

Passion for Fashion, 8/12/2020 2:00 PM

- 1 **An Hermès Ardennes leather Sac Doggy Medor cross-body bag, 1990s stamped to interior and signed to gilt press-studs**, with gilt studs to front flap, two interior pockets and lambskin leather lining, 22cm, 8 1/2in long **£400-600**
- 2 **An Hermès cherry-red crocodile sac chaine d'ancre, late 1950s-early 1960s crocodylus porosus, stamped to interior and signed to clasp**, with top handle, gilt chain pull-clasp, two interior compartments with five pockets and red lambskin leather lining, 26cm, 10in long
- Please note there are export restrictions on this lot outside of the EU. Article 10 licence no. 593081/02 £800-1,200*
- 3 **An Hermès cherry-red epsom leather Bolide bag, 1994 blind stamp X, stamped and signed**, with gilt hardware, padlock, clochette, keys and shoulder strap, 35cm, 13.5in long **£800-1,000**
- 4 **An Hermès gold epsom leather Kelly Sellier 32, 1994, blindstamp X, stamped and signed**, with gold-plated hardware, detachable shoulder strap, clochette and two keys, 32cm, 12.5in long **£2,000-3,000**
- 5 **A rare Hermès mini Kelly 20, 1992, stamped and blind stamp V**, of black pleated satin and veau doblis, with gold-plated hardware; in an Hermès dustbag, 20cm, 8in long
Provenance: the property of a Lady (Qty: 2) **£6,000-8,000**
- 6 **A J.P Renard tri-colour crocodile clutch, early 1970s crocodylus porosus, stamped to interior**, the envelope-style front flap with octagonal placket closure, lambskin leather lining, 25cm, 9.75in long; together with an Asprey red crocodile example with detachable shoulder strap, early 1970s, crocodylus porosus, stamped to interior, 20cm, 8in long (2)
- Please note there are export restrictions on this lot outside of the EU. Article 10 licence nos 593081/04 and 593081/01 £300-500*
- 7 **A fine and rare Gucci brown crocodile handbag with bamboo handle, 1960s crocodylus porosus, stamped to interior and with serial no. Brev.660 -15910-69**, with gilt hardware, a chain to each side held in place by a polished tiger's eye sphere, the semi-precious stone also inset to turnlock-clasp, leather interior with three pockets, one with zipper bearing gilt 'shield' pull-tab, 22cm, 8.5in long
- Please note there are export restrictions on this lot outside of the EU. Article 10 licence no. 593081/03 £2,000-3,000*
- 8 **A fine and rare Gucci ink-blue crocodile handbag with bamboo handle, 1960s crocodylus porosus, stamped to interior**, with gilt hardware, a chain to each side held in place by a polished lapis lazuli sphere, the semi-precious stone also inset to turnlock-clasp, leather interior with three pockets, 22cm, 8.5in long
- Please note there are export restrictions on this lot outside of the EU. Article 10 licence no. 593069/02 £2,000-3,000*
- 9 **A Gucci crocodile handbag, 1960s crocodylus porosus, stamped to interior**, the gilt lift-clasp inset with four polished tiger's eyes, the top handle with each end pierced with a gilt bar and the semi-precious stone, the leather lining with four interior pockets, one with gilt 'shield' to zip-pull, 18 1/2cm, 7 1/4in long
Please note there are export restrictions on this lot outside of the EU. Article 10 licence no. 593068/01 £600-1,000
- 10 **A Gucci brown crocodile clutch bag with bamboo lift-clasp, early 1970s crocodylus porosus, gilt metal plaque to interior and numbered 004.109.0549**, with detachable shoulder strap, brown leather lining and two interior pockets, 23cm, 9in long
- Please note there are export restrictions on this lot outside of the EU. Article 10 licence no. 593069/01 £600-1,000*
- 11 **A Cartier evening bag of Persian-style brocaded silk with 9ct gold frame, 1972, hallmarked and stamped to interior**, two compartments to interior with satin coin purse and mirror, 23cm, 9in long; in original red leather Cartier box (4)
(Dimensions: 23cm, 9in long) (Qty: 4) **£1,000-1,500**
- 12 **A Chanel contrasting monochrome tweed suit, Pre-Fall 2017, labelled and size 34**, flecked with silver threads, perspex buttons to jacket with gilt double 'C's, chain-weighted hem, matching knee-length skirt, lined in figured silk with camelias and 'Chanel', bust 86cm, 34in, waist 66cm, 26in (2)
This was look no. 20 on the runway. For this collection, Karl Lagerfeld drew inspiration from outer-space. The collar on the runway version of this dress is edged in silver leather, creating the impression of an astronaut's helmet.
(Dimensions: bust 86cm, 34in, waist 66cm) (Qty: 2) **£400-600**

Note that charges apply, see website for details

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- 13 **A Chanel sequinned black fantasy-tweed dress, Autumn-Winter 2017-18, labelled and size 34,** densely woven with tiny red, green and blue sequins, the upper layer with black sequins of varying size, detachable off-white satin collar, silk lining, *bust 86cm, 34in*; together with two identical spare collars (4)
This was look no. 76 on the catwalk. For this collection, Karl Lagerfeld sought inspiration from outer-space. The satin collar of the dress shown on the catwalk was edged in silver leather - giving the impression of an astronaut's helmet. (Dimensions: bust 86cm, 34in) (Qty: 4) **£300-500**
- 14 **A Chanel black silk and spandex blend dress, Spring-Summer 1999, labelled and size 36,** with flounces of lace, satin ribbon shoulder straps, integral tulle petticoat to skirt, *bust approx 81cm, 32in, waist 71cm, 28in*
For this collection, Karl Lagerfeld looked towards the future and the awaiting new millennium, focusing on the use of 21st-century synthetic fabrics, rather than the traditional tweeds of the couture house. The silhouette of this dress is an interpretation of the romantic 'robe-de-style' of the mid-1920s and showcases Lagerfeld's skill of combining historicism with contemporary fashions. (Dimensions: bust approx 81cm, 32in, waist 71cm, 28in) **£300-500**
- 15 **A Chanel couture oatmeal and ivory tweed suit, 1969, labelled and numbered 37679,** with pierced CC gilt metal buttons, the skirt slightly flared, *chest 102cm, 40in, waist 71cm, 28in*
Provenance: the Sandy Schreier Collection (Qty: 2) **£300-400**
- 16 **A Chanel couture yellow bouclé wool and fox fur coat, mid 1970s, labelled and numbered 53410,** mid-thigh length, with two slit pockets, front hook fastenings and quilted silk lining (Dimensions: bust 102cm, 40in) **£350-500**
- 17 **A Chanel couture grey-pink tweed suit, 1960,** labelled and numbered 13520, also with handwritten importation tag '*...Mr Davidson, , taille 42, modele 55 tailleur, gris et rose, 700...392..*' and with handwritten fabric content, the jacket with lion-mask buttons, silk braid edging, heavy gilt chain to hem; with woven silk braid in Vs to pockets and to edgings, lined in grey silk, with attached silk cuffs with gilt lion cufflinks; matching slightly-flared below-the-knee skirt; and a silk bodice with top-stitched box pleats and bow to neck, *the bodice bust 97cm, 38in; skirt waist 71cm, 28in*
Provenance: the Sandy Schreier collection (Qty: 3) **£500-700**
- 18 **A Chanel by Karl Lagerfeld linen baseball-style ensemble, probably 1984, labelled and size 38,** comprising: loose top with large black CC monogram badge to chest, gilt CC on black disc buttons, the matching wide-legged trousers with elasticated waist, *bust 102cm, 40in*
Provenance: the Sandy Schreier Collection (Qty: 2) **£600-800**
- 19 **A Chanel by Karl Lagerfeld black wool blazer covered in embroidered badges, early 1990s, Boutique labelled, size 40,** double-breasted with gilt CC buttons, the black wool ground appliquéd to the front with military-style embroidered badges incorporating CC monograms, Chanel Rue Cambon address, padded shoulders, *chest 102cm, 40in*
Provenance: the Sandy Schreier Collection **£800-1,000**
- 20 **A Chanel couture gold brocatelle cocktail ensemble gold suit, 1962, labelled and numbered 17898,** comprising a short jacket, lined in crimson moiré grosgrain, gilt lion head buttons, two patch pockets to front and short stand collar; the fitted shift dress similarly piped and edged with double band and bow to waist, lined in crimson silk, *bust 86cm, 34in, waist 64cm, 25in*
Provenance: The Sandy Schreier Collection. Elizabeth Taylor owned an identical gold brocatelle suit, see KTA 26.06.2012, lot 45. (Qty: 2) **£1,000-1,500**
- 21 **A de Carlis reversible golden sable coat, 1980s labelled,** falling just below the knee, the alternative exterior of water-repellent satin fabric with two pockets, *chest approx 102cm, 40in*
£600-1,000
- 22 **A Christian Dior knitted black mink coat, 1990s boutique labelled,** of voluminous cut, full-length with front hook-fastening, buttoned collar and two side pockets, *chest approx 117cm, 46in*
£350-500
- 23 **Three de Carlis knitted mink coats/cardigans, 1990s-2000s labelled,** the first floor-length and honey-coloured with hood, two pockets, singular button fastening; the second in red and falling just below the knee, each with perforated suede lining; and a reversible cardigan of mauve knitted mink and cashmere, *chests approx 102-117cm, 40-46in* (3) **£400-600**

Note that charges apply, see website for details

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- 23A **An ocelot fur coat, early 1970s, *leopardus pardalis***, with wide curved lapels, double-breasted with square gilt metal buttons, lined in oriental brocade, *chest approx 97cm, 38in*
Please note there are export restrictions on this lot outside the EU. Article 10 licence no 594646/01 **£350-500**
- 24 **An Hermès 'Plume' print by Henri de Linarès bodice and scarf, 1950s**, the scarf signed in the print, the fitted bodice with zip fasteners, *bust 86cm, 34in; the scarf 90cm square* **£100-150**
- 25 **A good Christian Dior intarsia rabbit and fox fur coat, late 1960s-early 1970s, *Fourrure* labelled**, dyed in shades of orange and brown, mid-calf length, button front, two slit pockets and monogrammed lining, *chest 102cm, 40in* (Dimensions: chest 102cm, 40in) **£400-600**
- 26 **An intarsia mink coat in overall zig-zag design, 1960s, *un-labelled***, in shades of brown and cream, mid-thigh length, single-breasted with imitation tiger's-eye buttons, *chest approx 102cm, 40in* (Dimensions: chest approx 102cm, 40in) **£200-300**
- 27 **A brown sable cape, probably 1960s**, with deep shawl collar, the hem edged with tails, lined in brown silk
Provenance: the property of a Lady **£300-500**
- 28 **A painted cartoon for a stumpwork mirror of the four Cardinal Values, English, 1660s**, the ivory satin painted in ink and inscribed to each corner with Temperance, Prudence, Justice and Fortitude, interspersed with a palace, a fountain, a lion and a leopard, *67 by 57cm, 26 1/2 by 22in* **£1,000-1,500**
- 29 **A fine embroidered needle portrait of King Charles II, circa 1660**, the ivory satin ground worked in silks and hair, with the King in armour wearing a St George medal, with lace cravat, delicately painted facial details within a laurel wreath border, *19 by 15.5cm, 7 1/2 by 6in with ebonised deal frame*
The design for this embroidery is taken from an engraving published in 1660 by the English engraver William Faithorne the Elder (1616-1691). He made two versions of this print between 1660 and 1670.
King Charles II (1630-85) reigned as King of Britain and Ireland 1660-1685. He was restored to the throne after years of exile during the Puritan Commonwealth. This portrait was probably embroidered to celebrate his coronation. **£2,000-3,000**
- 30 **A rare Peele & Simpson toll handkerchief, 1769**, printed in red on white cotton, engraved to one corner '*J. Barwick & Co, ex March 11, 1769*', the corners printed with the allegorical figures of Justice, the sides with Hackney Chairs, Hackney coaches, Thames Watermen, the centre printed with a table giving prices and waiting times for the various travel methods within London and also with distances in miles from London to the major British cities and associated tolls, *77cm, 30in square*; together with a printed silk handkerchief of the 1851 Great Exhibition, *78 by 86cm, 30 3/4 by 34in*; and a lilac-grey woven silk commemorative handkerchief, 1897, to commemorate Queen Victoria's Diamond Jubilee, *51 by 49cm (3)* **£200-300**
- 31 **A rare pair of wig-powder bellows bearing the cypher of King George III, circa 1775**, of mahogany with leather sides and ivory tip, painted in gold with a kingly crown and GR III, *16cm, 6 1/4in long*

Provenance: from a descendant of the House of Bourbon.

During the 18th century the fashion for wigs was at its height. Perukes (powdered wigs) were teased into fantastical shapes, the more expensive examples being made from real human hair. They became something of a status symbol, an everyday wig cost about 25 shillings (a week's pay for a common labourer in London), whereas a large elaborate example could be as much as 800 shillings - hence the name 'bigwig' was coined. At a time when syphilis was rife (causing balding) and lice commonplace - the wig solved both problems - the insects inhabited the wigs rather than the scalps of the wearer. The wig powder made from finely ground starch (poorer folk used flour), as well as being a dye (grey and white hair being deemed the most elegant), it was also aromatic (orange and lavender being popular) and contained excellent de-lousing properties. In any case the head was preferably shaved, for the peruke to fit properly. If the wig became infested it could be sent to the wig maker for boiling, before being re-curled, re-powdered and returned. Powdering was something of a palaver - the wig or hair first being greased or oiled so that the powder would stick, a powdering cape having first been placed over the shoulders to prevent clothes being ruined. The hairdresser then stood as far back as possible whilst the powder was puffed from the little bellows. A hole in the top (usually sealed by a cork) was used to fill the bellows with powder. It was a messy business.

Note that charges apply, see website for details

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The first tax on hair powder was a stamp duty applied in 1786 and applied to packets of hair powder for wigs and on perfumes and cosmetics. The tax was set at 1d on packets costing up to 8d, rising to 1s on items over 5s. In 1795 William Pitt the Younger (ironically a Whig) made wig owning even more onerous.

Desperate to raise funds for the war with France, the government doubled the tax on wig powder as well as introduced a regulation making the wig powder user apply for a licence which cost a guinea. For those willing to pay the tax, such as barristers or physicians, the Whigs began calling them "guinea pigs" This name-calling in turn resulted in the *London Times* satirizing the closely-cropped Whigs.

"With respect to the manipulation of the hair, it is singular to observe that in 1795 a club was described by 'The Times' as having been formed in Lambeth called 'The Crop Club,' every member of which, on his entrance, is obliged to have his head docked as close as the Duke of Bridgewater's old bay coach-horses. This assemblage is instituted for the purpose of opposing, or rather evading, the tax on powdered heads."

However, not everyone was required to purchase a license. Notable exemptions included: the Royal Family and their servants, clergymen with an income of under £100 a year, various ranks in the military, yeomanry, mariners, engineers. A nobleman could also buy a single license to cover the use of his household servants.

Wigs and powdering began to fall from favour in the late 18th century. French citizens ousted the peruke during the revolution and in England there was a bread shortage so to use starch or flour for mere adornment was deemed frivolous. By the early 19th century the fashion changed in favour of shorter, natural hair and wigs tended to be worn by certain professions and just by the elderly, reluctant to relinquish the fashion of their youth. **£1,000-1,500**

32 **Rare French Revolutionary cockades, late 18th century** comprising: two pink, blue and white rosette-style ribbon cockades loosely mounted onto a piece of paper, annotated, '*Cockades worn by us in France Oct. 1790*' and on the same page, a small pink silk cockade with note to the centre inscribed '*Worn through the Netherlands & Holland, G.F.M Sept. 1814*'; this page backed with a printed advertisement for '*Le Melange Amusant*, June 24th, 1789; the facing page applied with four silk and wool cockades, the page annotated, '*La Cocarde Citoyen - received from Mr Christie at Paris, 20 Jany 1790*'; contained within a leather scrap-book folder, embossed to the spine '*C.F. Norton. Book II*' (Qty: qty) **£600-1,000**

33 **A good gentleman's court dress, French, circa 1800**, the brown figured silk tailcoat with 11cm-high stand collar, sharply curving front panels, embroidered in floss silks with sprays of forget-me-nots, non-functioning rear pocket flaps, fastened by two hooks to upper chest, with matching brown silk breeches with small-fall, pockets to front, and ivory silk waistcoat, *chest approx 86cm, 34in (3)* **£2,000-3,000**

34 **A gentleman's finely-embroidered tailcoat, 1780s**, of textured black velvet voided with blue and yellow threads, worked with elaborate blooms in shades of pale blue, pink and yellow, *chest approx 92cm, 36in*; together with a Castelo Branco bodice, 1780s, *bust approx 72cm, 28in (2)* (Qty: 2) **£400-600**

35 An Indian embroidered muslin gown, circa 1805, sprigged overall in green floss silk and couched gold thread, empire-line with draw-string fastenings to rear, short puffed sleeves caught in broad pleats at the back, slightly trained skirt, *bust approx 76cm, 30in* **£600-1,000**

36 A Spitalfields peacock-blue silk stole, 1810-20, the deep borders filled with rose sprays, hop vines and other blossoms in mainly red, yellow, ivory and olive green, 245 by 70cm

Provenance: the late Dr Joan Coleman Collection. Purchased for £16 in Edinburgh in 1977 **£400-600**

37 A fine Spitalfields ivory silk stole, 1810-20, the deep end borders woven with roses, lace swags and harebells in shades of pink, yellow and blue, *274 by 68cm*

Provenance: the late Dr Joan Coleman Collection. Purchased Phillips, 18.5.1980, **£38 £500-800**

Kerry Taylor Auctions

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- 38 **A magenta-striped cotton day dress, late 1830s-early 1840s**, comprising separate bodice and skirt, the lightly-boned bodice with pleats across the shoulders, pleats and ruffles to upper arms above narrow tight lower sleeve, the separate skirt with piping and triple flounces to hem, *bust approx 81cm, 32in* **£400-600**
- 39 **An ivory silk bonnet and bridal headdress, circa 1845** the ruched and gathered satin bonnet with short, pointed neck cover, adorned with figured silk ribbon rosettes and ivory tulle trim, broad ribbon ties, *23cm, 9in long*; the wired headdress with ruched satin ribbons and silk blossoms over the ears; together with an associated pink ribbon headband and some silk roses (4) **£350-500**
- 40 **A rare pair of printed and painted satin garters, 1820s**, with scenes of boys and girls at play with dogs, a girl feeding chickens, padded and edged in blue chenille, elasticated section and embossed metal clasps, together with the remains of a handwritten note reading *'White satin garters, 1826'*, (Dimensions: 28cm, 11in long) (Qty: 3) **£600-1,000**
- 41 **A fine gentleman's linen shirt, circa 1810**, the tall collar cut high at the front to frame the face but with low curve to rear neck, fastened with Dorset buttons to neck and curved cuffs **£600-900**
- 42 **A fine gentleman's woven wool banyan or nightgown, late 1830s -early 1840s**, double-breasted with six buttons, slanting vented chest pocket, curved back seams, small buttons to the narrow cuffs, narrow waisted and full-skirted, woven with a lattice of floral medallions with green centres, linked by undulating snake-like bands, lined in brown cotton, *chest 92cm, 36in*
- Provenance: Samuel Courtauld 1793 - 1881. He was born in Albany, NY, but returned to England and lived in Essex at Bocking and then at Gosford Hall. **£800-1,000**
- 43 **A gentleman's shirt, 1840-50**, the chest of broad pleated linen with button closure, the rest of the shirt in cheaper cotton **£250-350**
- 44 **A rare gentleman's part wedding ensemble, circa 1850**, comprising: pair of dove-grey brushed wool trousers, with higher curved back, silk centre-waist gusset with lacing holes, brass buttons by *Williams & Crook, Liverpool*, for braces and front flies, also button-fastened stirrup to the hems; a rare ivory satin stock/cravat with figured mauve floral paisley patterns; and an ivory silk damask waistcoat with cotton back and rear waist ties, stamped in red *'Williams & Crook tailor'* (3) Williams & Crook Tailors were registered to 5 Lord Street, Liverpool, the company having been established in 1830. Mr John Williams died aged 76 in 1888. He was described in the Liverpool Mercury, January 1888 as *'one of the oldest and most deservedly respected tradesmen of the city, senior partner of the firm Williams & Stevens, formerly known as Williams & Crook, 5 Lord St., tailors and drapers, who have carried on their trade for almost half a century, their existence dating back to 1830.'* (Qty: 3) **£800-1,200**

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- 45 **A fine and rare Henry Poole & Co. gentleman's smoking suit, English, 1885, bearing Saville Row label with Major Sandbach's name, woven in narrow chevron stripes of red, yellow, blue and white silk and edged and lined with crimson silk and frogging, the trousers with button flies and ribbon ties, completely lined in burgundy silk with rope-twist side-stripes; together with four gentlemen's waistcoats, one 1840s, the others c.1900, which belonged to various members of the Sandbach family (6)**
 The suit belonged to the late Major-General Arthur Edmund Sandbach, CB, DSO. He was born on July 30th 1859 at Hafodunos in Denbighshire. He was the third son of Henry Robertson Sandbach of Hafodunos. His mother was the daughter of Captain Martin Williams of Bryn Gwyn Montgomeryshire. He was educated at Eton before joining the army in 1877 and went on to serve in Egypt. He went to India at the same time as Lord Curzon and became his Private Secretary. On the outbreak of the South African war, Sandbach was appointed AAG Intelligence to the Natal Army in 1899. He was instrumental in the Relief of Ladysmith and was mentioned three times in despatches. He inherited the estates of Bryngwyn, Hafodunos and Old Hope, Jamaica.
 Complete smoking suits are very rare - usually, only the jackets survive. In addition to pipes, cigars became fashionable from the mid 19th century, with exponents including Prince Albert and the Prince of Wales (later King Edward VII), who were both enthusiastic cigar smokers. After the Crimean war (1855-56), many soldiers took up cigarette smoking having picked up the habit from their Turkish counterparts who smoked tobacco rolled up in tubes of paper. Smoking became something of a male preserve until the 1920s. After a formal dinner the ladies were required to retire to the sitting room whilst the gentlemen lit their cigars. Smoking became a form of relaxation and refuge for men. In addition to these comfortable, luxurious suits (which were something of a cross between a pair of pyjamas and a dressing gown), quilted and embroidered hats and slippers often completed the look. **£600-1,000**
- 46 **A rare pair of spats autographed by Al (Scarface) Capone, 1920s, of tan wool with side buttons and leather straps, one signed in ink 'Alphonse Capone', each 22cm, 8 1/2in wide; together with a handwritten note by a relation of John McCann explaining their provenance (3)**
*Provenance: These were given by Al Capone to John McCann. McCann had fled Ireland for America in the 1920s, to avoid arrest by the Black & Tans (constables recruited into the Royal Irish Constabulary during the Irish War of Independence) for rebellious acts. A trained engineer and car mechanic, he worked on the armoured Cadillac Sedan commissioned by Al Capone in 1928. Family tradition has it that the spats were left inside the car and when McCann retrieved them from the interior and returned them to the gangster - he duly autographed them and gave them to the mechanic as a souvenir
 In September 1936 the spats were sent to Ireland to James McCue, his brother, for safekeeping and have passed through the family by descent to the present day. The handwritten note is by John McCann's great-niece; it states that 'when Capone went to prison in 1931 the car was seized and was later used to transport President Roosevelt'.*
Spats were commonly worn by gentlemen in the late 19th century until the 1920s to protect their shoes from mud spatters on the sidewalk.
£2,000-3,000
- 47 **A fine pair of Queen Victoria's silk stockings, late 19th century, of black silk with buff feet and upper leg sections, knitted with large imperial crowns, VR and 6, simple pine-shaped embroidered black silk clocks, cotton finger loops (2) £500-800**
- 48 **Queen Victoria's fine lawn nightdress, late 19th century, with whiteworked embroidered cypher 'VR 24' below an imperial crown, the collar and neck opening edged in frills of Valenciennes lace, decorative small buttons to each cuff, bust approx 168cm, 66in £600-1,000**

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- 49 **A fine and rare pair of Luigi Zanotti embroidered Japonisme shoes, Italian, circa 1875 bearing trade labels, 'Luigi Zanotti, fabricante di Calzature, Bologna, via Rizzoli 28,** of painted canvas and embroidered pale blue satin, with slightly upturned curved toes, low heels, lined in black satin and edged with satin ruffles, embroidered in twisted silks with a Japanese tea ceremony, prunus blossom, oriental cranes and Japanese fans, *25cm, 9 3/4in long (2)* **£800-1,200**
- 50 **A fine Emile Pingat visite, circa 1885, labelled '30 Rue Louis le Grand, Paris',** of black, gold and red jacquard silk woven with repeat quatrefoils, with dark brown velvet sleeves and side panels, the edges trimmed in clipped brown ostrich, with elaborate braid in shades of gold to the cuffs and centre-back, the front closure intermittently trimmed with gilt tassels, lined in quilted shot silk, *bust approx 81cm, 32in* **£800-1,200**
- 51 **Fashion, photos and ephemera relating to the Queen of Madagascar - Ranaivalona III and Princess Ramisindrazana, 1897-1924,** collected by their paid companion Miss Clara Herbert, comprising: a vibrant cyclamen pink satin and dark burgundy cotton velvet court gown, 1897, worn by the Queen's aunt and political advisor Princess Ramisindrazana, the heavily-boned bodice with triple-layered puffed upper sleeves, with dark velvet insertions, matching ruched velvet chemisette, heavily adorned with pearl beads and edged in pearl fringes; the separate skirt with elaborate pearl-beaded bouquet to front hem, with pink satin side panels and trained rear hem similarly embellished, *bust approx 86cm, 34in, waist later enlarged to 76cm, 30in;* together with a photograph of Ramisindrazana wearing the gown; a pair of pale blue knitted silk stockings, adorned with Honiton bobbin lace; a red morocco needlecase, belonging to Queen Ranaivalona; approximately 50 photographs of Queen Ranaivalona (1895-1917) seated on her throne in advance of the abolishment of the monarchy by the French military colonial force in 1895, during her forced exile in Réunion in 1897, and during the 1900s in Algeria, on various permitted trips to France, 1900-1914; approx 40 postcards featuring Ranaivalona; approx 37 further photographs of Princess Ramisindrazana, 1897- c.1920; miscellaneous photographs of the Queen's mother, Prime Minister Rainilaiarivony, household servants, palaces; ephemera including concerts dedicated to the Queen in Algiers, c.1900; a biscuit wrapper featuring her portrait; transportation receipts, household receipts, invitations to Queen Ranaivalona's funeral and receipts for the exhumation of her elder sister in Algeria in 1907; Miss Herbert's almanacs for 1915-16 detailing her careful expenditure; and approx 70 postcards sent to Miss Herbert and Princess Ramisindrazana in French, English and Malagasy including some sent from Queen Ranaivalona III to her aunt; various press clippings (*qty*)
Click here to read our illustrated footnote.
£1,000-1,500

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- 52 **Diaghilev's Ballets Russes 'Le Coq d'Or' costume for a female subject of King Dodon, Act I, designed by Natalia Goncharova 1914, Colonel de Basil production, 1937, bearing woven 'Karminska' costumier label, Reynolds House, 5 Great Newport St'** comprising: orange cotton smock with front green plastron, appliquéd with large-scale blooms and foliage edged in burgundy embroidery with pencil and ink dancers' names '*L. Oleana, Herklot*'; an off-white linen blouse with peach stripes and roundels to the sleeves; a red cotton kokoshnik headdress stencilled with yellow daisies and undulating stripes; and a plain cotton petticoat (4)
- This costume was made to Goncharova's 1914 sketch no 11.
- Diaghilev's opera-ballet in three tableaux with music by Rimsky-Korsakov and choreography by Fokine was first produced at the Paris Opera on 24th May, 1914 and was revived by Fokine for de Basil as a ballet without singing in 1937.
- Provenance: Sotheby & Co auction 17th July, 1968 **£5,000-8,000**
- 53 **Diaghilev's Ballets Russes 'Le Coq d'Or' costume for a female subject of King Dodon, Act I, designed by Natalia Goncharova 1914, Colonel de Basil production, 1937, bearing woven 'Karminska' costumier label, Reynolds House, 5 Great Newport St'**, comprising: pinafore with bodice of pale green wool over full cotton skirt, screen-printed with yellow daisies and red and white geometric and abstract patterns, green wool flounce to waist, integral cotton petticoat, bearing dancers' names to interior '*Lendrum, Roberts, Barsova*'; the matching linen blouse with green wool sleeves appliquéd with peach flower-heads, scarlet braid embroidery, '*Lendrum*' to interior; and a peach cotton kokoshnik headdress stencilled with large yellow daisies and broad red stripes, inked dancer's names '*Acrova and Franka*' (3)
- Provenance: Sotheby & Co auction 17th July, 1968 **£4,000-6,000**
- 54 **Diaghilev's Ballets Russes 'Le Coq d'Or' costume for a female subject of King Dodon Act I, designed by Natalia Goncharova, 1914, Colonel de Basil production, 1937, comprising:** cotton blouse with stripes and white cotton daisies to the full sleeves; the skirt of green cotton with yellow appliquéd oak leaf quatrefoils within an orange cotton trellis, the underskirt of yellow cotton with orange lozenges to the waistband, signed in ink 'Stemmler'; with a red cotton kokoshnik headdress stencilled with yellow daisies and undulating edging stripes (3)
- Provenance: Sotheby & Co auction 17th July, 1968 **£3,500-5,000**
- 55 **Diaghilev's Ballets Russes 'Le Coq d'Or' costume elements for a female subject of King Dodon Act I, designed by Natalia Goncharova, 1914, Colonel de Basil production, 1937, comprising:** linen blouse with green wool sleeves appliquéd with peach flowers and adorned with scarlet braid, signed in ink to interior 'Stemmler'; a plum cotton velvet bodice with peach square to front, inked 'T. Rosson'; a peach cotton kokoshnik headdress stencilled with yellow daisies and broad red stripes, signed 'Zarova', Jannini, Sobinova', and two plain cotton petticoats (5)
- Provenance: Sotheby & Co auction 17th July, 1968 **£1,000-1,500**

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- 56 **Diaghilev's Ballets Russes, 'Scheherazade', costume for the role of Shah Zeman, designed by Leon Bakst in 1910**, Colonel de Basile production, 1940s, comprising: blue satin tunic edged and adorned in narrow gold braid, appliquéed with hand-painted ivory satin lobes to the skirt, painted, striped satin inner sleeves, faced in peach satin, green satin cuffs; matching blue satin breeches with gold braid trim; an alternative detachable burgundy rayon detachable breast panel with pressed metal brooch; together with a silver fringed waist sash; an additional pressed metal medallion brooch and a letter from the Diaghilev Ballet expert Pip Dyer detailing the costume, *chest 86cm, 34in, waist 81cm, 32in (6)*
Michel Fokine's choreographed ballet 'Scheherazade' was popular from its Leon Bakst designed inception in 1910. In 1933 Colonel de Basil in Monte Carlo was able to acquire the remaining artefacts/costumes of the Diaghilev Ballet, enabling him to stage revivals of some of its most popular productions. In 1939, cut off from the European seasons by WWII, de Basil turned his attention and touring to the Americas, where by 1941 the company was in severe financial difficulty. They were saved by contracts with the Teatro Colon in Buenos Aires, where in 1942, they refurbished their existing costumes, often reusing trims and decorations from the original Diaghilev productions. The braids, appliquéed and fringing are all probably taken and salvaged from these earlier costumes. **£2,000-3,000**
- 57 **Two Lucile fashion sketches, 1916 both signed 'Lucile'** in gouache and ink; one 'Algarza' dated in red ink 23rd March 1916, for a chartreuse silk walking suit; the other for a dress with yellow taffeta barrel-shaped skirt and organdie blouse, inscribed possibly 'L & G, Jan 1916', *36 by 19.5cm, 14 1/2 by 7 1/2in (2)* **£500-700**
- 58 **Two Lucile fashion sketches for coats, 1916 both signed 'Lucile'**, in gouache and ink on card, one for a blue coat with barrel-shaped skirt, yellow facings and feather-trimmed hat; the other a beige coat, with deep cuffs and button features, *37 by 19.5cm; 14 1/2 by 7 1/2in (2)* **£400-600**
- 59 **Two Lucile fashion sketches for party dresses, 1916 one signed**, worked in ink and gouache on white card, one for a blue party dress with pink roses inscribed in pencil 'Miss Frieda Hempel', the other dress of pink and silver lamé with large roses to the skirt, *37 by 19.5cm, 14 1/2 by 7 1/2in (2)*
Frieda Hempel (26 June 1885 - 7 October 1955) was a German soprano singer in operatic and concert work who had an international career in Europe and the United States **£400-600**
- 60 **Two Lucile fashion sketches, 1916 both signed**, worked in ink and gouache on card, one for tiered blue tulle party gown with transparent 'coolie' hat trimmed with blossoms; the other for a pink silk nightgown and blue jacket trimmed in marabou, *37 by 19.5cm; 14 1/2 by 7 1/2in (2)* **£400-600**
- 61 **A Lucile fashion sketch "Miss Ragtime" for the 1917 Sears Roebuck catalogue signed Lucile**, for a pale blue summer dress and hat, in gouache, ink and pencil on card, *37 by 20cm, 14 1/2 by 8in*
See Sears Roebuck catalogue: ' "Miss Ragtime" Morning frock of linen. Made in white, blue or pink. Lady Duff Gordon Model No. 43A135 1/2... Little "Miss Ragtime" is a jolly little blue-eyed blonde, and my blue linen morning frock makes her look like a Christmas doll in play-time dress. That's how I see the picture. With a sheer, white organdie collar, and little bow tie, with a white belt and spotless white shoes (pumps or high boots), she will be cool and fresh as a flower even on sweltering days. Narrow bands of white braiding and white pearl buttons give a bit of a decorative touch and the two real pockets will be the greatest kind of comfort. "Binks" is the round, little felt hat, and makes a most chummy companion for "Miss Ragtime". It may be all white or with facing and band of a dainty color. Of course, this frock will be quite as pretty and girlish in pink or white if you are not the type to wear blue. Lady Duff Gordon' **£400-600**

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- 62 **A Lucile fashion sketch 'Honeymoon Express' for the 1917 Sears Roebuck catalogue** *stamped 'Lucy Duff Gordon', worked in gouache and ink on card of a blue tailored suit, 37.5 by 19.5cm, 14 3/4 by 7 3/4in*
See Sears Roebuck catalogue: *'Tailored suit of gros de londre silk, or silk and wool poplin. Made in navy-blue, black, taupe, gray, Russian green or Belgian blue. Lady Duff-Gordon Model No 43A225 1/2, Price \$37.50... The going-away dress is always a problem, and particularly so in summer time. So I have designed this lovely suit of silk to take that happy place in the trousseau of my brides this summer. Made of gros de londre silk (or it is quite as good in silk poplin) it will shed the dust and keep you neat and trim when traveling. It gives you an opportunity for any number of dainty blouses, such as my 'Junetime' shown here, of white satin. The style of this suit gives to the bride all the dignity of her new estate, and has none of the too noticeable "trousseau" look. The broad white revers and cuffs, the black satin collar and facings down the front and on the cuffs together with the large, black buttons make a very effective combination. The satin blouse is tucked front and back and finished with rows of hemstitching. The sleeves, tucked at the wrist where they are joined to a deep cuff, are specially graceful and I believe you will find the "choker" collar most becoming. You may be sure your "Honeymoon Express" stamps you a well-dressed, distinctive-looking young matron. The hat "All Aboard" is a simple round sailor of black or white straw with a tiny green or white band about the crown. I hope my "Honeymoon Express" may start you on a wonderful journey of happiness - with my blessing, Lady Duff Gordon'* **£400-600**
- 63 **Seven Lucile fashion sketches, early 1920s, unsigned**, worked in pencil and gouache on paper, one on calque paper, *the designs numbered, 65, 288, 296, 511, 530*, mainly for cocktail and dinner dresses, a coat and a cape, *average size 35 by 25cm, 13 3/4 by 10in (7)* **£500-700**
- 64 **A silk kimono finely embroidered with wisteria, Japanese for the European market, 1910-20**, the flower-heads in ombré shades of purple to white, pale pink blossom amongst the trailing vines, with original matching, fringed sash, *145cm, 57in long from rear neck to hem (2)* (Qty: 2) **£400-600**
- 65 **A good Mario Fortuny sky-blue pleated silk Delphos gown, 1920-30, signed to centre-back seam**, edged with white striped Murano glass beads, original matching gold stencilled satin belt, *signed*, still with spare beads attached (2) *Provenance: originally purchased by the vendor for £1,300 hammer at Sotheby's, London, 13th October 1982.* (Qty: 2) **£4,000-6,000**
- 66 **A Mariano Fortuny stencilled velvet tabard dress, circa 1920, circular label**, of blue-green silk velvet stencilled in silver with Islamic-inspired geometric patterns to front and back, the sides inset with goffered silk panels crossed by silk thongs and Murano glass beads, bust approx 102cm, 40in **£1,500-2,000**
- 67 **A Jeanne Lanvin couture black taffeta robe de style, Summer 1925, large woven label, date stamped and numbered 89993**, with curved tulle band to shoulder-line embroidered in gold and silver chain-stitch swirls, similar scalloped insertions to hem, the loose dress with gently gathered skirt and horse-hair stiffeners added to hips, bust approx 97cm, 38in **£700-1,000**
- 68 **A Lanvin couture 'Marguerite de la Nuit' black tulle dress, 1928, unlabelled**, with appliquéd curving bands which graduate towards the asymmetric hemline, two padded beaded rings adorning the left hip, *bust 86cm, 34in, waist 76cm, 30in* **£200-400**
- 69 **A rare Madeleine Vionnet couture striped gold lamé cocktail dress, circa 1923, green embroidered label, numbered 24621**, of simple tunic form, composed of horizontal stripes of lamé and ivory silk faille, each panel outlined with narrow bands of gold sequins, with three sequin bands to the hem, the armholes and shoulder straps formed from two bodice panels overlapping and joining at the shoulder, side pleats to skirt, later-added internal waist tape that causes the bodice to slightly blouse front and back, the skirt formed from continuous joined panels with a single side seam, *bust approx 107cm, 42in*
Provenance: the Sandy Schreier Collection. **£500-800**
- 70 **A pair of Perugia gold leather shoes, circa 1925, the insoles stamped with name and Paris address**, with paste studded button fasteners to the T-bar straps, 26cm long (2) **£400-600**

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- 71 **A sequinned cocktail dress, possibly Paul Poiret, 1929**, formed from a chequerboard of glossy gun-metal and matt silver-grey sequins on a silk tulle ground, the straight neckline adorned with looped sequinned streamers which also encircle the left armhole, the dress with van-dyked hem cut fitted and straight to the front but with flared gores to left and rear hem, *bust approx 81cm, 32in*
Provenance: the Sandy Schreier Collection. This dress was acquired in the 1960s along with another labelled Poiret dress from the same owner. Unfortunately, the slip for this dress which would have carried the label was missing. 1929 was Poiret's last year as a couturier as the economic crash and high production costs forced him into bankruptcy. **£800-1,200**
- 72 **A Boué Sœurs embroidered slip, late 1920s, 9 Rue de la Paix label**, the front with elaborate whitework and filet lace panels with ribbonwork rose and forget-me-nots to the breast, broad pink satin ribbons, the back of goffered pink silk, *bust approx 86cm, 34in*.
American Vogue advertised similar lingerie, 'Gifts for Her', December 1927
Provenance: the Sandy Schreier Collection **£400-600**
- 73 **A beaded dress in the style of Jean Patou's 'Nuit de Chine', Italian, circa 1922 but later altered, unlabelled**, the black satin dress altered c.1930 to form a full-length evening gown, embroidered with brilliant scarlet and gilt beads, with cloud scrolls, convoluted mountainous central motif with coiling strapwork below, the upper bodice embroidered in dull metal threads, *bust approx 102cm, 40in*. **£250-350**
- 74 **A fine and early Gabrielle Chanel couture 'Little Black Dress', circa 1921**, *narrow yellow on black woven 'Gabrielle Chanel' label, no 16995*, of black silk crêpe with plain chemise-like front bodice with dropped waistline, open upper sleeves, side sashes that tie at the back with beaded square ends, the skirt below and central rear bodice panel covered in a shimmer of black bugle beads arranged in an overall diapered lozenge pattern, the dropped waistline with draped rouleau effect swags over the hips and massive tasselled ties with deep fringes to the front, with integral lace-edged petticoat, *bust approx 86cm, 34in*
Provenance: the Sandy Schreier Collection
The matt texture finish and simplicity of the silk crêpe de chine bodice contrasts with the dazzling sparkle of the patterned bugle beads on the skirt. The bodice front gives the impression of being an over-tunic, when in reality it is a seamed bodice integral to the body of the dress. The rouleaux beadwork panel to the hips and the large tassels further emphasizes Chanel's dropped waistline.
Harpers Bazar, 19 May 1921, reports: *'PREMET AND CHANEL EMPHASIZE THE LONG SLENDER SILHOUETTE'*, *Chanel shows a pretty collection of models in her well-known style. There are any number of simple, wearable little frocks of crêpe de Chine, charmeuse, wool and silk jersey and thin wool crepon. Several of the crepon models are in black, which is featured again this season in the Chanel salons. The line at the neck is square, rather than round... The silhouette is straight and girdle is oftenest at the waist-line instead of at the hips'*. Chanel is renowned for her 'Little Black Dresses' and this is the earliest example ever to come onto the market. **£12,000-18,000**
- 75 **A cutwork ivory chiffon dress, attributed to Chanel, early 1920s** the chiffon skirt with cutwork rose medallions with picot edging, studded with pearl beads, triple tiered hem, the deep V-neck similarly edged with beads, the skirt gathered and attached to white chiffon camisole top, the over-bodice gently draped to right waist, *bust approx 81cm, 32in*
Chanel used these deep V-neck bodices on dresses c.1918. The dress probably had a matching slip with decorative infill to the bodice which also added another tier to the hem. The picot edging is typical of Maison Chanel. A Chanel labelled black chiffon dress, c.1922, in a private US collection uses similar floral cutwork with picot edging. **£400-600**

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- 76 **A Gabrielle Chanel couture black silk crêpe blouse, probably circa 1925, yellow on black narrow label, no 11714**, with fine pink tucks to the shoulders and waist band, ties to neck and hip, button-fronted, *bust approx 92cm, 36in*
£400-600
- 77 **A Molyneux couture burgundy velvet 'gothic' evening gown, circa 1930, with large printed 5 Rue Royale, Paris label**, the slinky, bias-cut gown with floor-length trained sleeves, trained hem, *bust approx 86cm, 34in*
 Andy Warhol used a full-page image of this gown in his 'Interview' magazine, April 1987, photographed by Alex Chatelain
 Provenance: the Sandy Schreier Collection
£800-1,200
- 78 **A Maison Worth couture navy wool coat, early 1930s, London labelled**, with complex geometric trapunto quilting to chest, shoulder panels, collar and hem, with cast composition fungus-like brooches to the neck closure, slim-fitting slightly-flared skirts, fullness to the upper sleeves, narrow and tapering below, hook and eye closure, *chest 81cm, 32in*
 Provenance: the Sandy Schreier Collection
£400-600
- 79 **A fine Chanel couture embroidered organdie evening dress, Model '235', Spring-Summer 1933, yellow on ivory woven label to slip, 'Cannes - 31 Rue Cambon - Paris, Biarritz', ink stamped bolduc '24979', model 235 number tag stitched behind the front bodice bow**, with triple-layered fichu-like collar with small bow centre-front, the upper layer of the collar and main body of the dress embroidered overall with stylised grasses and leaves, the gored, flared skirt embroidered to shape with undulating embroidered edge to hem, the back closure with hook and eye fastenings and with criss-cross organdie lacing over, culminating in a large butterfly bow, with matching cream silk satin slip with scalloped hem edge, *bust 81cm, 32in*
 Provenance: the Sandy Schreier Collection
 This was one of the most popular and important models from the Spring 1933 collection. Chanel placed a lot of focus on layered, capelet-like collars and sleeves. However, with this particular gown, it is not just the collar but the rear closure that makes the big impact. Using crisp white organdie, with a delicate overall tracery of embroidery, it is the essence of virginal white purity. The fabric was a special commission for the House. Images of this gown appeared in numerous magazines in Europe and the US including 'L'Officiel de la Mode', March 1933, no 139, p22;
- 'Cronica de Paris - ABC Sevilla', 2nd April; and 'Sport im Bild', 27 June 1933.
 The Chicago Daily News commented: '**CHANEL LACES WHITE EVENING FROCK UP BACK: not a single splotch of color mars the snowy scenery of this model. It is all-white. It is cut so that it fits from the shoulders to the hips. Where the gored skirt begins to billow gently, a billowing that increases until it reaches the floor. There is a wide hem of plain white organdie at the bottom, set on in a serpentine of bias folds, that means lots of handwork of unstinted fineness. You get into the dress through its lacing up the back. This is done through jewelled eyelets and organdie bands that flare into a crisp sash bow at the bottom where they end... The neckline of this dress is round in front and U shaped in back and flanked by two circular organdie ruffles topped by an embroidered ruffle. They make sleeves and meet in front under a white organdie bow.**', 13th May 1933.
 The Lowell Sun wrote: '**GORGEOUSLY GOWNED HERE COMES THE BRIDE... The bridesmaid to the left in the group wears pale pink embroidered organdie, a Chanel model. Two capelets alternate plain and embroidered organdie. Plain organdie laces down the back to the hips where the skirt is cut in butterfly effect to the floor. A huge bow of plain organza finishes the lacing.**' 3rd May 1933.
 L'Officiel reports:
 'The first impression of Mlle. Chanel's collection is the striking note of femininity and youth... There is a great variety of fabrics; one hundred and eighty dresses, one hundred and eighty different types of fabric, most of which are by Chanel. She has kept her plunging backline, which always brings fullness forward, accentuated by a low waistband, with groups of pleats at the back...shoulders emphasized by means of undulating flounces on the upper arm'.
 March, 1933
 Sketched illustrations courtesy Chanel Archive Facebook. (Qty: 2) **£6,000-10,000**
- 80 **A Chanel Adaptions bias-cut mauve satin evening gown, circa 1935, Adaptions Paris labelled**, the plunging V-neckline cut lower to the rear, attached waist ties, the left in contrasting pink velvet, *bust approx 81-76cm, 32-38in, waist approx 71-76cm, 28-30in*
 This is a home-made gown using an official Chanel pattern, which could be purchased and came with a 'Chanel Adaptions, Paris' label to sew into the completed garment. (Dimensions: bust approx 81-76cm, 32-38in, waist approx 28-30in) **£350-500**

Note that charges apply, see website for details

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- 81 **A Callot Sœurs labelled cinnamon tulle evening cape, early 1930s, with restored gold on black Paris label, bolduc no 28832, of goffered tulle with flounced yoke £200-300**
- 82 **A Jeanne Lanvin couture tie-dyed silk evening ensemble, Autumn-Winter 1937-38, dated woven label and handwritten label '3911' to skirt, printed in magenta and yellow on a burgundy diapered damask silk ground, with complex interlaced rear straps that thread through the curved shoulder/sleeve bands, culminating in a low cowl back; with matching bolero jacket with zig-zag print trim which matches the hem of the dress, bust approx 86cm, 34in**
Provenance: the Sandy Schreier Collection (Qty: 2) **£800-1,200**
- 83 **Two Caroline Reboux hats, circa 1936, labelled, formed from red, black and grey cockerel feathers with curled plumes to the forehead, lined in tulle; the other velvet halo-hat of grey-green and black velvet with corresponding curling aigrettes that criss-cross over the forehead, average length 26cm, 10in (2)**
An identical Reboux curled cockerel feather hat was photographed by Boris Lipnitsky in 1936. Reboux made a feathered halo hat for Wallis Simpson when she married the Duke of Windsor in 1937. Formerly the property of Princess Fawkia of Egypt (b. 1897 in Cairo), the daughter of King Fuad I of Egypt from his first marriage to a Turkish Princess. She died in 1974 at the Grand Hotel Dolder in Zürich and her personal possessions were auctioned off - these hats being acquired at the time by the collector and male model Victor Latscha. Please note there are export restrictions on this lot outside the EU. £400-600
- 84 **Two Caroline Reboux hats, circa 1936, labelled, the first a velvet turban in burgundy and black with corresponding curling plumes which cross at the forehead; the other a skull-cap of soft black suede with cockade of bright green plumes within black and red suede ring, average length, 26cm, 10in.**
Formerly the property of Princess Fawkia of Egypt (b. 1897 in Cairo), the daughter of King Fuad I of Egypt from his first marriage to a Turkish Princess. She died in 1974 at the Grand Hotel Dolder in Zürich and her personal possessions were auctioned off - these hats being acquired at the time by the collector and male model Victor Latscha.
Please note there are export restrictions on this lot outside the EU. £350-500
- 85 **A Caroline Reboux feather hat and matching muff, 1936-40 the hat labelled 'Caroline Reboux, 9 Avenue Matignon', formed from a multicoloured feathered disc worn low over the forehead, mounted onto a soft black suede skull cap, the matching muff lined in black wool, 28cm, 11in long; together with a Legroux Sœurs feather toque c.1950, labelled Rue de l'Echelle, Paris (3)**
Formerly the property of Princess Fawkia of Egypt (b. 1897 in Cairo), the daughter of King Fuad I of Egypt from his first marriage to a Turkish Princess. She died in 1974 at the Grand Hotel Dolder in Zürich and her personal possessions were auctioned off - these hats being acquired at the time by the collector and male model Victor Latscha. Caroline Reboux (1837-1927) was known as the 'Queen of the Milliners', establishing her business in Paris in 1865. The company stayed at the same address - 9, Avenue Matignon, Mme. Lucienne continuing the company after Reboux's death in 1927 until it finally closed its doors in 1956. Reboux worked with Charles Frederick Worth in the late 19th century and established strong links with other major couturiers in the early 20th century, notably Madeleine Vionnet, with whom she was close friends. Please note there are export restrictions on this lot outside the EU. £250-350

Note that charges apply, see website for details

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86 **A rare Salvador Dali for Schiaparelli 'Telephone Dial' compact, 1935, unsigned, 'Made in France' to the interior**, the off-white enamelled lid with blank brass nameplate, printed numerals and letters in red and black, with engine-turned back, the interior with bevelled mirror and powder sifter, *8.5cm, 3 1/4in diam*

The design of this compact in 1935 marks the first collaboration between Elsa Schiaparelli and Salvador Dali. That same year saw the opening of Maison Schiaparelli at 21, Place Vendôme, Paris. An identical example (with red numbers, and black letters) held in the Schiaparelli archive remarks, : *'Dali stated in his memoirs that the Paris of the 1930s was marked "not by the debates of the surrealists in the café in Place Blanche, or by the suicide of my great friend René Crevel, but by the fashion house that Elsa Schiaparelli was to open in Place Vendôme. There, morphological phenomena took place; there, the fiery tongue of the Holy Spirit of Dali touched down"* (The Secret Life of Salvador Dali, 1942).

An example in black can be seen via their website here: (Dimensions: 8.5cm, 3 1/4in diam)
£1,200-1,800

87 **A rare Gilbert Adrian moss crêpe 'Shades of Picasso' gown, 'Modern Museum' collection, 1945, Adrian Original label**, the cross-over front bodice inset with undulating orange flounce, peach 'sling' falling from the left breast, with curved U-shaped front waistline, with mauve and eau de nil 'sling' streamers to the front skirt, knotted ties threaded through the right sleeve, two orange dots appliquéd to the back, the skirt with organic curving panels in contrasting colours, *bust approx 92cm, 36in, waist 66cm, 26in*

Provenance: the Sandy Schreier Collection
Gilbert Adrian was famed for his Hollywood dresses, worn both on and off the screen, and was also very successful as a designer of stylish ready-to-wear. However, in 1945 he departed from his usual glamorous styles and instead turned to masterpieces of Modern Art as his inspiration.

This cubist inspired dress is made from curved and angular panels of satin-backed moss crêpe. The streamers of fabric which gave the impression of strips of fabric being peeled off the main body of the dress he referred to as 'slings'. Although made as ready-to-wear, they were highly labour-intensive since the pattern pieces (which differed widely from dress to dress) had to be inset and pieced together a bit like a jigsaw. According to Adrian's assistant, the wrong side of the fabric was marked very lightly to show where the seams should match. The two pieces of fabric had to be held in place by hand during stitching. With curved seams, the machine's foot would be raised while the needle was in the fabric, the fabric turned around the needle, then the presser foot lowered. The palette was also inspired by Picasso's cubist paintings. At the time that these gowns were created, Gilbert Adrian was awarded his third annual American Fashion Critics Award in February 1945; marvelling at the construction of this gown, it is easy to see why. **£600-800**

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- 88 **Joan Crawford's Gilbert Adrian dinner gown, circa 1943, labelled,** of navy rayon crêpe, the wide-shouldered bodice printed with pair of cherubs and centrally draped swag in shades of pink and blue, another cherub clasping a daisy to front of skirt, and another to the rear graduated peplum panel, the front waistline curves upwards and descends to the rear, *bust approx 86cm, 34in*
Provenance: the Sandy Schreier Collection, the gown acquired directly from Miss Crawford. Joan Crawford, so well known for wearing Adrian's film costumes, also liked to wear his creations off-screen, as evidenced by this particular dress.
Gilbert Adrian (1903-1959) built his career as a costume designer at Metro-Goldwyn-Mayer, where he worked on more than 250 films and created glamorous outfits for actresses such as Joan Crawford and Katharine Hepburn. Macy's and other retailers recognised the potential of ready-to-wear Adrian gowns to feed the demand of cinema-goers eager to take home with them a piece of Hollywood glamour. In response, Adrian opened a fashion house in 1942 and began to create looks that appealed to his new leading lady: the ordinary American woman.
This dress uses the painterly print to emphasize the wide sweep of the neckline, with adorable little daisy-clasping cupids to the skirt and rear hip to break up the solid block of navy crêpe. The textile was probably printed by Wesley Simpson, a New York textile converter who transformed the illustrations of artists such as Marcel Vertes and Ludwig Bemelmans into pattern repeats. **£800-1,200**
- 89 **A Madame Grès couture brown faille evening gown, late 1940s-early 1950s, labelled,** the fitted bodice with halter-neck collar, bare shoulders with short sleeves joined just at the underarms, low, open back, bias-cut graduated skirt, *bust approx 81-86cm, 32-34in, waist 56cm, 22in*
In this deceptively simple (at first glance) dress, Madame Grès demonstrates her mastery of construction.
Provenance: the Sandy Schreier Collection **£800-1,200**
- 90 **A Madame Grès couture wool jersey day dress, circa 1946, labelled,** of cinnamon-brown wool, with complex pleats falling from the shoulders, curving over the breasts and forming a curved point to the midriff, the full sleeves held in tight pleats at the cuffs, short skirt, concealed front hook fastening, integral rayon crêpe petticoat, *bust approx 86cm, 34in, waist 61cm, 24in*
£1,000-1,500
- 91 **An early Christian Dior couture Spanish-inspired black wool dinner ensemble, probably Autumn-Winter, 1948-49, woven black on white undated label, with inked bolduc '7 585,' and indistinctly inscribed possibly 'Walter Choron, Marseille 904',** the brushed black wool bodice with wide neckline, short sleeves, covered in looped jet-like fringes, centre-front hook and eye fastenings, with tulle mesh linings to the sleeves and front panels, silk hem; the long slim skirt with matching beadwork over the waist and hips, rear kick-split to one side, *bust approx 86cm, 34in waist 66cm, 26in (2)*
Although Dior included Spanish inspired garments in his Autumn 1950-51 collection, the label in this garment suggests a date pre-AW 1949. **£8,000-12,000**
- 92 **An early Pierre Balmain couture dinner gown, circa 1949, narrow white on black label, bolduc handwritten Attn Anna, 17730,** with frogging to front bodice closure, shoulder pads, fitted skirt with side drape and fringed black velvet sash, *bust approx 86cm, 34in, waist 61cm, 24in* **£400-600**
- 93 **A Carven couture draped chiffon evening gown, early 1950s, unlabelled but with Carven hanging loops,** eau de nil and ivory dégradé chiffon, with complex pleats fanning out from the bodice centre-front and with pleated side panels which curve over the waist and hips falling vertically to either side of the ivory Duchesse satin underskirt, the upper bodice of ivory satin adorned with white sequins, silver seed bead scrolls and rhinestones, *bust approx 92cm, 36in, waist 71cm, 28in* **£200-300**
- 94 **A Maggy Rouff beaded ballgown, mid 1950s, labelled,** of white organdie, the strapless boned bodice adorned with radiating scalloped sequined bands in shades of pink with scatterings of silver seed beads, *bust approx, 86cm, 34in, waist 62cm, 24 1/2 in* **£250-350**
- 95 **A Balenciaga black cashmere evening coat, Autumn-Winter 1951, Paris labelled and numbered 40.073,** the curved collar with notch to centre-back also serving as a yoke for the full gathers over the shoulder, small self-covered buttons, tapering sleeves, lined in yellow silk

This coat (which is designed to be worn set far back over the shoulders and neck) probably accompanied the black velvet sheath with yellow sash in that collection **£600-1,000**

Note that charges apply, see website for details

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- 96 **Two Balenciaga black velvet toques, circa 1958, Eisa labelled**, the first with coiling corkscrew, the second with off-centre bow, *each approx 18cm, 7in diameter (2)* (Dimensions: each approx 18cm, 7in diameter) **£400-600**
- 97 **A good Norman Hartnell couture satin bridal gown, circa 1953, labelled**, appliquéd with intricately-embellished lace, covered in blister 'pearls', brilliants, sequins, cut beads and 'pearl' droplets, the bodice lightly boned, the front skirt with pleated swags curving across the hips, sweeping train (Dimensions: bust 81cm, 32in, waist 56cm, 22in) **£400-600**
- 98 **A fine Jacques Fath couture 'Malachite' gown, 1953, large white on black woven label**, the Bianchini Ferier silk faille boldly woven overall in shades of green and black with naturalistic malachite patterns, the boned strapless bodice with a twist of silk to the upper edge, gathered fullness to the skirt rear waist, slightly trained, graduated skirt, with crin and stiffened tulle underpinnings, with matching printed chiffon scarf, *bust approx 81cm, 32in, waist 66cm, 26in*
- Philippe Pottier photographed a Jacques Fath cocktail dress, hat, fur coat with matching lining in a brown colourway of this fabric in 1953. The fabric is reproduced in 'Jacques Fath' by Valérie Guillaume, p. 168 detail 170 - a printed chiffon example, similar to the scarf.*
- The woven fabric is technically superb - incorporating warp printed threads.*
- Provenance: the Sandy Schreier Collection (Qty: 2) £1,500-2,000*
- 99 **A Chantilly lace cocktail dress, probably Lanvin-Castillo ready to wear, circa 1955, labelled**, 'Caroline, 3 Av. Victor-Hugo, Paris' of cafe au lait Chantilly lace over two tulle underskirts and crin stiffened silk petticoat
- See the Metropolitan Museum collection for a similar cocktail dress labelled Lanvin-Castillo made by Nanty:*
<https://www.metmuseum.org/art/collection/search/94693> **£400-600**
- 100 **A Jean Dessès couture brown chiffon dress, 1955 unlabelled**, with broad basket-weave panels to the bodice that graduate to form diagonal drapes to the skirt front and a trained mermaid cascade to the rear hem, *bust 81-86cm, 32-34in, waist 61cm, 24in*
- An identical Dessès dress adorned with star brooches appeared in Vogue Paris, October 1955, photographed by Sabine Weiss **£800-1,200**
- 101 **An Edith Head pencil and watercolour costume design for Anita Ekberg, 1955, signed and dated, with additional annotations**, for the film 'Artist and Models' and entitled 'The Beachcombers', Anita is illustrated wearing a pink bikini embellished with flowers, *31x40cm excluding backing card*
- 'Artist and Models' is an American musical comedy released in 1955 by Paramount Pictures, starring Dean Martin and Jerry Lewis. It features many cameos, including those from Anita Ekberg and Eva Gabor. (Dimensions: paper sketch measures 31x40cm) **£200-300**
- 102 **A Christian Dior aubergine-purple faille dress, mid 1950s, New York labelled and with Helmer Inc. Syracuse retailer label**, with integral silk underbodice, the exterior bodice wrapping over and hooking at rear right shoulder, tulle petticoats to skirt and attached belt with rosette to right hip
- For the matching swing coat, see ex lot 139, 09.12.19 sale, Kerry Taylor Auctions. (Dimensions: bust approx 92cm, 36in, waist 76cm, 30in) **£400-600**

Note that charges apply, see website for details

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- 103 **A rare Christian Dior by Yves Saint Laurent Trapeze-line day dress, Spring-Summer 1958, unlabelled**, with large patch pockets, outsized button closure, cap sleeves, the attached petticoat of ivory silk with tulle over-skirts edged in pink taffeta, stiffened with crin bands and attached rear tulle and crin sack-back panel to hold the rear of the dress away from the body, the dress lined in white organza with silk-covered pendant lead weights to hold the front neck in place, *bust approx 97cm, 38in*
- This was Saint-Laurent's first collection at the helm of the Dior fashion house, his mentor having died the previous Autumn. All the world watched and waited to see what this young designer would produce. It turned out to be young, fun and with a new 'Trapeze' shape which British Vogue, March, 1958 reported - 'Skirts are up and shoes are in. First step, Dior's new wedge-shape. A dress sloping out from the shoulders to a widened hem, conserving its essential line through careful cutting; its length, just below the knee; a minimum of detail: no collar, no cuffs....'
- American Vogue for March 1958 enthused about the 'emergence of a whole lovely flight of new forms - winged, floating, or held slightly away from the body in some mysterious way.'
- After the corsetry and restrictions of post-war years, with a new decade approaching, it seemed that Saint Laurent anticipated in this collection the yearning for youthful, more easy-to-wear clothes that were to typify the following decade. **£6,000-9,000**
- 104 **A Christian Dior taupe faille cocktail dress, late 1950s, London labelled and numbered 27538**, with integral corset and tulle petticoat, the attached belt with faceted heart-shaped jet-black beads, six black silk bows and beaded looped tassels, (Dimensions: bust 92cm, 36in, waist 66cm, 26in) **£400-600**
- 105 **A Christian Dior by Yves Saint Laurent couture cocktail dress, 'Cabaret', Autumn-Winter, 1959-60, white on grey Christian Dior Patron Originale label, no 5138**, of black wool crêpe, the fitted bodice with integral black mesh corset, the tulip-shaped skirt ballooning in graduated draped folds over a narrow pencil skirt, black ribbon sash to the waist, *bust 86cm, 34in, waist 61cm, 24in*.
- For an identical design but lacking its waist sash see 'Dior, Yves Saint Laurent, 1958-60, published by Assouline, p193, Fondation Pierre Bergé-Yves Saint Laurent collection, Paris. British Vogue, September 1959 reviewed this collection, showing a wool ensemble with similar 'bubble' skirt to this cocktail dress: 'From amongst the many and varied voices that during the Paris Collections debated the future of fashion, the strongest and clearest statement came from Dior: and because it was the most authoritative and audacious it provoked the loudest outcry. When a new line is greeted with cries of indignation, it's a healthy sign. It means change and new ideas. It means that the fashion world is alive and kicking, ready to shock us into new awareness, instead of letting us coast along on a comforting proliferation of old, already accepted ideas. Yves Saint Laurent launched a new line. It was intended to be revolutionary, and to put it over he presented it full-strength'.
- Saint Laurent determined to produce a new, fresh, young line for a new decade. The 1960 line caused shock and dismay to some of the more traditional buyers. This cocktail dress eschews decoration, relying instead on the powerful silhouette, the fullness of the skirt further emphasizing the narrowness of the waist, highlighted by a simple satin bow, and the streamlined curves of the bodice above. With no extraneous decoration this dress was at once youthful, dynamic and elegant. **£2,000-3,000**
- 106 **A Christian Dior raspberry-pink satin cocktail dress with matching bolero, late 1950s, London labelled, numbered 9916, additional Cruikshank Salon, Edinburgh retailer's label**, the dress with integral corset and tulle petticoat; together with another example of white lace, attached grosgrain ribbon belt, early 1960s, *London labelled, numbered 28645, also with Cruikshank label (3)* (Dimensions: busts approx 86cm, 34in, waists 66cm, 26in) **£500-800**

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- 107 **A Christian Dior shop display of a mounted and encased gloved hand holding a rose, 1950s**, the wrist wrapped with a large bow of pale pink satin ribbon, reading *'les gants Christian Dior'*, the plinth covered in house-grey grosgrain silk, perspex case, *40x26x23cm, 15.5x10x9in*; together with a Dior scarf display stand, 1950s, *66cm, 26in tall (2)* **£400-600**
- 108 **A Norman Hartnell couture pale green sequinned tulle cocktail dress, circa 1960**, *labelled*, the skirt appliquéd with starbursts of iridescent sequins, rhinestones, seed 'pearls' and bugle beads, attached bow-belt and lightly-boned interior bodice (Dimensions: bust 86cm, 34in, waist 61cm, 24in) **£250-350**
- 109 **A fine Balenciaga couture embroidered cocktail dress, Autumn-Winter 1957**, *Paris labelled and no 60580*, of pink silk taffeta overlaid with Lesage embroidery in floss and twisted silk, silver and chenille threads, opalescent crystal beads; together with a stole of matching tulle mounted onto pink crêpe de chine, *bust approx 92cm, 36in, waist 81cm, 32in (2)* **£800-1,000**
- 110 **A Balenciaga bauble-trimmed mink toque, 1960**, *Paris labelled and numbered 7496*, with pendant silk cord embroidered pom-pom tassels studded with seed beads, lined in tulle, *23cm, 9in diam* **£300-500**
- 111 **A Balenciaga couture dark blue silk dress and cape, early 1960s**, *the cape with Eisa label*, of iridescent shot blue-black *Gros de Naples* silk, a graduated ruffle forms a face-framing collar which gradually deepens to form a broad hem flounce, lined in blue-grey shot organza with silk arm loops; the dress, of ink-blue silk gazar; the dress with fitted bodice, the wrap-around over-skirt panel with deep flamenco flounced-hem which fastens on one hip, narrow silk underskirt with back slit faced in gazar, *bust approx 81cm, 32in (2)*
Provenance: the Sandy Schreier Collection **£1,500-2,500**
- 112 **A Balenciaga houndstooth-checked tweed suit, circa 1960**, *Eisa labelled to jacket*, the double-breasted short jacket with bracelet-length sleeves cut in one, matching straight skirt falling just below the knee, *bust 96cm, 38in, waist 61cm, 24in (2)* (Dimensions: bust 96cm, 38in, waist 61cm, 24in) **£500-800**
- 113 **A Balenciaga couture duck egg-blue gazar evening gown, circa 1961**, *unlabelled*, sash to bust falling into rear ties, threading through the wateau back, the skirt formed from two petal-shaped overlapping panels, lightly-boned corset to interior, *bust approx 86cm, 34in, waist approx 66cm, 26in* (Dimensions: bust approx 86cm, 34in, waist approx 66cm, 26in) **£800-1,200**
- 114 **A Balenciaga couture cannelé velvet bolero jacket with ostrich plumes, circa 1965**, *unlabelled*, the chestnut brown twill ground applied with black and brown ostrich fronds, with black satin neck ties, lined in black taffeta, *chest approx 112cm, 44in* **£450-600**
- 115 **An early Balenciaga couture tartan jacket, 1948-49**, *Eisa labelled*, with high-set patch pockets, lined in brown silk, with leather belt, *chest 97cm, 38in*
Provenance: Francine Chouraki, Señora Francine García-Trevijano, wife of the anti-Franco republican lawyer, philosopher and multi-millionaire Antonio Garcia-Trevijano. She worked as the House model for Balenciaga in Madrid before making her advantageous marriage in the early 1960s. **£800-1,200**

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- 116 **A fine Balenciaga couture yellow satin sheath, Autumn-Winter 1962-63, Paris labelled and numbered 82706**, of brilliant Chinese-yellow Duchesse satin, the sculpted, boned bodice with upwardly-curved front panel cut in one with the bodice front and looped, low shoulder straps which culminate centre-back in a cascading looped satin streamer which descends to the hem and conceals the rear zip and hook closure, low scooped U-shaped rear waist seam, in which the skirt is gently gathered, integral ivory grosgrain silk corset with wired, plush-trimmed breast cups, *bust 81cm, 32in, waist 56cm, 22in*
 Literature: A photograph of the House model wearing an identical dress (no 191) is illustrated in 'Balenciaga & Spain', p223.
 A similar dress with rear bow to closure is illustrated in 'Balenciaga', Cristobal Balenciaga Museo, p272.
 This dress combines spectacular colour with an ingenious sculpted shape and superb construction. For Spring 1962, Cristobal Balenciaga and his close friend Hubert de Givenchy, tired of the Paris Fashion Week circus and annoyed with detrimental comments in previous seasons made by the fashion press, controversially decided to show their collections a month later than everyone else. Admittance to the salons (both Houses faced each other on the George V) was strictly controlled. They admitted first their important private clients, overseas buyers, agents and last of all - the press. Balenciaga's collections were sometimes considered by the fashion press to be too avant-garde (however strange that may seem to us today) and the journalists occasionally made disparaging comments that could put off potential buyers. However, Balenciaga needn't have worried - press and clients alike adored the collection.
'The collection of this top couturier expresses both an exquisite femininity and an aristocratic elegance, and seems to have reached a pinnacle of excellence that is difficult to translate into words: everything is in the secret of the stunning cut, the mystery of lines apparently simple but artfully achieved.'
L'OFFICIELL DE LA COUTURE ET DE LA MODE DE PARIS, April 1962
'His rejection of easiness and the ingenious architecture of his models have created a style apart (or rather ahead), spare, vigorous, spectacular, inimitable, prophetic'
ELLE, 23rd March, 1962. £4,000-6,000
- 117 **A fine Balenciaga couture black and pink silk crêpe sheath and bolero, Spring-Summer 1964, Paris labelled and numbered 90105**, comprising columnar sheath of black silk with empire line pale pink bodice which loops through and twists in one with the rear skirt closure, with integral ivory silk grosgrain corset with pink satin edged lace breast cups, worn with matching black silk crêpe bolero, cut short at the front and with long rear back ties which reveal glimpses of the pink silk bodice below, narrow hobble hem with weighted short trained hem, *bust 61cm, 24in*
 Provenance: Francine Chouraki, Señora Francine García-Trevijano, wife of the anti-Franco republican lawyer, philosopher and multi-millionaire Antonio García-Trevijano. She worked as the House model for Balenciaga in Madrid before making her advantageous marriage in the early 1960s.
 Literature: 'Balenciaga, L'Oeuvre au Noir' exhibition catalogue, p182-3
 Exhibited: 'International Homage to Balenciaga', San Sebastian, 1987, and illustrated in the exhibition catalogue, full page, p77.
 This very clever and seemingly simple ensemble is in fact a masterpiece of construction. The dress when worn with bolero top, appears to be just a column of black, but when the wearer turns, teasing glimpses of the pink bodice can be seen. The bolero itself is cut from a single piece of fabric which is rejoined at the shoulder seams. The black column of the skirt wraps around with single centre-back seam only and the pink and black twists of fabric at the back again gives the impression of a continuous line and fabric. (Qty: 2) **£3,000-5,000**
- 118 **A Balenciaga couture checked tweed coat, circa 1965, Eisa labelled**, of voluminous cut with integral scarf, concealed front buttons, perfectly pattern-matched patch pockets with side openings, lined in grey satin, *chest 127cm, 50in*
 Provenance: Francine Chouraki, Señora Francine García-Trevijano, wife of the anti-Franco republican lawyer, philosopher and multi-millionaire Antonio García-Trevijano. She worked as the House model for Balenciaga in Madrid before making her advantageous marriage in the early 1960s. **£600-1,000**

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- 119 **A Balenciaga black velvet evening hat with cockerel cockade, circa 1965, Eisa labelled**, with broad bow band to front inset with curling plumes, 13cm, 5in high in a Lanvin box (2)
Provenance: Francine Chouraki, Señora Francine García-Trevijano, wife of the anti-Franco republican lawyer, philosopher and multi-millionaire Antonio García-Trevijano. She worked as the House model for Balenciaga in Madrid before making her advantageous marriage in the early 1960s.
For a similar example see 'Balenciaga & His Legacy', Myra Walker, plate 56. **£300-500**
- 120 **A Balenciaga brown plush and leather cap, 1965-66, Eisa labelled**, with soft leather peak, lined in felt, 13cm, 5in tall; together with a black felt 'baker boy' cap, *unlabelled*
Provenance: Francine Chouraki, Señora Francine García-Trevijano, wife of the anti-Franco republican lawyer, philosopher and multi-millionaire Antonio García-Trevijano. She worked as the House model for Balenciaga in Madrid before making her advantageous marriage in the early 1960s. (Qty: 1) **£250-350**
- 121 **A fine Balenciaga couture gold cloqué sheath, 1965, Eisa labelled**, the silk woven in high relief with large-scale roses, the fabric wrapping from front to back, culminating in elegant drape to rear closure, slightly upwardly curved front bodice, tightly fitted with integral ivory silk grosgrain corset, with under-wired lace breast cups, attached in beige silk slip, edged in silver and gold celluloid strips, further embellished with clear beads, crystals, gold braid florets with topaz brilliant centres, the tapering skirt crossing over at the back and applied with a Robert Goosens gilt metal, faux blister pearl and crystal brooch, *bust approx 81cm, 32in, waist 61cm, 24in*
Provenance: Francine Chouraki, Señora Francine García-Trevijano, wife of the anti-Franco republican lawyer, philosopher and multi-millionaire Antonio García-Trevijano. She worked as the House model for Balenciaga in Madrid before making her advantageous marriage in the early 1960s. Instead of merely modelling the clothes, she was able to have her pick of them. The finish to the slip suggests that this was the defile/runway model, which of course would have fitted her perfectly.
Exhibited: 'International Homage to Balenciaga', San Sebastian, 1987, and illustrated in the exhibition catalogue, full picture, p59
A similar Goosens brooch forms part of the Balenciaga Foundation museum, C.B.M. 2004.23 **£2,500-3,500**
- 122 **A Balenciaga navy linen peaked cap, 1965-66, unlabelled**, with top-stitched peak, buttons to front band; together with an ivory straw cloche with navy grosgrain ribbon, 1967, *Eisa label, in box (3)*
Provenance: Francine Chouraki, Señora Francine García-Trevijano, wife of the anti-Franco republican lawyer, philosopher and multi-millionaire Antonio García-Trevijano. She worked as the House model for Balenciaga in Madrid before making her advantageous marriage in the early 1960s.
Exhibited: 'International Homage to Balenciaga', San Sebastian, 1987, the white straw hat is illustrated in the exhibition catalogue, p80 **£250-300**
- 123 **A Balenciaga brown fur pillbox hat, 1965-66, Eisa labelled**, together with an ivory silk organza pillbox hat, similar, 1964, *unlabelled*, both in original Eisa Madrid boxes (4)
Provenance: Francine Chouraki, Señora Francine García-Trevijano, wife of the anti-Franco republican lawyer, philosopher and multi-millionaire Antonio García-Trevijano. She worked as the House model for Balenciaga in Madrid before making her advantageous marriage in the early 1960s.
Exhibited: 'International Homage to Balenciaga', San Sebastian, 1987, the white pillbox is illustrated in the exhibition catalogue, p68. **£300-500**

Note that charges apply, see website for details

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- 124 **A fine Balenciaga couture checked wool coat, Spring-Summer 1966, Eisa labelled, of voluminous cut, the broad navy window-pane checks on a tan ground, the sleeves cut in one with the back panel, the slanted patch pocket vents exactly pattern-matching with the main body of the coat, and cleverly matched in shoulder-shapings, lined in ivory silk, chest 145cm, 57in**
 Provenance: Francine Chouraki, Señora Francine García-Trevijano, wife of the anti-Franco republican lawyer, philosopher and multi-millionaire Antonio García-Trevijano. She worked as the House model for Balenciaga in Madrid before making her advantageous marriage in the early 1960s.
 Exhibited: 'International Homage to Balenciaga', San Sebastian, 1987, and illustrated in the exhibition catalogue, full page, p90
 Literature: 'Balenciaga' by Jacqueline Demornex, Thames & Hudson, for a full-page photograph by Kublin of an identical coat, in the Balenciaga Archive.
 This is one of Balenciaga's most celebrated designs and clearly illustrates his mastery of tailoring. See KTA 20.11.2017, lot 227 for a near-identical coat **£2,500-3,500**
- 125 **A Balenciaga black fox fur hat, 1966-67, Eisa labelled, of tall, domed form, lined in black silk, 20cm, 8in tall in box (2)**
 Provenance: Francine Chouraki, Señora Francine García-Trevijano, wife of the anti-Franco republican lawyer, philosopher and multi-millionaire Antonio García-Trevijano. She worked as the House model for Balenciaga in Madrid before making her advantageous marriage in the early 1960s. **£300-500**
- 126 **A Balenciaga couture mustard tweed suit, circa 1967, Eisa labelled, the double-breasted jacket with pair of patch pockets mounted centrally down the front panels, lined in mustard silk, matching skirt lined in ivory silk, chest 97cm, 38in, waist 66cm, 26in (2)**
 Provenance: Francine Chouraki, Señora Francine García-Trevijano, wife of the anti-Franco republican lawyer, philosopher and multi-millionaire Antonio García-Trevijano. She worked as the House model for Balenciaga in Madrid before making her advantageous marriage in the early 1960s.
 Exhibited: 'International Homage to Balenciaga', San Sebastian, 1987, and illustrated in the exhibition catalogue, full page, p82 **£400-600**
- 127 **A Balenciaga navy felt cloche, 1967, Eisa labelled, with white linen camelia to the centre-front, up-curve, 18cm, 7in high, in box; together with a black slubbed silk tall pillbox hat, Eisa label, with curve above the forehead, 14cm, 5 1/2in tall (3)**
 Provenance: Francine Chouraki, Señora Francine García-Trevijano, wife of the anti-Franco republican lawyer, philosopher and multi-millionaire Antonio García-Trevijano. She worked as the House model for Balenciaga in Madrid before making her advantageous marriage in the early 1960s. **£250-350**
- 128 **A Balenciaga navy straw picture hat, 1967, Eisa labelled, with shallow crown and broad brim, grosgrain ribbon band and bow, 57cm, 22 1/2in diam in box**
 Provenance: Francine Chouraki, Señora Francine García-Trevijano, wife of the anti-Franco republican lawyer, philosopher and multi-millionaire Antonio García-Trevijano. She worked as the House model for Balenciaga in Madrid before making her advantageous marriage in the early 1960s. **£200-300**
- 129 **A Balenciaga couture checked orange wool suit, circa 1967, Eisa labelled, the double-breasted jacket of loose cut, with buttoned martingale belt back, matching skirt, lined in orange silk, chest 97cm, 38in, waist 66cm, 26in (2)**
 Provenance: Francine Chouraki, Señora Francine García-Trevijano, wife of the anti-Franco republican lawyer, philosopher and multi-millionaire Antonio García-Trevijano. She worked as the House model for Balenciaga in Madrid before making her advantageous marriage in the early 1960s.
 Exhibited: 'International Homage to Balenciaga', San Sebastian, 1987, and illustrated in the exhibition catalogue, full page, p78. **£400-600**

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- 130 **A fine Balenciaga couture mink-trimmed cocktail ensemble, Autumn-Winter 1967, *Eisa labelled and handwritten tape to hem, 'Señora de Trevijano'***, the cocktail dress of black twill wool, with sharp inverted V neckline to bodice front with shoulder straps that radiate from the centre, the upper bodice entirely edged in pure white mink, narrow, fitted pencil skirt; the matching jacket with deep, low curved hem, the sleeves cut in one with the back panel, similarly defined and edged in white mink, *bust 86cm, 34in, waist 66cm, 26in (2)*
Provenance: Francine Chouraki, Señora Francine García-Trevijano, wife of the anti-Franco republican lawyer, philosopher and multi-millionaire Antonio García-Trevijano. She worked as the House model for Balenciaga in Madrid before making her advantageous marriage in the early 1960s.
Exhibited: 'International Homage to Balenciaga', San Sebastian, 1987, and illustrated in the exhibition catalogue, full page, pp70-71.
Literature: 'Balenciaga L'Oeuvre au Noir', exhibition catalogue, pp169-170.
This ensemble was photographed by Pierre Evan in 1967, the model wearing a towering black turban-like hat and large pearl stud earrings. In this ensemble Balenciaga contrasts the slight matt texture of the black wool with the gloss of the white mink to emphasise the luxury of the fur. Many of Balenciaga's most iconic models were made in black - a colour he loved and that further emphasised the devastating architecture of the line. Balenciaga once said, *'A couturier must be an architect for design, a sculptor for shape, a painter for colour, a musician for harmony and a philosopher for temperance'* **£3,000-5,000**
- 131 **A Balenciaga brown bouclé wool elongated cloche, 1967-68, *Eisa labelled***, with curve to forehead, lined in brown silk, *19cm, 7 1/2in tall, in box*; together with an irregular black felt hat with segmented crown, *unlabelled, 17cm, 6 1/2in high (3)*
Provenance: Francine Chouraki, Señora Francine García-Trevijano, wife of the anti-Franco republican lawyer, philosopher and multi-millionaire Antonio García-Trevijano. She worked as the House model for Balenciaga in Madrid before making her advantageous marriage in the early 1960s.
Exhibited: 'International Homage to Balenciaga', San Sebastian, 1987, the brown cloche is illustrated in the exhibition catalogue, p90 with the window-pane checked coat, lot 124 **£250-400**
- 132 **A Balenciaga couture slubbed pink satin evening gown, circa 1968, *Eisa labelled***, bias-cut, the columnar gown formed from a spiral of silk, with bateau neck and V-shaped back, trimmed interwoven ropes of seed pearl beads, clear bugle beads, silver sequins and sparkling rhinestones, graduated hem, *bust 86cm, 34in*
Provenance: Francine Chouraki, Señora Francine García-Trevijano, wife of the anti-Franco republican lawyer, philosopher and multi-millionaire Antonio García-Trevijano. She worked as the House model for Balenciaga in Madrid before making her advantageous marriage in the early 1960s.
Exhibited: 'International Homage to Balenciaga', San Sebastian, 1987, and illustrated in the exhibition catalogue, p65 **£600-1,000**
- 133 **A Balenciaga couture black silk crêpe cocktail dress, Spring 1967, *Eisa labelled***, the wrap-around dress formed from a single length of fabric with cut-out armhole and shoulder strap to which the asymmetric front panel attaches by press-stud, long rear drape falling to rear, back, button and press-stud fasteners down left front, gentle ruched gathers to bodice right side, *bust approx 81cm, 32in, waist 60cm, 23 1/2in*
Provenance: Francine Chouraki, Señora Francine García-Trevijano, wife of the anti-Franco republican lawyer, philosopher and multi-millionaire Antonio García-Trevijano. She worked as the House model for Balenciaga in Madrid before making her advantageous marriage in the early 1960s.
Exhibited: 'International Homage to Balenciaga', San Sebastian, 1987, and illustrated in the exhibition catalogue, full page, p118
This dress illustrates Balenciaga's mastery of construction. An identical dress forms part of the Cristobal Balenciaga Museum collection, Getaria CBM63.2012. **£800-1,200**
- 134 **A Roberto Capucci couture black silk-crêpe cocktail dress, early 1960s, *labelled***, with draped fringes falling from the rear shoulders and hips, *bust approx 92cm, 36in, waist 72cm, 28in* **£200-300**
- 135 **A Valentino Garavani couture ivory Abrahams silk evening ensemble, 1968, *labelled***, the loose top adorned with rows of elliptical crystals, bugle beads on a gold mesh ground, over a matching plain silk skirt, *bust 86cm, 34in, waist 66cm, 26in (2)*
Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career. **£600-1,000**

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- 136 **A Valentino Garavani couture black chiffon evening gown, circa 1969, labelled,** two ostrich-trimmed scarves descending to asymmetric hemline, bust 81cm, 32in
- Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career **£600-800**
- 137 **A Valentino Garavani couture beaded lamé cocktail dress, 1968-69, unlabelled,** of pink silk with gold and silver brocaded bands, the bib-shaped front bodice beaded to match the pattern, the matching belt with gilt V buckle, bust 81cm, 32in, waist 71cm, 28in
- Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career. **£600-1,000**
- 138 **An Irene Galitzine couture gold sequined cocktail ensemble, circa 1965, labelled Irene Galitzine, Roma,** comprising: jacket edged with gilt plastic flower-heads, textured gold beads and elliptical silver sequins, lined in yellow silk, with matching plain matt-gold sequined mini-skirt and trousers, *chest 97cm, 38in, waists 66cm, 26in (3)*
- Princess Irene Galitzine was photographed by British Vogue in her Rome Palazzo wearing a cocktail trouser ensemble, 15th February 1961. They described her thus, *'Princess Galitzine, a lean but un-brittle beauty has been Italian since she left Russia at the age of one. She is a brunette equipped with the sort of sunny sparkle usually reserved for blondes. Her couture house in Rome owes its undeniable success in part to the princess's maxim "I hate a dress you have to suffer for".'*
- Provenance: the Sandy Schreier Collection **£600-800**
- 139 **A Guy Laroche couture ice-blue silk evening ensemble, late 1960s, labelled,** comprising sleeveless silk bodice with overlay lattice of pearl beads and rhinestones, with pleated silk skirt, *bust approx 81cm, 32in, waist 61cm, 24in (2)*
- Provenance: the Sandy Schreier collection **£400-600**
- 140 **A pair of Roger Vivier for Christian Dior brocaded silk shoes, Autumn-Winter 1962,** woven with pink flowers, with flattened lobes to rear stilettos (2)
- An ensemble in an identical brocade is pictured in *L'Officiel*, 1962. **£500-800**
- 141 **Christian Dior by Marc Bohan beaded and embroidered cigaline evening gown, late 1960s, London labelled and numbered 59452,** covered with faceted jet-black beads, the interior with partly couture finishings (Dimensions: bust 96cm, 38in, waist 82cm, 32in) **£400-600**
- 142 **A Christian Dior red and black checked wool dress, circa 1960, London labelled and numbered 36342, with Harrods label,** fastening to the front with lacquered sphere buttons, the edge with looped blanket-like fringes, integral under-dress and organza lining (Dimensions: bust approx 86cm, 34in, waist 71cm, 28in) **£200-300**
- 143 **A futuristic Dior hat of woven silver cellophane-ribbon over a tulle ground, circa 1965, Licence Chapeaux labelled,** with asymmetric bow to rear, *approx 53cm, 21in circumference* (Dimensions: approx 53cm, 21in circumference) **£500-800**
- 144 **Three pairs of Roger Vivier and Dior shoes, 1960s,** comprising: a pair of Vivier for Dior oyster satin shoes, c.1967, with square toes and side bows, the uppers embroidered with silver thread, crystals and seed pearls; a pair of psychedelic printed silk 'Pilgrim' pumps with enamelled gilt buckles; and a black satin pair for Dior with tall stiletto heels, c.1957, rhinestone bows to the fronts, *various sizes (6)* **£400-600**
- 145 **A Christian Dior by Marc Bohan couture orange wool coat, circa 1967, Patron Original Paris labelled and numbered 57740,** with four button-tabbed pockets, *chest approx 102cm, 40in* (Dimensions: chest approx 102cm, 40in) **£300-500**
- 146 **A Christian Dior by Marc Bohan couture ivory silk crêpe evening gown, circa 1968, Paris labelled and numbered 82.002,** with pale pink ostrich feather trim to hem, the cuffs and button to rear neck embellished with citrine and clear-cut brilliants, 'pearls' and bugle beads (Dimensions: bust approx 102cm, 40in) **£500-800**

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- 147 **A Karl Lagerfeld for Chloé psychedelic printed chiffon mini dress, late 1960s, unlabelled**, with bustling city-scape silhouetted against a purple night sky; together with another example of pale grey chiffon, "Grand Escalier", with 1920s-inspired silver beading and embroidery, c.1969, *labelled, busts 92cm, 36in (2)*
A prolific designer with a career which spanned six decades, the young Karl Lagerfeld began working for Chloé in 1963-64. He continued to design for the house (amongst others) until 1983 when he was appointed as the head designer to breathe new life into another brand: Chanel. In 1992 he returned for his second successful tenure at Chloé, which lasted until 1997. (Dimensions: busts 92cm, 36in) £300-500
- 148 **A rare Paco Rabanne 'Armour' dress, 1967, unlabelled**, the simple tunic formed from squares and rectangles of chain-linked aluminium, the longer panels forming the skirt, the bodice with five rows of cabochon stud adornments, fastened to the rear with spring-ring fasteners, *bust approx 86cm, 34in*
 This is arguably the most iconic and recognizable of designs by Paco Rabanne, with its futuristic looks, metal construction, it was redolent of the cool 'modern' 1960s minimal approach to design at a time when the world was fascinated by space exploration having put a man on the moon. The beautiful black model Donyale Luna was memorably photographed by Richard Avedon for American Vogue, December 1966 wearing a similar dress. Although the label is missing (it was paper and easily rubbed off), the construction and materials are consistent with all the other Paco Rabanne dresses sold by KTA in previous auctions. It was purchased directly from the Paco Rabanne boutique by the former owner - a French pop singer. **£20,000-30,000**
- 149 **A rare Yves Saint Laurent 'Mondrian' helmet, 1965, bearing YSL Paris, Chicago label, size 22**, the domed crown formed from multicoloured felted wool patches, with white vinyl edging, large bow and chin strap, press-stud fastening, *60cm, 23.5in circumference*
The Philadelphia Museum collection has a similar example with black trim:
<https://www.philamuseum.org/collections/permanent/308008.html?mulR=1934386279|4#> **£1,000-1,500**
- 150 **A good Yves Saint Laurent 'Safari' or 'Saharienne' tan cotton gabardine ensemble, 1968, Rive Gauche labelled**, the tunic with front lacing, four top-stitched patch pockets with buttoned flaps, inverted pleat to rear of jacket; matching straight-legged trousers (2)
 One of his most important creations, Yves Saint Laurent's 'saharienne' jacket/tunic drew inspiration from traditional khaki hunting garb, the design blurring the lines between men's and women's fashion, with both sexes wearing Yves' iteration. First seen in the 'Bambara' collection of S/S 1967, variations of the 'safari jacket' were frequently produced in the preceding years. This well-documented and most iconic variation was notably worn by model Verushka, who was famously photographed by Franco Rubartelli for the July-August 1968 issue of Vogue. The version is part of the 'hors collection' ('off collection') in the Saint Laurent archives for that year. Yves was famously photographed with Betty Catroux and Loulou de la Falaise - all wearing versions of the 'saharienne' - for the opening of the Rive Gauche store in London, 1969. Although jackets frequently come onto the open market it is very rare to find a complete ensemble such as this one. (Dimensions: bust 92cm, 36in, waist 71cm, 28in) **£5,000-8,000**
- 151 **An Yves Saint Laurent complete Safari or 'Saharienne' ensemble 1968, large Rive Gauche label**, of old-rose gabardine cotton, with applied pockets and front lacing, matching trousers, *bust 81-86cm, 32-34in, waist 61cm, 24in*
 The model Verushka was famously photographed modelling the safari top for Vogue in 1968. **£1,000-1,500**
- 152 **A good Pucci printed velvet evening gown, 1960s, labelled**, in shades of pink, green and black, silk lining (Dimensions: bust 86cm, 34in, waist 76cm, 30in) **£350-500**

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- 153 **A rare Apple Boutique printed cotton gabardine dressing gown, 1967-68, labelled,** with swirling floral motif in shades of turquoise, green and pink, large bow to front and singular hook-eye fastening, *chest approx 96cm, 38in;* together with an unused Apple Boutique sticker, *21x23cm (2)*
The Apple boutique opened on 94 Baker Street in December 1967 and closed just 7 months later in July 1968, having lost more than £100,000 in trading during that time. The night before the shop closed, The Beatles selected pieces for themselves to wear and the next morning opened the doors to crowds massing outside and in true hippie spirit, told the waiting public to just help themselves to the rest. Paul McCartney said of it: 'The nice thing was that we weren't too fussed when it didn't work out (...) It was great: giving the clothes to people who showed up on the day' (The Beatles Anthology, Cassell & Co, 2000, p296). (Dimensions: chest approx 96cm, 38in) £300-500
- 154 **A Sylvia Ayton/Zandra Rhodes 'All Over Neon' pop-art style printed nylon jersey dress, 1966-68, unlabelled,** with motifs including futuristic cars, neon lights, and 'Mr Man'

Provenance: Jackie Remfry who worked as an assistant to Zandra Rhodes between 1965 (after Zandra's graduation from the Royal College in 1964) to 1970 at the St Stephens Gardens and Porchester Road studios. She was partly paid in clothing at the time as Zandra struggled to establish her business. (Dimensions: bust 92cm, 36in) **£300-500**
- 155 **'The Ritva Man' - Mike Ross, an Elizabeth Frink designed 'Eagle' sweater, 1971,** with printed satin Ritva Man label and woven name tape 'Liz Frink', no 80, of black and yellow acrylic knit with blue and brown lozenge panels to sleeve and chest, applied with embroidered golden eagle motif, *chest 92cm, 36in;* together with the original retail card with corroborating limited-edition number (2)

This sweater is no 80 of a limited edition of 150. The Mike and Ritva Ross knitwear and crochet company was started in 1966 and in 1969 they launched the 'Ritva Man' label. Their knitwear was a fusion of fashion with pop culture, their aim being to turn fashion into wearable art. They collaborated with contemporary artists such as David Hockney, Liz Frink, Patrick Hughes and Allen Jones. £250-350
- 156 **A Carven iridescent lamé evening coat, 1960s,** *large woven label,* of voluminous cut, with sack-back, the metallic ground dyed in shades of turquoise, pink, green and red and over embroidered with sinuous black branches, self-lined and edged in black fox **£400-600**
- 157 **A Gucci monogrammed cullotte-dress, early 1970s** *Gucci armorial label,* woven in brown wool and sparkling silver lurex with a Gucci logo lattice, lined in ivory silk, concealed zip fastening to front, *bust 86cm, 34in, waist 71cm, 28in* **£400-600**
- 158 **A Christian Dior monogrammed knitted wool jersey ensemble, circa 1971,** *London Knitwear labelled,* in shades of burgundy and beige, the V-neck jumper with two patch pockets, matching skirt falling below the knee, *bust approx 92cm, 36in, waist max. 66cm, 26in* (Dimensions: bust approx 92cm, 36in, waist max. 66cm, 26in) (Qty: 2) **£200-300**
- 159 **A Karl Lagerfeld for Chloé silk dress printed with pixilated dancers, 1970s,** *handwritten défilé label;* together with a Karl Lagerfeld for Chloé printed chiffon over-dress with lace insertions, c.1969, *unlabelled, busts approx 86cm, 34in*
A prolific designer with a career which spanned six decades, the young Karl Lagerfeld began working for Chloé in 1963-64. He continued to design for the house (amongst others) until 1983 when he was appointed as the head designer to breathe new life into another brand: Chanel. In 1992 he returned for his second successful tenure at Chloé, which lasted until 1997. (Dimensions: busts approx 86cm, 34in) £400-600
- 160 **A fine Thea Porter abaya/kaftan, 1970s labelled to hem,** of peony-printed chiffon, the skirt inset with gold lamé panels appliquéd with Chinese Parsi embroidery, edged in gold braid with tassels to sleeve openings **£800-1,200**
- 161 **A Zandra Rhodes 'Reverse Lily' printed chiffon dress, 1971** *Marie Martine Paris retail label,* the black ground printed with lilies and knitted circle band combinations in shades of blue and pink, with Shirred, curved front waist, the wide kimono sleeves and skirt trimmed with black tulle ruffles, *bust approx 92cm, 36in* **£400-600**
- 162 **An Ossie Clark 'traffic light' dress, 1970,** *satín label,* with mauve moss crêpe bodice with cream, pink and blue tiered, graduated flamenco-style skirt and sleeve panels (Dimensions: bust approx 86cm, 34in) **£400-600**

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- 163 **An Ossie Clark/Celia Birtwell quilted red satin cropped jacket, circa 1972, labelled and size 10,** with pointed scalloped hem, the collar and lining of 'Tartan Heart' printed silk, *bust 86cm, 34in* (Dimensions: bust 86cm, 34in) **£300-500**
- 164 **An Ossie Clark red moss crêpe 'Cuddly' wrap-over dress, mid 1970s, labelled and size 8,** with deep low V-neckline and open back, full sleeves, waist ties (Dimensions: bust approx 76-82cm, 30-32in) **£400-600**
- 165 **A Madame Grès couture draped jersey evening gown, Autumn-Winter 1975-76 défilé and Grès labelled,** the boned empire-line bodice with scrolling pleated jersey bands in shades of brown, spaghetti halter-neck straps. separate pleated jersey belt panel, columnar skirt with asymmetric hem, integral moss crêpe petticoat, asymmetric hemline *bust 76-79cm, 30-31in, waist approx 54cm, 21in* **£800-1,200**
- 166 **A Valentino Garavani couture lime chiffon polka-dot dress, 1972, labelled,** the tiered skirt and neckline trimmed with ruffles, with matching scarf/stole and narrow belt, *bust 86cm, 34in, waist 66cm, 26in (3)*
- Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career **£400-600**
- 167 **A Valentino Garavani couture printed organza evening gown, circa 1975, labelled,** with wheat and poppy meadow print overall, the skirt with three layers of chiffon petticoats in autumnal shades of yellow, red and brown; with matching stole, belt and two associated belts, *bust 86cm, 34in, waist 61cm, 24in (5)*
- Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career. **£400-600**
- 168 **An Yves Saint Laurent couture striped chiffon summer ensemble, Spring-Summer 1977, unlabelled,** comprising: a green and white polka-dot chiffon blouse, striped full-length skirt with deep flounce to hem and matching green satin ribbon belt, *bust approx 86cm, 34in, waist 61cm, 24in (3)*
- There is a matching YSL sketch in a different colourway of this dress. **£600-1,000**
- 169 **An Yves Saint Laurent pale blue wool burnouse cape, 1977, Rive Gauche labelled, size 38,** with blue cord frogging closure with tassel, edged in turquoise wool braid, tassel to rear pointed hood **£250-350**
- 170 **Elizabeth Emanuel sketch for Princess Diana's 1981 bridal gown, signed and inscribed 'Princess Diana, Royal Wedding Gown',** pen, ink and wash on paper bearing embossed Emanuel copyright stamp, *29 by 21cm, 11 1/2 by 8 1/4in.* **£600-800**
- 171 **Elizabeth Emanuel sketch for Lady Diana Spencer's 1981 sequinned black taffeta evening gown, signed and inscribed 'Princess Diana Black Dress',** with attached swatch of sequinned fabric from which the dress was made, pen, ink and wash on paper bearing embossed Emanuel copyright stamp, *29 by 21cm, 11 1/2 by 8 1/4in.* This was the first gown the Emanuels made for Lady Diana Spencer, which she wore to her first public engagement with Prince Charles after the announcement of their engagement. This elegant but somewhat revealing evening gown caused a stir when they attended a charity gala at Goldsmith's hall, March 9th, 1981. She had no idea the effect the sight of her climbing out of a limousine in the dress would create with the world's press who were eagerly awaiting her. They were completely bowled over by the innocent yet voluptuous beauty of the young woman. Clutching a single red rose - she literally burst onto the world stage in a frenzy of press flashbulbs, and in so doing, managed to unintentionally upstage her fiancé- something she was to do on a regular basis in the years that followed.
- In her memoirs, the Princess stated: '*I remember my first (royal) engagement so well. So excited. Black dress from the Emanuels and I thought it was OK because girls my age wore this dress. I hadn't appreciated that I was now seen as a royal lady, although I'd only got a ring on my finger as opposed to two rings. Black to me was the smartest colour you could possibly have at the age of 19. It was a real grown-up dress. I was quite big-chested then and they all got frightfully excited.*'
- 'Diana - Her True Story - in Her Own Words', p.36-37, published by Michael O'Mara Books Ltd. **£600-1,000**

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- 172 **Elizabeth Emanuel sketch for Lady Diana Spencer's 1981 'Engagement' blouse** *signed and inscribed 'The Pink Blouse for Lady Diana', pen, ink and wash on paper bearing embossed Emanuel copyright stamp, 29 by 21cm, 11 1/2 by 8 1/4in.*
Lady Diana Spencer chose a chiffon blouse with ruff collar and satin bow for her official engagement portrait taken by Lord Snowdon, which was reproduced in the February issue of British Vogue, 1981. **£500-800**
- 173 **Elizabeth Emanuel sketch for Princess Diana's 1986 navy and white silk dress**, *signed and inscribed 'Navy and White stripes', pen, ink and wash on paper bearing embossed Emanuel copyright stamp, 29 by 21cm, 11 1/2 by 8 1/4in.* Princess Diana wore this silk ensemble in Bahrain on the Royal tour of the Gulf States, November 1986. **£600-800**
- 174 **Elizabeth Emanuel sketch for Princess Diana's 1985 green silk evening gown**, *signed and inscribed 'Princess Diana one shoulder green gown', pen, ink and wash on paper bearing embossed Emanuel copyright stamp, 29 by 21cm, 11 1/2 by 8 1/4in.* **£600-1,000**
- 175 **Elizabeth Emanuel sketch for Princess Diana's 1986 black crêpe evening gown with bows**, *signed and inscribed 'Gulf Tour 1986', pen, ink and wash on paper bearing embossed Emanuel copyright stamp, preliminary sketch to reverse, 29 by 21cm, 11 1/2 by 8 1/4in.* **£600-1,000**
- 176 **Elizabeth Emanuel fashion sketch for the 1981 Royal Wedding dress worn by Princess Diana**, *signed and inscribed 'Princess Diana, The Royal Wedding Gown 1981', pen, ink and wash on paper bearing embossed Emanuel copyright stamp, preliminary sketch to reverse, 42 by 29cm, 16 1/2 by 11 1/2in* **£600-1,000**
- 177 **A Valentino Garavani couture black velvet and ivory satin evening gown, Autumn-Winter 1986/87**, *labelled and also with handwritten '196' and handwritten défilé label with 'Al 86/87 mod 136, Daniela', with draped cowl neckerchief-like collar culminating in a beaded tassel pendant over the low square open back, deep black satin band to hem, matching belt, bust 86cm, 34in, waist 61cm, 24in (2)*

Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career. **£600-800**
- 178 **A Valentino Garavani couture sequined pink chiffon cocktail dress, early 1980s**, *unlabelled*, the bodice adorned with stripes of pink sequins below silver embroidered rosebuds with sequined petals, the skirt with tiers of handkerchief pleats, *bust 81cm, 32in, waist 61cm, 24in*

Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career. **£700-1,000**
- 179 **A Valentino Garavani couture sequined ivory silk evening gown, circa 1983**, *unlabelled*, with goffered pleated flounces forming short sleeves and skirt tiers, padded shoulders, the bodice sequined and embroidered with purple and white blooms and pink rosebuds, *bust 86-92cm, 34-36in, waist 66cm, 26in*

Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career. **£400-600**
- 180 **A Valentino Garavani couture floral printed damask satin cocktail dress, circa 1983**, *labelled*, button-fronted with finely pleated graduated wrap-over skirt, the transparent chiffon back appliquéd with padded florets, matching cummerbund tie-belt, *bust 86cm, 34in, waist 66cm, 26in (2)*

Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career. **£500-800**
- 181 **A Valentino Garavani couture gold lamé evening gown, circa 1983**, *labelled*, the plain black velvet bodice with scooped back, padded shoulders, the lamé with lace-effect weave, with matching scarf/stole, *bust 86cm, 34in (2)*

Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career. **£400-600**
- 182 **A Pierre Cardin lemon silk crêpe toga-style dress, 1980s**, woven ivory label, the draped over-tunic edged in navy silk over columnar under-dress, *bust 112cm, 44in* **£300-500**
- 183 **A Roberto Capucci 'Blades' sculpture dress, circa 1985**, *Alta Moda, Roma label*, of black slubbed silk, the skirt sides inset with fan-shaped panels faced in multicoloured silk faille which move to reveal the colours when the dress is in motion, *bust 81cm, 32in*
Provenance: the Sandy Schreier collection
Good condition **£800-1,200**

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- 184 **A Givenchy couture Christian Béard-print chiffon gown, Autumn-Winter 1987-88, Look no 82, the défilé example, woven Givenchy label, the inner waistband also with muslin tag handwritten 'F.At.Mme Gilbert, no 82. Pat',** the flowing gown printed overall in painterly fashion with Béard female portraits in black and red on a peach and yellow chiffon ground, the bodice gathered to a black velvet neckband with deep chiffon ruff-like boned collar, deep flounce to hem, matching broad black velvet belt with circular metal buckle inset with faceted jet stones; with matching strapless apricot silk petticoat, with organza overlay, *slip bust approx 77cm, 30in, waist 56cm, 22in (3)*
Givenchy's A/W 1987-88 collection was a tribute to the artist and fashion illustrator Christian Béard. For an illustration of a jacket from this collection with similar print see 'Hubert de Givenchy,' exhibition catalogue Museo Thyssen-Bornemisza October 2014-January 2015, p 116-117
Provenance: the Sandy Schreier Collection
£600-1,000
- 185 **A rare Karl Lagerfeld for Chloé 'shower' dress, Autumn-Winter, 1983-84, with handwritten défilé label and satin label,** the tri-colour silk crêpe ground embellished with padded 'showerhead' of silver sequins and faceted stones, the 'hose' wrapping over the right shoulder, 'water spray' of silver bugle beads and rhinestones cascading down the skirt front, lightly-boned calico interior corset, unlined, *bust 86cm, 34in, waist 66cm, 26in*
This is probably the runway example for this collection. The 'shower' pieces from this collection are extremely rare and arguably the strongest and most desirable of Lagerfeld's designs. A different variation of the 'shower' dress is held in the Kyoto Costume Institute, Japan, accession number AC5309 86-60-13AB, and can be seen featured on p 623 of their book; *'Fashion: A History from the 18th to the 20th Century'*. (Dimensions: bust 86cm, 34in, waist 66cm, 26in) **£6,000-10,000**
- 186 **A Thierry Mugler pleated gold lamé cocktail dress, 1985-86, blue label, size 38,** strapless with fan-shaped pleats across the bodice and forming a peplum over the pencil underskirt, *bust 81cm, 32in, waist 61cm, 24in* **£800-1,200**
- 187 **A Thierry Mugler suede 'blister' ensemble, 'Sahara' collection, Spring-Summer 1986, blue label and size 42,** the soft suede tailcoat with wide padded shoulders, raised gold appliqués to shoulders, chest and tail edges, metal nugget-shaped fasteners, with matching breeches, *chest approx 117cm, 46in, waist 66cm, 26in (2)* **£450-600**
- 188 **A Thierry Mugler burgundy vinyl 'spike' jacket, late 1980s, blue label,** the black stretch-jersey ground applied with feather-edged spiked bands of vinyl that graduate and curve to emphasise the waistline with spiked edges to stand collar, cuffs and triple layer to hem, *chest approx 86cm, 34in* **£700-1,000**
- 189 **A rare John Galliano 'Pearly King' cap, 'The Ludic Game' collection, Autumn-Winter 1985-86, Galliano 1 label,** the black wool ground entirely covered with vintage buttons, chains, toggles, buckles and necklace clasps, 32cm, 12in diameter
These caps were made for the show and some for friends. Both John Galliano and close friend John Flett wore them. In the show, Sybille St Phalle modelled a version with a button-trimmed coat **£600-1,000**
- 190 **A rare John Galliano linen 'Scissor-Pleat' dress, Fallen Angels collection, Spring-Summer 1986, bearing Galliano 1 label,** with curved, gathered pouch-like breast pockets, the skirt front with cross-over 'scissor' panels, Shirred, elasticated back, *bust approx 86cm, 34in.*
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 **£2,000-3,000**

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- 191 **A rare John Galliano cotton dress, 'Fallen Angels' collection, Spring-Summer 1986, unlabelled, of dark grey calico with square neckline, smock-like gathers to top of skirt with drawstring ties terminating in faux-fur pom-poms, bust 86cm, 34in**
 The '*Fallen Angels*' collection was shown on 12th October, 1985, at the Duke of York Barracks, London. Galliano took the collection name from William Blake's paintings of '*Fallen Angels*' - rebellious followers of Lucifer - who were cast out of Heaven. Galliano seemed to desire a return to simplicity in contrast with 1980s London, which he described as filled with '*high heels, red nails and tight skirts... I wondered where the little girls had gone who used to dress up and play with clothes?*' (The Face, December 1985). The palette was soft - mainly white, ivory, greys, beige with flashes of dark turquoise. The fabrics included draped cotton jersey, muslin, calico or crisp, crumpled linen. The collection was avant-garde and generally did not go down well with buyers or press. International buyers who in previous seasons had been amused by 'Brit Wit' were now moving away from the experimental and back to more wearable mainstream classics. Highly respected fashion writer Sarah Mower likened the runway models to '*A ghostly tribe of mentally disturbed eighteenth century refugees*' (the Guardian, 17th October, 1985). Whilst acknowledging Galliano's immense talent, she was concerned and frustrated by the unwearability of the clothes. This dress however, which appeared at the beginning of the show, combined both wearability with Galliano's nostalgic rustic aesthetic. However, because so few orders were taken for this collection, pieces are now rare. **£1,200-1,800**
- 192 **A rare pair of Patrick Cox for John Galliano '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 (2)**
 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**
- 193 **A John Galliano bias-cut grey viscose dress, Spring-Summer 1987, Galliano London label and UK 12, with diagonal panels and pleated harem-style hem, bust approx 96cm, 38in**
 Galliano used the bias-cut, a technique which would become a signature, for the first time in this collection. (Dimensions: bust approx 96cm, 38in) **£300-500**
- 194 **A John Galliano plaid cotton dress, 'The Rose' collection, Autumn-Winter 1987-88, London label, with tucked pleats to breasts, fastened by three buttons, the rear skirt falling in bustle-effect tails, bust approx 86cm, 34in.**
 This collection was a huge commercial success for Galliano and Aguecheek. The Bath Fashion Museum selected a dress from this collection in this fabric as their Dress of the Year **£1,500-2,500**

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- 195 **A John Galliano plaid cotton dress, 'The Rose' collection, Autumn-Winter 1987-88, London label, UK10, the skirt draped to the rear, gathering in a rose-like twist to the left side, buttons to front, bust approx 92cm, 36in.**
- This collection was a huge commercial success for Galliano and Aguecheek. The Bath Fashion Museum selected a dress from this collection in this fabric as their Dress of the Year. (Dimensions: bust approx 92cm, 36in.) **£800-1,200**
- 196 **A John Galliano navy gabardine dress, 'Blanche DuBois' collection, Spring-Summer 1988, labelled and UK size 12, the lapels forming decorative loops on the bodice front, button-fronted with wide belt, bust 92cm, 36in; together with a black silk crêpe de chine blouse with draped front, labelled, and a group of John Galliano promotional material - a folder of 11 Javier Vallhonrat images produced to promote the 'Hairclips' collection, A/W 1988-89, and three posters made to promote the S/S 1989 'Charles James' collection (6) £250-350**
- 197 **A John Galliano pastel plaid cotton dress, Blanche DuBois collection, Spring-Summer 1988, London label, UK size 8, the halter-neck with attached fichu/scarf which ties to one side, low open back, 'blown-away' hem - the skirt falling in longer pleats to the front and shorter pleats and ruffles to the back, bust approx 81cm, 32in £600-1,000**
- 198 **A John Galliano burgundy crêpe bias-cut dress, 'Hairclips' collection, Autumn-Winter 1988-89, London label, UK size 8, the low cowl back with horizontal back-strap, the skirt with zig-zag points to the sides and full skirt with flared godets to hem, bust approx 81-86cm, 32-34in.**
- The A/W 88-89 collection was the first time Galliano had incorporated full-blown bias-cut 30s-inspired evening gowns - something that was to become a leitmotif for the rest of his career **£600-1,000**
- 199 **A John Galliano black bias-cut evening gown, 'Hairclips' collection, Autumn-Winter 1988-89, labelled and UK size 12, of satin-backed viscose crêpe, with draped cowl neck, horizontal back strap, flared, gored skirt, bust approx 92cm, 36in**
- This example is one of the first-ever Galliano bias-cut dresses ever produced. The A/W 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. **£600-1,000**
- 200 **A rare Katharine Hamnett 'Stay Alive in '85' printed silk T-shirt, 1985, labelled, of cream silk with black screen print slogan to the front, chest 127cm, 50in**
- Katharine Hamnett hit the headlines when she wore one of her slogan t-shirts, an anti-nuclear example, when introduced to Mrs Thatcher in 1984. 'Feed the World' and 'Stay Alive in '85' were produced around the time of the Live Aid Concert in July 1985. Hamnett declared '*Logo t-shirts are designed to put ideas in your brain. You can't not read them. They make you think, and hopefully do the right thing.*'
- The V&A holds a similar example in their collection dated 1984, accession number T.594-1996. **£400-600**
- 201 **A pair of Vivienne Westwood 'Hammerhead' trainers, 'Savages' collection, Spring-Summer 1982, the heels with printed scimitar and arm logos, of lizard skin with three colour leather stripes, low curved heel, wide square toe, 28cm, 11in long**
- Please note there are export restrictions on this lot outside the EU* **£400-600**
- 202 **A rare Westwood/McLaren 'Savages' collection ensemble, Spring-Summer 1982, World's End label, comprising: chamois leather peaked cap with long flap pierced with eye slits, approx 54cm, 21in circumference; Navaho printed calico culottes, waist 72cm, 28in; and cotton jersey shirt with striped insertions and floating panels to rear, chest approx 102cm, 40in (3)**
- On the runway the models wore the French Foreign Legion-inspired peaked hats back to front as shown on the mannequin, producing a burkha effect. **£800-1,200**

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- 203 **A rare Judy Blame customized beret and belt, circa 1985**, the beret head edges with vertical safety pin band, the upper side with chains, buckles, champagne cork wire, can ring-pulls and metallic buttons and studs, with looped chains and keyrings to the sides, *11in, 28cm diam*; the black leather belt similarly adorned with gilt and silver metallic hardware, *waist 81cm, 32in (2)* **£600-800**
- 204 **A Rachel Auburn/Leigh Bowery pink lace top, early 1980s, unlabelled**, the long sleeves edged in frills, two deep pouch pockets to chest, open to the back with waist strap; together with a pair of Rachel Auburn black cotton jersey shorts with deep waistband, the legs cut curved and shorter to the front, with pair of patch pockets (2) Rachel Auburn and Leigh Bowery sometimes collaborated on designs. This over-the-top, baby-doll inspired frilly shirt was typical of pieces he designed and wore. **£600-800**
- 205 **A Rachel Auburn ensemble, early 1980s, labelled**, comprising rose pink stretch-velvet top, the broad sailor-collar cut in one with underarm sleeve loops; and a pair of midnight blue plush knickers with elongated waistband, with pouched and draped leg holes (2) **£400-600**
- 206 **A Thierry Mugler 'rainbow' wool-blend jacket, Spring-Summer 1990, labelled and size 40**, formed from undulating multicoloured bands with curving hem; together with a bag of spare 'rainbow' press-studs
Provenance: the vendor purchased this jacket from Browns, South Molton St, in 1990. Supermodels Tatjana Patitz and Estelle Lefébure are photographed wearing variations of the 'rainbow' suit on the runway for this collection. (Dimensions: bust approx 86cm, 34in) **£400-600**
- 207 **A rare Jean-Paul Gaultier corset dress, probably Autumn-Winter 1990-91, Femme labelled and size 40**, of chestnut stretch satin with conically embroidered breast cups and quilted top-stitched hip panels to emphasise the curves, concealed central zip fastening, with criss-cross laced corsetry ribbons throughout and matching fringed hem, *bust approx 86cm, 34in, waist 61cm, 24in* **£3,000-5,000**
- 208 **A good and rare Vivienne Westwood lace-knit wool dress, 'On Liberty' collection, Autumn-Winter 1994-95, gold label and size L**, with integral corset, knitted and crochet flowers, 18th-century style engageant ruffle cuffs, *bust approx 92cm, 36in*
This dress was designed to be worn with a bum-roll. Vivienne Westwood once stated that it was her '*favourite dress of all time*'. **£1,500-2,500**
- 209 **A pair of Moschino taxi-cab shoes, 1990s**, of yellow suede and black leather with embroidered, appliquéd driver and passenger details, *size 36 (2)*
Provenance: the Sandy Schreier collection **£400-600**
- 210 **A Moschino tartan wool suit with novelty 'tap handle' buttons, circa 1990, Cheap and Chic labelled, UK12**, the double-breasted jacket with lightly-padded shoulders, two flap pockets, matching short skirt, *bust 101cm, 40in, waist 71cm, 28in (2)* (Dimensions: bust 101cm, 40in, waist 71cm, 28in (2)) (Qty: 2) **£400-600**
- 211 **An Azzedine Alaïa faux leopard-fur plush coat, probably Autumn-Winter 1991-92, manufacturer label only**, with dramatic oversized shawl collar, two slit pockets, imitation silk lining, *chest approx 112cm, 44in* (Dimensions: chest approx 112cm, 44in) **£500-700**
- 212 **A Sybilla black crêpe dress with cutaway back, Spring-Summer 1991, Sybilla per Gibo labelled**, the back with mosaic of crêpe cutwork panels, seemingly floating, but linked by transparent nylon threads, forming a field shape, *bust 81cm, 32in*
Sybilla donated an identical dress to the Palais Galliera in 1991 for their exhibition 'Le monde selon ses créateurs/ 'The World According to its Creators'. It was also exhibited at Palais Galliera, "Backside, the Fashioned Back/ Le dos à la mode", July-November, 2019. **£5,000-6,000**

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- 213 **A Sybilla black and ivory crêpe 'Cow' jacket, Autumn-Winter 1991-92, labelled Sybilla pour Gibo, size 40,** the front and back panels of ivory jersey applied with shaped black jersey panels, with small black covered buttons to fasten, *chest 97cm, 38in;* together with a black on ivory crêpe lattice-effect dress of similar construction, *brown on ivory label, 1990s, bust 86cm, 34in (2)*
This coat is one of Sybilla's most photographed creations, illustrating her early 1990s interest in architectural forms and the idea of using decoration as an integral part of the construction of a garment. An identical 'Cow' shirt/jacket is included in the Palais Galliera collection: <https://www.palaisgalliera.paris.fr/en/work/coat-sybilla> **£800-1,200**
- 214 **A John Galliano knitted 'anatomical' jacket, 'Fencing' collection, Autumn-Winter 1990-91, John Galliano London label,** aran-style textural knit to give the impression of vertebrae and ribs, zip-fastened, with openings to reveal the shoulders, *bust 86cm, 34in.*

This design was included in Galliano's first Paris-shown collection. The catwalk example was in ivory **£350-500**
- 215 **A rare John Galliano outsized rosette show-piece, Autumn-Winter 1990-1991,** formed from silver-grey rayon satin and black faille and grey cotton, *51cm, 20in diam*
This rosette was worn during Galliano's eagerly anticipated Paris debut. The show opened with a stately procession of beautifully tailored redingotes with curved cutaways used on the collars and the skirts. Some models wore shoulder-straps with massive black and white ribbon rosettes to the back such as this one. Galliano said he wanted his women to appear strong, empowered. Harlech had summoned up for him a vision of an 18th century swash-buckling heroine who was a skilled swordswoman. The models had their hair tied back in 18th-century style 'Robespierre' pony-tails by Julien D'Y.
'I was exploring women's personalities in all their variety. I wanted to end up showing them in complete control of their own destinies,' he said. (Independent, 15.03.1990) **£400-600**
- 216 **A rare John Galliano military-style jacket, 'Empress Josephine Meets Lolita' collection, Spring-Summer 1992,** unlabelled, with curved faux pocket-flaps running from shoulders to underarms, adorned and fastened with a mixture of military-style metal buttons, piped and faced in scarlet wool, wide notched lapels, the long jacket with short, narrow vents to rear hem, *bust approx 81cm, 32in*

Provenance: a former member of the Galliano team. Showpiece. The jacket was slung over one shoulder by one of the models, who was wearing a diaphanous white dress. **£700-1,000**
- 217 **A good John Galliano Minimono, 'Black' collection, Autumn-Winter 1994-95, Paris labelled and size 40,** the wool 'Le Smoking' style double-breasted jacket with Japanese-inspired kimono-like lapels and long pointed sleeves lined in black satin, *bust approx 92cm, 36in*
The 'Black' collection was one of the most important of his career and signalled the start of his worldwide success. With just 18 looks (16 of them black) and supermodel friends working for free, it was a huge success and was featured in all the major magazines of the day. On the catwalk (held in Sao Schlumberger's hôtel particulier) this jacket was worn as a dress with an embroidered obi. **£700-1,000**
- 218 **A John Galliano hound's-tooth checked wool suit, 'Pin-up/Misia Sert' collection, Spring-Summer 1995, burgundy satin Paris label and Bergdorf Goodman retailer label,** the short-sleeved jacket with padded shoulders and hips; matching mini-skirt (2) (Dimensions: bust 92cm, 36in, waist 66cm, 26in) **£300-500**
- 219 **A Christian Dior by John Galliano Maasai choker necklace, Spring-Summer 1997 pendant metal tag,** the 18-strand choker of pale chalcedony-coloured beads with 2 fixed looped strands and droplet pendant and detachable longer lariat strand, *31cm, 12in wide with chain closure for additional width* **£600-1,000**

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- 220 **A Christian Dior by John Galliano couture trouser suit, 'Mata Hari' collection, Autumn-Winter 1997-98, Couture labelled and numbered 30070**, comprising: black wool crêpe 'Bar' influenced jacket with curved pocket flaps forming a basque over the hips, twin breast pockets, wide curved lapels, with pair of wide-legged black satin trousers, *chest 86cm, 34in, waist 71cm, 28in (2)*
This second Dior haute collection was eagerly awaited after the success of the previous season. Galliano's stated aim was to 'make women look beautiful and make people dream' (WWD, 9th July 1997). Held in the sweltering heat of the Bagatelle Gardens, the show opened with Galliano's 'Raj Princesses' each wearing superb tailored ensembles and dripping with Goossens jewellery - massive palm-shaped ear-rings, headdresses and choker-breastplate necklaces 'shimmering with chain diamanté, crystal or amber set into antique silver, all in a very Edwardian Raj mood' (Dior press release), or tall coiled necklaces reminiscent of Ndebele tribeswomen. The opening looks comprised masterful tailored ensembles in lightweight wools which Galliano likened to 'that feeling of espionage like tweeds hiding showy clothes'. Galliano was able to really exploit the skills of the tailleur atelier. The design of this jacket suggests the wasp waist of the late nineteenth century and the padded hips introduced by Christian Dior in the evocative historicism of his post-WWII 'New Look' collection and the iconic 'Bar' jacket. £800-1,200
- 221 **A Christian Dior by John Galliano cotton suit, 'Communist' collection, Spring-Summer 1999, Boutique, Paris labelled, size UK 42**, of olive-green piqué, with red satin piping to the Mao-style collar and edges, traditional knotted fastenings of gold braid, the shaped hem applied with engraved gilt Dior brooch medallions, matching skirt with piping to hem, *chest 92cm, 36in, waist 71cm, 28in*
 After the excesses of the 'Diorient Express' the previous season, the presentation of this RTW collection was pared down not only in terms of the location (in house at the Avenue Montaigne), but the clothes too. Galliano's theme was revolution - a Molotov cocktail of Communist China military looks which segued into Russian Constructivism with bold striped and patterned fabrics inspired by artist Alexander Rodchenko. There were double the usual number of looks - and Galliano answered his critics with a strong line up of 'real' clothes. The colour palette was unusual to say the least, with opening looks in army combat green with red facings worn with Chairman Mao caps or New York vigilante red berets against Healy's soundtrack taken from traditional Peking Opera music
'For the first half of the collection, I was looking at Chinese military uniforms - the colour, the gold accents. The touches of red, the small red beads and silk armbands came from the uniforms of the Red Guards, Mao's youngest disciples'. (JG Interview with Andrew Bolton for 'China Through the Looking Glass' exhibition catalogue) (Qty: 2) £600-800
- 222 **A rare Karl Lagerfeld for Chloé 'light bulb' dress, 1996, défilé sticker-label with handwritten numbers and model name 'Linda'**, probably worn by Linda Evangelista on the runway for this collection, the black grosgrain ground embroidered and appliquéd with 'light bulbs' of pink and white plastic, silver wire-thread and rhinestones, with beaded 'plugs' and 'sockets' to hem, edged in feathers and iridescent sequins, *bust 86cm, 34in, waist 66cm, 26in*
 Supermodel Linda Evangelista was photographed by Karl Lagerfeld for the look-book for this collection, where she is shown wearing a different iteration of a 'light bulb' dress. For his second tenure at Chloé, Lagerfeld re-visited the motif from his A/W 1978-1979 collection for the house, an example of which is held in the Palais Galliera, France, accession number GAL1980.104.1. (Dimensions: bust 86cm, 34in, waist 66cm, 26in) **£1,500-2,500**

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- 223 **A Tom Ford for Gucci monogrammed velvet 'pyjama' suit, Autumn-Winter 1997-98, labelled and size 40**, comprising oversized button-front shirt, matching trousers with panels of contrasting midnight-blue devoré velvet, *bust approx 86cm, 107cm, 42in, waist 66cm, 26in*; together with a black 'shiny' viscose suit, the jacket with sharply-pointed lapels, with original thin leather belt, from the same collection, *labelled and size 40, bust 86cm, 34in, waist 76cm, 30in (5)*
The A/W 1997-98 collection encapsulated the very best of Tom Ford for Gucci: sharp, sexy and timeless. Deep shades of plum, midnight-blue and green were subtly woven through the almost entirely black collection. The velvet monogrammed shirt was a key piece and features on the runway numerous times in various shades. Interestingly, the matching trousers for the ensemble appear on a male model in red, demonstrating the ease with which Tom Ford interchanges design elements between genders. Sleek tailoring is featured throughout, with similar variations of the viscose suit appearing. (Qty: 5) £300-500
- 224 **A John Galliano complete 'Esquimeau' ensemble, Autumn-Winter 2002-03, nude rubber label**, of orientalist printed chiffon, ruched and gathered by means of cagoule-like cords and metal toggles, the shoulders adorned with patchwork stars edged in fur; compete with blue-splash printed ivory denim boots with fur trim and galoshes, cross-stitch leather thong seams; and pair of long suede gloves with suture-effect seams, painted to resemble patchwork (5) **£1,000-1,500**
- 225 **A John Galliano printed chiffon dress, 'Esquimeau' collection, Autumn-Winter 2002-03, Look 36, printed rubber label**, with vibrant black ground print of butterflies and chrysanthemums, Chinese inspired criss-cross laced bands to bodice front and back with leather and fur tassels, black wool pom-poms to the shoulders, 30s-style tiny self-covered button closure to one side, self-belt and buckle which when worn at the hip creates draped fullness above, *bust approx 81cm, 32in*
In 'Esquimeau', ethnic looks were explored, with an emphasis on Eskimo and Chinese iconography as well as a smattering of Peruvian pom-poms, Scottish tartans and flamenco-frilled skirt hems. The Chinese influence was strongly in evidence in the form of embroidered butterflies covering a brown suede kimono coat, dragon masks on t-shirts and dresses such as this one with Chinese shawl fringing and edgings on bodices.
Make-up artist Pat McGrath excelled herself - models had circles of coloured feathers or fur encircling a single eye, or feathers seemingly sprouting horizontally from brows or cheeks like some newly discovered alien race. Stephen Jones produced large cushion-shaped headdresses formed from bolts of fabric and fur to accessorise. **£600-800**

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- 226 **A fine Christian Dior by John Galliano couture tulle evening gown, 'René Gruau' collection, Spring-Summer, 2011, haute couture labelled,** formed from graduated cafe-au-lait to pale peach shades of tulle, the strapless fitted sheath with buttons punctuating the bodice sides, with cascades of feather blooms with jewelled centres to bodice front and side of narrow pencil skirt, the skirt with chiaroscuro-effects created by layers of brown tulle, the graduated overskirt formed from bouffant layers of pleated tulle, *bust 86cm, 34in, waist 64cm, 25in*
- This was Galliano's last haute couture collection for Dior and it was arguably one of his finest. Having himself first studied fashion illustration at St. Martins college, he was well acquainted with René Gruau's work. The skilled Dior atelier used multiple layers of tulle to imitate the chiaroscuro - the play of light and dark - of Gruau's colour washes, to create a shimmering depth of dégradé in the tulle.
- This was look 22 on the catwalk executed in shades of blue and pink, but our vendor chose a different palette also used in this collection. **£10,000-15,000**
- 227 **A Christian Dior railway guard's hat, Resort 2017, unlabelled, sticker to interior with handwritten '59',** patch to front embroidered with golden thread reading 'Dior Express' in stylised art-deco lettering, patent brim, leather banded interior, *58cm, 23in circumference* For Resort 2017, show attendees boarded the 'Dior Express' - from Victoria Station, London, to Blenheim Palace, Oxfordshire, where the presentation took place. The magnificent vintage train was rented exclusively for the occasion by Dior, with guests attended to by models (and presumably authentic railway staff) who were dressed in custom Dior railway uniforms. **£200-300**
- 228 **A Ralph Rucci ivory gazar and sequined sheath, 2000s, Chado labelled and size US4,** with interior lightly-boned silk and mesh corset, the gazar over-dress embellished with 'stones' of dazzling brilliants to hem, entwined by a painted and beaded black 'rope', open to rear revealing sequined underdress, *bust 81cm, 32in, waist 61cm, 24in* **£800-1,200**
- 229 **A Tom Ford beaded organza ensemble, Spring-Summer 2013 ready-to-wear, labelled and size 40,** the ground finely worked with a lattice of blue and black glass beads, the skirt with slashed-effect formed from pieced strips, sitting low on the hips; matching bodice with sheer neckline; together with additional length of spare beaded fabric, *bust 82cm, 32in, waist 76cm, 30in* (3)
- The skirt was part of look no. 25 for this collection, styled with a black hooded and bondage-style heels. **£500-800**
- 230 **A good Ralph Lauren black tulle evening gown with fishtail hem, Autumn-Winter 2002 ready-to-wear, purple label and size US2,** intricately hand-embellished with Victorian-inspired leather tapelace to bodice and applied foliate scrolls to skirt, spangled with sequins and cut beads, *bust 81cm, 32in, waist 66cm, 26in*
- This entirely black collection followed Ralph Lauren's all-white offering of Spring-Summer 2001. The catwalk show was held in the library of his Madison Avenue headquarters and drew inspiration from late 19th-century dress. Janet Ozzard for Vogue commented at the time that this collection marked Lauren's 'new strength in eveningwear', as demonstrated by the superb craftsmanship of this piece. £400-600*
- 231 **A Pierpaolo Piccioli for Valentino ornately embellished tulle evening gown, Spring-Summer 2017, Look 61, labelled and size 38,** with 'lipstick' applique of pink velvet, black seed beads, rhinestones and beaded red hearts, the design based on an original print by Zandra Rhodes and Sylvia Ayton in 1968-70, *bust 76cm, 30in, waist 61cm, 24in*
- This was Piccioli's first solo-designed collection for the house. An avid researcher, he drew inspiration from the archive of British designer Zandra Rhodes. Zandra, who was seated front row at the show, recalled: 'He and an assistant came to my studio for two days, I showed them everything in my archive... It's just incredible to see what they did with them'. £1,000-1,500*

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- 232 **A Giambattista Valli couture white silk-chiffon evening gown, Autumn-Winter 2014-15, Look 26, couture labelled, the finely-pleated and lightly-boned bodice adorned with silk flower petals in purple and white, embroidered green vines spangled with faceted stones peaking out beneath, with grosgrain-ribbon waistband, bust 82cm, 32in, waist 66cm, 26in**
- Tim Blanks wrote for Vogue: 'Imagine the Alhambra Gardens. A girl wakes, maybe she's still dressed from the night before, maybe she swathes herself in a striped sheet or slips into her beau's pjs. It's bright so she puts on sunglasses. Her head hurts. She wraps it in a napkin from the champagne bucket. And she goes for a walk in the garden...A pretty picture, and Valli did it justice on his catwalk'. £1,500-2,500*
- 233 **A rare Alexander McQueen silver gauze 'Armour' dress, probably a prototype, 'The Hunger' collection, Spring-Summer 1996, unlabelled, Look 32 on the runway, black on white woven label, with additional sticky label to the lining handwritten '1', the silver synthetic mesh dress with attached shaped headpiece, the dress section lined in burned-orange silk, the A-line skirt with two deep gores to the rear, zip-fastened to the back, bust 81cm, 32in, waist 66cm, 26in**
- The 'Hunger' collection had a particularly harsh/visceral quality to it. As one theme it drew on Tony Scott's 1983 vampire film 'The Hunger'. The show, held under bright lights on a stark, unadorned runway, took place at the Natural History Museum in London. It included elements taken from nature - quite literally, including a moulded transparent acrylic bodice filled with live earthworms and another filled with blood, which tended to leak during the show (see KTA lot 283, 4th December, 2012). The headpiece of this silver mesh dress is redolent of bee-keeper or fencing helmets, but here McQueen creates an all-in-one protective dress. Armouring the female body was a theme McQueen was to return to repeatedly over the years. Alongside some of the difficult-to-wear but hugely press-worthy garments were beautifully tailored, fitted dresses slashed through to reveal flesh, others with prints suggestive of evisceration or sharp thorns. Shaun Leane's 'Tusk' earrings - polished spikes of silver, completed the uncompromising look. £20,000-30,000*
- 234 **An Alexander McQueen black wool pea-coat, 'Dante' collection, Autumn-Winter 1996-97, black on white Italian manufacturer's label with McQueen's birth year 'b. 1969', with exaggerated, curved lapels, the high, curved rear collar can be unfurled to use as a hood, chest 86cm, 34in £600-900**
- 235 **An Alexander McQueen burgundy wool coat, 'Joan' collection, Autumn-Winter 1998-99, black and yellow label, size 40, Look 18, the fitted front with button closure, slotted belt through the loose sack-back, hood, with McQ black damask lining, chest approx 92cm, 36in £600-1,000**
- 236 **An Alexander McQueen striped ensemble, 'The Eye' collection, Spring-Summer 2000, yellow on black label, size 42, comprising: rayon and silk floral-weave strapless bodice, striped in red and black with grey edging borders, the front panel cut lower than the rear waist and curving over the hips, lined in red paisley damask; the matching trousers with fall-front opening and two cast metal buttons with oriental script, the flared legs with curved cutaways below the knee, bust 81cm, 32in, the low waist 76cm 30in (2) £600-800**
- 237 **An Alexander McQueen black cotton jumpsuit, 'The Eye' collection, Spring-Summer 2000, Look 4, yellow on black label, size 42, with keyhole opening to midriff, the sleeves open at the underarms, low hipster waistline with belt loops, curved rear cutaways to the rear trouser hems, bust approx 86-92cm, 34-36in £600-1,000**
- 238 **An Alexander McQueen red polka-dot chiffon dress, 'Dance of the Twisted Bull' collection, Spring-Summer 2002, labelled, with cut-out sides and tiered skirt**
- This dress was look 29 on the runway. (Dimensions: bust approx 87cm, 34in) £400-600
- 239 **An Alexander McQueen printed chiffon dress, 'Ireere' collection, Spring-Summer 2003, labelled and size 40, the lightly-boned bodice overlaid with intricately pleated and printed feather plumes in shades of blue, the skirt falling from a zig-zag of godets to the hips, floating panels to rear, bust approx 92cm, 36in, waist 66cm, 26in**
- This was look no. 40 on the runway. £800-1,200*

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- 240 **Alexander McQueen pair of black leather Buccaneer boots, 'Ireere', Spring-Summer 2003**, with deep top flaps which can be worn up or down, back lacing, faux antler, curved pointed heels, *size 38 1/2*
Provenance: The late Annabelle Neilson collection **£400-600**
- 241 **An Alexander McQueen moth-print chiffon cocktail dress, pre-collection Spring-Summer, 2004** *grey label, size 38 and also with Press Sample label, hand-numbered SO7AL41/002*, with scarf-like panels falling from the halter-neck, gently-draped bodice and skirt with silk petticoat (Dimensions: bust approx 81cm, 32in, waist 61cm, 24in) **£300-500**
- 242 **An Alexander McQueen metallic suede dress, 'Deliverance' collection, Spring-Summer 2004**, *with Press sample label, hand-numbered 126100, xn075, 1167*, with multiple criss-cross straps, gored graduated skirt with punched decoration, *bust approx 76cm, 30in, waist 56cm, 22in* (Dimensions: bust approx 76cm, 30in) **£500-900**
- 243 **An Alexander McQueen wood-grain-print ensemble, Natural Distinction, Un-natural Selection, Spring-Summer 2009, Look 3, dog tag labelled and size 42**, comprising satin tailcoat with high pleated Incroyable style collar, the back panel with complex origami-like pouched pleats to the rear shoulders and forming winged pleats to waist sides; with matching pair of printed lycra leggings, *chest approx 92cm, 36in (2)* **£1,000-1,500**
- 244 **Alexander McQueen fringed cocktail dress, 'Natural Distinction, Un-natural Selection' collection, Spring-Summer 2009, Look 15, narrow grey label, size 42**, the upper bodice and low back panel of nude tulle embroidered with white wisteria blossom and song birds, the under-dress of grey crêpe entirely smothered in festooned swags of dégradé fringes dyed from white to black, *bust approx 81-86cm, 32-34in*

Chanel and Vionnet both made dresses adorned with dégradé fringing in the 1920s - though nothing as extreme as this McQueen version. See 'Chanel' Metropolitan Museum of Art catalogue, pp.186-187, for the 1926 Chanel example. **£3,000-5,000**
- 245 **A good Alexander McQueen printed silk blouse, 'The Horn of Plenty' collection, Autumn-Winter 2009-10, labelled and size 46**, of interesting construction, the hound's tooth check print enlarging from the right shoulder, morphing into birds in flight, dramatic stiffened ruffled cockade to the left, concealed rear zip fastening, *bust 38in, 97cm*; together with a McQueen black wool-cashmere cropped jacket with 'twisted knot' buttons from the same collection, *labelled and size 38, bust 102cm, 40in*; and a McQueen studded leather belt, *stamped, 63-71cm, 25-28in (3)*
The blouse is a variation of look 13 and the black jacket a variation of look 4 on the catwalk for this collection. (Qty: 3) **£350-500**
- 246 **An Alexander McQueen 'Plato's Atlantis' collection snakeskin-print silk dress, Spring-Summer 2010, Look 25, narrow grey label and size 38**, the kaleidoscope print in shades of blue, internal pannier struts which support hip bands applied with graduated blue enamel plaques, draped and floating panels to rear, *bust approx 82cm, 32in* **£8,000-12,000**
- 247 **An Alexander McQueen butterfly-wing print silk evening gown, 'Plato's Atlantis' pre-collection, Spring-Summer 2010, grey label and size 38**, with integral floating panels falling from rear shoulders, original retail label attached, *bust approx 81cm, 32in* **£1,000-1,500**
- 248 **An Alexander McQueen 'Plato's Atlantis' collection snakeskin print silk dress, Spring/Summer 2010, narrow grey label and size 40**, the kaleidoscope print in shades of blue, curved hip bands applied with graduated blue enamel plaques, supported by a cascade of folded and layered organza ruffles (Dimensions: *bust 82cm, 32in*)
This was look no.27 on the runway. **£6,000-10,000**
- 249 **An Alexander McQueen embroidered scarlet satin dress, 'Angels & Demons' collection, Autumn-Winter 2010-11, Look 3, labelled and size 38**, bias-cut with wing-effect pleated sleeves and skirt panniers, the black organza bodice and skirt panels embroidered in high relief with gold thread, purl wire, rhinestones and sequins with blossom, cojoined birds, skulls and foliate strapwork, *bust 82cm, 32in* **£4,000-6,000**

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- 250 **A Sarah Burton for Alexander McQueen flame-red silk-organza gown, Resort 2011, Look 29, labelled and size 40**, digitally printed with large-scale petals or wings, the images layered to create an ink-stain effect, the short skirt falling into a dramatic sweeping train, bodice with interior mesh corset, *bust 82cm, 32in, waist 66cm, 26in*
- This was the final look in Sarah Burton's first womenswear collection as the creative director for McQueen following Lee's untimely death. First Lady of the United States of America, Michelle Obama, caused a media sensation when she chose this gown (in a full-length version) to wear to host a State Dinner at the White House in honour of the visiting President Hu of China. Many commentators were surprised by her choice of a British designer, most vocally Oscar de la Renta, who publicly expressed his displeasure that she had not selected a gown by an American. £800-1,200*
- 251 **A fine Philip Treacy 'butterfly' hat, circa 2003, labelled**, the central toque applied overall with hand-painted purple feather butterflies and inset with 'trembling' wires supporting clusters of butterflies seemingly in flight around the face, *maximum diam. approx 66cm, 26in*
Alexander McQueen commissioned similar red feather butterfly headdresses from Treacy for his 2008 'La Dame Bleue' collection. Naomi Campbell was photographed wearing a Treacy multicoloured butterfly hat on the cover of Tatler in May 2003. See KTA 23.06.2013 lot 292 and KTA 14.06.2015 lot 328. £1,500-2,500
- 252 **An André Courrèges man's tan jumbo-needlecord jumpsuit, circa 1970, Hyperbole 00 label**, with metal logo to breast pocket, press-stud fastened with multiple zips to pockets, hip pockets with side entry and poppers to fasten; and drawstring to waist and ankles, *chest 98cm, 38in*
See KTA December 2019 lot 228 for a similar jumpsuit in dark green £800-1,200
- 253 **A Jean Paul Gaultier man's satin jacket, 'Russian Constructivist' collection, Autumn-Winter 1986-87, Homme pour Gibo labelled**, with flocked lettering to rear; together with a Stephen Sprouse wool-blend jacket with barbed-wire print and shoulder pads, 1988, *labelled, chests approx 106cm, 42in (2)* (Dimensions: *chests approx 106cm, 42in*) **£400-600**
- 254 **A Jean Paul Gaultier for Gibo man's suit, late 1980s, labelled and size 50**, the black wool crêpe double-breasted jacket with massive padded shoulders, narrow waist, the sleeves covered in metal studs inset with opaque glass discs, turquoise and black striped satin lining to the sleeves; the matching narrow, drainpipe trousers with studded side stripes, (2)
Provenance: The John Cowell collection **£600-800**
- 255 **A Jean Paul Gaultier man's evening suit, circa 1990, Homme labelled, size 50**, the double-breasted black wool jacket with Scottish-inspired square copper-toned 'Gaultier' buttons, the back panel with printed stripes in cinnamon and brown velvet, with large enamelled metal medallion to the centre 'Too Fast To Live Too Young to Die' below an imperial crown, with tassels, fleur de lys pendants and jet-like bead adornments, lining printed with heraldic medallions; the matching trousers with stirrup hems and velvet side stripes, *size 48*
Provenance: The John Cowell collection (Qty: 2) £600-800
- 256 **A Jean Paul Gaultier man's cage waistcoat, 'Rap Sody in Blue' collection, Spring-Summer 1990, Homme labelled and size 46**, the front panels formed from black satinised cotton cover corsetry struts with curves outlining the pectoral muscles, black satinised cotton back
Literature: See 'The Fashion World of Jean Paul Gaultier', Montreal Museum of Fine Arts catalogue, p260, for a photograph of this model on the runway. It was worn with tight black leggings and patent Dr Martens-type boots, complete with matching head-cage. **£600-800**
- 257 **A rare Jean Paul Gaultier man's 'Matador' jacket, Spring-Summer 1991, unlabelled but with original retail tags**, the transparent jacket of clear plastic richly adorned overall with raised gold embroidery, beading sequins, emerald-green 'gems', gold silk-wrapped tassels, with massive shoulder panels and integral embroidered plastic waist panels to the front with elasticated side straps, *chest approx 107cm, 42in*
This was one of the key looks of the S/S 1991 show. On the runway a silver version was worn with tight silver lycra leggings. Versions were made for both men and women. Literature: See 'Jean Paul Gaultier' by Colin McDowell, p77, for the runway image of this model. £800-1,200

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- 258 **A rare Jean Paul Gaultier man's turquoise tartan kilt ensemble, Autumn-Winter 1994-95, green Junior Gaultier label, size 50**, comprising double-breasted long jacket, with high-set angular lapels, padded shoulders, silver buttons; the matching short kilt with silver stud adornments and oversized safety-pin on chain to closure flap; with matching tapered trousers; together with a shot blue-terracotta bull's head weave satin shirt, *Homme labelled, size 48 Literature: See 'Jean Paul Gaultier' by Colin McDowell, p.67, for an image of this model being worn on the catwalk* **£800-1,200**
- 259 **An early Alexander McQueen man's layered cashmere suit, 'Dante' collection, Autumn-Winter 1996-97, Italian manufacturer label with 'b. 1969', size 50**, comprising: tan cashmere jacket with wide, notched lapels; a black cashmere waistcoat of identical cut; tan cashmere trousers, *size 48, chest approx 102cm, 40in, trouser waist 81cm, 32in Provenance: The John Cowell collection* **£800-1,000**
- 260 **An Alexander McQueen man's coat, 'It's a Jungle Out There' collection, Autumn-Winter 1997-98, narrow white on black label, size 50**, of black gabardine, the front skirt panel printed with a detail of archangel Michael from Hans Memling's 'The Last Judgement' (1467-71), *chest 97cm, 38in*; with matching short-sleeved cotton jersey shirt printed overall with the Memling angel detail
- In an interview in 2004, McQueen said, *'I would love to buy a Memling but I don't think I could ever afford it'*. In Memling's painting, Archangel Michael weighs souls to see who should be saved or damned.
Provenance: The John Cowell collection (Qty: 2) **£1,500-2,500**
- 261 **An Alexander McQueen man's black cashmere coat, 'Joan' collection, Autumn-Winter 1998-99, Look 35, yellow on black narrow label**, the front left hem embroidered with oriental lilies in garnet bugle beads, single button to fasten, lined in McQ damask, *chest 107cm, 42in Provenance: The John Cowell collection* **£800-1,200**
- 262 **An Alexander McQueen man's grey coat ensemble, 'Joan' collection, Autumn-Winter 1998-99, Look 36, white on black narrow label, size 48**, of sleek polyamide, the single-breasted coat with two buttons, embroidered down the left side with oriental lilies, McQ damask lining, matching trousers, *chest approx 102cm, 40in, trouser waist 81cm, 32in Provenance: The John Cowell collection* **£800-1,000**
- 263 **A rare Dirk Bikkembergs man's futuristic nylon smock, Autumn-Winter 1999-2000, labelled, size M**, with metal hoop collar etched with 'Dirk Bikkembergs 2000', overlaid with clear plastic The hoop collar is featured in variations throughout the catwalk show for this collection, with the final walk featuring each male model wearing a clear plastic version of this design. **£300-500**
- 264 **A rare Martin Margiela 'Retrospective Doll' collection complete ensemble, Spring-Summer 1996, blank labelled**, comprising: chunky knitted sleeveless top, additionally labelled in French and English *'Garment reproduced from a Doll's Wardrobe (Details and disproportions are reproduced in the enlargement)'*, worked in grey and black stocking-stitch stripes, with oversized press-stud to rear fastening, *bust approx 86cm, 34in*; a pair of heavy grey cotton drawstring trousers, *identically labelled*, with top-stitched patch pockets, giant press-stud fastening; a necklace formed from an oversized bath chain and an embossed metal dog tag embossed in English and French, *'Reproduction of an Identity Badge from a G.I. Doll (details and disproportions are reproduced in the enlargement)'*, *the tag excluding chain, 21.5cm, 8 1/2in long*; and a pair of grey painted black leather Tabi mules, *size 36 (6)*
The identical model was donated by Vogue Paris Foundation for MARTIN MARGIELA EXHIBITION, Musée Palais Galliera, Paris, 2018. **£10,000-12,000**
- 265 **A Martin Margiela 'Flat' leather jacket and metal hook, Spring-Summer 1998, plain white label, size 44**, constructed from panels of leather which fold flat, resembling a traditional maker's pattern when hung, *bust approx 86cm, 34in (2) A similar model is illustrated in the exhibition catalogue 'Martin Margiela, Collections Femme 1989-2009', Musée Galliera, 2018, p.80. A similar model is also illustrated in 'STREET', Maison Martin Margiela magazine, special edition, volumes 1&2, November 1999, (Dimensions: bust approx 86cm, 34in)* **£1,500-2,500**

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- 266 **A Maison Martin Margiela black leather and tulle ensemble, Spring-Summer 2010, Look 32, blank label, size 38**, the strapless leather bodice with internal black lycra 'body' underpinnings, worn over a combination trained black leather skirt/trousers, fastened to front and back of waist by large buckled straps, the zip fastened leggings fastening at the crotch by means of loops and button, the hem with attached heavy metal chain for use as finger loops, *bust approx 81cm, 32in (2)* **£800-1,200**
- 267 **An Issey Miyake knitted wool cocoon coat, late 1970s-early 80s, brown on ivory woven label**, worked in chunky plain knit with ribbed collar, pale grey stripes down one side, a pocket to right chest **£400-600**
- 268 **A rare and early Rei Kawakubo/Comme des Garçons distressed-effect shirt-dress, probably Spring-Summer, 1983 ribbon label**, of voluminous, rectangular shape, formed from pieced cotton patches with intentional holes, narrow arm slits, button-fronted
This collection was sometimes derisively referred to in the press as 'The beggar look'. **£800-1,200**
- 269 **An Issey Miyake navy wool cape/coat, 1983, shades of grey label**, with concealed inner button to left neck, with button holes to left and right front capelet edges, and to right shoulder, allowing for the garment to be worn in a variety of ways, deep rectangular capelet collar conceals the sleeves, deep side pockets
A similar cape is illustrated in '*Issey Miyake Bodyworks*', p 118, worn by the Japanese nun Jakucho Setouchi. **£350-500**
- 270 **An Issey Miyake rippled bark-effect asymmetric coat, Spring-Summer 1984, shades of grey label**, of double-woven jute and cotton, inspired by *kanpan* (hard tack), formed from two diagonal panels, joined at the back, with points to each side hem, the ruched, gathered texture achieved by myriad running stitches on the inside layer
This coat is photographed in '*Issey Miyake & Miyake Design Studio, 1970-85*', p5; and also '*Issey Miyake Photography*' by Irving Penn, 1988, p40. **£500-700**
- 271 **An Issey Miyake tan mohair flecked coat, Autumn-Winter 1984, shades of grey label**, of voluminous cut with batwing sleeves, long kimono-like lapels, low centre back V pleat, leather thong to fasten; together with a brown cotton *Plantation labelled* skirt (2)
See 'Issey Miyake' by Taschen, p116. An identical coat is photographed being worn on the runway. **£400-600**
- 272 **A Yohji Yamamoto black cutwork cotton kimono jacket, probably 1984-85, black on tan label, size M**, with cutwork repeats of large-scale flower-heads **£800-1,200**
- 273 **An Issey Miyake black and tan plaid cotton dress, Spring-Summer 1985, shades of grey label**, with bold plaid stripes to front and back, patch pocket to right hip, floating panel to back of dress wraps around and ties at left hip
See '*Issey Miyake*' by Taschen, p 116. An identical coat is photographed being worn on the runway. **£300-500**
- 274 **An Issey Miyake red bouclé wool 'cow' jacket, circa 1985, shades of grey label**, of voluminous cut, the back panel knitted with a piebald horse, with patch pockets to side hems **£400-600**
- 275 **An Issey Miyake blue and black ikat cotton dress, Spring-Summer 1986, shades of grey label, size M**, formed from Indian ikat-woven cotton, the front hem folded back with buckles to the back, optional leg holes to the hem sides, the rear waist with belt straps **£350-500**

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- 276 **A rare Kansai Yamamoto man's 'Dragon' tailcoat, 1986, labelled,** of black wool with satin collar, silk and sequinned dragon appliqué front and back, *chest 92cm, 36in*.
The traditional European formal tailcoat shape is combined with the bold colours and strong graphics redolent of Japanese Noh theatre iconography. The twinkling pink sequins are a nod to Kansai's Glam Rock period of the 1970s when he rose to fame making stage costumes for David Bowie. We believe that very few of these tailcoats were made. The actor Whoopi Goldberg wore an identical example on the cover of People Magazine, March 10, 1986. Exhibited: This jacket was included in '*Wardrobe: Innovation, Revolution and Whimsy in Contemporary Japanese Fashion*', Harnett Museum of Art, University of Richmond, Richmond, Virginia, USA, October 2017-January 2018.
Literature: It is photographed in colour in '*Adoption, Adaption, and Innovation: the Cultural and Aesthetic Transformations of Fashion in Modern Japan*' and also in '*Since Meiji: Perspectives on the Japanese Visual Arts 1868-2000*' (edited by J. Thomas Rimer, University of Hawaii Press, 2012). **£600-800**
- 277 **A good and rare Yohji Yamamoto black wool cap, Autumn-Winter 1986-87, labelled,** with exaggerated brim, circumference approx 53cm, 21in; together with a Jean Paul Gaultier example of woven orange straw with yellow plastic visor, 1980s-early 90s, Femme labelled, *circumference 55cm, 21.5in (2)*

The Yohji example appears to be identical to the one used in Nick Knight's iconic 'bustle coat' image, shot in silhouette in 1986. Identical caps were worn by models during the opening sequence for the collection, shown with black stockinette hair-covers, wrapped under the chin **£300-500**
- 278 **An Issey Miyake woven leather and fur jacket, probably late 1980s, spike label,** woven in black and grey leather interspersed with mink fur strips in shades of brown, fringes to sleeves and front closure and vertically down centre-back, two pockets to interior **£300-500**
- 279 **An Issey Miyake ensemble, comprising: green-grey nylon crêpe coat, Spring-Summer 1991,** with optional zipped hood/capelet, diagonal zipped front pockets, *size M*; together with a grey crêpe dress with zips for armholes, the torso sides outlined with faggotted-effect lines, the rear shoulder area can be raised and worn as a hood with head-shaped zippered panel which can be worn to frame the face or partially zipped burka-style to expose just the eyes (2) **£600-1,000**
- 280 **An Issey Miyake fantasy-print dress and coat, circa 1995, labelled,** the bias-cut stockinette and jersey dress printed with naked anime figures in space helmets in an imaginary landscape; matching puffa-coat with hood, bright yellow lining, *bust approx 86cm, 34in (2)* **£500-900**
- 281 **A fine Yohji Yamamoto 'Bustle' ensemble, Autumn-Winter 1995-1996, labelled,** the multi-layered outfit comprising: black wool 19th-century inspired jacket with raised grey mohair flecks, stiffened with foam and mesh lining, with open underarm and under-sleeve seams; keyhole opening to the lower back, the pleated basque forming a buttoned drape to the rear; the knitted ribbed polo-neck sweater dress with the draped synthetic taffeta skirt loosely attached at the front waist; a padded satin petticoat with stiffened crinoline flounce to hem, hip slits; a finer black tulle over-petticoat with flounce to hem; and a black crêpe-covered hat with deep brim, looped and stiffened ribbon band to the back (5) **£4,000-6,000**
- 282 **A fine Rei Kawakubo/Comme des Garçons 'Body Meets Dress' or 'Bump' collection ensemble, Spring-Summer 1997,** ribbon labels, comprising: red wool sleeveless twin-set, the 'sweater' with integral back bumps, both with button fastenings; a stretch nylon red and white gingham checked over-bodice; a matching stretch gingham skirt in beige check with irregular, undulating seams creating contours, dipping rear hem; and a pair of white leather pumps with ankle ties and ballet-pointe blunt edged toes (6)
It is rare to find garments from this collection with such extreme, exaggerated 'bumps' complete with integral original pillows. The outer gingham layers are similar to look 6 on the runway. £10,000-20,000

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- 283 **An Issey Miyake Guest Artists Series No 2 dress by Nobuyoshi Araki, 1997, labelled and size F**, of white pleated polyester printed with a photograph of a nude woman, bust approx 86-92cm, 34-36in; together with original pamphlet and handwritten letter from the Brook Street London store (qty) **£800-1,200**
- 284 **An Issey Miyake Guest Artists Series No 3 pleated polyester dress, the design by Tim Hawkinson, 1998, Pleats Please label, size F**, printed to the front with a black trellis enclosing a stylised nude male figure in shades of grey, the back with insert of silver lamé pleats from neck to hem **£1,500-2,500**
- 285 **An Issey Miyake/Cai Guo-Qiang Guest Artists Series 4 'Dragon or Rainbow Serpent' dress, 1998, labelled and size 3**, of tightly-pleated polyester, the front printed with coiling dragon-like gunpowder trail, a facsimile of the original artwork, with remains of original Issey Miyake shop tag giving details of the artist in English and Japanese, *bust approx 92cm, 36in*
- 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
- 286 **A Rei Kawakubo/Comme des Garçons printed numeral ensemble 'Ethnic Couture' collection, Spring-Summer, 2002, labelled**, comprising: cream cotton jumpsuit printed overall with brilliant white numeral repeats, *size M*; the matching jacket with black numerals, drawstring to neck, *size S*; together with a length of matching numeral print fabric; and a Covid mask and visor recently made from the fabric (5) **£700-1,000**
- 287 **An Issey Miyake pleated Hellenic or Madame Grès-style 'goddess' gown, 2003**, labelled and size 3, the black cotton jersey under-dress overlaid with multi-coloured pleated polyester panels which cascade down the back skirt, hooks to the front bodice for criss-cross lacing, *bust approx 86-92cm, 34-36in*
Provenance: the Sandy Schreier collection **£3,500-5,000**
- 288 **An Issey Miyake all-in-one jumpsuit, Spring-Summer 2004, Look 67, sample label**, of rose-pink cotton with white laces, zip fronted with integral converse trainers, the white laced bands following the curves of the shoulders and running down the front of each leg, *bust 86cm, 34in, waist 61cm, 24in, shoe length 28cm, 11in* **£600-1,000**
- 289 **A fine and rare Issey Miyake/Naoki Takizawa black pleated polyester 'monster' bodysuit, Autumn-Winter 2005-06, Fête labelled and size 2**, the integral head-shaped hood with metal hoops to each 'pierced' ear, curved skirt with red appliquéd shoe sections to the lower corners, the sleeves with integral hands and red appliquéd fingertips, original retail tag attached with price of ¥189,000 **£2,000-3,000**
- 290 **A good Yohji Yamamoto 'Cage' bodice, Autumn/Winter 2006-07, labelled and size 1**, the polyester crêpe sleeveless blouse with partially detachable collar, zipper to rear and integral waistband, the front with attached crêpe covered corset-like struts, self-ties to rear. (Dimensions: *bust approx 86cm, 34in*) **£800-1,200**
- 291 **A Rei Kawakubo/Comme des Garçons black jersey 'Curiosity' collection dress, Autumn-Winter 2007-08, ribbon label, size L**, the A-line shift dress with padded gloved hands to each shoulder, *bust approx 86cm, 34in*; together with a Stephen Jones for Comme des Garçons Homme Plus black felted wool baseball cap with wired bunny ears, *size S (2)* **£1,000-1,500**

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- 292 **A Junya Watanabe/Comme des Garçons 'puffer' evening coat, 'Feathers & Air' collection, Autumn-Winter 2009-10, Look 42, labelled and size M**, of black nylon taffeta with polyester padding and chunky gilt metal Chanel-esque chains, with hood, curved sleeves, the chains forming a frogging-like closure to the front chest. In his 'Feather & Air' collection Watanabe took the ubiquitous, functional puffer jacket and transformed it into romantic contemporary garments including Poiret-esque cocoon coats, full-length evening gowns, capes, pea coats and peplum jackets. Exhibited: 'Future Beaty' 30 Years of Japanese Fashion, Barbican Centre 2010. A photograph of this garment is reproduced in the accompanying catalogue on p 60. It states, *'Despite functional overtones, the dramatic and romantic form of this coat makes it appear to be from a bygone era. Watanabe's skilful play with the light-reflecting surfaces peculiar to synthetic fabrics confirms the garment as current and modern, however. When the collection was presented on the catwalk, the models emerged from the shadows, flashes of gold chain and one stark white blouse providing the only moments of disruption to the black on black collection.'* Images of this coat also appeared in Italian Vogue, October 2009, with a reproduction of a scrapbook by Lele Acquarone. Sarah Mower writing for Vogue described the collection, *'Leave it to Junya Watanabe to take a generic utility garment—in this case, a chill-blocking down jacket—and elevate it to an incredible level of romantic imagination. "Feathers and air" were in his mind when he began work with the tubular components of a puffer and then started treating it to myriad turns of construction that lifted it far away from its casual origins.'* **£2,000-3,000**
- 293 **A Rei Kawakubo/Comme des Garçons '2D' or 'Flat' collection jacket, Autumn-Winter 2012-13, woven label and size S**, of boiled felted wool printed with turquoise daisies on a scarlet ground, lined in ivory calico with stitched-down collar and tape ties. An identical piece was photographed by Sarah Moon, which was included in the Fashion Museum Antwerp exhibition, "Game Changers: Reinventing the 20th Century Silhouette" **£600-1,000**
- 294 **A pair of Rei Kawakubo/Comme des Garçons 'Mexican Guarachero' boots, Spring-Summer 2015, the insoles stamped with 'Homme plus'**, with elasticated sides, stirrup pulls front and back, extreme curling toes, *93cm, 36 1/2in long* **£400-600**
- 295 **A Lady Gaga-worn 'Red Bleeding' look, comprising red latex skirt by Karina Akopyan and Carapace patent leather bullet bra, 2017, unlabelled**, worn by Gaga for her '911' music video, 2020, the bra with extreme pointed cups with circular top-stitched detailing, brass buckle fastenings to rear, lined in gold leather; the 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, *bust approx 86cm, 34in, waist approx 61cm, 24in (2)*. 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 **£3,000-5,000**
- 296 **A Lady Gaga-worn 'Floral Alien' leather ensemble by Karina Akopyan, 2017, unlabelled**, worn by Gaga for her '911' music video, 2020; of hand-painted leather appliquéd with brightly-coloured embroidered flowers, comprising nine individual pieces which lace together to form a full fetish-body-suit, the Kokoshnik-inspired headpiece with moulded face and wire mesh insertions to eyes, the 'heel-less' shoes with extreme 4.5in platforms, *approx UK size 6, bust approx 87-92cm, 34-36in (9)*. This is one of two one-off ensembles designed

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by Karina Akopyan and 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, with 'Floral Alien' being allocated as their priority selection.

Karina Akopyan is a Russian born multi-disciplinary artist of Armenian descent, based in the UK. With an aesthetic rooted in fetishism and the decorative style of Russian folk art, her work depicts a world of pain, euphoria, frustration, invented memories and sexual fantasies, often intertwined with political references to her native homelands.

Made in 2017, 'Floral Alien' plays with themes such as femininity and aggression, combining traditional folk art with sadomasochism. The pointed shape of the headpiece is based on that of the Russian Kokoshnik, and the floral pattern adorning the leather is inspired by a Khokhloma spoon. Akopyan describes this body of work as: *'a bold questioning of tradition, religion, ritual, iconography, sexuality and fetishism - in all their jarring coexistence, yet inevitable convergence'*.

The ensemble comprises eight separate pieces, which when joined and tightly laced, encases the body entirely. It is constrictive to an extreme degree and transforms the wearer into an imposing alien-like creature, towering at over 10ft tall, the body disguised and distorted by the extreme proportions.

Lady Gaga has divulged that the song '911' is about an antipsychotic medication called Olanzapine, which she is prescribed: *'It's because I can't always control things that my brain does. I know that. And I have to take the medication to stop the process that occurs'* (Apple Music, 2020).

Filmed in August 2020 under Covid restrictions in Valencia, California, the video was directed by visionary filmmaker Tarsem Singh and was a meeting of minds, drawing inspiration from the cinematic style of Armenian film director Sergei Parajanov and his 1969 Soviet art film 'The Color of Pomegranates'. Reflecting on the surreal costumes featured in the video, and the unusual conditions under which it was filmed, the director recalled how 'Floral Alien' in particular presented practical challenges: *'I'll tell you what was dangerous, that I had to fix in post-production: the leather suit she's wearing is a gimp/erotic-asphyxiation suit, and the temperature was 118 degrees...we did two takes [of] her giving the gestures of 9-1-1 with her hands up, and after three takes, I think she was ready to pass out, so they took her head gear*

off. I said, "I need one more take!" and she said, "Oh, please, do you have it?" But I said 'no' because her hand with the "1" was against her black mask, and I couldn't see her finger, and she said, "Do you really need that?" and I took one look at her, she looked so red that I said, "We have it." So, I cut in her arm from a previous take'.

In an Instagram post announcing the music video, Gaga shed further light on its significance: *'This short film is very personal to me, my experience with mental health and the way reality and dreams can interconnect to form heroes within us and all around us'*. She went on to thank her devoted fans: *'I'm awake now, I can see you, I can feel you, thank you for believing in me when I was very afraid.'*

Something that was once my real life everyday is now a film, a true story that is now the past and not the present. It's the poetry of pain'.

Watch video clip here.

Video stills shown from '911' by Lady Gaga, directed by Tarsem Singh: watch here
First and final two images by Karina Akopyan (Dimensions: approx UK size 6, bust approx 87-92cm, 34-36in) (Qty: 9) **£15,000-20,000**