matching knee-length skirt with patch pockets, fully silk lined, bust 86cm, 34in, waist 66cm, 26in (2)* **£500-800**
- 166 **A Chanel pale pink and gold lamé ensemble, Cruise, 2000** *labelled, size 40, comprising; jacket with two chest pockets, no fastenings, chain-weighted hem; matching bodice and skirt, bust 92cm, 36in, waist 66cm, 26in (3)* **£500-800**

Note that charges apply, see website for details

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- 167 **A Chanel pastel-checked cotton tweed ensemble, Spring-Summer 2001, labelled, size 40**, comprising; coat with concealed zip fastening with double 'C's to pull-tabs, matching skirt with knitted turquoise waistband and 'pearl's; together with a matching ribbed cashmere jumper from the same collection, *labelled, size 38, bust 92cm, 36in, waist 71-86cm, 28-34in (3) £500-800*
- 168 **A Chanel pink and rainbow-flecked tweed suit, Autumn-Winter 2001 labelled, size 40**, the cropped, single-breasted jacket with double 'C's to buttons, chain-weighted hem; matching skirt, each fully lined in printed silk, *bust 92cm, 36in, waist 66cm, 26in (2) £500-800*
- 169 **A Chanel quilted black satin evening bag, 2000-2002 stamped**, with gilt 'CC' turnlock clasp, satin top-handle, two interior compartments, *17cm, 6.5in long; in a Chanel dustbag (2) £500-800*
- 170 **A Chanel red and gold tweed ensemble, Autumn-Winter 2000-01 labelled, size 40**, woven with 'gold foil' threads, comprising; jacket with brushed metal 'Chanel' fastenings, matching skirt, chiffon vest and stripey chiffon scarf, *bust 92cm, 36in, waist 66cm, 26in (4) £500-800*
- 171 **A Chanel square-quilted purple lambskin leather flap bag 2000-2002 stamped, with serial sticker**, embroidered with scroll repeats, palladium metal hardware and chain strap, *26cm, 10in long; with a Chanel dust-bag (2) £500-800*
- 172 **A Chanel cranberry-red tweed coat, Autumn-Winter 2001-02 labelled, size 40**, single-breasted with 'CC's to buttons, camelia woven silk lining, matching button-on scarf, *chest 96cm, 38in (2) £600-1,000*
- 173 **A Chanel pale yellow cotton-tweed ensemble, Cruise collection, 2001 labelled**, comprising; coat with concealed zipper, peach silk lining; matching dress and detachable pleated dickie, *bust 92cm, 36in, waist 71cm, 28in (3) £600-1,000*
- 174 **A Chanel pink and green tweed jacket and matching hat, Autumn-Winter 2001-02 labelled**, the jacket with concealed button fastenings, edged with braid with pink Camelia silk lining, *size 40*; the hat with green lambskin leather lined brim; together with a skirt in matching lambskin leather from the same collection, *size 38, bust 92cm, 36in, waist 66cm, 26in (3) £600-1,000*
- 175 **A Chanel sun-beam quilted black satin evening bag, Spring-Summer 2001 stamped, no serial sticker**, with central gilt eagle encrusted with cut-brilliant, short woven-leather gilt chain strap, *27cm, 10.5in long; with a Chanel dust-bag (2) £600-1,000*
- 176 **A Chanel wine-red chenille-tweed ensemble, Autumn-Winter 1998-99 labelled, size 40**, comprising; single-breasted jacket, matching full-length skirt, fully lined in silk, *bust 92cm, 36in, waist 66cm, 26in*; and pair of knee-length two-tone suede boots, *size 38.5 (4) £600-1,000*
- 177 **A Chanel micro-mini quilted velvet handbag-necklace, circa 1987, stamped, serial sticker with indistinct number**, woven leather gilt chain strap, leather lining, *7x7cm*; in a Chanel box (2) The Honorable Petronella Wyatt is photographed wearing a variation of a Chanel micro-mini bag-necklace at Royal Ascot, British Vogue, September 1987 issue. **£800-1,200**
- 178 **A Chanel quilted black lambskin leather classic double flap bag, 2000-2002 stamped, with serial sticker**, gilt hardware, 'CC' turnlock clasp and with red leather lining, *25cm, 10in long*; with a Chanel dustbag (2) **£2,000-3,000**
- 179 **A Chanel buff-coloured bouclé cotton suit, Spring-Summer 1999 Boutique labelled, size 38**, the single-breasted jacket edged with blush 'pearls', concealed singular hook-eye fastening, lined in gauze-wool, matching skirt, *bust 86cm, 34in, waist 71cm, 28in (2) £500-800*
- 180 **A fine Chanel lavender wool tweed ensemble, Autumn-Winter 1998-99 Boutique labelled, size 36**, the cropped, single-breasted jacket edged with mohair-wool braid, metal-linked fastenings with double 'C's, chain-weighted hem, the matching ankle-length skirt draped and gathered into waterfall-bustle to rear, *bust 86cm, 34in, waist 66cm, 26in (2)* Supermodel Erin O'Conner is photographed in an identical ensemble in the September issue of British Vogue, 1998. **£1,000-1,500**
- 181 **A Chanel little black dress with polka-dot pink faille cummerbund, Spring-Summer 1988 Boutique labelled**, with guipure lace bodice, *bust 86cm, 34in, waist 66cm, 26in £500-800*
- 182 **A Chanel ivory bouclé tweed suit, circa 1985 Boutique labelled**, comprising single-breasted jacket with gilt 'CC' buttons, the edges woven with gold braid, chain-weighted hem; matching pleated skirt, fully lined in ivory silk, *bust 43cm, 34in, waist 66cm, 26in (2) £600-1,000*

Note that charges apply, see website for details

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- 183 **A Chanel silver-plated charm necklace, Spring-Summer 2006 signed**, with double 'C' and 'pearl' charms, *approx 27-37cm long*; in a Chanel box with original receipt showing RRP of £600 (3) **£200-300**
- 184 **A Louis Vuitton by Takashi Murakami Monogram Multicolore bag, early 2000s, stamped**, with gilt hardware, flap pocket to the exterior, top handles and adjustable chain strap, red Alcantra lining, *33cm, 13in long*; together with a pair of Vuitton/Murakami shoes, early 2000s, *stamped, size 39.5*, in a Louis Vuitton box (4) **£500-800**
- 185 **A Hermès green crocodile handbag, late 1960s, crocodylus porosus**, stamped to interior, with solid brass clasp, seven interior pockets of varying size, lined in lambskin leather, with integrated vanity mirror, *width 25cm 10in*. *Please note there are export restrictions on this lot outside the UK.* **£600-1,000**
- 186 **A Hermès orange Swift leather Retournè Kelly 35, 1995 signed, blind-stamp Y**, with gilt metal hardware, monogram stamp 'MD' to front, with shoulder strap, padlock, clochette and two keys, *35cm, 13.7in long (6)* **£600-1,000**
- 187 **A Cartier clutch bag with 9ct Gold frame, probably 1950s hallmarked and stamped Cartier to interior**, of ivory and gold Indian brocade, original mirror and purse to satin interior, *23cm, 9in long* **£300-500**
- 188 **An unusual Hermès leather 'bell' belt, 1993, stamped and size 70**, of black and tan leather, affixed with four gilt bells, gilt buckle, *adjustable length 66-71cm 26-28in* **£200-300**
- 189 **A Fendi iridescent sequined Baguette, late 1990s-early 2000s signed**, with lizard-skin, satin lining, *25cm, 10in long*
The Lucinda Portobello Collection **£500-800**
- 190 **An Alberta Ferretti bias-cut silk-chiffon evening gown, modern labelled, size US8, 1930s** inspired in the softest shell-pink, with curving bands of chiffon, cowled-back, matching slip, *bust approx 32-36in, waist approx 22-28in*; together with a Givenchy silk cocktail dress, lined in silk with lightly boned and padded corset interior, flounced hem, c.2001, *couture labelled, bust 81cm, 32in, waist 61cm, 24in (3)* **£250-400**
- 190A **An Alberta Ferretti beaded black evening ensemble, circa 1998 labelled, size**, comprising organza gown, *bust 92cm, 36in*; and wool coat, *bust 96cm, 38in*; each with complex construction of cut-panelled insertions, joined together with bugle-beaded faggoting (2)
The vendor recalls purchasing this ensemble from Harvey Nichols, around the year 1998. The ensemble was not on the floor but brought out especially to show them, and they were told very few were made, due to the exceptional craftsmanship involved in creating such a piece. **£500-800**
- 191 **A John Galliano 19th-century style black chiffon reticule, 'Haute Bohemia' collection, Spring-Summer 1998, metal Paris label to interior**, with black beaded tassel, expandable gate clasp with petals set in resin to top, metal chain cast with floral design, lined in yellow satin, *top of clasp to base of bag height approx. 26cm 10in*; together with original box and dust cover (3)
The Choltida Pekan Collection **£200-300**
- 192 **A Valentino sand-coloured flecked wool suit, probably A/W 2000, Boutique labelled**, the single-breasted jacket with concealed hook-eye fastenings, the hem with gold bugle beads and trimmed in rabbit fur, matching skirt, *bust 92cm, 36in, waist 71cm, 28in*; together with a Celine brown wool coat with fox fur collar, 'C' inset buttons, tie-belt and quilted silk lining, early 2000s, *labelled, chest 101cm, 40in (4)* **£250-350**
- 193 **A Louis Vuitton monogrammed leather Papillon bag, 2004, stamped to interior, length 28cm. 11in, width 13cm 5in**; together with original dust bag and receipt of purchase (3) **£200-300**
- 194 **A Cartier brown suede clutch with 9K gold clasp, 1930s signed and hallmarked**, the clap inlaid with diamond shape, brown satin lining, *23cm, 9in long* **£200-300**
- 195 **A Christian Dior faux pearl and rhinestone demi-parure, 1980s-90s signed, made in Germany**, with iridescent finish to 'pearls', comprising; three strand necklace, *33-38cm, 13-15in long*; matching stud earrings, *1.5cm, 0.6in diameter*, in a Grosse box (4) **£250-350**

Note that charges apply, see website for details

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- 196 **A Miriam Haskell faux-pearl and gilt metal demi-parure, 1950s signed**, comprising four-strand necklace with large central 'pearl' droplet, *approx 31-38cm, 12-15in long*, matching clip-on earrings, *5cm, 2in long*, together with a Miriam Haskell brooch, *8cm, 3in diameter*, and blister 'pearl' sautoir, *86cm, 34in approx long*, both 1950s, *both signed (5) £300-500*
- 197 **A magnificent brooch, possibly by Christian Dior, 1950s or 60s un-signed**, with large central faceted glass stone, three baroque 'pearl' droplets, *approx 5x10cm, 2x4in*; together with a Dior compact, 1950s or 60s, *signed, approx 8x7cm, 3x2.6in (2) £200-300*
- 198 **A Giorgio Armani statement necklace, 2000s un-signed**, the polished black stone and glass beads tied with lavender-grey velvet ribbon, *approx 43cm, 17in long*; in original box (2) **£300-500**
- 199 **Two Giorgio Armani statement necklaces, 2000s** the first with large sliced pendant of midnight goldstone, *un-signed, 48cm, 19in long*; the second with clear quartz pendant, *signed, 48cm, 19in, long*; in a Armani box (3) **£300-500**
- 200 **Two Giorgio Armani statement necklaces, 2000s** the first with sand-coloured carved stone square pendant, skillfully curved frosted glass beads threaded onto silk cord, *un-signed, 64cm, 25in long*; the second of clear quartz and glass beads, *un-signed, 76cm, 30in long*; in an Armani box (3) **£300-500**
- 201 **Yves Saint Laurent for the Duchess of Windsor couture fashion sketches, 1969 to circa 1975**, thirty-four assorted facsimile sketches, the majority with attached fabric swatches, including a patchwork evening ensemble, SS 1969, day, dinner and evening wear, some annotated 'no' or 'yes' or with XX's, *31 by 21cm, 12 by 8 1/2in*; two handwritten notes to the Duchess, one on YSL stationary, listing orders and prices including her customary 50% discount; and a Hayes New York storage list for the Duchess of Windsor including assorted suitcases, a wardrobe steamer trunk and other household items (qty) **£1,500-2,500**
- 202 **Christian Dior for the Duchess of Windsor couture fashion sketches, invoices and correspondence, 1965 and 1969**, comprising: eleven facsimile Marc Bohan haute couture sketches, the majority with attached fabric swatches, some with annotations by the Duchess, *'Blouse what tissue, sans poche'* etc; mainly day, dinner and cocktail wear *32 by 22cm, 12 1/2 by 8 1/2in*; together with three handwritten notes on Dior stationary, 1965, one signed *'Suzanne'* and *'Mr Bohan'* proposing different fabric, colour options and price adjustments, including the Duchess' 40% discount; seven Dior invoices for orders taken in 1965; two envelopes addressed to the Duchess at her Bois de Bologne residence; pencilled calculations/jottings on notepaper printed 'from the desk of THE DUKE OF WINDSOR'; and a typed list of dresses sold on the Duchess' behalf by Madame de Baecque with prices paid, May 3rd 1965, including five Dior examples (qty) **£5,000-8,000**
- 203 **Madame Grès for the Duchess of Windsor, couture fashion sketches and correspondence, 1974-75**, the majority of the facsimile sketches with attached swatches, comprising: six designs for summer 1974 and three for AW 1974-75, annotated by the Duchess with 'yes', 'no', or XX's, *29 by 22cm, 11 1/2 by 8 1/2in*; two letters from Lilly the Grès vendeuse emphasising the *'prizes specially studied for you' (sic)* a page of fabric swatches with model numbers; and two envelopes addressed to the Duchess at her Bois de Boulogne residence (qty) **£300-500**
- 204 **A Victor Edelstein fashion sketch, for the first gown he designed for Diana, Princess of Wales, gouache on card, signed in pencil and annotated 'The First dress I made for the Princess of Wales, Spring 1982,'** depicting a tiered pink organza gown, with bows to shoulders, *43 by 23cm, 17 by 9in* within pink lined mount **£1,000-1,500**

Note that charges apply, see website for details

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- 205 **A Victor Edelstein fashion sketch, of a plum velvet gown, designed for Diana, Princess of Wales, Autumn, 1990**, gouache on card, with fitted ball gown with petal-shaped skirt panel, *signed and annotated in pencil, 'The Princess of Wales wore this dress for an official portrait photograph by Lord Snowdon, in 1991 and a painted portrait by Douglas Hardinge Anderson now hanging in the Royal Marsden. She was also photographed in this dress by Mario Testino for Vanity Fair. Sold at Sotheby's in January, 2023', 43 by 23cm, 17 by 9in within purple lined mount* **£1,000-1,500**
- 206 **A Victor Edelstein fashion sketch, of a black velvet gown, designed for Diana, Princess of Wales, Autumn, 1990**, worked in gouache on card, of a fitted formal evening gown *signed and annotated in pencil 'Worn by the Princess of Wales to the premiere of Dangerous Liaisons in 1989 and on other occasions. Black silk velvet dress with diamanté buttons and grosgrain edging.'* 43 by 23cm, 17 by 9in within lined mount **£1,000-1,500**
- 207 **A Victor Edelstein fashion sketch, of a scarlet velvet gown, designed for Diana, Princess of Wales, Autumn, 1990**, gouache on card, *signed and annotated in pencil, 'Worn by the Princess of Wales at a banquet at the Mansion House for Help the Hospice. Fuchsia crepe drape evening dress', 43 by 23cm 16 3/4 by 9in* **£800-1,200**
- 208 **A Turnbull & Asser single-breasted blazer, identical to one worn by Princess Diana, 1988** *labelled*, of finely checked wool in shades of green, blue and brown, three pockets, black silk-blend lining, *chest approx 96cm, 38in*
Provenance: this blazer was given to the vendor by David Quelch, former Managing Director of Burberry, around the year 1997. At the time, he was responsible for managing all of the orders from the Royal family, and the vendor worked as his secretarial assistant. Upon his retirement, whilst clearing out his office closets- he gifted this item to her, stating that Princess Diana had sent it in, requesting it to be made in a different fabric by Burberry, as she was fond of the style. It has been in the possession of the vendor ever since. The labelling of this blazer indicates that it is ready-to-wear- not a bespoke piece- and subsequently, we have not been able to verify the alleged provenance. Princess Diana is famously photographed wearing an identical blazer, styled with jeans, cowboy boots, British Lung Foundation charity sweatshirt and baseball cap, at the Guards Polo Club, Windsor, 2nd May 1988. One of her most lauded 'off-duty' looks, the outfit was re-interpreted by French Vogue, modelled by Hailey Bieber, for the August 2019 issue. **£300-500**
- 209 **A Royal state livery for a musician, for the reign of King George V, 1910-1936**, of dark plum velvet adorned with varying stripes of gilt braid, gilt knot embroidered buttons, the front and back with embroidered imperial crowns, embroidered cypher badges for King George V, *chest approx 107cm, 42in* **£1,000-1,500**
- 210 **A British Royal Household Footman's livery for the reign of King Edward VII, circa 1902**, comprising: scarlet wool coat with deep bands of gold lace, large gilt brass buttons with Royal arms, heavy gold aiguillette to one shoulder with badge embroidered with ER VII Royal cypher within the Garter below an imperial crown, chest approx 97cm, 38in; scarlet plush velvet breeches; and a blue wool sleeved waistcoat with gold lace and royal arms buttons, coat and waistcoat with inked name *'G. Hutt, 1902' (3)* **£2,000-3,000**

Note that charges apply, see website for details

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- 211 **A gentleman's scarlet hunt coat, 1840s-50s**, with curved, cutaway fronts, polished plain brass buttons, interior skirt pocket, *chest 86cm, 34in*; together with a pair of white leather breeches, with small fall, horn buttons, inked inscription to the back '*These are the breeches W. Whitaker the firston the first race course that was ...made at Stockholm in Sweden, 1831, Lord Bloomfield acted as clerk of the course*', (2)
- (a large piece of the inside lining has been chopped out of the tailcoat)*
Provenance: both pieces belonged to W. Whitaker, part of Lord Bloomfield's diplomatic mission to Stockholm, Sweden in 1831. **£600-1,000**
- 212 **A rare woven muslin round gown, circa 1795**, with raised waistline, pleated top-stitched back panel, with tightly gathered skirt below, the front bodice with plain inner linen panels, the over bodice descending from pleats at rear neck to widen and be caught in gathers at the drawstring waist, the skirt will fall front, ties at the rear waist, trained hem, *bust approx 86cm, 34in* **£1,000-1,500**
- 213 **A gentleman's quilted linen waistcoat, 1730s**, with high round neck, sleeveless, with fourteen needlepoint covered buttons concealed within front flaps, low set decorative false pockets, with tight cord quilted pattern of interlocking flowerheads to front closure and hem with plain linen areas to chest sides, plain linen back panels, *chest approx 86cm, 34in*; with attached hand-written vellum note '*A vest supposed to have been worn by a Country Gentleman in the time of the Stuarts, W. Armston Cosby*' and *three exhibition notes (qty)* **£700-1,000**
- 214 **An embroidered wallet for Edward Pakenham, Moroccan, 1761**, of red morocco leather embroidered in metal threads, the inside pockets worked with '*Tetuan, 1761*' and '*Edwd. Pakenham Terror*', the interior buff leather closure flaps with pinked edges, *17cm, 6 1/2in long*; together with two photographs taken from portraits of Captain Pakenham (3)
This wallet belonged to Anglo-Irish Lord Edward Michael Pakenham, Captain RN, 2nd Baron Longford (1743-1792). He joined his first ship The Dunkirk which was attached to the Western Squadron in 1758 (presumably as a Midshipman as he was only 15). He took part in the Goree expedition remaining on the Dunkirk until 1761. He then joined the Neptune at Gibraltar and was promoted to Lieutenant on 17th June 1761 and appointed to the Terror. He was captured by the Spaniards near the end of the Seven Years War and spent a year as their prisoner. In 1766 after the Treaty of Paris he returned home to Ireland and briefly became an MP for Longford in the House of Lords. From 1763-65 he served on the Romney, Halifax. In 1765 he purchased the command of the Crown and was promoted to Commander on 29 June 1765. He was promoted to Captain the following year on 31 May 1766 but had no further service until 1777 when he was appointed to command the 64 gun America on which he took part in the contentious Battle of Ushant on 27 July 1778. In 1777 he inherited his father's title of Lord Longford. In 1779 he was appointed to command the Alexander and was based in the English Channel until 1783. Most of his ship's logs are in the National Maritime Museum, Greenwich. He wrote a paper 'Captain Pakenham's invention for a lost rudder' which is also in the museum. An innovator he was among the first to install central heating in a private house in Ireland. <https://www.tullynallycastle.ie/castle-history/> His eldest daughter 'Kitty' married Arthur Wellesley, 1st Duke of Wellington. He thus became father-in-law to one of the leading military and political figures of 19th-century Britain **£800-1,000**

Note that charges apply, see website for details

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- 215 **A Charles Frederick Worth visite, circa 1885,** woven grosgrain label to neck, of black satin the sleeves and back panels of black brocaded silk woven with poppies, the collar, cuffs and front closure with elaborate chenille and jet fringing, the front panels applied with frogging embroidered and jet beaded plumes or ferns, lined in burgundy silk, with original internal waist ties and elasticated band over the bustle area **£600-800**
- 216 **A good embroidered ivory silk crêpe shaped shawl, Cantonese for the European market, 1900-1910s** with fine raised-work blooms in ivory thread, large tassel to rear, edged with fringing; together with a second similar example, Cantonese for the European market, 1900-1910s (2) **£300-500**
- 217 **An Irish crochet coat, 1910s,** with three-dimensional flowerheads, the curving hemline falling lower to rear, chest approx 86cm, 34in **£300-500**
- 218 **A crochet two-piece ensemble, 1910s,** jacket with three-dimensional flowerheads, matching full-length skirt, bust approx 86cm, 34in, waist 71cm, 28in (2) **£200-300**
- 219 **A beaded black muslin flapper dress, circa 1925** labelled made in France, the ground worked with zig-zags in gold cut-beads, flowerheads of dark orange faceted beads to dropped waistline, bust 96cm, 38in **£250-400**
- 220 **A beaded black chiffon flapper dress, circa 1925** worked in striking art-deco motif with clear, green and blue beads, bust 86cm, 34in **£250-400**
- 221 **A sequined tulle flapper dress, circa 1925** the ground entirely of iridescent sequins, striking art-deco motif to hem in shades of blue, silver and gold, bust 102cm, 40in **£250-400**
- 222 **A beaded black chiffon flapper dress, circa 1924** the ground worked with seed beads in sprinkled shades of pink, revealing large-scale foliate motif, matching original tie-belt, bust 92cm, 36in (2) **£250-400**
- 223 **An ombré sequined and beaded pink chiffon flapper dress, circa 1925** worked in iridescent shades, the skirt cut into strips, edged with pearl-like beads, bust 96cm, 38in **£250-400**
- 224 **A black beaded muslin flapper dress, circa 1925** worked with cut-beads, sprays of pale pink flowers radiating from the dropped waistline, bust 96cm, 38in **£250-400**
- 225 **A finely embroidered ivory silk shawl, Cantonese for the European market, 1920s** densely worked in brightly-coloured threads, with a variety of figures and animals amongst pagodas and gardens, including elephants and a man petting a tiger, approx 120x128cm, 47.5x50.5in excluding fringing **£300-500**
- 226 **A finely embroidered ivory silk crêpe shawl, Cantonese for the European market, 1910s-20s** with birds and butterflies in floss silks flitting amongst densely worked blooms in contrasting matt-threads, approx 145x151cm, 57x60in excluding fringing **£300-500**
- 227 **Two floral lamé shawls, French, circa 1925** the first with blooms in shades of pink, green foliage to ground; the second with large-scale golden flowerhead to each corner, each approx 132cm, 52in square excluding fringing (2) **£300-500**
- 228 **Three lamé shawls, French, circa 1925** the first with golden petals radiating from central bloom, silk fringing, approx square 138cm, 54.5in; the second in shades of gold and blue, gilt-metal wire fringing, approx 101x158cm, 40x62in; the third smaller, also with gilt-metal wire fringing, approx 72x115cm, 28.5x45.5in, excluding fringing (3) **£300-500**
- 229 **Three floral lamé shawls, French, circa 1925** the first with orange roses, deep ombré silk fringing, approx 117cm, 46in square; the second woven in gold and black with large scale flowerhead to each corner, approx 126cm, 49.5in; the third smaller with flower repeats in peach tones, approx 83x136cm, 32.5x53.5in (3) **£300-500**
- 230 **Two floral devoré velvet and lamé shawls, French, circa 1925** in autumnal shades, the first with art-deco flowerheads in shades of blue and orange, approx 94cm, 37in square; the second with layered motifs and bouquet of blooms, approx 123x153cm, 48.5x60in; together with a black satin shawl embroidered with flowers in floss silk to each end, 1910s, 75x182cm, 29.5x72in (3) **£300-500**
- 231 **A floral chiffon and lamé evening stole and muff/purse, French, circa 1925** the stole weighted with tassels, approx 155cm, 61in long; the muff with concealed compartment and ribbon handle, approx 25cm, 9.5in long; together with two floral lamé shawls, French, circa 1925, the first with striking roundels, approx 135cm, 53in square; the second with blooms in shades of pink and blue, approx 115cm, 45in square, excluding fringing (4) **£300-500**

Note that charges apply, see website for details

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232 **A Liberty evening shawl, circa 1925, labelled Liberty.** Paris, 3 Bld des Capucines, numbered 10813, of gold lamé over-printed in shades of pink, green and blue, lined in dark-rose velvet, the collar with elaborate vertically ribbed and pleated vertical alternated frilled panels of the two contrasting fabrics, multi-coloured fringed hem **£600-1,000**

233 **A rare and important Chanel couture tunic, embroidered by Kitmir, 1922, un-labelled,** of black silk crepe with square neckline, 3/4 length sleeves, hand-embroidered overall with traditional Romanian inspired motifs, worked in ecru and silver outlining threads with red, brown, green and pale blue satin stitched fillings, further embellished with steel-grey faceted and bugle beads, silver thread border edges, shirred gathers to shoulders, *bust 101cm, 40in.*

Provenance: an American private collection

This tunic was featured in British Vogue, early March 1922 "CHANEL LENDS ORIENTAL BRILLIANCE TO BLACK CREPE DE CHINE BY RUSSIAN AND BALKAN EMBROIDERIES:

"(left) In this daytime costume of black crepe de Chine, Chanel turns to the Balkans not only for embroideries, but for the lines of the blouse itself. Blue, yellow, and red appear in the embroidery of the blouse, which is worn over a plain, straight skirt."

In 1921, Coco Chanel was introduced to the Grand Duchess Maria Pavlovana - sister of her then lover Grand Duke Dmitri Pavlovich. After the Bolshevik revolution in 1917, many aristocrats fled Russia to settle as refugees in Paris. In the Grand Duchess' memoir 'A Princess in Exile', she described how she liked to assist Chanel in her studio. When Coco complained at the exorbitant cost of embroidery, the Duchess offered her own services and indeed went on to set up her own specialist company which she called 'Kitmir' after a legendary dog in Persian mythology. It employed up to 50 young Russian exiles at its height, who had been trained in embroidery as part of their aristocratic education. Although some hand embroidery was produced, the majority was made using Cornelly embroidery machines which allowed for the quick production of embroidered high-quality yardage for dressmaking. The Paris magazine 'Illustrated Russia' wrote of Kitmir:

"A Russian émigré lady has shyly entered this city. There was a time when her mother and grandmother ordered their dresses from Worth and Poiret, but this young Russian woman has

just escaped from the hell of the revolution and civil war! She has arrived in the capital of female elegance and knocked on the doors of a luxury maison de haute couture. And the massive doors opened to let her in and she has captured everyone's heart".

In 1922 there was a craze for 'Russian' or folkloric embroidery and many of the couture houses, including Lanvin and Premet incorporated traditional Slavonic embroideries in their collections. Fleeing the Bolshevik revolution, Grand Duchess Pavlovana with her husband Prince Putyatin received an invitation from the Romanian Royal Court to stay as the guest of Queen Marie and it was here that she came into close contact with the traditional Romanian embroidery patterns used in this tunic.

In Alexandre Vassiliev's book 'Beauty in Exile', he describes how Maria Pavlovana on her exile from Russia spent time at the Romanian court on their way to Paris, pp 153 -159

"The crown princess Elizabeth had a passion for embroidery, collected Romanian folk embroideries ... and then copied them on her hoop. Fortunately, Maria Pavlovna received as a gift from the Romanian queen several dresses ... On ceremonial days, Maria Pavlovna, like all the women of the royal house of Romania wore Romanian national costumes."

As she had lost all her fine wardrobe during the revolution, she would have taken these traditional Romanian clothes with her when she eventually travelled to Paris and used them as the basis for this Kitmir tunic design.

Initially, Kitmir worked solely for Chanel but by 1925 the business expanded and began to take orders from other fashion houses. Chanel, disliking the lack of exclusivity promptly ended the relationship.

This is the only the second extant example known of Chanel's famous 'Russian' tunic.

For a labelled tunic of identical design see Kerry Taylor chez Maurice auction, Paris, October, 2-22, lot 147 for 130,000 euros. **£10,000-15,000**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 234 **A Reville Ltd pink lamé gown worn by Lady Ledgard, 1925** *Paris-London labelled*, woven with flowerhead repeats and foliate trails in silver and gold threads, band of honeycomb-woven lamé to dropped waistline, *bust approx 92cm, 36in, waist 86cm, 34in*
Provenance: Lady Ledgard was the vendor's Great Aunt and the dress has been passed down through the family. The portrait of Lady Ledgard by F.C. Cowper was sold by the family during the 1980s.
Lady Ledford wears this dress in her portrait painted by British artist Frank Cadogan Cowper (b.1877-d.1958). Described as 'the last Pre-Raphaelite', Cowper continued to paint elegant ladies, most often debutantes into the 1920s and later years of his life. The portrait of Lady Ledford brilliantly showcases the artist's talent for capturing the detail and luster of rich fabrics - her dress by Reville jumps from the frame and is instantly recognizable when compared to the physical garment. **£600-1,000**
- 235 **A Gabrielle Chanel couture 'little black dress', 1924**, yellow on black label, bolduc no 22.405, of black silk crepe, no fastenings, slanting double-tiered skirt, with additional slightly blousing bodice back panel, draped loop of fabric from shoulder to waist, the back with two floating scarf-like panels, *bust 97cm, 38in* **£3,000-5,000**
- 236 **A Liberty & Co reversible satin opera cape, 1920s**, *labelled*, in shades of blue and cerulean-grey, with arm holes to sides, integral capelet with loops and tasselled cords for fastening, self-covered buttons, fagoting to shoulders **£800-1,200**
- 237 **Nine issues of Gazette du Bon Ton, 'Art-Modes & Frivolités', 1921** *nos: 1,2,3,4,5,6,7,9,10*, each issue with colour pochoir plates, featuring designs from Beer, Paquin, Poiret, Vionnet, Lanvin, Worth and others, unbound - leaves loose in covers (9) **£800-1,200**
- 238 **Art. Goût. Beauté magazine, 'Feuillets De L'Élégance Féminine, Paris', incomplete runs 1923-1928**, seventeen editions, *nos 38,39,43,44,46,49,61,65,67,71,76,77,78,81,92,93,95,96*, lavishly illustrated throughout with pochoir illustrations for models including Poiret, Patou, Callot, Premet, Molyneux, Lanvin, Doucet, Beer and others, with assorted adverts, the frontispieces with printed fabric designs, with silk cord to binding to the sides (17) **£400-600**
- 239 **Art. Goût. Beauté magazine, 'Feuillets De L'Élégance Féminine, Paris', near complete runs, 1926-1927**, twenty one editions, *nos 65,66,67,68,69,71,72,74,75,76,77,78,79,80,81,82,84,85,86,87,88*, lavishly illustrated throughout with pochoir illustrations for models including Poiret, Patou, Callot, Premet, Molyneux, Lanvin, Doucet, Beer and others, with assorted adverts, the frontispieces with printed fabric designs, with silk cord to binding to the sides (21) **£800-1,200**
- 240 **A Fernanda Somma black sequined jacket, Spring-Summer 1936**, *labelled and Ente Nazionale della Moda Torino label no. 220*, of black wavy sequins on tulle ground, lined in chiffon, black velvet collar, padded shoulders *bust approx. 97cm 38in*
Each garment with the Ente Nazionale della Moda Torino label was approved and filed by the institution, a national register for the protection of Italian fashion during the two wars **£200-300**
- 241 **A Lucien Lelong deep purple crêpe dress, early 1930s**, *labelled*, the fabric gathered in rings inset with red star-shaped mounted crystals at the waist and shoulders, *bust approx 97cm, 38in* **£400-600**

Note that charges apply, see website for details

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242 **An Elsa Schiaparelli couture 'Hall of Mirrors' jacket, 'Zodiac' collection, Autumn-Winter, 1938-39, London labelled and numbered 6969, of black silk velvet, the front panels emblazoned with gilt strip and cellophane embroidered rococo cartouches, edged and studded with glass florets, the embroidered scrolls infilled with sequins of graduated sizes, with five moulded composition buttons in the form of neo-classical female heads with necklaces and tiaras, shirred gathers to the shoulders and lined in black silk crêpe de chine, bust approx 96cm, 38in**
Provenance:
Mrs Lena Tordoff Hough and thence by descent.

Mr Frank Hough was the co-founder of Henlys Motors along with Bertie Henly and he and Lena resided at 'Bindown', Lower Teddington Road, Hampton Wick. Lena would drive luxury cars down from Walsall to their showrooms in Piccadilly and Great Portland Street and in later years she would pick her daughter up from boarding school in East Sussex in a pink Rolls Royce, much to her daughter's dismay. Lena was asked to drive Queen Mary around during the 2nd World War to show her the Red Cross war efforts and the two of them struck up a friendship, corresponding for years by letter. Photographs of Lena show her to be an elegant woman who was always extremely well-dressed.

The jacket has been handed down the generations to the current vendor, Mrs Hough's great-granddaughter.

The 'Hall of Mirrors' jacket is arguably one of the most dazzling of all Schiaparelli's creations. An unaltered example (complete with mirrors and matching dress), previously sold at Kerry Taylor Auctions for £50,000 hammer (ex-lot 70, 10th December 2018). Schiaparelli's 'Zodiac' collection, presented in August 1938, drew on two main themes - astrology and the magnificence of the Palace of Versailles. The seventeen massive archways of the Galerie des Glaces, each filled with twenty-one mirrors, must have been the inspiration for the jacket decoration. Schiaparelli was a frequent visitor to Versailles where her friend Lady Mendl (Elsie de Wolfe), the celebrated American interior designer, had made her home at the Villa Trianon in the grounds. **£2,000-3,000**

243 **An Elsa Schiaparelli couture black wool-crêpe jacket, circa 1935 London labelled and numbered 3196, with 'knotted' white beaded fringing to collar and faux hip pockets, large leather buttons, lined in black crêpe, bust approx 96cm, 38in**
Provenance:
Mrs Lena Tordoff Hough and thence by descent.

Mr Frank Hough was the co-founder of Henlys Motors along with Bertie Henly and he and Lena resided at 'Bindown', Lower Teddington Road, Hampton Wick. Lena would drive luxury cars down from Walsall to their showrooms in Piccadilly and Great Portland Street and in later years she would pick her daughter up from boarding school in East Sussex in a pink Rolls Royce, much to her daughter's dismay. Lena was asked to drive Queen Mary around during the 2nd World War to show her the Red Cross war efforts and the two of them struck up a friendship, corresponding for years by letter. Photographs of Lena show her to be an elegant woman who was always extremely well-dressed.

The jacket has been handed down the generations to the current vendor, Mrs Hough's great-granddaughter. **£1,000-1,500**

244 **A Schiaparelli ermine fur jacket, 1930s, London label, with concealed front pockets, no front closures, chest approx. 102cm 40in**
From the collection of Bella Freud **£350-500**

245 **A Madeleine Vionnet velvet evening gown, circa 1938, with printed purple on ivory thumb-print label, stamped 75531, of bias-cut plum velvet with contrasting green bishop sleeves with shirred cuffs, neck lining and front bow, wide padded shoulders, with matching purple velvet waist belt and an associated choker with burgundy velvet bow, bust approx 92cm, 36in**
£1,500-2,500

246 **A Nina Ricci couture pink chiffon evening gown, circa 1950, labelled, the ruched bodice with sweetheart neckline, appliquéd with lace and seed 'pearls', lightly boned to interior, bust 76cm, 30in, waist 51cm, 20in**
£600-1,000

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 247 **A rare Hermès trompe l'oeil ivory wool coat, 1951, "Boutique" Sport label and numbered 90042 44-Paris**, concealed pockets at sides, hook and loop fastening to collar, printed in shades of grey with brushstroke effect pockets, cuff straps, hood and buttons, *outsized*
An identical coat was photographed by Gordon Parks for the December 1952 Issue of *Life Magazine* alongside text that read: "[The trompe l'oeil clothes were soon fooling eyes and causing conversations at France's fashionable resorts...Everything in the dresses is an illusion—pockets, collars, buttons are all printed on in carefully haphazard strokes; only the seams are real" **£1,200-1,500**
- 248 **A Lanvin Castillo couture brown lace ball gown, spring-summer 1957, unlabelled**, applied with pink silk rose to waist, integral satin waist tie, backed and lined in silk faille, boning to straps above bust, integral layered tulle petticoats, scalloped neckline, *bust approx. 86cm 34in, waist approx. 66cm 26in*; together with matching stole (2)
An Identical dress is featured in the following images:
Georges Saad. Model, Marina Nicolaidès. Jeanne Lanvin-Castillo S/S 1957. Photo Sabine Weiss. Model, Dorothy Griffith. **£400-600**
- 249 **A Madame Grès navy faille cocktail dress, late 1950s, défilé and Grès labelled**, with pleats to collar and cuffs, wrap-around front panels forming v-neckline, *bust approx. 91cm 36in* **£700-1,000**
- 250 **A Carven couture lace evening gown, late 1950s-early 1960s**, brown on cream label, of ivory chemical lace in imitation of 17th century gros point de Venise, over a violet linen/silk ground, of sculpted hour-glass shape, strapless with neckband, deep flounce forming a mermaid hem with stiffened edge, with front kick-split, *bust approx 86cm, 34in, waist 61cm, 24in* **£600-1,000**
- 251 **Christian Dior couture fashion sketches, 'Trompe l'Oeil line, Spring-Summer 1949**, eleven facsimile sketches attached with matching fabric swatches, each with handwritten model name, including 'Rive Droite'(2), 'Rive Gauche' (2) and others, 31 by 21cm, 12 by 8 1/4in; together with handwritten price list for the collection on six pages of Dior stationary; and a hand-written page of notes relating to the AW 1952 with attached swatch (18) **£2,200-3,500**
- 252 **Christian Dior couture fashion sketches, 'Trompe l'Oeil line, Spring-Summer 1949**, facsimile sketches attached with matching fabric swatches, each with handwritten model name, including 'Marionnettes', 'Marigny', 'Opera Comique'(2) and others, 31 by 21cm, 12 by 8 1/4in (11) **£2,000-3,000**
- 253 **Christian Dior couture fashion sketches, 'Trompe l'Oeil line, Spring-Summer 1949**, facsimile sketches attached with matching fabric swatches, each with handwritten model name, including 'Fete de Nuit' (2) 'Faubourg Saint Germain' ball gown, 'Neuilly' (2) and others, 31 by 21cm, 12 by 8 1/4in (11) **£2,000-3,000**
- 254 **A Christian Dior grey velvet headband, circa 1952, Paris label**, with curl to one side; together with: a ruched ivory chiffon hat, with tulle and wicker interior, c.1955, *Paris label, internal width approx. 18cm 7in*; a veiled wicker hat with black silk band decorated with silk rose, late 1950s, *Paris label, internal width approx. 24cm 9.5in* (3) **£300-500**

Note that charges apply, see website for details

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- 255 **A Christian Dior couture emerald-green satin ballgown, 'Soirée à Londres' model, 'Y' line, Autumn-Winter 1955-56** *labelled and numbered 7644*, the skirt folded upwards into arched bands which cross and fold around the waist, fastening to rear, the bodice with self-covered buttons and central bow, integral layered tulle petticoat with boned corset; together with a matching stole, *bust approx 86cm, 34in, waist approx 61cm, 24in (2)*
Olivia de Havilland wears a lilac version of this gown in the film 'The Ambassador's Daughter', 1956. A romantic comedy, de Havilland plays Joan, the daughter of the American Ambassador in Paris. Enjoying her time in the city, she is shown twirling around in one of her many new Dior gowns. Joan begins secretly dating an American soldier named Sullivan (played by John Forsythe), who mistakenly thinks she is a Dior model. Not wishing for him to discover her lofty social status, Joan allows him to think that she is...When Sullivan drops into the Dior show unannounced, he is dismayed to discover that she is not a model, but instead sitting front row with father- whom he mistakes for her 'sugar daddy'! Chaos ensues, but eventually, the miscommunication is cleared up, and they live happily ever after.
Olivia de Havilland is photographed behind the scenes with Monsieur Dior wearing an ivory satin wedding dress of his design. The wedding scene appears at the very end of the film as the credits roll.
This model is featured in Women's Home Companion, October 1955.
Both the Spring-Summer & Autumn-Winter 1955 collections carry forward main elements from the year prior: Dior's 'H' line of Autumn-Winter 1954. The 'string bean' line downplayed the bust, shoulders and hips, creating a discreet silhouette. The purity of the line is described as being '...the compass needle...marking the break with the past, an exemplar of balance from design to cut that confirmed the new direction upon which Dior was embarking' ('Dior: Christian Dior by Olivier Saillard/Assouline, p.351). Whilst some Hollywood stars (such as Marylin Monroe) did not like the new austere line, feeling it was not flattering to the figure, Dame de Havilland appears to have been a fan: for her own, real-life wedding in 1955, she selected a grey wool dress and jacket from the collection prior: 'A' line, Spring-Summer 1955. **£40,000-60,000**
- 256 **A Christian Dior couture black satin cocktail dress, Spring-Summer 1956**, *labelled and numbered 80882*, applied with concentric satin bands adorned with satin roses, boned corsetry to bodice, four layers of tulle petticoats with crin hem, *bust approx. 74cm 29in* **£3,000-5,000**
- 257 **A pair of Roger Vivier for Christian Dior stilettos, 1957**, *stamped indistinctly to interiors*, the trompe l'oeil printed silk uppers imitating the luminous Kingfisher feathers which adorn the outer curved edges, *approx UK 4.5, approx 25cm long (2)*

For an example of a pair in blue, see lot 82, '1921-2010, Les Petites Robes Noires Collection Didier Ludot', Sotheby's in association with Kerry Taylor Auctions, 3rd October 2017, Paris. The Metropolitan Museum of Art holds a variation of the design within their collection, accession no. 1980.597.31 and a similar pair were also exhibited and featured on the cover of 'Les Souliers de Roger Vivier', Musée des arts de la mode, 9th December 1987- 13th March 1988, Paris. **£2,000-3,000**
- 258 **A Christian Dior couture navy bouclé wool coat, 1950s**, *Patron Original label, numbered 35813*, generously cut with rounded shoulders, over-stitched detailing, large celluloid buttons, *chest approx. 137cm 54in* **£400-600**
- 259 **A Christian Dior couture oatmeal wool dress, Autumn-Winter 1957**, *labelled and numbered 91452*, with notched collar, single button to front, pleats to back, lined in silk, *chest approx. 107cm 43in* **£400-600**
- 260 **A Christian Dior, black ribbed wool coat, 1958-60**, *boutique labelled, indistinctly numbered*, generously cut with rounded shoulders, side pockets concealed behind large pleats, large black rhinestone buttons, *chest approx. 112cm 44in* **£400-600**
- 261 **A Christian Dior by Yves Saint Laurent two-piece ensemble, 1958**, *London labelled and numbered 14271*, in black mohair tweed, comprising dress with vented pockets to hips, the integral petticoat with tulle to hips to give volume; matching cropped jacket, *bust 86cm, 34in, waist 52cm, 20.5in (2)* **£600-1,000**

Note that charges apply, see website for details

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- 262 **A Christian Dior by Yves Saint Laurent 'Trapèze'-line dress, Spring-Summer 1958,** *London labelled and numbered 14272, and with Brown Thomas & Co. Ltd. Dublin label, in black challis, the bodice with bow to scooped neckline, vented hip pockets; together with original underslip with layered tulle skirt, floating sack-back panels gathered at the shoulder line to give extra fullness, bust approx 86cm, 34in (2)*
 The sudden death of Christian Dior in October 1957 came as a shock to all at 30 Avenue Montaigne. The heir apparent, young Yves Saint Laurent, was suddenly thrust into the limelight. A business turning over tens of millions of pounds per annum was now the responsibility of this shy young man. His first collection was to be shown in January - only a few months away. The Washington Post warned that *'He'll be gambling with 17 million'*. His first collection - Spring-Summer 1958, the 'Trapeze' line - was dedicated to Monsieur Dior. At the beginning of the show it was announced, *'You will understand the emotion with which we present our collection this morning. This one and all those that follow will stand as a permanent homage to the man who founded our house.'*
 The fresh, simplified, modern silhouette appealed to younger women, although Saint Laurent was careful to also include more traditional gowns for the more established Dior clientele. The collection notes stated that: *'Fashion this season is a question of balance and of cut. The balance of a hat placed straight on the head, the balance of the silhouette inserting itself in the vase of the trapeze... The two most important points of the season are a) the shoulders on which rest the head of the trapeze; b) the fullness of the skirt forming the base of the trapeze.'*
 After much trepidation and speculation in the press, the collection was hailed as a triumph and immediately after the show Saint Laurent was ushered onto the balcony to receive the adulation of cheering crowds. The New York Times wrote:
'Younger than springtime, today's magnificent collection has made a French national hero of Dior's successor, 22-year-old Yves Saint Laurent and comfortably assures the future of the house that Dior built.' **£1,000-1,500**
- 263 **A Christian Dior ottoman satin cocktail dress, 1958,** *Christian Dior New York label, with deep scooped neckline, the broad belt with loop and button detailing, the attached sash with self-fringed ends, broad pleats to skirt, lined in black organza, bust 86cm, 34in, waist 66cm, 26in*
£1,200-2,800
- 264 **A Christian Dior emerald shantung ziberline cocktail dress, circa 1958,** *labelled Christian Dior New York, and with additional name tape 'Muriel S Viner', and retailer label Julius Garfield, Washington, the bodice lined in black organza, and with detachable black organza waist slip, the neckline accented with bows to each side and deep rear collar, short sleeves, broad pleats to the skirt, with matching self-covered, hook-fastened belt stamped 'Christian Dior New York, 10, 11', bust 92cm, 36in, waist 71cm, 28in (2)*
 The Smithsonian, National Museum of America History holds a dress by Galanos, gift of a Muriel S. Viner and Leonard R. Viner, within their collection (accession no. 1978.0302), although we cannot verify if this is the same Muriel S. Viner. An obituary from The Washington Post for Muriel S. Viner, wife of Leonard R. Viner, is listed on legacy.com and can be viewed here: <https://www.legacy.com/us/obituaries/washingtonpost/name/muriel-viner-obituary?id=5605869>
£2,000-3,000

Note that charges apply, see website for details

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- 265 **A fine Christian Dior by Yves Saint Laurent couture 'Rose Rouge' ball gown, 'Trapeze' collection, Spring-Summer, 1958, labelled and numbered 94037, strapless, of deep rose-red faille, the bodice and skirt with vortex of pleats and single rosebud and bow of matching self-fringed silk, long train or stole panel to one shoulder, the long white tulle inner corset with buttons for attaching suspenders, three layers of white and red tulle petticoats, two with crin-stiffened hems, red organza lining to skirt, bust 86cm, 34in**
 For Saint Laurent's debut collection after the death of Monsieur Dior, he introduced his new silhouette - the Trapeze line. For many this younger, more voluminous, simplified silhouette, (with dresses and coats falling from the shoulders forming a triangular shape) was a bit too avant-garde. However, with the beautiful 'Rose Rouge' gown he manages to combine the new raised internal waistline with more traditional romantic Dior elegance, with its with swirling folds of rich silk and rose corsage detailing. It would have appealed to all ages and types, that said, this is the only example of this model currently known to exist. **£30,000-50,000**
- 266 **Ava Gardner's Buddhist robe, 1950s, of black satin, the back panel entirely couched and embroidered with a central pagoda, roundels enclosing figures with a gilt thread lattice scattered with blossom, plain blue silk damask sleeve bands, the front with couched gold thread bands precious things, cranes and leopards, pink wool lining, chest approx 132cm, 52in, with original Sotheby's lot tag**
 Provenance: Sotheby's auction of the Ava Gardner estate, lot 214, 15th April, 1983 **£700-1,000**
- 267 **Ava Gardner's Pedro Rodriguez evening coat, 1960s, labelled Madrid, Barcelona, San Sebastian, the voluminous tent coat of ivory satin with floral print in shades of blue, with a shimmer of opalescent sequins overall, lined in deep turquoise blue satin, and bearing original Sotheby's lot tag, chest 132cm, 52in**
 Provenance: Sotheby's auction of the Ava Gardner estate, lot 232A, 15th April, 1983 **£500-900**
- 268 **A Balenciaga couture fuchsia velvet tent coat, Autumn-Winter, 1956, Paris label, cut to sit wide over the shoulders with low yoke to back, the front panels falling in graduated origami-like pleats, lined in satin, £2,000-3,000**
- 269 **A Balenciaga couture navy tweed suit, 1958, labelled and numbered 63295, the jacket with three-quarter length sleeves, the skirt with pleated and top stitched front panel, chest approx. 97cm 38in, waist approx. 66cm 26in.**
 A similar example was published in L'Officiel June, 1958 **£400-600**
- 270 **A Balenciaga couture ivory organza gown, circa 1960, labelled and numbered 73116, the corsetted bodice embroidered with silver threads and applied with Swarovski crystals and glazed sequins, integral slubbed silk slip with organza overskirt, bust approx 81cm 32in £1,500-2,500**
- 271 **A Balenciaga couture black leather coat, Spring-Summer, 1962, Paris labelled, applied overall with irregular piebald-like patches, stand collar, no fastenings, lined in black taffeta, chest 122cm, 48in £800-1,000**
- 272 **A Balenciaga couture black cloqué silk dinner dress, Autumn-Winter 1962, Paris label, no bolduc, the bodice and sleeve panels cut in one, with high neckline to the front, low back with sash ties, raised, curved waistline, with broad grosgrain inner waistband, bust approx 92cm, 36in**
 This dress was photographed for British Vogue, October issue, 1962 with the caption 'Wrap and Tie Black, black cloqué dress with a bat-wing tielooped over at the back. In front it's fitted totally plain. The hat a delicious mushroom of pleated tulle.' **£1,200-1,800**
- 273 **A Balenciaga couture navy bouclé wool suit, circa 1966, labelled and numbered 98797, with rounded shoulders, short notched lapels, satin-covered buttons, matching skirt, bust approx. 97cm 38in, waist approx. 74cm 29in (2) £350-500**
- 274 **A Balenciaga couture beaded black organza evening dress, circa 1967, labelled and numbered 92164, lined with nude silk with crepon to hem, cut-work florets with jet-like beads, silk bows to back of shoulder straps, scalloped and bead-fringed hem and neckline, bust approx. 86cm 34in £600-1,000**
- 275 **A Balenciaga couture pink matelassé silk evening gown, Spring-Summer, 1967, Paris label, no 1007341, princess-line with U shaped seaming to centre-front, overall woven maple-leaf repeats, bust 86cm, 34in £700-1,000**

Note that charges apply, see website for details

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- 276 **A rare Pierre Balmain couture ballgown, 'Soir à Chambord' model, Summer 1961** *labelled, indistinctly numbered*, spangled with gold sequins, the layers of tulle petticoats appliqued with striking 'Lady Amherst' pheasant feathers, both real and painted silk, which fan out from the rear waist, imitating a bird of paradise's tail, the bodice with integral corset and band of tulle which wraps around the bustline, *bust 86cm, 34in, waist 61cm, 24in*
 This gown was worn by Lady Mary Fairfax (b.15th August 1922 - d.17th September 2017) to attend the Opera Ball hosted at the Centennial Hall, Sydney Town Hall, 1960 or 1961. Lady Mary Fairfax, AC, OBE, was a Polish-born Australian businesswoman and philanthropist. Born in Warsaw, she emigrated with her parents to Australia during the 1920s to escape burgeoning European anti-Semitism. As the third wife of wealthy media proprietor Sir Warwick Fairfax, she became known as Lady Fairfax upon his knighthood in 1967. She inherited most of his vast fortune upon his death in January 1987, becoming one of Australia's richest women. In recognition of her lifelong service to the community, Fairfax was appointed an Officer of the Order of the British Empire (OBE) in 1976. She was made a Member of the Order of Australia (AM) in 1988, and upgraded to Companion of the Order of Australia (AC) in 2005.
 An identical gown is held in the KOBE fashion museum, Japan, and in The Hamish Bowles Collection, New York. Evidently, this design was produced using real or painted velvet feathers. Speaking with British Vogue in 2018, Hamish Bowles recounts the tale of his, worn by debutante Lady Lucinda Lambton: *'Lucinda's party was at Searcy's, and Cecil Beaton did the décor. The dress, as it was originally designed, had real pheasant feathers running down it, but when it arrived at customs from Paris, it didn't have the necessary paperwork for the feathers, so the whole Balmain atelier had to go to Le Havre and paint the feathers on to strips of velvet and re-embroider everything'*.
 'Soir à Chambord' is photographed by Peter Clark in an advertisement for 'Balmain at Debenham's' in The Queen, April 27th 1960, and also by Tom Kublin, 1960 (see: 'Pierre Balmain' by Palais Galliera, p.147). **£4,000-6,000**
- 277 **A black acrylic chain-linked dress in the style of Paco Rabanne, probably 1960s, unlabelled**, with repeated black rectangles forming the structure, fastened with clasps at the rear, *bust approx. 91cm 36in* **£350-500**
- 278 **A black acrylic chain-linked dress in the style of Paco Rabanne, probably 1960s, unlabelled**, with repeated black disks forming the structure, gold disks at hem, *bust approx. 81cm 32in* **£300-500**
- 279 **A Marc Vaughan abstract mini-dress, 1960s, labelled**, the coloured wool discs applied to black muslin ground, button fastenings to front, *bust approx. 97cm 38in*
 Marc Vaughan, whose real name was Abdel Karim Ben Choubane, of Algerian nationality, was born in Algiers in 1932.
 In 1952, after graduating in the lycée Gautier, Marc Vaughan left Algiers and settled in Paris where he studied pattern cutting. In 1953, with the support of friends he established himself on Avenue Kléber and changed his name to Marc Vaughan. He is known for his cuboid, architectural and Pop Art looks. **£350-500**
- 280 **NO LOT xxxx £5-10**

Note that charges apply, see website for details

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- 281 **Two rare, early Bill Gibb ensembles, 1967, both bearing 'Alice Paul, designed by Elphinstone Gibb' labels, comprising: an ivory and beige patterned tweed coat, zip-fronted short-sleeved dress and matching beret; the other a blue cotton dress printed in magenta and brown scrolling patterns, with matching beret, busts 86cm, 34in; together with a thank-you letter from Kathleen Franklin for loaning the clothes, dated 09.12.1977 (6)**
 From the wardrobe of the late Alice Campbell, who worked as the TV Times picture editor during the 1970s and 80s. She went on to work on the 'Clothes Show' TV programme as picture editor in the 80s. She loved fashion and was an avid collector of clothes, mid-century furniture and housewares.
 Alice Paul was located on Abingdon Road, Kensington, just across the road from Barbara Hulanicki's Biba emporium. It was Gibb's first commercial enterprise after he graduated from Saint Martins and continued his studies under Janey Ironside at the Royal College of Art. He left the college to enter into business with sisters Annie and Alice Russell. These outfits were borrowed back by Bill Gibb in 1977 for a ten-year retrospective of his work. They are the earliest known extant Bill Gibb garments. The business faltered and so Bill Gibb and his close friend Kaffe Fassett with just £100 between them took a Greyhound bus and explored America for three months. By 1969 Gibb was heavily featured in British Vogue and his business took off. **£250-400**
- 282 **An Ossie Clark for Radley/Celia Birtwell printed silk smock/dress, 1968, un-labelled, the purple ground with blooms of yellow and green flowers, chequerboard print to hem, the central front panel gathering to the neckline in a pleated ruff, voluminous sleeves, chest approx 96cm, 38in**
 The Lucinda Portobello Collection
 A smock produced for Quorum in a variation of this print is shown in the March 1968 issue of British Vogue. **£350-500**
- 283 **An Ossie Clark/Celia Birtwell floral printed velvet dress, 1969, printed satin label, with pointed lapels, deep pocket to each hip, fastening with red satin covered buttons, bust approx 86cm, 34in, waist 71cm, 28in**
 An identical dress was spectacularly captured by photographer Jim Lee (b.1945), in a series entitled 'Vietnam', shot in 1969. Depicting a redheaded model cavorting with an American soldier, the most famous image from this series shows them in a passionate embrace, laying in the grass of a battlefield, the air filled with smoke. With her heavy make-up and vibrant, figure-hugging dress, she is the very embodiment of 'flower power'. The juxtaposition of the injured, battle-worn soldier with the emboldened, beautiful young woman creates a powerful political commentary that is still impactful to this day.
 Lee recalls: *'I wanted to capture the mood at the height of the Vietnam war. The Americans had gone over there thinking they were going to win it - and have a good time. That cockiness was very much in the air, and I wanted to reflect that the fashion designer Ossie Clark was also in his heyday. I liked his work and took some shots of his clothes, which he loved, so he asked me to do a series to be displayed in his shop, Quorum. There was never an actual brief: we were doing such different things creatively that we just left each other to get on with things. For my part, I always wanted a shoot to make some sort of social or political comment; the fashion angle was just a convenient way of getting someone else to pay for it all... This shot featured one of Ossie's most richly colourful designs. I went to the South Downs with two models dressed up as a GI and a civilian woman. I didn't have an assistant, so we all mucked in, chucking smoke bombs to make it seem like a warzone and creating wounds with fake blood. There is a lot of ambiguity in the scene: is he saving her? Is she being raped? Or is she actually in control of the situation? The shape of the dress on her body and her sense of sexual prowess say a lot to me. I wanted to be a film-maker, so I try to capture movement in my pictures: when you look at a shot, you should think about what happened before and after. Back then the world wasn't as kind to women. I wanted my images to empower them, putting them on an equal footing with men. Above all, I think this photograph conveys that.'* (Jim Lee, *The Guardian*, 6th June 2012, interview by Sarah Phillips). **£600-1,000**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 284 **A rare Beatle's Apple boutique girl's mustard velvet double-breasted coat designed by 'The Fool', 1967-68, colourful woven apple motif label and 'Designed by the Fool', with self-covered buttons, lantern sleeves, lined in pink satin, bust approx. 89cm 35in, shoulders approx. 36cm 14in £400-600**
- 285 **A Chloé black crepe minidress, probably by Karl Lagerfeld, late 1960s, labelled, the front straps supporting three black celluloid hanging disks adorned with mounted rhinestones, zip closure to back, bust approx. 91cm 36in £600-800**
- 286 **A Courrèges couture double-breasted pink wool suit, Spring-Summer 1965, labelled, with cream collar and seam returns, matching A-line skirt with two front pockets, bust approx. 86cm 34in, waist approx. 61cm 24in (2)**
An identical suit was featured in the following images:
André Courrèges press image by Jean-Louis Guégan, modelled by Denise Sarrault, boots by Raphaël Délicata, hair by Carita S/S 1965
André Courrèges press image modelled by Monique Rozier, boots by Raphaël Délicata, March 1965
André Courrèges press image by Gene Vernier, S/S 1965
André Courrèges fashion illustration by René Gruau S/S 1965 £600-800
- 287 **A Courrèges lime-green wool mini dress, circa 1968, Paris labelled, with pointed chest panel, two front pockets, bust approx. 91cm 36in £400-600**
- 288 **A Courrèges double-breasted cream textured-wool coat, circa 1968, labelled, with patch pockets, Peter Pan collar, back strap, celluloid buttons, chest 97cm 38in £600-1,000**
- 289 **A Courrèges black wool suit, 1968, labelled, the jacket with clover lapels and scalloped hem, false breast pockets, waist tie with black celluloid buckle, brass buttons, bust 81cm 32in; matching skirt with scalloping to waist, zip fastening to one side, waist 71cm 28in (2)**
On Valentine's day 1968 Courrèges took a collection called 'Couture Futore' to Harrods in London where he made an exact copy of his Paris studio with moon-white walls. The collection prominently featured curvy details and scalloped hems and was featured in the January edition of British Vogue 1968. £800-1,000
- 290 **A rare Courrèges white knitted wool catsuit, 1969, labelled, with footed-legs and embroidered monogram to chest, bust approx. 86cm 34in**
A similar example was shown in the September issue of Vogue 1969 and in L'Officiel, December 1969. £600-800
- 291 **A Courrèges double-breasted checked wool suit, 1969, labelled, of charcoal checks on ecru ground, metallic celluloid buttons and belt buckle, faux chest pockets, upturned cuffs, matching skirt, bust 91cm 36in; waist 71cm 28in (2)**
An identical suit was photographed in the February edition of British Vogue 1969 £700-1,000
- 292 **A Pierre Cardin modernist necklace, late 1960s, signed to the reverse, the shaped ovoid pendant with silvered enamel ground, with four black and gilt diamond shaped 'spinners', on coiling gilt chain, the pendant 9.5cm, 3 3/4in long £400-600**
- 293 **A Pierre Cardin futuristic necklace and earrings, late 1960s, signed to the reverse, the large gilt metal pendant of swirling abstract form with red and white enamel panels, suspended on heavy gilt metal chain formed from cylindrical links, the pendant 10cm, 3 3/4in; the earrings of white enamel with spinning centres of navy reversing to turquoise in Cardin case (4) £600-800**
- 294 **A Pierre Cardin couture orange crêpe evening gown, 1968-70, Paris label, with large kick-splits to front and back of skirt, the yoke lavishly embellished with white leather and metallic plastic strips, orange and white ovoid beads, large glazed sequins, clear and white bugle beads, and Swarovski crystals, bust 84cm 33in £800-1,200**
- 295 **A Pierre Cardin black wool tabard, circa 1969 Paris labelled, the belt cut with circle to each side, fastening with large domed buttons, chest approx 76cm, 30in £300-500**
- 296 **A Pierre Cardin grey wool jersey and white vinyl mini dress, circa 1969, U.S.A. label, the wool ground applied with abstract white vinyl shapes and edgings, bust approx. 91cm 36in £500-800**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 297 **A Pierre Cardin wool crêpe ensemble, circa 1969**, comprising: an ivory mini dress, *création Paris label*, applied with disks and hanging cord swag to front, zip closure to back, *bust approx. 86cm 34in*; a brown coat, *unlabelled, size 46*, with ivory trim, circular design to front, pop-button front closure, *chest approx. 97cm 38in (2) £700-1,000*
- 298 **A Pierre Cardin black wool crêpe maxi-skirt, circa 1970**, *Paris-New York label*, with three rows of brass grommets toward hem, *waist approx. 66cm 26in £300-500*
- 299 **A pair of Christian Dior blue satin shoes, circa 1960**, *stamped*, with fringed satin bows to uppers, *6cm, 2.5in stiletto heels, approx 25cm, 10in long (2) £250-350*
- 300 **A Christian Dior by Marc Bohan couture blue bouclé suit, Autumn-Winter 1962**, *labelled and numbered 115727*, with rhinestone buttons to front, matching skirt, *bust approx. 102cm 42in, waist approx. 76cm 30in (2) £600-1,000*
- 301 **A Christian Dior herringbone weave double-breasted pink wool suit, Spring-Summer 1964**, *unlabelled*, with celluloid buttons, integral waist tie, matching skirt, *bust approx. 102cm 40in, waist approx. 71cm 28in (2) £500-800*
- 302 **A Christian Dior gilt fantasy-tweed cocktail suit, 1963**, *New York labelled*, comprising: jacket and skirt of woven silk, wool and Chromeflex, flecked with pink and black threads on a gold ground, gold lapels, gilt bead cluster buttons to cuffs, the skirt with vertical vented pockets to front; the matching gold lurex striped sleeveless bodice with central decorative buttoned plastron, *bust 92cm, 36in (3) £800-1,200*
- 303 **A Christian Dior couture black satin suit, Autumn-Winter 1965-66**, *Patron Originale labelled and numbered 52151*, with self-covered buttons to front, round and collarless neckline, together with matching skirt, *bust approx. 97cm 38in, waist approx. 66cm 26in £600-900*
- 304 **A Christian Dior woven cellophane-straw hat, early 1960s**, *Miss. Dior labelled, Hess's of Allentown, Pennsylvania retailer label*, the rounded crown with ivory bow and net veil, *52cm, 20.5in circumference*; in original Hess hat-box (2) **£150-250**
- 305 **A Christian Dior Diorling black velvet hat, late 1960s** *labelled*, with ostrich feather plumes to one side and net veil, *circumference 51cm, 20in £150-250*
- 306 **Christian Dior by Marc Bohan couture fashion sketches, Autumn-Winter 1968-69**, comprising: twelve facsimile sketches of six ensembles, day dresses with matching coats, with attached fabric swatches for looks 9, 29, 30, 31, 35, 38, mainly black and gold sequined garments, *each 31.5 by 22.5cm, 12 by 9in (12) £1,200-1,800*
- 307 **Christian Dior by Marc Bohan couture fashion sketches, Autumn-Winter 1968-69**, comprising: fourteen facsimile sketches mainly double-ensembles for looks 40,42,43, 45, 47,49,51, 52, *each 31.5 by 22.5cm, 12 by 9in (14) £1,400-2,000*
- 308 **Christian Dior by Marc Bohan couture fashion sketches, Autumn-Winter 1968-69**, comprising: fourteen facsimile sketches double-ensembles for looks 54 55,57,62, 65, 66, 77, *each 31.5 by 22.5cm, 12 by 9in (14) £1,400-2,000*
- 309 **A Christian Dior by Marc Bohan off-white slubbed-gazar evening gown, early 1970s** *London labelled and numbered 57736*, with ruffled organza pinafore embroidered with chain-stitched flowers and studded with cut-brilliant, *approx 92cm, 36in bust, waist 86cm, 34in* The Lucinda Portobello Collection **£800-1,200**
- 310 **A Madame Grès couture tricolour crêpe dress, late 1970s**, *défilé and Grès labelled*, in shades of teal, red and grey, tightly pleated bodice with internal corsetry, integral neck tie to bust, zip fastening to one side, *bust approx 76cm 30in* Acquired by the vendor directly from the archives of Madame Grès **£2,000-3,000**
- 311 **A rare Pierre Bory of Paris vinyl puzzle-piece 'K' dress, circa 1970**, *unlabelled, made in France*, formed from customisable purple pieces, *bust approx 87cm, 34in*, in original cylindrical box with additional puzzle pieces and instruction leaflet demonstrating the various imaginative creations which can be made (qty) An example of this dress is featured in 'Utopia of all Plastic: 1960-1973', Foundation for Architecture, Brussels, by Decelle, Ph., Hennebert, D., Loze, P., 1994 and re-published in 1997. And an all-white version of this dress has been exhibited and is held in the collection of the Design Museum, Brussels, and can be viewed via the following link: <https://collections.heritage.brussels/nl/objects/42306> **£1,000-1,500**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 312 **A Chanel couture little black dress, designed by Jean Cazaubon and Yvonne Dudel, 1975, the slip labelled and numbered 54875** of black silk crepe, the chiffon over-dress with wrap-over closure, edged in black floss silk embroidery and beading, the cuffs and hem with a lattice of hexagonal embroidered floral repeats, *bust 86cm, 34in (2)* formerly owned by the Iranian Princess Hamoush Azodi-Bowler. **£600-900**
- 313 **A Radley/Celia Birtwell printed rayon-satin blouse, 1970s, Radley labelled**, in 'Delaware' print, with tie-belt; together with a Jean Muir printed jersey example, 1970s, *un-labelled, busts approx 86cm, 34in (3)* **£150-250**
- 314 **A Biba bow-print satin dress, mid-1970s printed satin label**, wrap-around style with flutter sleeves, *bust approx 81-86cm, 32-34in;* together with a pair of Biba purple knee-high boots, c.1969, *stamped, Made in England, size 5.5, soles approx 23cm, 9in long;* a Biba evening purse with silver paillettes, late 1960s, *sticker label, 14cm, 5.5in long;* in a Biba plastic shopping bag; and a Biba cotton shirt printed with palms in shades of brown blue and red, *labelled, chest approx. 91cm 36in (6)* Provenance: former Biba employee of the production & design department. **£200-300**
- 315 **A Zandra Rhodes ivory chiffon gown, mid-1970s, unlabelled**, printed with ivory abstract designs, butterfly sleeves, the bodice applied with satin bows, faux sea-shells and a pleated panel edged in faux-pearls, lined in white satin, elasticated shirred waist, *bust approx. 86cm 34in;* together with matching clothes hanger applied with sea-shells (2) **£200-300**
- 316 **An Ossie Clark for Radley black moss crêpe 'Cuddly' dress, early 1970s printed satin label**, wrap-over style, with plunging, open back, *bust approx 92cm, 36in, waist approx 71cm, 28in* **£200-300**
- 317 **A Thea Porter black and white floral woven cotton dress, 1971-72, labelled and size 12**, the plunging neckline edged in velvet, chiffon bishop sleeves, *bust approx 81cm, 32in, waist 71cm, 28in max* **£300-500**
- 318 **A Thea Porter green muslin mini-dress with butterfly print by Shelia Hudson, 1971, woven lily label, size 12**, with ruffled high-collar, long-sleeved, *bust 86cm, 34in, waist 71cm, 28in* The Lucinda Portobello Collection **£300-500**
- 319 **An Ossie Clark/Celia Birtwell for Radley floral printed chiffon dress, 1970s labelled**, 1930s inspired, self-ties to ruffled collar and drawstring waist, *bust 92cm, 36in* **£100-150**
- 320 **An Ossie Clark/Celia Birtwell for Radley printed viscose smock-dress, 1970s labelled**, in 'Snakes and Ladders' print, *bust approx 92cm, 36in* **£300-500**
- 321 **Lauren Bacall's Halston silk pierrot style evening ensemble, 1970s, black on white label**, printed with hearts, the wide sleeves with ruffled cuffs, matching pants, *waist 66-86cm, 26-34in* Lauren Bacall donated this ensemble, along with others, to the Lighthouse charity 'Posh Sale', New York in the early 1980s. The Collection of the Late Anne Greaves, Kerry Taylor Auctions, ex-lot 154, 19th February, 2018. Provenance: The Lucinda Portobello Collection **£300-500**
- 322 **Two Zandra Rhodes printed chiffon tunics/dresses, 1970s, labelled**, the first in 'Chevron Shawl' print, 1970; the second in 'Frilly' in a similar style and vibrant shades of red and yellow, early 1970s, *labelled, busts approx 96cm, 38in (2)* The Lucinda Portobello Collection A seemingly identical version of the 'Chevron Shawl' example is seen on a model standing in front of a tree, 1970 (Zandra Rhodes press archive) and a variation of the design is also modelled by Penelope Tree, photographed by David Bailey, c.1970 ('The Art of Zandra Rhodes' by Zandra Rhodes & Ann Knight, p.50) **£300-500**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 323 **A good bespoke Catherine Buckley medieval-inspired gown, 1974, labelled,** of marbled satin by Margret Alldridge, the cape-like chiffon sleeves falling in three tiers, trained hem, fastening to the front with antique Art-Nouveau buttons, *bust approx 86cm, 34in, waist 66cm, 26in;* together with a Catherine Buckley two-piece ensemble formed from re-purposed early 20th-century net fabric woven in stripes, zig-zags, with floral and bow motifs, comprising; fitted jacket with antique Art-nouveau buttons, matching ankle-length skirt, 1974, *un-labelled, bust 92cm, 36in max, waist 71cm, 28in max (3)* Provenance: This dress was worn by the vendor on the day of her wedding. Christine Janis Van & Charles John Woodley Mitchell were married at St John's church, St John's Wood, London, on August 29th, 1974. The marriage was featured in The Kensington Post.
The bride recalls:
'Catherine's boutique/atelier was on Westbourne grove around the corner from where I lived on Portobello road with my parents (my father, Geoffrey Van was a well know Antique's dealer). She always had the most interesting clients, one I remember well was Molly Parkin. Since I was a textile designer I had a very specific vision for the gown and so commissioned Catherine to make it. I was in a green/pink phase !!!! At the time Catherine was having marbled fabric created. I had her make several samples to get the perfect colour, that very soft pink and green on a silk charmeuse. I wanted tiered sleeves ,but delicate which we made in the marbled chiffon the main body of the dress in the silk charmeuse. Catherine had suggested covered buttons , but I preferred to look for ones that were antique. I found the Art Nouveau silver buttons on St Christopher place, an amazing little shop specialising in antique buttons. There were so many, and at the time cost well over £100.00. To go with outfit I had a pair of Charles Jourdan satin wedges dyed in the pale green. I wore Freesias in my hair. And for my cake, I had a French wedding cake- a "Croquenbouche" pyramid, made with spun sugar in the green and pink. Catherine also made my mother's outfit for the special day'. **£500-800**
- 324 **A Thea Porter black and white floral printed chiffon dress, 1970s, London label, size 10,** trimmed with black lace, tiered skirt, *bust 86cm, 34in, waist 66cm, 26in*
The Lucinda Portobello Collection **£400-600**
- 325 **A Thea Porter couture black chiffon 'gypsy' style dress, 1970s, labelled and with Giorgio Beverly Hills label,** woven with circles in metallic thread, *bust 86cm, 34in, waist 69cm, 27in*
The Lucinda Portobello Collection **£400-600**
- 326 **An Ossie Clark/Celia Birtwell 'Black-eyed Susan' printed marocain dress, circa 1970 un-labelled,** with suede bib-yoke edged in pink ricrac, skirt falling in knife-pleats from waist, *bust approx 86cm, 34in*
The Lucinda Portobello Collection
Celia Birtwell is photographed wearing an identical dress, walking with her husband Ossie Clark, holding their young son Albert, and David Hockney, on their way to visit Cecil Beaton at his home, Reddish House, Wiltshire, 1971 ('Celia Birtwell' by Celia Birtwell, p. 74). **£400-600**
- 327 **An Ossie Clark/Celia Birtwell for Quorum black jersey and printed chiffon ensemble, 1977, label to top only,** comprising: drawstring trousers, *max waist 92cm, 36in;* long sleeved top with buttoned keyhole detail to neckline, *max bust 92cm, 36in,* both with bands of floral chiffon insertions; and an additional matching poncho-like tunic; together with a second Ossie Clark/Celia Birtwell two-piece ensemble in a similar style, circa 1977, *un-labelled* green and purple inserts to hems, *max waist 92cm, 36in, max bust 96cm, 38in (5)*
The Lucinda Portobello Collection **£400-600**
- 328 **An Ossie Clark/Celia Birtwell for Radley printed chiffon dress, 1970s, labelled, size 12,** with floral and cross-hatch print on black ground, elasticated neckline, drawstring ties to waist and cuffs, *bust approx 91cm 36in* **£400-600**
- 329 **A Thea Porter printed satin and chiffon abaya/kaftan, 1970s, Couture London label,** the front and back panels of dramatic swirling printed satin in shades of red, green and blue, with deep turquoise printed sleeves sections, Chinese embroidered floral waistband, the sides formed from a patchwork of Indian brocade, cut velvet and metallic blue gauze, with slubbed silk belt, *bust approx 86cm, 34in* **£800-1,200**
- 330 **An Ossie Clark/Celia Birtwell for Radley printed cotton-wool dress, 1970s woven label,** with stylised lotus flower repeats against a striped ground, plunging v-neck, *bust approx 86cm, 34in, waist 71cm, 28in* **£400-600**

Note that charges apply, see website for details

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- 331 **An Ossie Clark/Celia Birtwell marocain dress, 1971, labelled,** embroidered with red and white dots, the suede yoke with red ricrac trim, *bust 86cm, 34in*
Celia Birtwell is photographed wearing an identical style dress in a different print, walking with Ossie, her son Albert and David Hockney, on their way to visit Cecil Beaton at his home, Reddish House, Wiltshire, 1971. **£400-600**
- 332 **An Ossie Clark, pink printed velvet maxi suit, 1970, labelled, size 10,** comprising: jacket and maxi skirt with overall lattice print, jacket trimmed with printed blue and black check and lily print, integral waist belt fastening, *bust approx 81cm 32in, waist approx. 99cm 26in.* (2)
An identical style but in blue velvet was photographed for British Vogue, October, 1970. **£500-800**
- 333 **An Ossie Clark/Celia Birtwell printed ivory wool dress, circa 1970 labelled,** with self-covered buttons to cuffs and front bodice, fastening fully to the neck, *bust 86cm, 34in, waist 66cm, 26in*
The Lucinda Portobello Collection **£500-800**
- 334 **An Ossie Clark/Celia Birtwell printed chiffon blouse, 1970s, labelled, size 8,** loosely cut, printed with flowers, squiggles and geometric shapes, with red satin detailing and integral necktie, voluminous sleeves, *bust approx. 112cm 44in;* together with matching satin skirt, *labelled, size 8, waist approx. 66cm 26in (2)* **£600-800**
- 335 **An Ossie Clark printed chiffon evening gown, 1970s, labelled and size 8,** incorporating two contrasting Celia Birtwell prints in red and black on an ivory ground, empire-line bodice with elasticated frilled top, with ties to front, deep flounced sleeves, *bust approx 81cm, 32in* **£750-1,000**
- 336 **A Bill Gibb brown leather ensemble, Autumn-Winter, 1972-3, labelled and size 12,** with Sally MacLachlan print of silver chrysanthemum sprays, comprising: double-breasted jacket fastening with cast metal buttons, above lobed panels, matching maxi skirt and waistcoat, *bust approx 86-92cm 34-36in, waist 56cm, 22in (3)*
See British Vogue, September 15th, 1972 for a picture of a similar skirt worn with a hooded jacket and British Vogue October, 15th, 1973 for an identical suit with maxi skirt **£800-1,200**
- 337 **A Thea Porter marbled-print chiffon dress, 1970s, unlabelled,** the wave-like design in shades of blue, the bodice with brocaded panel, chiffon ties and shirring, voluminous sleeves with self-ties to cuffs, *bust approx 92cm, 36in;* together with an associated Thea Porter sleeveless floor-length waistcoat in aqua moiré silk faille, trimmed with gold braid, probably late 1960s, *London labelled, bust 96cm, 38in (2)*
Formerly: The Margaret 'Bea' Larsson collection. Bea was a close friend of Thea Porter and godmother to her niece. The chiffon used in this dress was printed by artist Hannah Meckler. **£1,000-1,500**
- 338 **An Yves Saint Laurent 'Lips' dress, 1971, Rive Gauche labelled and size 40,** with buttons to front, *bust approx. 91cm 36in.* **£1,500-2,500**
- 339 **A Westwood/McLaren black stretch-lycra top, SEX Original, 1974-5, labelled, bust 86cm, 34in** **£300-500**
- 340 **A Westwood/McLaren 'Anarchy in the UK' t-shirt, Seditonaries, circa 1979, unlabelled,** the inside-out cotton shirt with exposed seams, with Union Jack & Sex Pistols print to front, *chest 107cm, 42in* **£350-500**
- 341 **A rare Westwood/McLaren towelling jacket, 'Seditonaries' circa 1976, black ribbon label to pocket and printed 'Exclusive Seditonaries' label to inside neck above woven SEX original label,** of pink-grey cotton, grey cotton facings and rear straps with buckles, black rubber buttons, *chest 97cm, 38in* **£600-900**
- 342 **A Westwood/McLaren complete blue 'Pirate' ensemble, Autumn-Winter, 1981-82, labelled,** comprising: blue satin jacket and trousers figured with four-leaf clovers, the jacket, with pink and blue black spotted satin sleeve inserts, *chest 112cm, 44in, the trousers cut to the leg shape, with loop to fly, waist is adjustable but approx 102cm, 40in;* matching black satin doublet/waistcoat with blue and pink spots, *chest 102cm, 40in;* white cotton shirt with blue Squiggle print; a blue on white diamond print sash; pair of blue sprig-print cotton jersey stockings; pair of black leather Hammerhead pull on boots, the soles embossed 'Jumbo size 8 -9; and a black felt bicorne hat with red and black silk cockade centred with a naval anchor button, with gold rope and tassel; together with an associated brown leather belt (11)
See 'Vivienne Westwood Catwalk' published by Thames & Hudson, pp 23-24 for similar ensembles **£8,000-12,000**

Note that charges apply, see website for details

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- 343 **A Westwood/McLaren 'Pirate' ensemble, Autumn-Winter, 1981-82, mainly labelled,** comprising: red damask shirt-dress of voluminous cut, woven with shooting stars; cotton culottes with red on white Squiggle print; a beige satin doublet-waistcoat woven with brown and ivory dashes, *chest 102cm, 40in;* plain white cotton sash, pair of white cotton jersey stockings with orange sprig print; and a fine white felt bicorne with red and white pleated silk cockade, metal anchor button to centre, gold rope with tassels (7) **£3,000-5,000**
- 344 **A pair of rare Westwood/McLaren brocaded silk 'Hammerhead' shoes, Pirate collection, Autumn-Winter, 1981-82,** probably showpieces, of 19th century crimson satin with square toes, curving tongue, latchets tied with ribbons, woven with floral sprays, lined in olive leather *26cm, 10in long*
Westwood scoured London's Portobello Road and other antique markets to source Victorian silks to make these special show shoes. Fascinated with historic dress they are loosely based on late 17th square toed shoes and those made throughout the 18th century in beautiful, brocaded silks with latchets and ties or buckles to fasten. These shoes never went into production and are thus very rare. They could be used to complete the look of the previous, red-toned Pirate look. **£1,500-2,000**
- 345 **A Westwood/McLaren complete 'Pirate' ensemble, Autumn-Winter, 1981-82, mainly labelled,** comprising: black wool double-breasted jacket with antique gilt buttons bearing the arms of the Royal Household, lined in ivory satinised cotton, with broderie anglaise trim to shoulders, cuffs and hem, *chest 86cm, 34in;* a white matelassé doublet/waistcoat, chest approx 86cm, 34in; matching bloomer-style breeches with fall-front closure, lace hems, *waist 66cm, 26in;* a cotton jersey shirt with red Squiggle print to front and pale blue to back, striped cotton gussets to underarms; pair of tan leather boots with pale tan straps and buckles, *27cm, 10 1/2in long;* and a moulded fibreglass reproduction German army helmet made by Barnzley Armitage with red on white painted Squiggle designs (7)
Westwood carefully hand-painted the broderie anglaise frills to give them an aged/antique look. **£3,000-4,000**
- 346 **A Westwood/McLaren 'Pirate' collection cotton shirt, Autumn-Winter, 1981-82, World's End labelled,** of voluminous cut and in blue 'squiggle' print, *chest approx 117cm, 46in*
Provenance: the vendor purchased this directly from the Vivienne Westwood store in London in 1982. An admirer of the designer, but not having been a punk herself, she selected the Pirate shirt as she felt it was the item she would most likely be brave enough to wear. However, she did not wear it, and instead has treasured it all of these years. Working in the music industry at the time of purchase, it is fitting that the vendor went on to work in museums (many of which now hold identical Pirate shirts within their collections). This is one of the best condition Pirate shirts we have ever seen. **£500-800**
- 347 **A Westwood/McLaren printed cotton culottes and sash, 'Pirate' collection, autumn-winter 1981-82, unlabelled,** with blue diamonds printed on white ground, the sash printed with 'WESTWOOD worlds end MCLAREN' along edge, pointed and tasselled ends, culottes with draw-string to waist, *waist approx. 71cm 28in, sash length 180cm 71in (2)* **£400-600**
- 348 **Westwood/McLaren woven cotton trousers, 'Savage' collection, Spring-Summer, 1982,** woven label, of light brown cotton woven with grey intermittent stripes, with 'Pirate' style looped fly concealing the zip, *waist 86cm, 34in* **£250-400**
- 350 **A rare Westwood/McLaren Matisse-print toga dress, 'Savage' collection, Spring-Summer, 1992 World's End labelled,** strikingly printed in blue on white cotton jersey with Matisse motifs, the dress cut shorter at the front and with long train-like panel, off-centre neck opening, *bust approx 117cm, 46in* **£3,000-5,000**
- 351 **A Westwood/ McLaren 'Nostalgia of Mud' (Buffalo) toga, Autumn-Winter 1982-83,** burgundy World's End label, of 'teabag' perforated cotton jersey, cut short at the front with long rear train, segmented sleeves and hood, off-centre neck opening; and a single stocking (2)
Provenance: Anne Laming collection **£700-1,000**

Note that charges apply, see website for details

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- 352 **A Westwood/ McLaren 'Nostalgia of Mud' (Buffalo) layered ensemble, Autumn-Winter 1982-83, mainly woven burgundy World's End labels**, comprising: grey cotton skirt with figurative print to hem, embroidered floral details and knitted braid; rare brown cotton and loft-lagging underskirt with drawstring waist; tan 'teabag' cotton-jersey hooded top with elongated segmented sleeves; a knitted brown wool tank top with power station print; pair of knitted grey wool stockings; and a brown leather shoulder bag (6)
Provenance: Anne Laming collection **£1,500-2,000**
- 353 **A Westwood/McLaren toga dress, 'Nostalgia of Mud' (Buffalo) collection, Autumn-Winter 1982-83, World's End labelled**, of grey cotton jersey with overall print in brown of Buffalo Gals, Keith Haring devils, figures in national dress including Japanese, Scots, Indian, indigenous American and others, with off-centre neck hole, cut short at the front but with long trained rear hem, *122cm, 48in* **£1,000-1,500**
- 354 **A Westwood/McLaren 'Smiley face' knitted top, 'Witches' collection, Autumn-Winter 1983-84, World's End label**, with angular short sleeves and fluorescent pink Keith Haring designed repeats with 'devil' lettering in English, Greek and Italian, *bust approx. 86cm, 34in* **£700-900**
- 355 **A Westwood/McLaren Keith Haring-patterned knitted skirt, 'Witches' collection, Autumn-Winter 1983-84, World's End label**, tubular style, of grey and neon pink jersey, with repeats of dogs, figures and snakes, waist approx 86-102cm, 34-40in **£700-900**
- 356 **A Westwood/McLaren ensemble, 'Witches' collection, Autumn-Winter, 1983-4, labelled**, comprising: navy sweatshirt with rubberised Keith Haring 'Medicine Man' print with crawling figures, dogs, with ivory stockinette underarm panels to the angular sleeves, *chest approx 132cm, 52in*; together with a navy fleece tubular skirt with Richard Hambleton 'Shadow Man' rubberised print, with ivory stockinette side-stripes and deep waistband (2)
Provenance: Anne Laming collection **£1,200-1,800**
- 357 **A Westwood/McLaren black wool jacket, 'Witches' Autumn-Winter, 1983-84, World's End label, size M**, the loose jacket with grey wool points to the shoulders, single grey wool lapel, double-breasted with antler buttons, lined in white drabbet, *chest approx. 127cm, 50in* **£2,000-3,000**
- 358 **A rare Westwood/McLaren day-glow orange jacket, 'Hypnos' collection, Spring-Summer, 1984, gold on black woven Worlds End label**, of voluminous out-sized cut, with rubber penis buttons, pouch pockets to shoulders, vented curved pockets to front panels, velcro bands to cuffs **£800-1,200**
- 359 **A rare Vivienne Westwood showpiece coat, 'Clint Eastwood' collection, Autumn-Winter 1984-85, World's End labelled**, in houndstooth brown wool, voluminosly cut with pointed, angular sleeves and tie-belt, *chest approx 102cm, 40in* **£1,200-1,800**
- 360 **A Vivienne Westwood scarlet wool suit, 'Harris Tweed' collection Autumn-Winter, 1987/88, red label and size 12**, with black velvet Peter Pan collar, gilt buttons to back, two skirts of different lengths, *sizes 12 and 14, bust approx. 91cm 36in, waists 66cm, 71cm, 26in, 28in(3)* illustrated in: *British Vogue*, August 1987, p.204-5, "Vivienne Westwood's suit in fine, fiery wool homes in on the tiny waist, with peplum for extra definition." Alexander Fury, *Vivienne Westwood Catwalk*, 2021, p.133
Exh Cat, Victoria & Albert Museum, *Vivienne Westwood*, 2004, p.85 **£400-600**
- 361 **A Vivienne Westwood grey wool armour waistcoat/jacket, 'Time Machine' collection, Autumn-Winter 1988-89, yellow on red woven label, size 8**, with faux-horn orb buttons, the detachable shaped sleeves with leather straps, *chest approx. 81cm 32in* **£800-1,200**
- 362 **A Vivienne Westwood tweed suit, 'Time Machine' collection Autumn-Winter 1988/89, yellow on red woven label, size 10**, of contrasting green Harris tweed with tartan banding and skirt, with doublet-style pointed hem, gilt orb buttons, *bust approx. 81cm 32in, waist approx. 66cm 26in (2)* **£400-600**
- 363 **A Vivienne Westwood military-inspired lavender wool suit, 'Time Machine' collection, Autumn-Winter 1988-89, red label**, with three rows of gilt orb buttons, pointed front hem, pale blue ottoman wool cuffs and collar, *size 12, bust approx. 97cm 38in; with matching blue ottoman wool skirt, size 14, waist approx. 76cm 30in (2)* **£400-600**

Note that charges apply, see website for details

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364 **A Vivienne Westwood armour waistcoat/jacket, 'Time Machine' collection, Autumn-Winter 1988-89, yellow on red woven label, of bright scarlet wool striped in blue, faux-horn orb buttons, the detachable shaped sleeves with leather straps, chest approx. 86cm 34in £700-1,000**

365 **A Vivienne Westwood double-breasted hunting dress, 'Voyage to Cythera' collection, Autumn-Winter 1989-90, red label, size 42, of red and brown polyester fleece, gold orb buttons, bust approx. 91cm 36in £300-500**

366 **John Galliano St Martin's student fashion sketches/illustrations, 1983-84, pencil on paper, comprising: six menswear designs for voluminous coats, trousers, double-breasted jackets, one annotated 'Flavio Sabbatino for Claude Montana', and a Galliano figurative design for a wrap-over coat worn with beekeeper hat, with watercolour tests, front and back line drawings, 42 by 30cm, 16 1/2 by 12in (7)**

Provenance: a former member of the Galliano studio **£600-800**

367 **A rare pair of John Galliano pinstriped trousers, 'The Ludic Game' collection, Autumn-Winter 1985-86, Galliano 1 label, of burgundy wool, high-waisted with buttoned fly, pointed pouches to the front panels, waist 76cm, 30in**
Sold in support of The Bright Foundation

See lot 80 for the matching spencer jacket and 369 for a prototype skirt in matching fabric **£1,000-1,500**

368 **A rare John Galliano Linton Tweed spencer-style jacket, 'The Ludic Game' collection, Autumn-Winter, 1985-86, Galliano 1 label, the green wool ground woven with fine black stripe and white mohair window-pane check, the darker reverse of the fabric used for the broad, irregularly-notched lapels, with decorative wine cork 'buttons' to the front, vented breast pocket to chest, the shoulders cut extra-wide and the sleeves extra-long,**
The window-pane check of the Linton tweed reminded Galliano of a bird's eye view of ploughed fields, with the tufts of mohair representing the sheep's fleece caught in hedges and the striped cotton alluding to 'a vision of a country mother taking her children to school still wearing her pyjamas'.

In this unisex collection, the jackets were worn with over-sized patchwork shirts, matching or contrasting angular jackets and skirts. The models were paid in clothes as there was no ready cash with which to pay them.

The Choltida Pekanbaru Collection
Choltida Pekanbaru trained as a fashion student at Central St Martins. Having always been fascinated by John Galliano she began to buy his clothes from the S/S 1996 collection onwards but soon started looking for important early London label examples too. She quickly became obsessed with his designs and continually wrote to him asking if she could work on his shows as an intern. Galliano accepted and she went to Paris to work at Galliano's Dior Spring/Summer 2001 pret-a-porter show and then his Dior Haute Couture 'Rebel Chic' show Spring/Summer 2002. Part of her collection now resides in the Victoria & Albert Museum.

Versions of this jacket featured in the following:
John Galliano, *The Ludic Game*, catwalk invitation, 1985

The Face, June, London, 1985, p.3

Kerry Taylor, *Galliano: Spectacular Fashion*, London, 2020 p.8 **£2,000-3,000**

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- 369 **Rare John Galliano prototypes for 'Ludic Game' and 'Forgotten Innocents', 1985-87**, comprising: high waisted pinstriped burgundy wool skirt with pinned and rolled hem, side pouches, *unfinished*, AW 1985-86; a white flannel bodice AW 1986-87, with circle sleeves, segmented front and back panels, *unfinished*; together with four polaroids for a Fallen Angels fashion shoot for the Face, published December, 1986, styled by Amanda Harlech (6)
Provenance: a former member of the Galliano studio
See lot 80 for a pinstriped burgundy spencer-style jacket that matches the skirt. **£600-1,000**
- 370 **A fine and rare John Galliano sequined showpiece coat, 'Forgotten Innocents', Autumn-Winter, 1986-87**, unlabelled, formed from zigzag bands of embroidered copper sequins, with sharp lapels, with winged shoulder bands form part of the full sleeves to the reverse, the full 'pannier' skirts formed from draped panels forming pointed tails to each side, with pocket flaps and concealed pockets to the hips, unlined but with bias bound seams, *chest approx 97cm, 38in*
Formerly a gift from Galliano to his friend the late John Flett
This was one of the key looks of the collection. Most of the collection was produced in black, white boiled wool, heavy velvets, plaid wools and chunky knits. This coat although following the full skirted design of the other 'pannier' coats in the show was in stark contrast with its swaggering glamour and shimmering sequins. It did not go into production. **£2,000-3,000**
- 371 **A John Galliano fashion sketch for a blouse, Spring-Summer, 1987**, signed and dated, pencil on paper with figurative view, lay-out fabric plan, front and back views with circle sleeves and swatch of grey viscose, *29.5 by 21cm, 11 3/4 by 8 1/4in*
Provenance: a former member of the Galliano studio **£200-300**
- 372 **A John Galliano black bias-cut viscose dress, 'Panniers' collection, Spring-Summer 1987**, *London label, size UK8*, with v-neck, cascading box-pleats at hem, *bust approx. 86cm 34in*.
The Choltida Pekanbaru Collection **£300-500**
- 373 **A John Galliano grey viscose crêpe top, 'The Rose' collection, Autumn-Winter 1987-88**, *London labelled, size UK10*, with knotted roses to hem, looped and knotted swag to back, 'circle' cut sleeves, *bust approx. 91cm 36in*
A version of this top was photographed on the runway for British Vogue, July 1987, p.90 **£400-600**
- 374 **A John Galliano striped navy wool jacket, 'The Rose' collection, Autumn-Winter 1987-88**, *London labelled*, with short, notched lapels, tapered and curved sleeves, *chest approx. 86-92cm 34-36in* **£400-600**
- 375 **A John Galliano striped navy wool coat, 'The Rose' collection, Autumn-Winter 1987-88**, *London label*, with long draped fabric to sides becoming shorter and pleated at the rear, disappearing collar, padded shoulders, *chest approx. 89cm 35in*
The Choltida Pekanbaru Collection **£1,000-1,500**
- 376 **A John Galliano aubergine gabardine dress, 'The Rose' collection Autumn-Winter 1987-88**, *London label, size UK 10*, with circle-cut right sleeve, asymmetric 'V' neckline and integral shoulder strap, the skirt gathered at the rear and draped at the front forming an asymmetric hem, *bust approx. 92cm 36in*
The Choltida Pekanbaru Collection **£600-800**
- 377 **A John Galliano ensemble, 'The Rose' collection, autumn-winter 1987-88**, *London label, size UK8*, comprising: apricot silk blouse with circle-cut sleeves, the fabric gathered in roses at the hem with hanging swag tail, *bust approx 97cm 38in*; aubergine gabardine tulip skirt with crin-stiffened pannier panels, ruched at the rear, lightly boned high waistband, *waist approx. 76cm 30in (2)*
The Choltida Pekanbaru Collection **£600-800**
- 378 **A John Galliano black gabardine ensemble, 'The Rose' collection, Autumn-Winter 1987-88**, *London label*, comprising: jacket with fabric gathered into roses at the lapels, shoulders, sleeves, chest and several other places on front and back, *size UK10, bust approx. 102cm 40in*; culottes with draped fabric and single rose to left side, asymmetric hem, lightly boned high waistband, *size UK8, waist approx. 66cm 26in (2)*
The Choltida Pekanbaru Collection **£1,000-1,500**

Note that charges apply, see website for details

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- 379 **A John Galliano grey gabardine dress-coat, 'Hairclips' collection, Autumn-Winter 1988-89, labelled, size UK10, with integral wrap-around panel with double-breasted button fastening at front, square neckline, raglan sleeves, bust approx. 86cm 34in £600-800**
- 380 **Javier Vallhonrat for John Galliano gelatin silver prints, 'Hairclips', Autumn-Winter, 1988-89 press campaign, three prints: Celia at a window in devore dress; Marie-Sophie in black cobweb knit shawl; Celia in transparent top, carousel setting, images 34 by 25cm, 13 1/2 by 9 3/4in (3) Provenance: a former member of the Galliano studio £400-600**
- 381 **Javier Vallhonrat for John Galliano gelatin silver prints, 'Hairclips', Autumn-Winter, 1988-89 press campaign, comprising Celia in wrap-over asymmetric coat; Celia blurred close up; tree shadows with lovers silhouette; Celia in bias cut dress on billiard table; billiard table and cue shot; Celia in Holborn viaduct in chiffon dress and wrap-over coat; matching photo of tiled floor, largest image size 35 by 25cm, 14 by 10in (7) Provenance: a former member of the Galliano studio £250-350**
- 382 **Javier Vallhonrat for John Galliano gelatin silver prints, 'Hairclips', Autumn-Winter, 1988-89 press campaign, three prints - Marie Sophie portrait dancing with Colin; and two mirror images of Claudia wearing culottes suit, average images size 33 by 25cm 13 by 10in (3) Provenance: a former member of the Galliano studio £300-500**
- 383 **A John Galliano brown gabardine double-breasted playsuit, 'Hairclips' collection, Autumn-Winter 1988-89, London label, size UK 8, with integral waist ties button-fastened at sides, knife-pleats to bust, box-pleat to back, round-edged front closure panels, padded shoulders, bust approx. 92cm 36in The Choltida Pekanbaru Collection £400-600**
- 384 **A group of John Galliano separates, 'Hairclips' collection, Autumn-Winter 1988-89, London label, comprising: pale blue-grey pleated silk top, with pull-through tie panel to front, size UK 8, bust approx 86cm 34in; cerulean wool crêpe culottes, inverted pleats to front and rear, size UK 10, waist approx. 66cm 26in; pale blue-grey silk blouse with self-tie to collar, faux-mother-of-pearl buttons, size UK 8, bust approx 92cm 36in; dark blue-grey gabardine culottes, with skirt-like panel applied to rear, size UK12, waist approx. 76cm 30in (4) The Choltida Pekanbaru Collection £400-600**
- 385 **A John Galliano green linen hat, 'Charles James' collection, Spring-Summer 1989, Galliano 1 label, made by Shirley Hex/Philip Treacy, the crown intentionally 'crushed' in appearance with black silk band, the wide brim edged in grosgrain, approx 56cm, 21in circumference Image of original collection illustration showing a similar hat was kindly provided by the artist Howard Tangye. The press response at the time to this particular collection was largely hostile, with The New York Times declaring that Galliano 'broke the elegant mood with unnecessary Dickensian hats and with the asymmetric effects of Japanese designers' (Galliano: Spectacular Fashion' by Kerry Taylor, p.60). £600-800**
- 386 **A John Galliano brown gabardine jacket, 'Charles James' collection, Spring-Summer 1989, London label, size UK 8, with large floating wrap-around panel to back that fastens at right of collar, voluminous right sleeve, faux-horn buttons, pointed flap pockets, chest approx. 86cm 34in The Choltida Pekanbaru Collection £400-600**
- 387 **A John Galliano blue gabardine tunic, 'Nancy Cunard' collection, Autumn-Winter 1989-90, London label, size UK12, with large cut-out section on right side, buckle-fastened shoulder strap, the fabric gathered on the left and draped to asymmetric hem, bust approx. 81cm 32in The Choltida Pekanbaru Collection £400-600**

Note that charges apply, see website for details

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- 388 **Hilde Smith fabrics for BodyMap: 'Olive Oil Meets Querelle' collection, Spring-Summer 1984**, the printed modal jersey panels, comprising: first strike silk screen test for 'Sailor Stripe, August, 1983, 166 by 183cm; together with panels of 'Anchor Stitch' and 'Anchor Star', designed November, 1983, 108 by 150, 110 by 150cm; together with two SS 1984 press images; a press cutting and a Hilde Smith 'Sailor Stripe' paper design signed by the artist and dated Nov 19, 1983 (6)
The Hilde Smith Archive
This was the first collection in which Stevie Stewart & David Holah collaborated. Hilde Smith recalls,
'Olive Oil was the female cartoon character from 'Popeye'. Querelle is a film directed in 1982 by German director Rainer Werner Fassbinder starring Brad Davis and Jeanne Moreau and is an adaption of the novel by the French author Jean Genet Querelle de Breast (1947). It was the last film by Fassbinder who died that year. The artists Claude Monet and Camille Pissarro inspired Raoul Dufy and I in turn was inspired by Dufy's textile scarf 'La Danse'. I made a linocut in 'BodyMap style' re-drawing the sailor, then printed the linocut images, made photocopies before cutting and pasting the sailors into a repeat. Finally, I drew the whole design repeat in Indian ink with a dip pen in my a 1m by 1m light box desk. The prints designed in 1982 were 'Sailor Stripe', 'Mini Anchor', 'Star Anchor'. We used black and white black pigment on colour. We decided to produce 3 one colour prints rather than one three-colour print. The prints were produced and proofed in Bermondsey railway arches by David Jamison. **£350-500**
- 389 **BodyMap accessories, 'Olive Oil Meets Querelle' collection, Spring-Summer 1984**, comprising: modal jersey black pointed hat in Hilde Smith 'Anchor Stitch' and four pairs of stockings in assorted patterns from the same collection (qty)
The Hilde Smith Archive **£250-350**
- 390 **Hilde Smith fabrics for BodyMap : 'Cat in the hat takes a rumble with techno fish' AW 1984**, designed May 1983, comprising: panels of 'Star Stripe' in red and white colourways on polyester velvet/lycra, 81.5 by 86cm, 151 by 107cm; two first silk screen test strikes 'Techno Mesh' (big) in red and white colourways, 142 by 125cm, 262 by 75cm; 'Techno' (small) on cotton polyestra lycra in white and yellow colourways, 136 by 139cm, 138 by 93cm; a pair of 'Star Stripe' stockings; single 'Techno' glove; together with a large quantity of press cuttings relating to the AW 1984 collection; and a Riverside Studios flyer, August '84 for the world premiere of Michael Clark & Company performance wearing BodyMap costumes (qty)
The Hilde Smith Archive
Hilde Smith recalls:
'I was becoming curious about technology. David Holah got the idea. He suggested the image of TV interference on screen, encountered when a TV aerial needed a re-tune. I ran with that. The options available to me in those pre-home computer years were my hand-manipulated photocopies using overlays of acetate which had been drawn on using Sharpie pens and collages. That led to Andy Warhol being extremely amused, as he renamed me 'Hilde Xerox', in TriBeCa, NYC. The name stuck. The nautical star returned in the 'Star Stripe' print, other designs included 'Techno Big', 'Techno Small'. The 'Techno' print was inspired by our love of the Chanel suit tweed - I designed a Techno Zerox version of tweed. Again, we used black pigment on colour-dyed cloth. We decided to produce 3 one colour prints rather than one three colour print. Prints proofed and produced in Bermondsey railway arches by David Jamison. **£800-1,200**
- 391 **BodyMap stickers, leggings, ephemera, "Barbee takes a trip around nature's cosmic curves", Spring-Summer, 1985**, comprising: pair of black shirred lycra leggings with red Cosmic Stripe frills; nineteen plasticised double-sided sheets containing press, promotional material related to the show, two show invitations; Hilde Smith signed sticker designs, dated July 28, 1984; two Hilde Smith flyers; a quantity of stickers which were used to adorn the model's semi naked bodies in the show and for retail; and an embroidered cotton BodyMap Star motif badge (qty)
The Hilde Smith Archive **£200-300**

Note that charges apply, see website for details

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- 392 **Hilde Smith fabrics for BodyMap : " Barbie takes a trip around nature's cosmic curves', Spring -Summer, 1985**, designed May-September, 1984, comprising: two black on white first silk screen strikes of 'Cosmic Nature' on organdie, 150 by 88cm and cotton poplin 93 by 180cm; an original signed design dated 15 May 1984; three panels of 'Cosmic Check (small) 136 by 93cm, 131 by 109cm, 136 by 98cm; two large samples - first silk screen strikes of 'Cosmic Stripe'; two further 'Cosmic Stripe' panels on viscose jersey in red and yellow; and a first silk screen colourway test in red of 'Cosmic Check' ; and a signed original design for 'Cosmic Check' dated 15 May 1984, (12)
The Hilde Smith Archive
For this collection Hilde continued to draw using Sharpie pens and nib-pens with Indian ink and used a photocopier to distort drawn images. The prints for this collection comprised: 'Cosmic Check Big', 'Cosmic Check Small', 'Cosmic Nature', The iconic nautical BodyMap star was included in the 'Cosmic Nature' design. The collection included lots of frills, ruffles, Cosmic buttons, Cosmic stickers, Cosmic labels, copper jewellery. The show invite was made from distorted linocuts. She recalls,
"I experimented using a micro-glass ball reflective print paste, now re-invented with modern technology for textiles and used by security clothing firms, but 39 years ago the only available option was the glass beads which were added to paint for road markings. But the cost was too cosmic...because every 25 metres the screens wore out - an unrealistic idea for production. The prints were proofed and produced in Bermondsey railway arches by David Jamison. **£800-1,200**
- 393 **Hilde Smith fabrics for BodyMap, 'Half World' collection, Autumn-Winter, 1985-86**, designed May-November, 1985, comprising: first screen print test gold 'Glitter Star' on black cotton/rayon, 149 by 117cm; 'Seven Demons' first screen strike - blue and gold print on grey jersey, 137 by 100cm; 'Mistic Paisley' yellow and black on red rayon jersey 146 by 135cm, another on black jersey 135 by 110cm, two small fragments in black satin, 46 by 37cm and ivory jersey, 84 by 72cm; 'Tarot' first silk screen strike in yellow on black jersey, 142 by 108cm, together with eight plastic coated double sided press clippings; and a folder of small fabric samples (qty)
The Hilde Smith Archive
For this collection Hilde Smith used two colour prints using pearlized pigments. The new print designs comprised 'Seven Demons', 'Mistic Paisley', 'Tarot Fortune'. The iconic nautical BodyMap star was drawn into the 'Tarot Fortune' design. She drew with pen and Indian ink and laid out tight repeats using her photocopy collage technique. The prints were proofed and produced in Bermondsey railway arches by David Jamison and Ivo Prints in Butlers Wharf. **£1,000-1,500**
- 394 **A BodyMap 'Tarot' print coat/dress, 'Half World' collection, Autumn-Winter, 1985-86, labelled**, printed in dayglo-orange on a blue viscose jersey ground, the chest pouches with circular orange cotton openings, centre-back pleat, chest 122cm, 48in
The Hilde Smith Archive **£400-600**
- 395 **A BodyMap 'Tarot' print coat/dress, 'Half World' collection, Autumn-Winter, 1985-86, labelled**, of black stretch jersey printed in gold and silver, with intermittent moulded glass buttons to fasten, hem cut shorter at the back, chest
The Hilde Smith Archive **£400-600**
- 396 **A BodyMap 'Seven Demons' print shirt, 'Half World' collection, Autumn-Winter, 1985-86**, labelled, of grey viscose/cotton jersey with frill to rear yoke, off-set neck closure, moulded glass buttons, original paper retail tag, chest 111cm, 44in; together with a Mistic Paisley printed top, bust 86cm, 34in; pair of matching socks; pair of black Mistic Paisley stockings; and two Seven Demons print mitts (
The Hilde Smith Archive **£300-500**

Note that charges apply, see website for details

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397 **A BodyMap oversized shirt, 'Is a Comet a star...a moon... a sun...Aura Raccoon', Spring-Summer, 1986**, labelled, of purple nylon printed in black with 'Sun & Moon' designs, chest approx 178cm, 70in
The Hilde Smith Archive **£400-600**

398 **Hilde Smith fabrics for BodyMap, 'Is a Comet a star...a moon... a sun...Aura Raccoon', Spring-Summer, 1986**, designed November, 1985, comprising: first silk screen print for 'Sun & Moon' purple colourway on nylon, 156 by 93cm; together with five further printed nylon fabric samples in yellow, 92 by 92cm ivory, 180 by 94cm, 180 by 96cm and 135 by 95cm, and orange 92 by 92 cm; and six double sided plastic coated press clippings, one full page from British Vogue, February 1986, another showing Hilde Smith wearing a tent dress, bell bottoms in the "Occult and raccoon" (Sun & Moon) print fabric she designed for BodyMap.; and a Hilde Smith racoon print flyer for the Spring 1986 show, (qty)
The Hilde Smith Archive

Hilde Smith recalls the design process for this collection:

'The word pixel is a portmanteau of pix (from pictures, shortened to pics) and el (for element) similar formations with 'el'. The word pix appeared in Variety magazine headlines in 1932, as an abbreviation for the word pictures in reference to still pictures by photojournalists. The word 'pixel' was first published in 1965 by Frederic C. Billingsley of Caltech's Jet Propulsion Laboratory where it describes the picture elements of scanned images from space probes to the Moon and Mars. Billingsley had learned the word from Keith E. McFarland, who in turn said that he did not know from where it originated. McFarland said simply it was in use at the same time - circa 1963. I think of mosaics as early pixels. I was working in a world without a world.wide.web and our Apple Mac home computer could not handle images in those early years. It was essentially a clever word processor. I definitely had no means of 'bitmapping' or 'pixelating' images.

My obsession with corrupting my hand-drawn images or linocuts using a random method led me to a technical chat with a TV cameraman at a photoshoot. Besides designing - I became a BodyMap catwalk, photo and exhibition sales model. We got chatting about my desire to corrupt my drawings further. However, the cameraman his mates, and I gave our ideas a go. He filmed my hand-drawn images using his

TV camera connected to an editing screen. We repeatedly changed the camera lens focus and contrast until we had a random bitmap image which I photographed from the screen one at a time. All these wonderful pixels in exchange for a curry - it was worth it. I had 'PIXELS'. I drew on the images after photocopying them in India Ink using a dip pen and a Sharpie and then cut and pasted them into the design repeats. The prints for this collection were named 'Stars', 'Sun & Moon' and 'Cometa'. The 'Glitter Star' prints used in this collection were printed on wet-look black lycra in glitter pigment for swimwear that left little to the imagination. The male catwalk models loved the effect! We printed black and glitter and copper pigments on colour-dyed cloth. We decided to produce three one colour prints rather than one three colour print. The prints were proofed and produced in Bermondsey railway arches by David Jamison and Ivo Prints in Butlers Wharf. Boy George was one of the show models. **£500-900**

Note that charges apply, see website for details

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- 399 **Hilde Smith fabrics for BodyMap, 'The Tudors, The Stewart and the The Holah' Autumn-Winter, 1986-87, designed May-June 1986**, comprising: three first silk screen strikes for 'Celtic Pixel' with a gold and teal print on white cotton, *139 by 113cm*, brown and bronze print on white cotton, *139 by 66cm*, the third gold on purple, *141 by 117cm*; and a panel of 'Tudor Check' shot polyester taffeta, *96 by 89cm*; together with an original design for 'Map-Lion' signed and dated 2nd June, 1985; and three double-sided press clippings boards (8)
The Hilde Smith Archive
Hilde Smith used a dip pen and an Italic fountain pen with India Ink to create the designs for this collection. The digitalised Celtic Swirl print was corrupted with access to a video camera connected to a black and white television. After the screenshots and photocopying, she drew on the images using India Ink, a dip pen and a Sharpie. Her cut and paste technique finalised the design process. The print names for this collection were: 'Tudor Check', 'Celtic Swirl' and 'Lion Map'. They were printed onto stretch denim, poplin, organide and shot acetate taffetas. The prints were proofed and produced in Bermondsey railway arches by David Jamison. This was her last working collaboration with BodyMap. She left their studio to lecture at St Martins full time whilst selling designs freelance in Italy, and gave guest lectures all over the UK, Japan, New York and Toronto. Later in 1986 she began buying and developing derelict properties in Islington, Hackney and later in Barcelona, Tarifa and Algeciras, Spain. She has made Spain her home and is now a Spanish National. **£300-500**
- 400 **A man's Jean Paul Gaultier grey wool suit, late 1980s** *Gibo label to jacket only*, the oversized double-breasted jacket with wide, padded shoulders, matching trousers, *chest approx 112cm, 44in, waist 81cm, 32in*; together with a Jean Paul Gaultier jersey turtleneck, *Equator label*; green wool 'teddy boy' inspired coat with velvet collar, *Gibo labelled*; and pin-striped wool single-breasted jacket, *Gibo labelled*, all late 1980s, *chests approx 112cm, 44in* (5) **£300-500**
- 401 **A Jean Paul Gaultier quilted gold satin coat, Autumn-Winter 1985, labelled**, loosely cut, the quilting forming swirling and abstract patterns, with black interior and shawl collar, *shoulder width 66cm 26in* **£800-1,200**
- 402 **A Jean-Paul Gaultier unisex tartan kilt ensemble, circa 1989, green Junior Gaultier label, size 42**, the waistcoat with stretch black ribbed knit back and buckle to waist; the kilt with buckles at kick splits that create a culotte effect when done up, zip fastening, matching belt, *chest approx 102cm, 40in, waist 92cm, 36in* (3) **£800-1,200**
- 403 **A Thierry Mugler 'Les Milteuses' Communist-style Dress, Autumn Winter 1986-87, labelled and size 38**, of grey gabardine with red collar, padded shoulders, diagonally slanted breast pocket, straps, buckled waist-strap, curved sleeves with fins, flounced cross-over panel to skirt, gathered and pleated on the back, *bust approx. 107cm 42in* **£400-600**
- 404 **An Azzedine Alaïa brown lambskin leather 'zipper' dress, Spring-Summer 1986, labelled, size**, with broad shoulders, nipped-in waist, curving zipper extending all the way from right shoulder to hem, *bust approx 96cm, 38in, waist 71cm, 28in* **£600-1,000**
- 405 **A Gianni Versace sequined evening gown, 'Confirmation of Style' collection, Autumn-Winter 1986-87, silver on black 'sera' label, size 42**, of black silk crêpe with one sleeve of hand-woven brick-stitch silk threads applied with glazed sequins in a harlequin check pattern, rounded padded shoulders, *bust approx. 91cm 36in*
For a detail of similar embroidery see V&A catalogue 'The Art & Craft of Gianni Versace', 2002, p.150, plate 40, made by Vichi Ricami **£600-1,000**
- 406 **A Chloé by Karl Lagerfeld black crêpe de chine dress, 1980, unlabelled**, printed with radiating red and gold graduated stripes which diagonally sweep across the bodice and with radiating pleats that follow the print at the rear right waist, wrap-over skirt, glass buttons to high collar, cuffs and shoulder fastening, *bust approx. 86-92cm, 34-36in, waist 71cm, 28in* **£700-1,000**
- 407 **A Givenchy couture bow-embroidered evening dress, 1980s, labelled and numbered 62736**, of black organza, the lightly boned bodice with short train to one side, the skirt embellished with large bow motif embroidered in gold and silver strip, silver sequins, mirror sequins and seed beads, *bust approx. 81cm 32in* **£800-1,200**

Note that charges apply, see website for details

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- 408 **A rare Chloé by Karl Lagerfeld 'scissors' skirt, Spring-Summer 1984, labelled and 24 Collection Miami label,** of dark purple satin-backed silk crêpe, with 'slash' motif worked in white sequins, scissor motif of raised work, bugle beads and sequins, rhinestone encrusted buttons to front, *waist approx. 76cm 30in* **£800-1,200**
- 409 **An Yves Saint Laurent couture black lace dress, Autumn-Winter 1985-86, labelled and numbered 59945,** of black guipure lace above black satin slip, with black satin ribbon and bow to waist, boned corsetry to bodice, *bust approx. 76cm 30in*
formerly from the wardrobe of the late Mrs Lily Safra **£2,000-3,000**
- 410 **A Geoffrey Beene black lace jacket, 1987, labelled,** the lace ground applied with ruffles of black satin ribbon forming rosettes in places, zip closure to front, *bust approx. 91cm, 36in*
An identical jacket, worn by Paulina Porizkova and photographed by Steven Meisel, was featured in the June 1987 edition of Vogue, alongside a quote by Geoffrey Beene "The power of black lies in its sense of authority, its strength of attraction." In the description: "From Geoffrey Beene...the short, decorative black lace jacket to wear over everything...over nothing. Of lace, re-embroidered with ribbon." **£300-500**
- 411 **A Geoffrey Beene red Mongolian lamb fur coat, circa 1988, labelled and Neiman Marcus label,** with plaid grosgrain ties to neck, tartan lining with embroidered monogram 'MSA', hook and loop closure to neck, *bust approx. 112cm, 44in* **£500-800**
- 412 **A Chloé by Karl Lagerfeld black chiffon dress, Autumn-Winter 1980-81, labelled and Saks Fifth Avenue label,** with bands of faggoting black satin, pleated chiffon collar and cuffs, knife-pleated skirt, open back, *bust approx. 102cm, 40in* **£400-600**
- 413 **A Givenchy couture black chiffon dress, 1980s, labelled, numbered 02-124,** with draped and gathered fabric, single sleeve, hanging sash to left side, corseting to bust, weighted hem, *bust approx 81cm 32in* **£400-600**
- 414 **A Zandra Rhodes pleated satin jacket, 'African' collection, Spring-Summer 1981 labelled,** printed with 'The Jungle Flower Stole' design, the sleeves coiled at shoulders; together with a pleated pink satin bolero in 'Broderie' print, c.1978, *labelled;* and a stencilled and beaded black chiffon cocktail dress, probably 'Wish Upon A Star' collection, A/W 1987-88, *labelled, busts approx 92cm, 36in (3)* **£400-600**
- 415 **A Bob Mackie 'Flame' dress, 1982, unlabelled,** worked with sequins and bugle beads in shades of black red and orange with zig-zag motif to waist and shoulder, all-over bugle bead fringing, zig-zag shaped hem and sleeve openings, padded shoulders, *bust approx. 97cm 38in* **£600-1,000**
- 416 **A Gianni Versace couture black leather mini-sheath, 'Byzantium' collection, Autumn-Winter, 1997-98, Atelier labelled,** of soft black leather embroidered with Japanese inspired blue beaded Mon roundel with large yellow crystals to centre and oriental calligraphy in gold embroidery, a scarlet beaded Mon to the back with raised blue embroidered character, lined in yellow satin, *bust 81cm, 32in*
This was to be Gianni Versace's last collection before his tragic murder just nine days after it was shown - 15 July 1997. This key look is illustrated in 'Versace Catwalk', Thames & Hudson p357 **£1,500-2,000**
- 417 **A Gianni Versace couture embellished pink silk bodice, Atelier at the Ritz', Spring-Summer 1990, Atelier label, size 40,** of brick-stitch effect woven silk threads, applied with black cord, black silk baubles, black sequins, brass tubes, beads and disks, zip closure to side, pop-buttons to one strap, *bust approx. 71cm 28in* **£400-600**
- 418 **A Gianni Versace black embellished ensemble, Atelier at the Ritz', Spring-Summer 1990, top with black couture label, skirt with white label,** of chiffon ground applied with black cord, brass bells and tubes, the top with zip fastening to one side, the skirt with black satin waistband, *bust approx. 71cm 28in, waist approx. 61cm 24in* **£1,500-2,500**
- 419 **A Gianni Versace 'Marilyn Monroe' print body, 'Pop' collection, Spring-Summer 1991, couture label,** with printed repeats of Marilyn Monroe and James Dean taken from original artworks by Andy Warhol in 1962 and 1985 respectively, *bust approx. 86cm 34in* **£600-800**

Note that charges apply, see website for details

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- 420 **A Gianni Versace lime-green crêpe two-piece ensemble, 'Homage to South Beach', Spring-Summer 1993** *Couture labelled*, the double-breasted fitted bodice with Medusa head buttons, corset-inspired top-stitched detailing, matching skirt falling below the knee, *bust 86cm, 34in, waist 66cm, 26in (2)*
A similar ensemble is illustrated in 'Versace Catwalk', Thames & Hudson p225 **£300-500**
- 421 **A Versace Prince-of-Wales checked wool suit, 'Debut' collection, Spring-Summer 1998** *Couture labelled*, the single-breasted jacket with self-covered button with Medusa head, sleeves slashed and embroidered to give frayed-effect, matching trousers, *bust 86cm, 34in, waist 71cm, 28in (2)*
This suit is from Donatella's first solo collection for the house, following the tragic death of her brother Gianni. The New York Times reported: *'The victory of this collection...was that, in a state of mourning, with so much pressure and so much pain, Ms. Versace could produce anything at all. She is a survivor. And the house will be, too.'* The dress version of this design can be seen on the catwalk for this collection, modelled by Kate Moss, and in the October issue of British Vogue, 1998. **£250-350**
- 422 **A Versace couture grey chiffon evening gown, 'Medieval' collection, Autumn-Winter, 1998-99, Atelier labelled**, the empire line bodice with puff sleeves, one with rhinestone studded chainmail to upper arm and with further barb-wire effect and chain mail straps, *bust 81cm, 32in* **£800-1,200**
- 423 **A Paco Rabanne silvered metal bodice, probably 1990s**, with oval Paco Rabanne tag to the back, formed from a lattice of elliptical plates, edged in bells, *bust approx 86-92cm, 34-36in* **£300-500**
- 424 **A Thierry Mugler printed silk suit, 1990s, labelled, size 42**, with brown stripes and points printed on golden-cream ground, curved peplum, self-covered front button closures, matching skirt, *bust approx. 107cm 42in, waist approx. 74cm 29in (2)* **£200-300**
- 425 **A Thierry Mugler leopard-print silk dress, Spring-Summer 1996, blue label, size 44**, with curved patch pockets to chest, diagonally vented pockets to hips, integral belt, popper-fastened, *bust approx 104cm, 41in, waist 76cm, 30in* **£400-600**
- 426 **A John Richmond double-breasted blue pinstripe wool suit, 1990s, woman label**, the jacket with peaked collar, leather back panel printed with white 'Nomad,' and 'Hells Angels,' slogans and an eagle, *size M, bust approx. 102cm 40in*; matching hot pants, *size S, waist approx. 76cm 30in*; together with a black wool dress with integral green satin slip with lower hanging black fringed hem, *size L, bust approx. 91cm 36in (3)* **£200-300**
- 427 **A Pierre Cardin for Paul and Joe sequined mini dress, 1990s, labelled and size 38**, with all-over shimmer of iridescent green and black sequins in large-scale floral pattern on an ivory ground, neck and sleeves edged in rhinestones, *bust approx. 97cm 38in.* **£200-300**
- 428 **A Jean Paul Gaultier brass and velvet choker, 1990s monogram stamp to clasps and interior of ring pendant**, of chainmail construction, adorned with brass lion and ram heads, 'JPG' initials, hanging chains, jet-like beads, hanging ring pendant with brass hands mounted with jet-like stone, *length approx. 33cm 13in*; together with dustbag, *bijoux stamp (2)* **£200-300**
- 429 **A Jean Paul Gaultier ensemble, 'Chic Rabbi' collection, autumn-winter 1993-94**, comprising: black felt and satin Schtreimel, *Hebrew Paris label*, with faux-mink integral 'payos' and rim, *internal diameter approx. 18cm 7in*; oversized grey wool coat, *labelled, size 40*, trimmed in black velvet, lined in burgundy satin, the sleeves lined in white pinstripe flannel, *chest approx. 127cm 50in*; with matching thin black leather belt, *stamped to hardware*; oversized safety pin brooch; black damask satin trousers woven with black Hebrew monograms, *labelled, size 42, waist approx, 66cm 26in (5)* **£1,000-1,500**
- 430 **A Jean Paul Gaultier 'Mad Max' hooded body suit, Autumn-Winter 1995-96 Maille labelled**, with computer-generated spot-print to reflect the contours of the female form, in predominantly blue and maroon with black spots along the inside legs and hood and yellow defining the bikini, the centre-back applied with square spot portrait of a humanoid, *bust approx 86cm, 34in* **£2,000-3,000**

Note that charges apply, see website for details

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- 431 **A Jean-Paul Gaultier stretch-jersey dress, Spring-Summer, 1996, *Classique* labelled and size 40, printed in black with body contours on a magenta ground with matching belt, bust approx 81-86cm, 32-34in (2)**
- Literature: Taschen 'Fashion, the Collection of the Kyoto Costume Institute' Volume II pp 540-541 for a similar example. **£600-1,000**
- 432 **A Christian Dior by John Galliano suit, pre-collection A/W1998-99 *Boutique* labelled, UK10, in grey wool-silk, woven in subtle stripes, cropped jacket, the shawl collar intricately cut and edged with boudoir lace, 'antique' buttons with real pressed and dried flowers encased in resin; matching skirt, bust 86cm, 34in, waist 66cm, 26in (2)**
Similar pressed flower buttons appear in John Galliano's own 'Haute Bohemia' collection, Spring-Summer 1998, with pale grey suiting fabric and similar lace insertions appearing frequently on the runway for his 'Sportswear On Heels' collection for Dior, Autumn-Winter 1998-99. **£400-600**
- 433 **A Christian Dior by John Galliano rose-pink wool coat-dress, 'Dior's Little Sweetheart Pin-Ups' collection, ready-to-wear *Boutique* labelled, double-breasted, with passementerie and mink trimmings, lined in silk, chest 92cm, 36in £400-600**
- 434 **A John Galliano burgundy and yellow polyester blouse, 'Honcho Woman' collection, Spring-Summer 1991, *London* label, size UK10, the striped fabric has been cut and rearranged to form a ruched harlequin check on the bodice, the collar gathered on drawstrings and pleated at the back, exaggerated long cuffs, bust approx. 36in 92cm; together with a pair of denim breeches, c.1991, *black London* label, *leather* label in pocket, with curved black elastic detail to sides and rear, waist approx. 81cm 32in (2)**
The Choltida Pekanbaru Collection **£600-1,000**
- 435 **A John Galliano studio selling book, 'Josephine Bonaparte Meets Lolita' collection, Spring-Summer, 1992, the black plastic folder containing 48 pages with facsimile sketches by Julie Verhoeven, with details of model numbers, prices, sizes and fabric swatches, 30 by 28cm, 12 by 11in**
Provenance: a former member of the Galliano studio **£350-500**
- 436 **John Galliano 'Pretty Baby' showpiece top, 'Empress Josephine Meets Lolita' collection, Spring-Summer 1992, *unlabelled*, of slashed white cotton jersey adorned with multiple tiny jersey bows, bust approx 81cm, 32in**
Provenance: a former member of the Galliano studio **£400-600**
- 437 **Promotional Screenplay script for John Galliano's 'Princess Lucretia', Spring-Summer, 1994, written by Amanda Harlech for John Galliano on her personal stationary, 'A Faery Tale. Cinderella myth drifted below surface tension, comedy, pathos etc. Who is she? When does she add up to what we suppose her to be - the vitality of the past and the future in every moving grace note of the present ...' with details of 24 different scenes including a London strip joint, the Kings Rd, St Martin's canteen, with signed note responding to the proposed film by Galliano 'So as to have maximum impact in Paris I thought we could also discuss stills and a medium to keep newspaper and magazine editors happy, which could be made available after the premier, ie press packs with transparencies ... I would also like them to feel, smell and sense Lucrecia (sic) during the film. I thought it would be great to plant five girls dressed as Lucrecia in the audience at the screening....' in black plastic folder, 32 by 24cm, 12 1/2 by 9 1/2in**
Provenance: a former member of the Galliano studio **£200-300**
- 438 **A rare John Galliano blush-pink moiré faille tailcoat, 'Misia Diva (Pin Up)' collection, Spring-Summer 1995, *Paris* label, size 44/12, with exaggerated front and tail panels, padded shoulders with over-stitched detailing, chest approx 102cm 40in; together with a white viscose-blend skirt c.1987, *London Labelled*, size UK 8, asymmetrically cut with full-length split to side, faux-horn buttons, lightly boned at waistband, waist 86cm 34in (2)**
The Choltida Pekanbaru Collection
This look on the runway was pinned together with a dazzling diamond dragonfly brooch loaned from Harry Winston. It went missing during the show much to the jeweller's consternation but was eventually found. **£1,000-1,500**

Note that charges apply, see website for details

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- 439 **A pair of rare Slim Barrett for John Galliano metal feather ornaments, 'Dolores' collection, Autumn-Winter 1995-96**, of cast metal with engraved filaments, *length 30cm 12in (2)*
The Choltida Pekanbaru Collection
The spectacular zebra-striped jacket form the opening look of the catwalk show was fastened together with a larger feather brooch **£300-500**
- 440 **A rare John Galliano show invitation, 'Ecole de Danse' collection, Spring-Summer 1996**, comprising cardboard box containing a scarlet satin ballet slipper, the toe rubbed in dancer's chalk, music scroll printed with *'Le Papillon et la Fleur'* and details of the event, the box lined in Galliano printed paper, *approx 22x12cm, 8.5x4.5in (qty)*
The Lucinda Portobello Collection. The late Lucinda Alford was formerly Fashion Editor of the Observer and later in her long and successful career worked as a stylist, eventually fulfilling her dream of becoming a vintage collector and dealer, opening her by-appointment-only studio to a select roster of designers and industry insiders. **£400-600**
- 441 **A John Galliano ivory organza cut-work dress and jacket, 'L'Ecole de Danse' collection, Spring-Summer 1996, Paris label**, the dress with faux-pearl buttons to front, sailor-collar edged in crimson moiré faille ribbon, voluminous sleeves, *size 40/8, bust approx. 92cm 36in*; the jacket with padded shoulders and hip panels, *size 92/10, bust approx 102cm 40in (2)*
The Choltida Pekanbaru Collection **£400-600**
- 442 **A John Galliano scarlet damask bias-cut dress, circa 1997, Paris labelled, size UK14**, with single twisted shoulder strap, overhanging asymmetric neckline; together with matching tassel-fringed shawl, *bust approx. 91cm 36in (2)* **£2,000-3,000**
- 443 **A group of John Galliano clothing, 'Ballet Russes' collection, Spring-Summer 1999, Paris label**, comprising: a black linen-blend suit with long ties to sleeves, pleated shoulders, plunging rounded lapels, matching 'L-shaped' skirt with braiding to hem, *size GB 8, bust approx. 89cm 35in, waist approx. 66cm 26in*; black linen-blend dress with pleats to front, button-fastened straps, *size GB 8, bust approx. 89cm 35in*; ermine-effect silk blend jacket with integral tie to collar descending asymmetrically over the bodice, *size GB14, bust approx. 92cm 36in*; together with a black raffia-effect skirt, 'Maori' collection, A/W 1999, *size GB 8, waist approx. 66cm 26in (5)*
The Choltida Pekanbaru Collection **£400-600**
- 444 **A Vivienne Westwood stencilled satin-lycra dress, 'Portrait' collection, Autumn-Winter 1990-91, red on white woven label, size 1**, with gold 'Bouille' rococo motifs on purple ground, *bust approx. 91cm, 36in* **£600-1,000**
- 445 **A Vivienne Westwood corset, 'Portrait' collection, Autumn-Winter 1990-91, yellow on red label, size 8**, the front satin panel printed with a detail from François Boucher's painting entitled *'Daphnis and Chloe'* (1743), side gold jersey panels, zipper to rear, *bust approx. 86cm, 34in* **£2,000-4,000**
- 446 **A Vivienne Westwood tweed and velvet ensemble, 'Portrait' collection, Autumn-Winter 1990-1991, yellow on red woven labels**, comprising: blue tweed double-breasted jacket with velvet collar, faux-horn orb buttons, *size 12, bust approx. 86cm 34in*; faux-fur trimmed black velvet Bunny shorts with gold orb button on front pocket, *size 10, waist approx. 81cm 32in (2)*
As seen in *British Vogue*, September 1990, p.359 **£600-800**
- 447 **A pair of Vivienne Westwood white leather 'Nurse' Elevated shoes 'Cut and Slash' collection, spring-summer 1991, stamped to interior**, with ecru laces, in a Westwood box, *internal length approx. 24cm 9.5in (3)*
The Choltida Pekanbaru Collection **£250-350**
- 448 **A Vivienne Westwood flopped satin-lycra dress, 'Salon' collection, Spring-Summer 1992, yellow on red woven label, size 2**, with yellow 'Bouille' rococo motifs on teal ground, *bust approx. 97cm 38in* **£500-800**
- 449 **A Vivienne Westwood flopped ribbed-jersey dress, 'Salon' collection, Spring-Summer 1992, yellow on red woven label, size 1**, with 'Bouille' rococo motifs, *bust approx. 91cm 36in* **£450-600**
- 450 **A Vivienne Westwood 'Bouille' sleeved corset, probably 'Salon' collection, Spring-Summer 1992, un-labelled, size 12**, of silver-stencilled turquoise lycra, *bust approx 86cm, 34in* **£2,000-3,000**
- 451 **A pair of Vivienne Westwood clip-on 'SEX' earrings, 'Always on Camera' collection, autumn-winter 1992-93, stamped to metal plaque**, the metal letters suspended on hoops, *length approx. 8.5cm 3.5in (2)* **£250-350**

Note that charges apply, see website for details

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- 452 **A Vivienne Westwood choker and long clip-on earrings, 'Always on Camera' collection, autumn-winter 1992-93**, of gilt metal studded with rhinestones, the choker with movable letters along its chains, gilt metal chain and claps to rear, *length approx. 46cm 18in(max)*; the earrings with letters joined by hanging metal loops, *length approx 12cm 4.75in (3)* **£550-800**
- 453 **A rare Vivienne Westwood grey wool corseted bodice and cape, Pagan V, Spring-Summer, 1990**, *yellow on red woven label, size 10*, in faint Prince of Wales check, with integral capelet, zip closure to front, *bust approx 81cm 32in*; together with grey wool skirt, *yellow on red woven label, size 12, waist approx. 66cm 26in (2)* **£400-600**
- 454 **A Vivienne Westwood black velvet sleeved corset, early 1990s**, *red on white woven label, size 10*, the front stomacher in velvet, the rest in black jersey, zip fastening to rear, self-piped hem, *bust approx 81cm 32in*; together with two black velvet skirts of different lengths, with metal orb buttons, *yellow on red woven labels, sizes 10 and 12, waists approx. 66cm 26in, 61cm 24in (3)* **£400-600**
- 455 **A fine Vivienne Westwood lace-knit wool and raffia dress, 'On Liberty' collection, Autumn-Winter 1994-95**, *gold label, size 11*, with knitted and crocheted flowers, ruffled hem, *bust approx. 81-86cm, 32-34in*; together with matching tasselled Dorothy bag, (2)
For inner cage support see lot 457 **£2,500-3,500**
- 456 **A Vivienne Westwood black velvet corseted bodice, mid-1990s**, *gold label, size 12*, with black cotton jersey side panels, *bust approx. 81cm 32in* **£300-500**
- 457 **A rare Vivienne Westwood showpiece brass bustle cage, 'Erotic Zones' collection, Spring-Summer 1995**, *un-signed*, the wire curved to fit the natural form of the buttocks, *approx 67cm, 26.5in long, measured following the curve*; together with a pair of Vivienne Westwood brown leather elevated riding boots with 17th-century style square toe, tall stiletto heels, 'On Liberty' collection, Autumn-Winter, 1994-95, UK size 8 (3)
The clothes shown on the runway for 'Erotic Zones' were cut and constructed to accommodate a bustle cage being worn underneath, which would fasten with ribbon, or could lightly clamp onto the buttocks, supported by the clothes. The designs were altered slightly for commercial production. The brass bustle cages were not made commercially, making this piece exceptionally rare.
The black version of the 'On Liberty' collection boots are photographed in 'Vivienne Westwood' by Claire Wilcox, p. 148 & 151. **£800-1,200**
- 458 **A Vivienne Westwood black velvet ensemble, 'Erotic Zones' collection, Spring-Summer 1995**, *gold label*, comprising: halter-neck corseted bodice with gold orb buttons, pointed front hem, *size 12, bust approx. 71cm 28in*; wrap around jacket with integral waist ties, plunging shawl lapels, pointed hem, pleated at the back, *size 12, bust approx 86cm 34in*; matching skirt with ovoid waistband, vents to front, *size 14, waist approx. 71cm 28in (3)* **£450-600**
- 459 **A rare Vivienne Westwood toile du Jouy' print corset, Spring-Summer 1996** *gold label, size 12*, 'Les Femmes Ne Connaissent Pas Toute Leur Coquetterie' collection, inspired by 17th century stays, the integral power-mesh corset with cotton over-layer, lacing to front, *bust approx 92cm, 36in*
This corset appears on the runway for this collection in a different fabric, and the same 'toile du jour' cotton appears in the blue and white colourway and one other in ensembles on the runway. See 'Vivienne Westwood' by Claire Wilcox/V&A p.164 and 'Vivienne Westwood: Catwalk' by Alexander Fury/Thames & Hudson, p.369 for fabric examples. **£800-1,200**
- 460 **A Simon Costin for Alexander McQueen headdress, 'Dante' collection, Autumn-Winter 1996-97**, the shaped buckram headdress richly textured with layers of antique textiles, 1920s beaded and sequined tulle, 1880s beaded fichu fragments, including antique lace, further embellished with with jet-like stones, black resin 'horn' nosepiece, with pendant taxidermy guinea

Note that charges apply, see website for details

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fowl claws painted black, from which ropes of black beads cascade; together with Horace the Stag beetle; and an additional taxidermy chicken claw used in the London show (3)

The Simon Costin Archive sold in aid of The Museum of British Folklore

"Although this headpiece has two bird claws hanging on either side, I actually took the inspiration from beetles, especially a little Stag beetle I had on my desk, affectionately named Horace. Back in the 1980's there were some wonderful flea markets in London and one such was in Covent Garden. There were several dealers who sold antique fabrics, trimmings and feathers. I used to come away with bags of deliciously rotting Victorian beaded fabrics. For the headdress, I wanted to create something that looked as if it was encrusted with jet and shredded beadwork. Because quite often, I never knew which model would be wearing what, I had to guess the head size and hope for the best. Kristen McMenamy ended up modelling this particular piece but Lee wanted it to sit higher on her head, so I stuffed it with pairs of tights!

Lee was notorious for cutting up finished garments and reassembling them and the pieces I made were no exceptions. My memory is appalling but thankfully I have kept a diary since the age of 11. According to the diary, I made the two unicorn horns too for the Dante show but have no idea where they ended up. Lee often gave models pieces after the shows and on several occasions, I spotted them wearing them to nightclubs, never to be seen again. There's a reference in the diaries to my having made two of these stag beetle headdresses but the second one has long gone. This particular piece was badly damaged when it went off to NYC for the Dante show there. Lee pulled the beads off, that hung from the claws, for when Honor Fraser wore it. When it returned in its box, a lot of the antique beadwork was hanging off too and the buckram cap itself was dented. One of the claws was missing. It was needed for a photo shoot some months later, so I sourced two more claws, smaller than the original and repaired all the beadwork." Simon Costin.

The additional chicken claw in this lot comes from the first iteration of the headdress used in the London, Spitalfield's show which is significantly larger than the Guinea fowl replacements made by Simon Costin after the New York show, when it was returned with one claw missing and the ropes of beads removed.

This headdress formed one of the key-looks of the Dante collection. Lee's specific request to Costin for the headdress was 'Something that looks like a beetle' and so Horace who was sitting on Costin's desk at the time was used as inspiration.

This is a unique and historically important artwork from one of McQueen's most celebrated and significant shows and is an integral part of one of the key-looks. The collection was named for the 14th-century Italian poet whose 'Divine Comedy' portrays an allegorical vision of the afterlife. After the show, as McQueen sardonically stated to *Women's Wear Daily* that the show was about "war and peace through the years" but went on to further decry religion itself, "I think religion has caused every war in the world, which is why I showed in a church."

Dante was the show that bolstered McQueen's career and catapulted him to international acclaim. Bridget Foley of *WWD* openly hailed McQueen as "the saviour of London Fashion Week" just three days after the show, "The overall feeling after four days of runway shows was jaded, with most of the city's young designers again failing to deliver on their initial promise. The diminishing excitement about London fashion is the reason that many American retailers skipped its shows and elected to head straight for Milan." Dante changed all that. It was the show that made the fashion world take McQueen seriously. Suzie Menkes described 'Dante' as a 'happening' (quite the accolade from her) with a show that not only demonstrated McQueen's skills as a fashion designer but with a staging that awed the audience crammed into Christ Church, Spitalfields. It demonstrated not only McQueen's talent as a fashion designer but his intellectual depth and dark imaginings that enabled him to turn a commercial fashion show into something akin to contemporary art and theatre combined. Catwalk image courtesy of Robert Fairer
£50,000-70,000

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

461 **A Simon Costin for Alexander McQueen skeletal hand headdress, 'Dante' collection, Autumn-Winter 1996-97**, of beaded metal cage construction with human hand bones, resin 'horn' to nose,
Please note there may be import/export restrictions on this lot dependant on the regulations of the purchaser's country.
The Simon Costin Archive, sold in aid of The Museum of British Folklore
"Lee had mentioned that he was going to seat a plastic medical skeleton in the front row of the show as a comment on how he viewed several of the fashion press. I took my cue from this and knowing I had a whole real skeleton in a box in my studio, bought years before at Kempton Antique Market, I created a wire frame to fit over the head and covered it in black glass beads with a hand from the skeleton wired to one side. The tips of the fingers were sewn to the white lace head covering to hold them in place. This hand later found its way, along with the other, onto a headdress for the Givenchy, Eclect Dissect 1997/8 show in Paris. Again, this headdress was needed for a shoot and another hand was added the same year." Simon Costin.
The use of a human hand seemed an appropriate decorative device for Costin who re-imagined aspects of Dante's 14th century 'Divine Comedy' descent into the underworld and it's Nine Circles of Hell.
For the *Dante* show this headdress was worn over ivory lace (birth cowl style) which covered the face and head to merge with the pretty lace top tworn by the model. The soft, delicate femininity of the lace starkly contrasted with the rigid, skeletal bones of the headdress to produce an effect that was at once ethereal, anonymous and sinister. This headdress (again based on the beetle silhouette) but this time with human bones used as decoration, beautifully merged Costin's interest in the occult with McQueen's darker preoccupations and the idea of Dante's vision of Hell.
This is a unique, historically important artwork from one of McQueen's most celebrated and significant shows.
Catwalk image courtesy of Robert Fairer
£20,000-30,000

462 **A Simon Costin for Alexander McQueen crucifix mask, 'Dante' collection, Autumn-Winter 1996-97**, of pressed plastic covered in black polyester jersey, the white painted metal crucifix attached with copper wires and secured with resin on the back, *width 18cm 7in*

The Simon Costin Archive sold in aid of The Museum of British Folklore
"Some years before the Dante show, I had shown some artworks in Milan at an exhibition, alongside an American photographer called Joel Peter Witkin. I was a huge fan of Witkin's work and was totally in awe of him. Thinking Lee might find his work interesting too, I bought him the catalogue. In one of the images, 'Journeys of the Mask: Helena Fourment', Witkin had a model wearing a black party face mask with a figure of Christ attached to it, taken, I presume, from a crucifix. Lee asked me to make up half a dozen of them for the show. I have to say I felt uneasy about doing this at the time but seeing as Lee was busy lifting Don McCullin's photographs to make into printed fabrics at the time, 'homages' seemed to be the order of the day...." Simon Costin.
McQueen's mother Joyce was an amateur genealogist who discovered that their family was descended from Huguenots who had settled in the Spitalfields area. Many of McQueen's ancestors are buried in the graveyard at Christ Church in Spitalfields, the setting for the Dante show, held March 1st 1996. The then rundown church was built by Nicholas Hawksmoor between 1714 and 1729 and McQueen delighted in the rumours that he had been a secret satanist. Its decaying interior with its spooky ambience was the perfect backdrop to the collection which contrasted the fragile beauty of lace with Victorian silhouettes and fabrics in mourning colours. The setting, and particularly the accessories worn by the models added a disquieting provocative and subversive undercurrent to the show which was dedicated to his friend Isabella Blow.
Death, blasphemy, religion, memento-mori were interwoven as themes with a catwalk made in the shape of a crucifix. Headdresses, masks and jewellery were designed and made by Simon Costin with a set of head antlers by Phillip Treacy and beautifully crafted silver jewellery including a Crown of Thorns by Shaun Leane. In an interview with WWD McQueen stated that the show was about
'war and peace through the years, I think religion has caused every war in the world, which is why I showed in a church'.
Catwalk image courtesy of Robert Fairer.
Additional archive images of Simon together with Joel Witkin at the exhibition in Milan and of Joel Witkin wearing the mask, both courtesy of Simon Costin. **£4,000-6,000**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 463 **A Simon Costin for Alexander McQueen maquette for a choker necklace, 'Dante' collection, Autumn-Winter 1996-97**, of black satin ribbon applied with hanging painted metal crucifixes linked by beaded wire, *total length 128cm 50.5in*
The Simon Costin Archive sold in aid of The Museum of British Folklore **£2,000-3,000**
- 464 **A pair of Simon Costin for Alexander McQueen claw earrings, 'Dante' collection, Autumn-Winter 1996-97**, taxidermy guinea fowl claws painted black with metal cap adorned with jet-like stones *height approx 11.5cm 4.5in (2)*
The Simon Costin Archive sold in aid of The Museum of British Folklore **£2,000-3,000**
- 465 **A Simon Costin for Alexander McQueen brooch, 'Jack the Ripper Stalks His Victims' degree show 1992**, black painted taxidermy chicken claw adorned with red glass stones, moulded resin painted bronze and inscribed with *'Love lies bleeding'*; jet-like stone surrounded by black beads to one end *width approx 16cm 6.25in*; together with tomb-shaped marbled cardboard box inscribed with *'Let me abandon my desires under a harvest of sadness'*; and *'Simon Costin "Love lies bleeding" 1986@'* with blood-red moiré faille to interior (2)
The Simon Costin Archive sold in aid of The Museum of British Folklore
*"I first met Lee shortly before his degree show in 1992. Lee had seen some pieces of my jewellery in The Face magazine and managed to track me down to my squat in Smithfields, London. He asked if he might borrow some pieces for his degree show. We met up and he took about half a dozen things and used a few of them. We became friends and I ended up helping out here and there on the shows, sourcing heather for the Highland Rape show for instance. Lee also asked if I might make him some other pieces of jewellery as his shows grew and developed. For The Birds I made a feather neckpiece, necklaces, earrings and for the first time I put the runway set together, such as it was, with some frames each side of the catwalk and a road line painted along the centre of the floor to delineate the catwalk area. We had zero money and Lee always said, 'If you pay for it you can keep it!'. Which is how I came to still have these pieces."
Although the brooch was selected by McQueen to use in the show it did not appear on the catwalk. **£1,500-2,500***
- 466 **A Simon Costin for Alexander McQueen choker necklace, 'The Birds' collection, Spring-Summer 1995**, of painted hand-cut brass linked with beaded wire, affixed with black resin 'claws', hanging black and silver beads, taxidermy bird pendant constructed with sparrow wings and starling head painted black, with jet-like stones for eyes, *length approx 40cm 15.75in*
The Simon Costin Archive sold in aid of The Museum of British Folklore
*"As a child I had learnt basic taxidermy skills at the Natural History Museum, not in a Norman Bates sort of way, I hasten to add. As Lee had an intense interest in birds and what with them being the theme of the show, I put together this necklace along with two earrings and a feather neckpiece. Sadly moths make a meal of the neckpiece, but this necklace and earrings survived." **£6,000-10,000***
- 467 **Alexander McQueen show notes, invitation, backstage pass and set plan, 'It's a Jungle Out There', Autumn-Winter 1997-98**, the invitation card printed with a photograph by Nick Knight of the model Debra Shaw posing as a chimeric creature, the backstage pass of laminated cardboard printed with photographic image of gazelles on recto, *'Simon Costin'* written on verso; the printed set plan *dated 27.2.97* and titled *'Plan View and General Layout'*, *59.5x84cm 23.5x33in(4)*
The Simon Costin Archive sold in aid of The Museum of British Folklore **£600-1,000**
- 468 **Givenchy couture show invitations, Tokyo and Paris, Autumn-Winter 1997-98**, the Paris show invitation printed with black and white photographic image by George Barris and addressed to 'Monsieur Simon Costin', with original envelope, the Tokyo invitation printed with the date and 'McQueen was ere' to interior, with a booklet printed with behind the scenes photographs; together with a printed plan and elevation of the cobbled pathway and lamppost by Simon Costin for the Givenchy A/W 97-98 pret-a-porter show, dated 15.4.97, *84x99cm 33x39in (5)*
The Simon Costin Archive sold in aid of The Museum of British Folklore **£300-500**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 469 **Alexander McQueen show notes, invitation and backstage pass, 'Untitled (The Golden Shower)' collection, Spring-Summer 1998**, the invitation of laser-etched urine-yellow perspex; the show notes of card printed with photographic images representing birth, a showered figure and death; the laminated paper backstage pass printed on recto with images of moths, 'Simon Costin' written on verso (3)
The Simon Costin Archive sold in aid of The Museum of British Folklore **£600-1,000**
- 470 **Alexander McQueen show notes and invitation, 'Bellmer Le Poupee' collection, Spring-Summer 1997**, the show notes of card with black and white photographic print 'le Poupee' by Hans Bellmer on verso; the invitation of card with black and white photographic print of a nude swimming figure on verso, 'Jason Kelvin' written in black ink on recto; together with a laminated card backstage pass 'The Birds' collection S/S 1995, printed with an image of a dead bird (3)
The Simon Costin Archive sold in aid of The Museum of British Folklore **£600-1,000**
- 470A **Simon Costin for Givenchy/Alexander McQueen press image and prop designs, haute couture 'EclectDissect' Collection 1997-98, mostly signed**, comprising: an original collage/drawing of a birdcage, together with the resultant print in blue; another blue birdcage print; an original collage/drawing of an anatomical statue on a plinth together with the original drawing of the plinth and a photograph of the statue in a French museum; four prints of an anatomical female bust in blue; an original collage of an anatomical male bust together with two of the resultant prints in black, *mostly 42x30cm 16.5x11.75in (qty)*
The Simon Costin Archive sold in aid of The Museum of British Folklore
"Lee was not a big reader of books, preferring the visual to stimulate his creativity. As I saw it, one of my roles, when designing the runway shows, was to add layers of meaning for the audience, drawn from what Lee was doing with the collection. When I saw the mood boards for the Eclect Dissect show, pulled mostly from old copies of National Geographic, I couldn't help but think of one of my favourite H. G. Wells novels, The Island of Doctor Moreau. The story concerns a mad scientist who creates monstrous human/animal hybrids. In order for me to create a framework for the design of the runway, I wrote a short story about an insane but wealthy surgeon who was also a mesmerist, who travelled the world in search of the most beautiful women he could find, with the warped idea to create a perfect vision of womanhood. Back in his laboratory at the top of the medical museum in Paris, he spliced together his creations but could no longer control them and they tore him to pieces and fed him to his pet birds. What you were seeing on the runway was the ghosts of the women he abducted. These collages formed part of my research for the show and the sketches of the bird cages were later used when they were made full scale." **£600-1,000**
- 470B **Simon Costin for Givenchy/Alexander McQueen anatomical press image designs, haute couture 'Eclect Dissect' Collection 1997-98, mostly signed**, comprising: an original black and white collage of a female figure together with two of the resultant prints in shades of blue; two prints of a body with petticoat; a black and white print of a female bust in profile, *mostly 42x30cm 16.5x11.75in (qty)*
The Simon Costin Archive sold in aid of The Museum of British Folklore **£300-500**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 470C **Simon Costin for Givenchy/Alexander McQueen anatomical press image designs, haute couture 'Eclect Dissect' Collection 1997-98, mostly signed**, comprising: unfixed original black and white collage of a skeleton with Victorian bodice, together with six resultant prints of the design in different variations in shades of blue and black; unfixed original collage of a skeletal foot together with the resultant print in black and white, *mostly 42x30cm 16.5x11.75in (qty)*
The Simon Costin Archive sold in aid of The Museum of British Folklore **£400-600**
- 471 **A rare limited edition Hussein Chalayan Airmail paper dress, 1999, labelled**, of white Tyvek paper, incorporating red and blue airmail banding, the envelope enclosing the dress but also acting as a short train, printed with folding instructions, and with separate sticky labels for creating darts and for postage address, *bust approx 86cm 34in*
The Choltida Pekanbaru Collection
Chalayan is known for his themes of migration and communication which he said stems from his childhood - writing letters to his mother in Turkey. It's an idea Hussein Chalayan has been working on since his days as a student. His airmail envelope jacket was worn by Bjork on the 1995 album cover 'Post'. **£2,000-3,000**
- 472 **Two Tom Ford for Gucci dresses, 1990s-early 2000s, labelled**, the first in nude ribbed silk-crêpe, *size 42*, the second in pleated chiffon with lacing to neckline, *size 42*, together with a Tom Ford for Gucci leather and knitted jacket, *size XS*; and black satin skirt, *size 38, busts approx 81-86cm, 32-34in (4)*
Provenance: A former employee of Gucci who worked at the Bond St. store between 1987-2002. **£300-500**
- 473 **A Tom Ford for Gucci chartreuse silk dress, probably Spring-Summer 1996 labelled, size 42**, with original gilt horse-bit tie-belt, *bust 86cm, 34in, waist 76cm, 30in*; together with a pair of Tom Ford for Gucci gold leather shoes with tie-straps, 1990s, *stamped, size 40, 25cm, 10in long (4)*
Provenance: A former employee of Gucci who worked at the Bond St. store between 1987-2002. **£300-500**
- 474 **A pair of Tom Ford for Gucci patent leather boots, Autumn-Winter 1997-98, stamped, size 10B**; with metal stiletto heels, *approx 27cm, 10.5in long*; together with two Tom Ford for Gucci belts, 1990s-early 2001s, *signed (4)*
£300-500
- 475 **A pair of Tom Ford for Gucci beaded earrings, Autumn-Winter 2001-02 signed**, with wire fronds of faceted jet-black beads, *51cm, 20cm long*, in a box (3)
Provenance: A former employee of Gucci who worked at the Bond St. store between 1987-2002.
An identical pair were worn by Amber Valletta on the cover French Vogue, November 2001, and feature in the Gucci campaign for that season. **£300-500**
- 476 **Two Tom Ford for Gucci black dresses, circa 2001 labelled**, the first in knitted rayon with cowl-neckline, thin leather tie-belt, *labelled, size M*; the second in silk with top-stitched leather tie-belt, *labelled, size 42, busts approx 86cm, 34in (4)*
Provenance: A former employee of Gucci who worked at the Bond St. store between 1987-2002. **£300-500**
- 477 **A Tom Ford for Gucci blue velvet 'Mod' suit, Autumn-Winter 2005-06, labelled, size 38**, comprising double-breasted long-line jacket with 'G' to buttons, matching trousers, silk lined, *bust 86cm, 34in, waist 66cm, 26in max (2)*
Provenance: A former employee of Gucci who worked at the Bond St. store between 1987-2002.
Model Kirsty Hulme is seen wearing a similar example on the runway for this collection. **£800-1,200**
- 478 **A pair of Tom Ford for Yves Saint Laurent quilted black suede boots, Autumn-Winter 2004-05 stamped, size 40**, chinoiserie inspired, with 'pagoda' shaped wedge-heels, edged in black velvet, *approx 24cm, 9in long, calf 35cm, 13.5in circumference (2)*
The estimate has been reduced slightly upon inspection in person.
Identical examples can be seen on the runway for this collection, which was Tom Ford's final for Yves Saint Laurent. For this, he drew inspiration from Yves' 'Chinese' collection, A/W 1977-78. **£250-400**
- 480 **Christian Dior by John Galliano camel wool-cashmere ensemble, 'Sportswear' collection, Autumn-Winter 1999-2000, Boutique labelled, size UK 10**, the jacket with oversized shawl collar and cuffs in chunky-knit with pom-poms; matching trousers, *bust 86cm, 34in, waist 66cm, 26in (2)* **£700-1,000**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 481 **A Christian Dior by John Galliano purple silk crepe evening gown, probably Cruise collection, 2000 labelled**, the bodice draped and gathered with grosgrain bow, integral corset and self-covered buttons to left side, bias-cut skirt, *bust approx 96cm, 38in, waist 66cm, 26in* **£400-600**
- 482 **A Christian Dior by John Galliano chiffon and tulle dress, 'Homage to Marlene' collection, Spring-Summer 2004, labelled, size GB12**, the ivory chiffon printed with polka-dots and roses, long white fringing, beige tulle panels, integral tulle bandeau, fringed chiffon train, *bust approx. 92cm 36in*
The Choltida Pekanbaru Collection **£700-1,000**
- 483 **A Christian Dior by John Galliano sequined black wool jacket, 2006-07, Paris label**, the black ground adorned with dazzling bursts of Swarovski crystals and silver sequins to front, back and sleeves, plunging neckline, no fastenings or closures, *bust approx. 102cm 40in*
From the collection of Bella Freud **£600-800**
- 484 **A rare John Galliano moss-crêpe and satin dress, 'Music Icons' collection, Spring-Summer 2000, Paris label, size GB 10**, the ivory bodice with lace jabot and black cord tie to collar, button closures along full length of back and faux-closures to front, the satin 'jacket' with velvet cuffs and collar forming a bustle and skirt with split to front, *bust approx. 81cm 32in*
The Choltida Pekanbaru Collection **£400-600**
- 485 **A John Galliano ivory chiffon bias-cut dress, 'Techno Romance' collection Autumn-Winter 2001-02, Paris label, size GB12**, with integral hood, additional hood-like adornments with toggle-and-cord fastenings to skirt, zip to rear of collar, flounces to collar and skirt, *bust approx 92cm 36in*
The Choltida Pekanbaru Collection **£700-1,000**
- 486 **A John Galliano ivory and rose-print ensemble, 'Techno Romance' collection, Autumn-Winter 2001-02, Paris label, size GB12**, comprising: bias-cut slashed chiffon dress with cascading flounces cut with jagged edges and heart-shaped and geometric cut-out repeats, *bust approx. 92cm 36in*; a polyester jacket with double-notched collars, exposed button facings, *bust approx. 92cm 36in*; brown leather calf-length boots with buckle and button fastened monk-straps, pointed toes, *stamped to interior, internal length approx. 26cm, 10in (4)*
The Choltida Pekanbaru Collection **£800-1,200**
- 487 **Stephen Jones for John Galliano woven string hat, probably AW 2007-08 un-labelled**, with lace crown, shades of pink tulle rosette and a white feather, *36cm, 14in diam* **£200-300**
- 488 **A John Galliano dark teal-blue satin bias-cut dress, 'Pleasuredome' collection, autumn-winter 2008-09, rubber labelled, size UK12**, with rolled satin cord rosettes to shoulders, draping sleeves, integral sashes to back, *bust approx. 91cm 36in* **£600-1,000**
- 489 **A Vivienne Westwood black velvet double-breasted coat, 2000s, red label, size 44**, the large faux-horn buttons with orb motif, wide lapels, *bust 86cm, 34in, waist 81cm, 32in* **£150-250**
- 490 **A Vivienne Westwood 'Care Bear' pale-pink satin corset, 2000 gold label, size 12**, printed with the likeness of the popular bear, power-mesh side panels, *bust approx 86-92cm, 34-36in*
This is a re-edition, with the first iteration of the design being shown as part of the 'Britain Must Go Pagan' collection, Spring-Summer 1988. Cycling to work one morning, Vivienne found a child's 'Care Bear' burst balloon laying on the ground. The illustration caught her eye, and she arrived in the office clutching the balloon announcing: '*look at this! Let's use this bear!*'. When her amused staff informed her: '*but Vivienne- that's a Care Bear!*' she replied: '*What's a Care Bear?*'. The cuddly children's toy was enormously popular in England and internationally during the 1980s and 1990s. Concerned about the possibility of getting into trouble for copyright infringement, the staff advised that they couldn't use the bear, to which Vivienne- still clutching her deflated balloon- replied: 'Well I'm going to'. And she did. Each official Care Bear features a unique symbol on their stomach relating to their personality. Vivienne's iteration of the bear lacks this detail- perhaps this was purely an aesthetic decision- or perhaps it was a rather legally shrewd adaptation by one of her team... **£300-500**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 491 **A rare set of Vivienne Westwood printed paper jewellery, 'Winter' collection, autumn-winter 2000/01**, comprising: a chain-and-pendant necklace, and pair of clip-on earrings, of layered lacquered paper cut and printed to depict gem-encrusted bows and pendants, each applied with a small metal Westwood orb, *chain length 52cm 20.5in, pendant length 13.5cm 5.5in, earring length 9.5cm 4in*; together with purple satin cushion and wrap case, *gold label*, (4)
Ms Choltida Pekanbaru
Vivienne considered this series of paper jewellery as one of the highlights of her career, combining quotidian materials with archetypal glamour and personally spent a great deal of time designing even the satin wrap for them to be stored in. She wore a pair of the earrings to the opening night of a retrospective dedicated to her work at the Victoria & Albert Museum, London in 2005, as well as to a reception held at Buckingham Palace in 2004, where celebrities, writers, sports stars, academics and business high-flyers were among the many women achievers being saluted by the Royal Family.
£150-250
- 492 **A pair of Vivienne Westwood black patent Elevated Gillies, 2004**, *stamped to interior, size 9*, made to order and with original receipt, with black laces, original dustcover and white cardboard box, *interior length approx. 28cm 11in, height 23cm 9in* (5) **£500-800**
- 493 **A Vivienne Westwood pink and gold shot-silk showpiece dress, Spring-Summer 2006**, *gold label*, with oversized integral sash, integral corset, concealed detachable panniers, the skirt gathered and pleated at the rear, *bust approx. 28in 71cm*
The Choltida Pekanbaru Collection
This piece was made as a one-off for the catwalk show and never went into production
£800-1,200
- 494 **A rare pair of autographed Vivienne Westwood green mock croc Super-Elevated Gillies, 2000**, *stamped to interior*, with pink satin ribbon laces, and original black cord laces, each shoe with original dustcover and white cardboard box, original receipt, *size 10, interior length approx. 29cm 11.5in; height 28cm 11in (qty)*
These shoes were made to order in and were hand signed on the sole by Vivienne at the opening of 'The Exhibition' at Sheffield Millennium Galleries, Sheffield, 2008 **£4,000-6,000**
- 495 **An Alexander McQueen floral printed chiffon dress, 'Deliverance' collection, Spring-Summer 2004**, *labelled, size 42*, printed with poppy field, bands of twisted chiffon gathered under the bust and up around the neck, *bust approx 86cm, 34in* **£800-1,200**
- 496 **An Alexander McQueen laser-cut cow hide jacket, 'Pantheon as Lecum' collection, Autumn-Winter 2004-5** *labelled, size 40, bust 86cm, 34in*; together with a pair of tweed culottes from the same collection, *labelled, size 42, waist 71cm, 28in* (2) **£400-600**
- 497 **An Alexander McQueen 'Orchid' dress, 'Pantheon as Lecum' collection, Autumn-Winter 2004-05**, *labelled, size 40*, in purple satin with photographic floral print, empire line bust with integral bra, *bust 86cm, 34in, waist 66cm, 26in*; together with an Alexander McQueen shocking pink satin cocktail dress with integral corset, *'La Dame Bleue' collection, Spring-Summer 2008, labelled, size 40, bust 86cm, 34in, waist 76cm, 30in* (2)
BELT BEING POSTED **£300-500**
- 498 **An Alexander McQueen embroidered wood-grain-print satin jacket, 'Natural Distinction, Un-Natural Selection', Spring-Summer 2009**, *labelled, size 44*, of complex construction, the standing high-cut collar lightly boned to hold shape, cut to reveal the integral floral embroidered organza bodice to rear, concealed zip fastening and two hip pockets to front, *chest approx 86cm, 34in*
A former employee of the Alexander McQueen design studio.
An identical jacket, but with additional embroidery to front, is shown on the runway for this collection. **£300-500**
- 499 **An Alexander McQueen printed jersey dress, 'Natural Distinction, Un-Natural Selection' collection, Spring-Summer 2009**, *labelled and size S*, with wood-grain effect print, deep cowl to back and shorter cowl to front asymmetric neck, the hem with elasticated band for allowing the dress to be hitched up and worn at different lengths, *bust approx 86cm, 34in* **£600-1,000**

Note that charges apply, see website for details

The Mr Steven Philip Collection & Passion for Fashion, 20th Jun, 2023 - 21st Jun,

- 500 **A good Alexander McQueen ensemble, 'The Horn of Plenty' collection, Autumn-Winter, 2009-10**, comprising: hound's tooth checked wool jacket, *dog-tag label, size 38*, with double-layered collar and van-dyked peplum, *bust approx 86cm, 34in*; the matching circle skirt, *press sample label, waist 71cm, 28in*; a black wet-look blouse with Tyvek-like backing, large pussy-cat bow; and a matching handbag incorporating two sizes of hound's tooth tweed with black patent leather straps and trim, *43cm, 17in long (4) £1,500-2,500*
- 501 **An Alexander McQueen satin blouse "The Horn of Plenty" collection, Autumn-Winter, 2009-10**, bearing sticky Press Sample label, printed in black and red with outsize checks and birds in flight, large bow ties, pleats to sleeves, *bust 92cm, 36in*; together with a circle-skirt with black wet-look lurex weave grey label size 38, *waist 61cm, 24in*; and a voluminous black taffeta smock-like coat, with neck ties, *labelled and size 44, (3) £500-900*
- 502 **An Alexander McQueen jacquard dress, Pre-Fall 2010, labelled, size 40**, woven with complex orchid design, lightly boned to bodice, *bust 86cm, 34in, waist 71cm, 28in £500-800*
- 503 **An Alexander McQueen 'Moth' dress, 'Plato's Atlantis', Spring-Summer 2010, labelled, size 40**, the kaleidoscope print in shades of green, internal pannier struts which support hip bands applied with graduated chartreuse enamel plaques, draped and floating panels to rear, with original retail tag attached containing spare plaques, *bust approx 82cm, 32in £6,000-10,000*
- 504 **Alexander McQueen 'Moth' dress, 'Plato's Atlantis' collection, Spring-Summer, 2010, grey label, size 38**, the silver mesh bodice and sides overlaid with shaped metallic-green suede laser-cut with graduated hexagons, with moth print pleated chiffon centre panels and draped skirt with integral matching nude under-corset, *bust approx 81cm, 32in £6,000-9,000*
- 505 **A pair of Alexander McQueen black leather thigh-high boots, 'Angels & Demons' collection, Autumn-Winter 2010-11, labelled and size 36**, with four straps and buckles at intervals, the upper leg of soft, crinkled leather, the heels and platform soles formed of gilt filigree resin moulded with bunches of blooms (2) **£2,000-3,000**
- 506 **An Alexander McQueen by Sarah Burton embellished wool cocktail dress, Pre-Fall 2011, labelled, size 40**, one half of the bodice densely beaded with faceted 'gems', military-style buttons to other side of skirt, satin-lined, lightly boned corset to interior, *bust 86cm, 34in, waist 71cm, 28in*; together with a pair of embellished shoes from the same collection, *stamped, size 39 (3) £500-800*
- 507 **A Martin Margiela black chiffon scarf, probably 1990s, white label**, with tailor weights to each end; together with a Margiela grey-green silk sash, *white label*; and a pair of Margiela lurex button cuffs or gaiters, *white label*; and a black chiffon scarf with fringing, *un-labelled (5)*
The Lucinda Portobello Collection **£200-300**
- 508 **A Martin Margiela black crêpe dress, probably late 1990s-early 2000s white label, size 44**, the frayed edges, the hem falling longer in the front, *bust approx 92cm, 36in*
The Lucinda Portobello Collection **£300-500**
- 509 **A Martin Margiela single-breasted black faille coat, late 1990s-early 2000s, white label**, with lightly padded shoulders, two flap pockets, *chest approx 86cm, 34in*
The Lucinda Portobello Collection **£300-500**
- 510 **A group of Martin Margiela separates, 1990s-early 2000s labelled**, comprising: green-grey wool jumper with deep v-neckline, *white label, chest approx 92cm, 36in*; needlecord skirt in similar colour, *numbered label*; two skirts from the S/S 1992 collection, *white and numbered labels*; and a third in dotted navy chiffon, A/W 2002, *white label, waists approx 66-86cm, 26-34in (5)*
The Lucinda Portobello Collection **£500-800**
- 511 **A rare Martin Margiela brown cotton 'waiter's' apron skirt, circa 1996, white label stamped 6**, with self-ties; together with a brown leather harness, possibly Martin Margiela, *un-signed, with handwritten sticker '6904' and 'Top' (2)*
The Lucinda Portobello Collection **£500-800**
- 512 **A Martin Margiela Trompe-l'œil printed viscose shirt, Spring-Summer 1996, white label, size M**, concealed hook-eye fastenings, *chest 102cm, 40in*
The Lucinda Portobello Collection **£600-1,000**

Note that charges apply, see website for details

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- 513 **A Martin Margiela grey felt-wool 'Flat' coat, Autumn-Winter 1998-99, white label, size 42, with concealed pres-stud fastenings, two deep patch pockets, raw seams, chest approx 96cm, 38in**
The Lucinda Portobello Collection
An identical example is held in the collection of The Metropolitan Museum of Art, accession no. 2018.39a,b. **£600-1,000**
- 514 **A Martin Margiela black double-lined crêpe dress/coat, probably Spring-Summer 1999 white label, with fully stitched-down faux lapels and pockets, asymmetric neckline, hook-eye fastenings, functional pocket to interior, chest approx 96cm, 38in**
The Lucinda Portobello Collection **£400-600**
- 515 **A Martin Margiela Tyvek dress, Spring-Summer 1999 white label, size 44, with horizontal dart across chest, bust approx 71cm, 38in**
The Lucinda Portobello Collection **£300-500**
- 516 **A Martin Margiela black polyamide coat, probably early 2000s white label, with oversized, pointed lapels, pre-stud fastenings, chest 96cm, 38in**
The Lucinda Portobello Collection **£300-500**
- 517 **Two Martin Margiela black jackets, probably early 2000s, white label, the first with tuxedo-inspired satin lapels, the second double-breasted, chests approx 92cm, 36in (2)**
The Lucinda Portobello Collection **£300-500**
- 518 **A Martin Margiela denim wrap dress/coat, Spring-Summer 2002, number label, size 42, with self-ties and singular patch pocket, chest approx 96cm, 38in £400-600**
- 519 **A Martin Margiela bias-cut black satin-backed-crêpe dress, Autumn-Winter 2001-02, white label, size 42, 1930s inspired, with self-covered buttons to cowl collar, chest approx 86cm, 34in £400-600**
- 520 **A Martin Margiela leather and navy viscose skirt, Autumn-Winter 2002-03, white label, with drawstring waistband, waist approx 81cm, 32in max; together with a pair of grey wool trousers, white label, waist 81cm, 32in; and a black cotton jersey jumper, white label, bust approx 86cm, 34in; both probably late 1990s-2000s (3)**
The Lucinda Portobello Collection **£250-400**
- 521 **A Martin Margiela charcoal-grey cashmere jacket, probably Autumn-Winter 2002, white label, size 42, the front edges cut and raw, exposing tacking stitches, chest 96cm, 38in**
The Lucinda Portobello Collection **£300-500**
- 522 **A Martin Margiela grey wool double-breasted jacket, Autumn-Winter 2003, white label, size 42, with un-cut buttonholes, floating threads where buttons would theoretically have been attached, pre-stud fastenings, bust approx 102cm, 40in**
The Lucinda Portobello Collection **£300-500**
- 523 **A Martin Margiela trompe-l'oeil 'Chesterfield' print chiffon dress, Autumn-Winter 2004-05 white label, size 40, the deep V-neckline with raw edges, bust 86cm, 34in**
The Lucinda Portobello Collection **£400-600**
- 524 **A Martin Margiela brown velvet coat, Autumn-Winter 2006, Replica labelled, a replica of 1970s robe, with tie-belt; together with a brown wool turtleneck jumper from the same collection, white label; and a three-piece needlecord ensemble, probably early 2000s, numbered label, chests approx 86-102cm, 34-40in (6)**
The Lucinda Portobello Collection **£400-600**
- 525 **A men's Martin Margiela Tyvek jacket, Spring-Summer 2008, numbered label, single-breasted with three pockets, chest 92cm, 36in**
The Lucinda Portobello Collection **£250-400**
- 526 **A rare Issey Miyake moulded acrylic 'Plastic Body' breastplate, Autumn-Winter, 1980-81, streamlined, sculpted glitter-flecked electric blue finish, lined in black flocking, height 37cm 14.5in**
Published in various colourways in:
Shōzō Tsurumoto, *Bodyworks by Issey Miyake*, 1983, pp.14,15,28,29,45,94-99,106
Mark Holborn, *Issey Miyake*, 1995, pp.59,72
Exh. Cat. *The Work of Miyake Issey*, 16 March-13 June 2016, pp.41-45
Midori Kitamura, *Issey Miyake*, 2016, pp.94,95,112 **£20,000-30,000**
- 527 **An Issey Miyake fringed grey wool coat, Autumn-Winter, 1985-86, shades of grey label, the cocoon with wide, short furisode-like sleeves, applied with fringes overall £600-1,000**

Note that charges apply, see website for details

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- 528 **An Issey Miyake 'Rhythm Pleats' dress, Spring-Summer, 1990, labelled, size M,** of pleated yellow and maroon polyester/linen blend, button-fastened shoulder straps
This series of dresses were apparently inspired by Henri Rousseau's 1910 painting 'Le Reve'. Designed in flat geometric shapes with unusual placements for the head and arms, unexpected three-dimensional shapes are created when worn.
Versions of this dress are reproduced in: Mark Holborn, *Issey Miyake*, Taschen, Cologne, 1995, pp.90-91
Midori Kitamura, *Issey Miyake*, Taschen, Cologne, 2016, pp.90-91.
A version of this dress is held in the collection of the Metropolitan Museum of Art, New York **£1,000-1,500**
- 529 **An Issey Miyake 'Rhythm Pleats' dress, Spring-Summer, 1990, labelled, size M,** of pleated yellow and black polyester/linen blend, the rounded end folds over to form a yoke **£800-1,200**
- 530 **An Issey Miyake 'Body Pleats' ensemble, Autumn-Winter 1990, labelled,** of pleated polyester, the shirt with undulating mauve and brick-red panels, zip fastening to front, *size M, bust approx 92cm 36in;* the trousers of brick-red and silver panels that form a 'rising sun' pattern on the rear, *size 10, waist approx. 76cm 30in;* together with a purple dégradé polyester skirt, *c.1992, size S, waist approx. 66cm 26in (3)*
This collection was shown from the 1st-30th September 1990 at the Touko Museum of Contemporary Art, Tokyo with the exhibition title 'Pleats Please' - the first time this phrase was used. An identical version of these trousers can be seen on a mannequin in one of the exhibition images. The official Pleats Please line would not launch until S/S 1994 **£400-600**
- 531 **An Issey Miyake pleated dress with image by Yasumasa Morimura, Guest Artists Series, No 1, Autumn-Winter, 1996-97, Pleats Please labelled and size 4,** with scooped neckline, one side printed with a statuesque female figure (excluding the head) from Ingres' 1856 painting 'La Source', the skirt section with an inverted photographic image of Morimura encased in red net seemingly entwining and dissecting the figure, the reverse with the same images upside-down but including the female head, *101cm, 40in* **£800-1,200**
- 532 **An Issey Miyake double-breasted summer coat, Spring-Summer 1997, labelled, size L,** the back and sleeve panels of brown linen printed in black and white with abstract paint strokes, the collar, pockets and neck-ties of yellow silk, the front and hem panels of black cotton-blend ground woven with tight white windowpane check
An identical coat was used as the important final look at Issey Miyake's Spring-Summer 1997 collection at Salle Delorme, Caroussel de Louvre on October 8 1996, the model stopping in her tracks and motioning a finger toward the sky before returning backstage **£400-600**
- 533 **An Issey Miyake pleated 'Eye Globe' print dress by Tim Hawkinson, Guest Artists Series No 3, 1998, Pleats Please label, size 3,** the beige ground printed with eyes of different hues, *bust approx 86cm, 34in* **£1,200-2,000**
- 534 **An Issey Miyake/Cai Guo-Qiang Guest Artists Series 4 'Gunpowder Dragon or Rainbow Serpent' jumpsuit, 1998, Pleats Please Guest Artist label, size 5,** of tightly-pleated polyester, the front printed with coiling dragon-like gunpowder trail, a facsimile of the original artwork, with integral sleeves and legs, *bust approx. 102cm, 40in*
This important Chinese artist produces these prints/designs by means of detonating gunpowder charges on paper which leaves a residue of scorch marks and ash, reminiscent of traditional Chinese calligraphic ink drawings. The undulating lines are suggestive of serpents, Chinese dragons or snaking river paths.
An identical dress was included in the exhibition: 'Issey Miyake Making Things', Ace Gallery, New York, November 1999 - February 2000
Identical versions of this outfit are in the collections of:
The Los Angeles County Museum of Art, Los Angeles, U.S.A
The Palais Galliera, Paris, France **£2,000-3,000**

Note that charges apply, see website for details

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- 535 **An Issey Miyake/Cai Guo-Qiang Guest Artists Series 4 'Gunpowder Dragon or Rainbow Serpent' dress, 1998, Pleats Please Guest Artist label, size 3**, of tightly-pleated polyester, the front printed with coiling dragon-like gunpowder trail, a facsimile of the original artwork, with point to one shoulder, *bust approx 97cm, 38in*
- This important Chinese artist produces these prints/designs by means of detonating gun-powder charges on paper which leaves a residue of scorch marks and ash, reminiscent of traditional Chinese calligraphic ink drawings. The undulating lines are suggestive of serpents, Chinese dragons or snaking river paths. An identical dress was included in the following exhibitions: Breaking the Mode: Contemporary Fashion from the Permanent Collection, Florence, ITA, Palazzo Strozzi, October 12, 2007-January 20, 2008, Los Angeles, CA, Los Angeles County Museum of Art, September 17, 2006-January 7, 2007, Indianapolis, IN, Indianapolis Museum of Art, March 16, 2008-June 1, 2008
Literature: Cai Guo-Qiang: 'I Want to Believe', Guggenheim Museum, New York, 2008, colour illustration, p167. £2,000-3,000
- 536 **A rare Issey Miyake pleated silver polyester ensemble, Autumn-Winter 1999, black on silver label, size M**, comprising starfish-like tunic which can be worn hooded, matching trousers with elasticated waistband, *waist approx 66-86cm, 26-34in (2)*
Grace Jones wore the same ensemble in a different colourway on the red carpet, c.1999. This design appears in several colours on the runway for this collection. **£800-1,200**
- 537 **An Issey Miyake 'Egg Carton' hat, Autumn-Winter 2000, labelled**, of undulating black felts with scalloped rim, *internal width approx. 19cm 7.5in*; together with a Philip Treacy conical hat of brown velvet with satin rim, integral headband and hairpin, 1990s, *labelled, internal width approx. 15cm 6in*; both with original boxes, (4) **£250-350**
- 538 **An Issey Miyake orange pleated polyester jacket, Autumn/Winter 2009/10, labelled and size 2**, with interior shoulder straps, voluminous collar, batwing sleeves, button closure to front, *oversized* **£400-600**
- 539 **A Comme des Garçons black cotton and tulle dress, 'Transcending Gender' collection, Spring-Summer, 1995, labelled and size M**, of heavy black wool, lined with white cotton, pleats from the cap sleeves forming jabot-like frill down the bodice front, the graduated hem cut longer at the back with layered tulle underskirts visible below, *bust approx 86cm, 34in* **£300-500**
- 540 **A Junya Watanabe/Comme des Garçons wool dress, 'Sweeter than Sweet' collection, Spring-Summer, 1996, labelled**, with contrasting fabrics of black pinstripe and beige printed with abstract patterns and blue and red floral designs, the fabric folded over at the bust and buttoned at the waist, side flap pockets, heavily darted bodice, *bust approx. 91cm 36in*, together with oversized safety pin, (2) **£300-500**
- 541 **A Comme des Garçons black tulle bodice, 'Dark Romance, Witch' collection, Autumn-Winter 2004-05, labelled, size M**, with detachable ruched panel to front adorned with large cut-glass gemstones and hanging brown felt balls, *bust approx. 91cm 36in* **£400-600**
- 542 **A Comme des Garçons cotton tartan halter-neck dress, 'Lost Empire' collection, Spring-Summer 2006, labelled, size M**, of contrasting tartan panels, ruched bodice, bouffant drape to rear, knife-pleated skirt with exposed edges at waistline, concealed zip to one side, *bust approx. 86cm 34in* **£550-750**
- 543 **A Comme des Garçons scarlet tulle dress, Spring-Summer, 2007, labelled and size S**, the layered tulle gown with pleated and gathered black satin plastron dissected by horizontal elasticated bands, the skirt with two flounce-edged openings to skirt side, *bust approx 81cm, 32in* **£600-1,000**
- 544 **Comme des Garçons black faux-crocodile shoes, 'Inside Decoration' collection, Autumn-Winter 2010-11, stamped to interior, size 24**, of black leather embossed with a crocodile skin effect, excess leather trim; together with original box, *interior length approx. 26cm 10.25in (3)* **£300-500**
- 545 **A Comme des Garçons striped cotton ensemble, 'Bouleversé' collection, Autumn-Winter, 2011, labelled and size XS**, comprising long black and white cotton shift dress, with jacket formed from three conjoined jackets-stripped cotton tailcoat, the others of black wool and pale grey cotton, allowing it to be worn in a variety of ways, *bust 86cm, 34in* **£400-600**

Note that charges apply, see website for details

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- 546 **A Junya Watanabe/Comme des Garçons black fantasy tweed evening dress, 2000, labelled, size M, the tufted fabric interwoven with shiny black nylon threads, with partially unfinished hem integral to design, bust approx. 91cm 36in £300-500**
- 547 **A Junya Watanabe/Comme des Garçons denim dress, Autumn-Winter 2001-02, labelled, size M, formed from intricately pieced, spiralling panels of fabric, with godets to skirt, zip fastening concealed to one side, bust approx, 91cm 36in £2,000-3,000**
- 548 **A Junya Watanabe/Comme des Garçons green cotton dress, Autumn-Winter 2006-07, labelled, size L, applied with panels of green lace, with zips and pop-buttons to hem allowing different silhouettes to be made, additional zip at rear of skirt allowing the formation of a bustle, bust approx. 86cm 34in £300-500**
- 549 **Junya Watanabe/Comme des Garçons white leather brothel-creeper boots, circa 2019, stamped to interior, with black leather piping, thick rubber soles, interior length approx. 26cm 10in £150-250**
- 550 **A Yohji Yamamoto black crepe dress, Spring-Summer 1998, labelled, size m, with twisted and knotted straps, ruched bodice, integral sash wrapping around body, internal padded bust support to bodice; bust approx. 86cm 34in. illustrated in Harper's Bazaar, 1998, worn by Maggie Rizer and photographed by Mario Sorrenti £800-1,200**
- 551 **A Yohji Yamamoto black two-piece ensemble, Spring-Summer 1999, labelled, the outer dress of black taffeta with open neckline, internal corsetry, zip to front of bodice, size m, bust approx. 86cm 34in; internal gown of black lace, lined in organza, pop buttons to front, size s, bust approx. 81cm 32in (2)
The taffeta dress was worn on the runway where Shalom Harlow dramatically removed and discarded it to reveal the lace gown underneath £2,000-3,000**
- 552 **A Yohji Yamamoto, houndstooth wool jacket, Autumn/Winter 2003/04, labelled, size 2, applied with floating panels to front right and rear hem, black leather collar, left lapel and front left panel, chest 97cm, 38in £350-500**
- 553 **A good Yohji Yamamoto 'Cage' bodice, autumn-winter 2006-07, labelled, size 2, the silk crêpe sleeveless blouse with partially-detachable collar, zipper to rear, the front with attached crêpe-covered corset-like struts, self-ties to rear, still with original store tags, bust approx 91cm, 36in £800-1,200**
- 554 **A finely embroidered ivory silk shawl/cover, Cantonese for the European market, 1910s-20s, with peacocks amongst blooms worked in ivory floss silks, two corners with figures beneath a pagoda, the borders with picturesque scenes, 150x160cm, 59x63in excluding fringing £300-500**
- 555 **An embroidered blue satin and white rabbit fur evening coat, Chinese for the European market, late 1920s, with a variety of figures amongst garden roundels, wave hem worked in floss silks, damask sleeve bands with blooms and butterflies in chain-stitch and couched gold threads, chest approx 101cm, 40in £300-500**
- 556 **A fine embroidered satin xaipei, Chinese, late 19th century, appliquéd to front and back with civil 6th rank Egret badge, the ground densely worked with a variety of birds and bats amongst clouds and blooms, coiling dragons in couched gold threads, colourful silk tassels to hem, 93cm, 36.5in long excluding hem; together with a blue damask satin chang-fu with finely embroidered sleeve bands, with added European gilt buttons, 1860s, 95cm, 37.5in long (2) £1,000-1,500**

Note that charges apply, see website for details

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557 **A fine and rare Imperial summer dragon robe, longpao, Chinese, late 19th century**, the bright yellow silk-gauze ground couched with gilt metal and embroidered with coloured silk threads with four roundels of front-facing five-clawed dragons to chest, shoulders and back, and side-facing dragons to the remaining five roundels on the lower half exterior and the inside flap, each chasing flaming pearls set amongst cloud-scrolls and bats clutching *wan* symbols, the collar and sleeves applied with navy silk-gauze decorated with additional *long* dragons and symbols, cuffs lined with pale blue silk, *height 145cm 57in, chest 152cm 60in*

The present robe is of silk gauze ground and would have been worn in the warmer summer months. It is the third style of *longpao* as codified by the Qianlong emperor's 1759 masterwork *Illustrated Regulations for Ceremonial Paraphernalia of the Present Dynasty*, designated for use by the empress or empress dowager. While the first style was similar in appearance to that of the emperor's dragon robe, as Gary Dickinson and Linda Wrigglesworth describe in *Imperial Wardrobe* (1990) "Only the empresses could wear the second and third types of *long pao*." The second type includes a *lishui* border at the hem, but the third and rarest kind omits this, allowing the dragon motifs to stand uninhibited on the outfit. A portrait of Empress XiaoXian (1712-1748) shows her wearing a similar style of robe and the present robe would have been made during the reign of Empress Dowager Cixi. A similar example of a dragon robe of the third style, dated to the Qianlong period (1736-1795) is in the University of Alberta Museums, Mactaggart Art Collection. A fur-lined winter example of a similar robe in the third style is held in the Victoria & Albert Museum in London, accession number T.766-1950.

For similar illustrated examples of *longpao* in the third style see:

Gary Dickinson and Linda Wrigglesworth describe in *Imperial Wardrobe*, London, 1990, p.195, Pl.176

John Vollmer, *Ruling from the Dragon Throne*, Berkeley, 2002, p. 92 Fig. 4.9.

J. Vollmer and J. Simcox in *Emblems of Empire: Selections from the MacTaggart Art Collection*, Alberta, 2009, pp. 38-39 **£30,000-50,000**

Note that charges apply, see website for details