

Vintage, Antique Textiles & Passion for Fashion, Tue, 15 June 2021 10:00

- 1 **Dorset buttons, late 18th-early 19th century**, comprising: blue haberdashery card of 36 'high top' buttons, of conical shape worked in fine linen thread; together with a card applied with 72 'Singleton' buttons (2)
These buttons were made in Dorset somewhere between the early 18th century and early 19th century. High Tops were first made in Shaftsbury, Dorset between 1680 and 1700. They were made from a disc of horn from the Dorset Horn sheep. It was covered by a small piece of linen and worked with a needle and thread to make a conical shaped button. These were used on fashionable clothing from the late 17th to early 18th century. They were superseded by "Singleton" buttons, which have wire rings covered with linen and tiny (microscopic!) stitching with French knots at the centre which were commonly used on shirts, underwear and fine gowns. Dorset buttons were ousted by machine-made linen buttons from the mid 19th century and almost overnight the Dorset button industry was ruined. A substantial quantity of Dorset buttons became redundant stock for well over 100 years until bought by a wealthy Lady (the Dowager Lady Lees) in the early 20th century, who tried to revive the industry at Lytchett Minster in Dorset. The small shop with its original antique stock of buttons was eventually bought in 1970 by Thelma Johns who sold the buttons from The Old Button Shop at Lytchett Minster. These buttons were acquired from her in the 1980s. The original cards are of the best quality sold in England in the 18th/19th centuries mounted on dark blue card. A lower quality were mounted on yellow card. **£150-200**
- 2 **An ecru slubbed silk spencer, late 1820s**, with puffed mancherons and collar of pale-gold silk with rouleaux edging, waist ties to the interior, *bust 66cm, 26in*; together with three green silk fragments of another 1820s spencer (4) (Qty: 4) **£200-300**
- 3 **A printed wool day dress, circa 1850**, with overall fern or seaweed trails in blue with rust details on an ivory ground, pleats to centre-front bodice converging at V-waist, *81cm, 32in, waist 66cm, 26in* **£200-300**
- 4 **A gown of violet Mauveine taffeta, 1850s**, the bodice with pleats to centre-front and back, the sleeves with ruched black velvet ribbon trim, concealed slit pocket to right side of skirt, *bust 71cm, 28in, waist 61cm, 24in* (Dimensions: bust 71cm, 28in, waist 61cm, 24in) **£250-350**
- 5 **Eight silk bodices, mainly 1860s**, four examples with padded breast cups to the interior, including a matching day and evening bodice of green silk woven with black diamond motif; and an 1810s example of changeant silk in shades of red and green, *busts approx 76-86cm, 30-34in (8)* (Dimensions: busts approx 76-86cm, 30-34in) (Qty: 8) **£400-600**
- 6 **A Japonisme printed cotton undress robe, late 1870s-early 1880s**, with Chinese chang-fu inspired wrap-over front neckline, concealing buttons beneath, two slit pockets to rear hips, the bodice lined in striped cotton, *chest approx 92cm, 36in* (Dimensions: chest approx 92cm, 36in) **£200-300**
- 7 **A group of Victorian clothing, 1850s-1880s**, comprising: four dresses, including one of merlot silk and cut-velvet, 1880s, and an altered mid-1850s example of brown silk; five bodices; an 1880s brown velvet jacket; changeant silk over-skirt, c.1870; two cotton petticoats; and a checked gauze shawl; and two pairs of leather boots, *various sizes (qty)* (Qty: qty) **£150-250**
- 8 **A good group of black fichus, collars and capelets, 1880s-1890s**, seven examples, including: matelassé 'visite' capelet with chenille fringing and quilted silk lining, c.1885; George Hall of Huddersfield black velvet capelet with standing collar, 1890s, *labelled*; gold-beaded tulle fichu, probably late 1890s; and others; together with a marabou feather scarf with tassels (8) (Qty: 8) **£250-350**
- 9 **A group of mainly black clothing, 1890s-circa 1900**, comprising: two 1890s silk damask capelets with ruffled collars; another in lace embellished with jet-black beadwork; bodice formed from three types of lace, circa 1910; 1890s satin bodice with voluminous sleeves; and an 1890s satin skirt, the front panel finely worked with tiny black cut-beads in an elaborate floral composition; and a lace stole; *various sizes (7)* (Dimensions: various sizes) (Qty: 7) **£200-300**
- 10 **An interesting group of mainly theatrical costumes, 1880s-1960s**, comprising: chinoiserie ink-printed ivory satin ensemble, the boned bodice with scalloped collar edged in gold braid and wired sleeves, 1880s; 19th-century 'frock' coat in an 18th-century style; medieval-inspired purple rayon gown, probably 1930s; two textile mill advertising costumes, 1960s; and a North African embroidered belt, *various sizes (qty)* (Dimensions: various sizes) (Qty: qty) **£150-250**

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- 11 **A midnight-blue velvet gown, circa 1890**, the skirt with interior bustle to rear, the bodice with ruched shoulders and lace detailing, *bust approx 92cm, 36in, waist 71cm, 28in*; together with another example of slate-blue grosgrain silk, the bodice velvet detailing edged in steel-cut beads and exaggerated sleeves, c.1895, *bust approx 76cm, 30in, waist 56cm, 22in*; and a third example by L.P Hollinder & Co., Boston, also of grosgrain silk with contrasting bottle-green velvet, c.1895, *labelled to bodice waistband, bust approx 32in, waist approx 56cm, 22in (6)* (Qty: 6) **£300-500**
- 12 **A purple wool day dress, circa 1897**, the bodice with pleated shoulders and appliquéd with foliate black silk cord, *bust approx 82cm, 32in, waist 51cm, 20in*; together with a Mme. Elise of Boston example of spotted ivory and black silk, c.1897, *labelled to bodice waistband, bust approx 76cm, 30in, waist 56cm, 22in*; and circa 1910 example of dark pink changeant taffeta overlaid with puckered and checked silk organza, *bust approx 81cm, 32in, waist approx 56cm, 22in (6)* (Qty: 6) **£200-300**
- 13 **Seven autumnal and winter bodices, mainly 1890s**, together with a blue velvet evening cape appliquéd with soutache braid, *labelled 'Au Bon Marche...'*, 1880s; faux Astrakhan and velvet double-breasted jacket, late 1880s-early 1890s; another example in green velvet with Astrakhan collar, c.1900; and a quilted silk dickie, *various sizes (11)* (Dimensions: various sizes) (Qty: 11) **£200-300**
- 14 **A group of evening and mourning fashions, mainly 1890s-1900**, comprising: six bodices including one example of bow printed silk; another in black satin with dramatic sleeves; ensemble of gold silk-damask; five skirts and a petticoat flounce, *various sizes (qty)* (Dimensions: various sizes) (Qty: qty) **£200-300**
- 15 **Three silk gowns in shades of green and brown, 1890s-1910s**, the first trimmed in brown silk ribbon, the bodice with wide shawl-like collar with floral appliqués, high-necked lace insertion to front, c.1910; the two others each with exaggerated voluminous sleeves, and c.1895, *various sizes (6)* (Dimensions: various sizes) (Qty: 6) **£200-300**
- 16 **A pair of black quilted satin carriage boots, 19th century**, edged in brown rabbit fur, ribbon ties to front, fully lined in white rabbit fur, *approx 27cm, 10.5in long*; together with a Louis Viers plush-velvet bag with silver-coloured metal frame, lined in brown leather, 1880s, *maker's sticker to interior, 11.5cm, 4.5in long (3)* (Qty: 3) **£300-500**
- 17 **A pair of Edward Garrett & Co. two-tone leather and suede lace-up boots, circa 1900**, *stamped to interiors*, in shades of brown, mid-calf length with 2.5in stacked heels, *soles approx 27cm, 10.5in long*; together with pair of original wooden lasts (4)
Provenance: from the design archive of Greek/Cypriot shoemaker Costas Loizou of 'Bella Shoes', Waterloo, London (business no longer in operation). (Qty: 4) **£120-180**
- 18 **Five pairs of shoes and boots, 1890s-1930**, comprising: pair of lace-up ankle boots in brown leather and wool, c.1896; black button ankle boots, c.1900; Clark's white suede shoes, c.1915, *labelled 'Clark's Brand, Tor Street, Somerset'*; an evening pair in lamé, c.1925; and a pair of dance sandals in multicoloured lamé edged with gold leather, c.1930, *various sizes (10)* (Dimensions: various sizes) (Qty: 10) **£150-250**
- 19 **A floral printed blue and white striped cotton gown, circa 1905**, together with a point d'esprit and appliquéd linen two-piece ensemble; and two lace skirts, all circa 1905, *various sizes (6)* (Dimensions: various sizes) (Qty: 6) **£300-500**
- 20 **A group of mainly summertime daywear, mostly 1900-1910s**, comprising: two checked cotton gowns, one a costume in 1910s style, the other madras cotton; 1890s checked wool bodice; nine blouses; two coats labelled *'Aux Quatre Frères, 24 & 26 Rue St. James, Bordeaux'* and *'Sibley Lindsay & Curr Co., Rochester NY'*; two wool jackets; two pairs of cotton under-shorts and a black chiffon dress with taffeta collar edged in self-covered baubles, c.1914, *various sizes (qty)* (Dimensions: various sizes) (Qty: qty) **£120-180**

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- 21 **A group of Edwardian summer whites, 1900-1910s**, comprising: four dresses/ensembles, including one three-piece example of pale lavender-grey damask, the skirt with panel of later-added Cantonese embroidered silk to rear, matching blouse and jacket, c.1914, *labelled 'Louise Affleck, Court Dressmaker & Ladies Tailor, Market Street, Nottingham'*; two blouses; three petticoats; skirt with lace insertions; and a linen jacket, *various sizes (qty)* (Dimensions: various sizes) (Qty: qty) **£250-350**
- 22 **An Irish crochet and cutwork linen jacket, circa 1910**, with leaves embroidered in French knot; together with an embroidered linen gown with crochet insertions; and another of chemical lace crochet with crocheted bauble tassels to waist, both circa 1910, *busts approx 86cm, 34in (3)* (Dimensions: busts approx 86cm, 34in) (Qty: 3) **£300-500**
- 23 **A group of mainly winter daywear in neutral tones, mainly 1910s**, approximately eight ensembles, including two c.1918 finely-embellished chiffon over-bodices with pom-pom trimmings, one with associated silk skirt; checked tweed walking jacket trimmed with blue velvet and associated velvet skirt; sand-coloured facecloth coat with faceted jet-black buttons, both c.1914; two black wool and lace jackets; and others, *various sizes (qty)* (Dimensions: various sizes) (Qty: qty) **£300-400**
- 24 **A group of déshabillé/undress garments and lingerie, circa 1910-12**, including: five dresses, one of white-spotted cotton in triangular silhouette and crocheted trimmings; four split-camis; violet silk robe; seven point d'esprit chemisettes with wired high-necks; eleven boudoir caps; an unusual bralet; and others, *various sizes*; together with a panel of floral printed velvet, *approx 173x226cm, 68x89in*; and a Turkish embroidered silk panel with mosque motif worked in metal threads to each corner, *approx 112x117cm, 44x46in*; and a peach moiré bedcover (*qty*) (Dimensions: various sizes) (Qty: qty) **£350-500**
- 25 **Three black gowns and four evening bodices, 1910-1912**, including black velvet gown by Maison Adèle Norero, Gènes, *labelled to waistband*; black chiffon gown embroidered in chain-stitched ivory foliate repeats; ink-blue velvet bodice with voluminous sleeves; together with an ivory gauze skirt with crocheted insertions and two beaded tulle collars, *various sizes (qty)* (Dimensions: various sizes) (Qty: qty) **£250-400**
- 26 **Three walking suits, 1911-1914**, the first by D. Capredoni, Genova, of black velvet, the jacket with military-inspired appliqué to the collar, purple silk lining, *labelled*; the second of pinstriped teal wool, large self-covered buttons to jacket, the skirt with chain-weighted hem; the third of blue gauze; together with a soutache-braided blue linen dress and three summer blouses; and an unusual oversized silk grosgrain purse, the filigree metal frame monogrammed 'NOC', all also 1911-14, *busts approx 81-92cm, 32-36in (11)* (Dimensions: busts approx 81-92cm, 32-36in) (Qty: 11) **£400-600**
- 27 **A black sequined tulle gown, circa 1911**, with pleated satin waistband, lightly-trained skirt, interior boning to bodice, *bust approx 86cm, 34in, waist 26in*; together with a black velvet bodice, lined in striped taffeta, c.1900, *bust approx 86cm, 34in (2)* (Qty: 2) **£150-250**
- 28 **A large group of mainly black clothing, 1911-1918**, comprising: three dresses, including a Giusti & C., Milan example of navy wool with striped insertions of gold and black knitted braid, beaver fur trim, another of crushed black velvet, matching coat with oversized silk-cord covered buttons; thirteen blouses/over-bodices, including one example of brown silk with appliquéd flowers; black taffeta cloak and a crêpe coat; together with three veiled headdresses, *various sizes (qty)* **£200-300**
- 29 **Five full-length robes of draped cocoon silhouette, circa 1912**, including an Azute evening coat with black feather trim and tassels of silver-coloured metal thread; the others of silk; together with a black satin ensemble with finely beaded flowerheads to front, the bodice trimmed with monkey fur, *colobus satanas*, and a bodice of ivory silk with ostrich feather trim, *various sizes (8)* (Qty: 8) **£200-300**
- 30 **A beaded tulle tabard, circa 1915**, the black ground covered entirely in bands of bronze and gunmetal-blue cut beads, edged with floral motif, singular hook fastening to front waist, *bust approx 92cm, 36in, waist 76cm, 30in* (Dimensions: bust approx 92cm, 36in, waist 76cm, 30in) **£200-300**

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- 31 **Two Liberty printed silk day dresses, circa 1917, unlabelled**, of the same smock-style construction with ruched yoke and two large pockets to front, fastening to the rear with shell buttons and attached sash; together with a black velvet example with mink-trimmed sleeves; three chiffon examples with similar looped-ring beaded motif; and another of pleated black rayon with jet-black beading, all circa 1917-18, *busts approx 92-96cm, 36-38in (7)* (Dimensions: busts approx 92-96cm, 36-38in) (Qty: 7) **£300-500**
- 32 **A kimono-style coat of Poiret-inspired printed silk, edged in black fur, circa 1918**, with stylised flowerhead repeats; together with an evening cape of black embellished tulle and contrasting ivory lace, draped with large tassel falling to rear, c.1918 (2) (Qty: 2) **£200-300**
- 33 **A Madame Agnes Unwin of Regent St. cape, circa 1915, formed from a Chinese skirt, 19th century, labelled**; together with a kaftan made from a length of Chinese embroidered satin, early 20th C.; two kimonos, one of printed cotton, 1920s; embroidered blue rayon robe, 1920s; pink velvet example by Boutique Teo, 1960s, *labelled*; and pink chiffon three-piece ensemble by Studio Fong Leng, 1960s (9) (Qty: 9) **£200-300**
- 34 **A group of mainly Chinese and Japanese clothing for the European market, mainly 1920s-30s**, approximately eight ensembles, including embroidered ivory satin jacket with astrakhan lining; brocaded silk dress made from a 19th century Chinese robe, 1930s, three kimonos; together with a small Ottoman embroidered wool waistcoat, Azute stole; and others, *various sizes (10)* (Dimensions: various sizes) **£250-400**
- 35 **A quilted silk jacket with Ottoman-inspired embroidery, 1920s**, worked with stylised birds, flowers and foliate trails; together with an embroidered silk bodice, cut from an early 1920s dress, worked with couched threads, matching belt with pom-pom tassels; 1910s mixed lace bodice; and an early 20th C. fancy dress costume in an 18th C. style, comprising: frock coat and black satin breeches, c.1900, *busts approx 86-92cm, 34-36in (6)* (Dimensions: busts approx 86-92cm, 34-36in) (Qty: 6) **£250-350**
- 36 **A Liberty lamé shawl, 1920s, unlabelled**, woven with chrysanthemums, two tassels to one end, *approx 87x228cm excluding fringing*; together with a good gold lamé square shawl with striking art-deco design, *approx 130x130cm*; and a chiffon jacket/overdress with gold lace insertions, *bust approx 112cm, 44in*; both 1920s (3) (Qty: 3) **£150-250**
- 37 **A beaded black chiffon and crêpe evening dress, early 1920s**, the hem falling in scarf-like panels with beaded tassels; together with a beaded black chiffon flapper dress, mid-1920s; sequined tulle example, c.1923; and another sequined and later altered example (Dimensions: busts 81-96cm, 32-38in) (Qty: 4) **£150-250**
- 38 **A large group of clothing, mainly daywear, early 1920s**, approximately twenty ensembles, including a two-tone brown chiffon dress with chain-stitched embroidery; shocking pink pleated silk example with feather trim; two identical black rayon examples with knitted green wool sashes and embroidery; three printed chiffon camisoles; lamé and satin evening coat with fringed lining; knitted black wool jacket with fur edging; and others, *various sizes (qty)* (Dimensions: various sizes) (Qty: qty) **£200-300**
- 39 **A trompe l'oeil beaded black muslin bodice, 1920s, labelled 'Made in France', size '46', bust 92cm, 36in**; together with another 20s example of beaded chiffon, *bust approx 102cm, 40in*; and an early 20s beaded tulle tabard, embellished with clear cut-beads in abstract pattern to dropped waistline and lower skirt, *bust approx 86cm, 34in (3)* (Qty: 3) **£250-350**
- 40 **A knitted silk jersey blouse with applied embellished panels, 1920s**, later-added 19th-century Honiton lace collar, *bust approx 102cm, 40in*; together with a 1930s beaded and sequined pink tulle capelet, *labelled 'Made in France'*; ivory silk debutant or bridal gown with ruched chiffon train and silk slip, late 1920s, Mappin & Webb pigskin vanity travel case with tortoiseshell accessories finely monogrammed 'AWB'; cut velvet shawl; and others (qty) (Qty: qty) **£200-300**

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- 41 **Two good cloche hats, 1920s**, the first of orange crêpe-chiffon, appliquéd with flowers, *stamped 'Shop of Fashion, Le Chapeau, Autograph'*; the second covered in soutache braid, *labelled 'Newport Hat, New York, Paris'*; together with other accessories, mainly 1920s, including two ostrich feather fans in a J. Duvelleroy box; silk stole with ribbon-work lilacs; four evening bags, including one finely-beaded example; silver chatelaine purse frame, *London hallmark, 1890s*; and others (qty) **£200-300**
- 42 **A beaded evening purse, French, circa 1925**, with faux tortoiseshell clasp and mount, lined in peach silk crêpe, *23cm, 9in long* **£100-150**
- 43 **A group of accessories, mainly 1920s-30s**, including approximately 13 compacts, including two novelty 'camera' examples; gilt metal example with integral music box and Stratton 'pop up' example; a 1940s minaudiere by Volupté in its original box, together with 3 others; approximately 12 cigarette holders, including one celluloid Egyptian-inspired example, c.1925; and others (qty) (Qty: qty) **£150-250**
- 44 **A beaded black chiffon evening ensemble, 1920s and later altered**, embellished with cut beads, sequins and 'coral stones', comprising: dress with matching capelet and bag; together with a black satin cape with printed silk lining and fringed hem; lamé lace dress with chiffon rosebuds to front left hip, *busts approx 92-96cm, 36-38in*; a pair of black satin shoes monogrammed with 'R' and plumes to soles; ostrich feather fan and a paper advertising example for the Hotel Cecil in Paris (qty) (Qty: qty) **£200-300**
- 45 **A Marthe Pinchart jacquard silk jacket, mid 1920s, labelled**, the complex patterns woven in shades of green, orange, red and blue, fastening with two self-covered buttons to the front hem, *bust approx 102cm, 40in* (Dimensions: bust approx 102cm, 40in) **£200-300**
- 46 **A dégradé beaded muslin flapper dress, mid 1920s**, altered in the 1930s by inserting godets of silver rayon into the skirt, *bust approx 96cm, 38in* (Dimensions: bust approx 96cm, 38in) **£200-300**
- 47 **A pale pink velvet flapper dress, mid 1920s**, the embellished chiffon skirt worked with 'pearl' beads and rhinestones; together with a beaded ivory chiffon tabard, 1920s; pale peach taffeta dress with net insertions and a black taffeta dress, both c.1930, *all unlabelled, busts approx 86cm, 34in (4)* (Dimensions: busts approx 86cm, 34in) (Qty: 4) **£200-300**
- 48 **A beaded pale yellow muslin flapper dress, circa 1925**, covered in seed beads with pink flowerheads amongst foliate trails, the hem dipping lower at each side, *bust 92cm, 36in* (Dimensions: bust 92cm, 36in) **£250-350**
- 49 **A good beaded muslin flapper dress, circa 1925**, the ground covered entirely with high-shine cut beads in petrol shades of blue, purple and green, intersected with zigzags of white, the dropped waist intricately beaded with curling motif in sky-blue seed beads, *bust 92cm, 36in* (Dimensions: bust 92cm, 36in) **£250-400**
- 50 **A white muslin beaded flapper dress, circa 1928**, the bodice with scales of white and silver cut beads, scalloped hem, *bust 86cm, 34in* (Dimensions: bust approx 96cm, 38in) **£200-300**
- 51 **A beaded white muslin flapper dress, circa 1928**, with diamond motif in pearlescent white beads and cut-work circles; together with a Chantilly lace evening dress, circa 1933, *unlabelled, busts approx 81cm, 32in (2)* (Dimensions: busts approx 81cm, 32in) (Qty: 2) **£200-300**
- 52 **A coral-pink silk beaded flapper dress, late 1920s**, the ground covered entirely in silver seed beads and translucent bugle beads, with matching detached rear floating panel and two additional beaded circles, probably used for attaching, and matching rhinestone-encrusted belt, *bust 92cm, 36in (5)* (Dimensions: bust 92cm, 36in) (Qty: 5) **£250-350**
- 53 **Thirteen dresses, mainly for evening, 1920s-1940s**, including two lamé examples, 1930s; two chiffon beaded flapper dresses, 1920s; and others; together with a damaged lamé-lace bodice, *various sizes (qty)* (Dimensions: various sizes) (Qty: qty) **£200-300**
- 54 **Six dinner dresses, mainly black, late 1920s-1930s** including one of floral printed chiffon; another of devoré velvet-chiffon with orange rayon slip; together with a jade-green velvet evening jacket with ruched collar; black velvet bolero by Thomas Kaye & Sons of Huddersfield, *labelled*, and two painted paper parasols, *various sizes (qty)* (Dimensions: various sizes) (Qty: qty) **£200-300**

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- 55 **A group of evening wear and accessories, mainly 1930s**, approximately four ensembles including: blue satin cloak with tiered fringes to hem and padded collar; blue lace gown with associated slip; a 1920s-style green rayon-silk dress, the skirt overlaid with a 1910s panel of lamé lace adorned with velvet flowers; 1920s beaded skull cap; ostrich feather fan; and others, *various sizes (qty)* (Dimensions: various sizes) (Qty: qty) **£300-500**
- 56 **A Mariano Fortuny pale peach silk Delphos, 1920-30**, *printed Fortuny tape to inside*, with white Murano beads to the shoulders, drawstring to neck **£150-250**
- 57 **A black chiffon evening dress with lace insertions, circa 1930, unlabelled**, the tiered skirt formed from curved panels with lace flounces, *bust approx 102cm, 40in*; together with a black satin backed crêpe dress embroidered with Chinese-inspired and stylised chain-stitched crane to front left hip and foliate trails to neckline, later-added 1930s capelet to shoulders, *unlabelled, bust approx 81cm, 32in (2)* (Qty: 2) **£150-250**
- 58 **A rare Boué Sœurs couture silk day dress, 'Perlette', Spring-Summer 1930, unlabelled**, of the palest seafoam-green, the weighted dropped waistline with two appliquéd hearts of embroidered muslin, adorned with finely-worked silk ribbon rosebuds, the collar and cuffs of the same, *bust approx 86cm, 34in*
After 31 years, Boué Sœurs left their home at 9, Rue de la Paix in January 1930. In February, the Spring-Summer collection of that year was the first to be presented at their new establishment at 73, Av. des Champs-Élysées. Later that same month, French magazine 'Lyrica' published a swooning verse praising the beauty of designs by Boué Sœurs, written by an anonymous 'poet admirer':
Ravishing ensembles of lace and of roses, Of precious fabrics and rich colours, All your dresses equal an apotheosis, Women turn to these two great sculptors:
Boué sœurs.
After several seasons, like trophies, You still love them, thinking of the splendours, Which have been released for you from the fingers of fairies, Of these divinities who have only admirers:
Boué sœurs.
They have dressed the most beautiful bodies in the world; New York after Paris have sought their favour, Their inventive esprit and their fruitful spirit, Gathered under the label of the name of the two authors:
Boué sœurs.
Love songs orchestrated by two great virtuosos, You will never know how many imitators Have sought in vain to copy your roses, Your precious fabrics and your rich colours,
Boué sœurs.
A sketch for this design is held in the Palais Galliera, Department of Graphic Arts. With thanks to Waleria Dorogova, the leading expert on Boué Sœurs, for assisting with the attribution of this dress and translation. (Dimensions: bust approx 86cm, 34in) **£300-500**
- 59 **A pair of Luciole lamé shoes, circa 1930, stamped to interior**, the ankle straps threading through gold leather straps to uppers, *2.5in, 7cm heels, approx UK4, 23cm, 9in long (2)* (Dimensions: approx UK4, 23cm, 9in long) (Qty: 2) **£120-180**

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- 60 **Two bias-cut floral printed chiffon dresses in shades of green, 1930s, unlabelled**, the first with scalloped edging to flutter-sleeves, tie-belt, *bust approx 82cm, 32in*; the second with roses and tiered godets to hips, bust approx 86cm, 34in; together with a mint-green chiffon capelet (Qty: 3) **£120-180**
- 61 **A black chiffon cocktail dress, early 1930s, unlabelled**, embellished with Prince of Wales plumes of clear cut-beads and spangled with rhinestones, later adapted with lace sleeves; together with a slip, *bust approx 96cm, 38in (2)* (Dimensions: bust approx 96cm, 38in) (Qty: 2) **£150-250**
- 62 **A group of mostly summer clothing and accessories, 1930s**, approximately ten ensembles, including six dresses, one of floral printed rayon in shades of red, white and blue, matching bolero; checked capelet with matching handbag; chinoiserie printed silk pyjamas; five hats; and others, *busts approx 82-86cm, 32-34in (qty)* (Dimensions: busts approx 82-86cm, 32-34in) (Qty: qty) **£200-300**
- 63 **Four velvet evening gowns with couture finishings, 1930s**, comprising: changeant black/red velvet bias-cut example by Enos of Mayfair, *labelled*; dark-red example, *labelled 'Miss. Cooke Ltd. (late of Enos)... Grosvenor St'*; and two others in brown and plum, *unlabelled*, *busts approx 86-92cm, 34-36in (4)* (Dimensions: busts approx 86-92cm, 34-36in) (Qty: 4) **£200-300**
- 64 **Three good sequinned evening capelets, 1930s**, the first made-up from a 1920s dress panel of black chiffon with large-scale flowerheads of iridescent sequins in shades of pink, orange and blue, *unlabelled*; the second by 'Stefney' and with gold flower motif, *labelled*; and the third entirely covered in gold and black sequins, *unlabelled (3)* (Qty: 3) **£200-300**
- 65 **A good floral printed chiffon garden party gown, 1930s, unlabelled**, in painterly shades of red, yellow and blue, with bias-cut skirt and three-dimensional flower to keyhole neckline, *bust approx 86cm, 34in, waist 71cm, 28in* (Dimensions: bust approx 86cm, 34in, waist 71cm, 28in) **£200-300**
- 66 **Five miniature commercial traveller samples, 1930s**, each wool-blend dress constructed with meticulous detailing, four examples in fashionable prints, the fifth in black with an inverted box-pleated skirt and double ivory collar, *each 41cm, 16in long (5)* (Dimensions: each 41cm, 16in long) (Qty: 5) **£200-300**
- 67 **Two velvet jackets, 1930s, unlabelled**, the first with four pockets with Schiaparelli-inspired chunky orange Talon zippers; the second of devoré velvet with rabbit-fur collar and cuffs; together with two printed dresses, 1930s, one with novelty print of dancing flower-people, *unlabelled, busts approx 86-96cm, 34-38in (4)* **£200-300**
- 68 **A Lanvin-inspired blue chiffon evening gown with couture finished seams, circa 1934, unlabelled**, probably by a London court dressmaker, the skirt embellished with diamond-shaped panels of silver square sequins, *bust approx 86cm, 34in, waist approx 71cm, 28in*; together with a pale pink ostrich feather capelet, 1930s (2) (Qty: 2) **£200-300**
- 69 **Five dinner and evening gowns in mainly shades of blush pink, 1930s**, including one lace example with silk flower corsage to bodice, associated slip; black chiffon example with 'Lightning' chunky plastic zipper to side bodice; purple silk-velvet example with bolero by Madame MacRal of Sloane Street, *labelled*; and others; together with two ostrich feather stoles and three slips, *various sizes (qty)* (Dimensions: various sizes) (Qty: qty) **£200-300**
- 70 **Two good lamé evening gowns in shades of gold and brown, 1930s**, each with matching boleros and hand-finished seams, the first gown bias-cut with floral lamé belt, the bolero with later-added buckle, *signed 'made in Czechos'*, *indistinctly labelled, '10 Grafton St'*; the second example with Schiaparelli-inspired dress clips shaped as bunches of grapes stitched to the front bodice, plastic side zipper, the bolero with scalloped neckline, lined in silk, *unlabelled, busts approx 86cm, 34in, waists approx 76cm, 30in*; together with an early 1930s brown velvet jacket, *labelled 'Ben Parson, Huddersfield'*; cloche hat; checked silk scarf and a paper parasol, all 1920-30s (9) (Dimensions: busts approx 86cm, 34in, waists approx 76cm, 30in) (Qty: 9) **£250-400**

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- 71 **Three black crêpe evening gowns with couture finished seams, 1930s**, comprising: Jacquemar example with gauntlet sleeves and mesh insertions, *labelled*; another with chunky 'Lightning' plastic zip to left bodice, *unlabelled*; the third bias-cut and with spaghetti straps, *unlabelled*; together with two evening jackets, the first of green crêpe with ostrich feathered sleeves, the second of berry-pink luxuriously draped silk-velvet, *labelled 'Madame Mac Ral, 22 Sloane Street'*; and an Enos satin bias-cut skirt, *labelled, busts approx 82-92cm, 32-36in (6)* (Dimensions: busts approx 82-92cm, 32-36in) (Qty: 6) **£250-350**
- 72 **A group of eveningwear, 1930s**, comprising; two sequinned tulle boleros; a third example of elaborately coiled and woven ivory silk threads, creating the effect of astrakhan fur, *labelled 'made in France'*; two Marshall & Snelgrove evening coats, *labelled*; two black lace gowns; beaded evening bag; together with a bugle-beaded tulle overdress/coat, c.1918 (9) (Qty: 9) **£300-500**
- 73 **A Lillywhites navy wool-gabardine ski-suit, circa 1937, labelled**, the utilitarian-style cropped jacket with lightly-padded shoulders; matching trousers with elasticated knitted 'Lastex' cuffs, *bust 92cm, 36in, waist 66cm, 26in (2)* *A similar ski suit, but with a longer-style jacket, is advertised in British Vogue, p.25, 24th November 1937* (Dimensions: bust 92cm, 36in, waist 66cm, 26in) (Qty: 2) **£300-500**
- 74 **Nine garden party dresses, 1930s**, in mainly shades of blue and white, including a Panache example of ivory tulle, the full skirt appliquéd with large-scale gold ribbon bows, matching bolero, *labelled and with handwritten name 'Ms. D. Chapman'*; chiffon example woven with lamé polka-dots and sash, *unlabelled, also with handwritten name*; and others; together with a tape-lace blouse, 1930s, *busts approx 86-92cm, 34-36in (qty)* (Dimensions: busts approx 86-92cm, 34-36in) (Qty: qty) **£350-500**
- 75 **A Madame MacRal orange taffeta evening gown, late 1930s, labelled**, the full skirt with panels of figurative imitation Mechlin lace; together with a dark brown velvet example, in the style of Vionnet, the tulle skirt finely constructed with appliquéd graduating velvet scales, couture finished seams, late 30s, *unlabelled*; and an early 50s changeant-velvet dinner dress by Elaine of Guildford, *labelled, busts approx 81-92cm, 32-36in* (Dimensions: busts approx 81-92cm, 32-36in) (Qty: 3) **£150-250**
- 76 **A child's embroidered waistcoat, French, 1930s**, of blue wool with embroidered polar bears holding flags 'Vive la Vie', 'Vive La Joie', with seed-bead snow, knitted back; together with a child's parasol appliquéd with raised work figures, probably Italian, late 1950s (2) **£120-180**
- 77 **A group of mainly black clothing, dating from the 1930s**, comprising: purple velvet evening jacket, 1930s; shirred velvet cape, velvet jacket with hood and a bolero, all 1950s; and two 1940s crêpe bodices, one with sequinned bouquet to front; together with an 'Oroton' mesh collar, 1930s; two small evening bags, late 19th-early 20th century; mesh belt and beaded necklace, 1920s; and two fringed shawls; *various sizes (qty)* (Dimensions: various sizes) (Qty: qty) **£200-300**
- 78 **Three evening gowns, 1930s-1940**, the first of layered pink and black chiffon with cut-work flowerheads outlined in rhinestones, matching jacket, early 1930s; the second of floral printed silk, bias-cut with voluminously draped sleeves, matching belt, mid-1930s; and the third of black crêpe with matching bolero, spangled with rhinestones and clear seed-beads, c.1940, *busts approx 32-34in (6)* (Dimensions: busts approx 32-34in) (Qty: 6) **£300-500**
- 79 **A group of mainly evening and dinner fashions, 1930s-circa 1950**, approximately seven ensembles, including: 1940s jacket of 'Chasse Persian' silk brocade, the fabric inspired by a Raoul Dufy for Bianchini-Férier design of 1921; an I.Magnin sequinned yellow crêpe ensemble comprising cropped bodice and high-waisted trousers, c.1940, *labelled*; Rose Linman of Leeds lamé-brocade evening gown with matching bolero and headdress, c.1950, *labelled*; 1930s cut-velvet evening bolero; Women's League of Health satin sports top with gusset, embroidered badge to chest; and others, *various sizes (qty)*
Women's League of Health: Mary Bagot-Stack founded the Women's League of Health and Beauty in 1930 when her daughter Prunella was just fifteen years old, but when Mary died at a tragically young age in 1935, Prunella was called upon to continue the work of the League. She took up the mantle and watched the League spread from Britain to Canada, Australia and Hong Kong, with a worldwide membership of 170,000 women by 1938. Around this time, fitness, movement, keep-fit and physical recreation for women was spreading throughout Britain and became something of a national phenomenon. (Dimensions: various sizes) (Qty: qty) **£250-350**

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- 80 **Three wool suits, late 1940s-early 1950s**, including one example with embroidery to sleeves, *labelled 'Youthmore Original'*; together with a late 1940s coat of forest-green wool with pointed lapels, shoulder pads and removable lining, *busts approx 86-102cm, 34-40in (7)* (Dimensions: busts approx 86-102cm, 34-40in) (Qty: 7) **£200-300**
- 81 **A Christian Dior London dusky-blue wool day dress, circa 1955**, *labelled and numbered 08808*, with dropped waistline and box-pleated skirt, *bust approx 86cm, 34in, waist 66cm, 26in* (Dimensions: bust approx 86cm, 34in, waist 66cm, 26in) **£150-250**
- 82 **A Fauro of Torino black velvet evening coat embroidered with reeds of silk cord, late 1940s-early 50s**, *labelled*, with tassels across the shoulders and black taffeta lining, *chest approx 112cm, 44in* (Dimensions: chest approx 112cm, 44in) **£200-300**
- 83 **Two Schiaparelli finely tailored wool suits, circa 1949-51**, *labelled*, the first in black with double-breasted, waist-nipping jacket, matching skirt; the second in navy, the jacket with oversized collar and asymmetric hem, matching skirt with pointed pocket to right hip, both jackets with 'ES' monogrammed silk lining, *busts approx 86cm, 34in, waists 66cm, 26in (4)*
A Schiaparelli suit similar in style to the black example is photographed in British Vogue, October 1950, p81, and a sketch of a jacket similar to the navy example is seen in French Vogue, March 1951. (Dimensions: busts approx 86cm, 34in, waists 66cm, 26in) (Qty: 4) **£250-350**
- 84 **A Schiaparelli flecked beige wool suit, circa 1950**, *labelled*, the jacket finely tailored and lined in 'ES' monogrammed silk; matching skirt, *bust approx 92cm, 36in, waist 66cm, 26in (2)* (Dimensions: bust approx 92cm, 36in, waist 66cm, 26in) (Qty: 2) **£200-300**
- 85 **A Ceil Chapman satin ballgown, early 1950s**, *labelled*, with pleated swag draped and gathered at right hip, lightly stiffened to hold shape; together with seven evening/cocktail dresses, mainly 1950s, *mostly unlabelled*; including one late 1940s example of blue chiffon appliquéd with floral-printed silk, *various sizes (qty)* (Dimensions: various sizes) **£200-300**
- 86 **A Dior turban of wrapped grey-blue knitted jersey, 1950s**, *Chapeaux labelled*, woven with pheasant feathers, *53cm, 21in circumference* (Dimensions: 53cm, 21in circumference) **£150-250**
- 87 **An unusual hessian/jute thread embroidered summer dress, late 1950s**, comprising black cotton bodice and separate circle skirt adorned with embroidered and woven natural coir bands, *bust 81cm, 32in, waist 53cm, 21in (2)* **£150-250**
- 88 **A heavily-altered Christian Dior couture evening gown, Autumn-Winter 1955**, *labelled and numbered 78420*, of black gauze over layers of black point d'esprit and pink chiffon, edged in narrow lace flounces, with silk rose to front, *bust approx 86cm, 34in* **£200-300**
- 89 **An embroidered tulle bridal gown, circa 1955**, *unlabelled*, with integral petticoats and separate half-sleeves, together with a photocopy of the original owner on her wedding day, *bust 81cm, 32in, waist 61cm, 24in*; damask example woven with lily of the valley bouquets; dusky-pink ballgown, both early 1950s; and two lace dresses, c.1960; and an ivory mink stole, 1950s-60s; *various sizes (9)* (Dimensions: various sizes) (Qty: 9) **£250-350**
- 90 **A Balmain black silk-velvet suit, 1956**, *Florilège labelled*, the jacket with satin piped edging, tied in bows to collar and front hem, self-covered satin buttons, matching below-the-knee skirt, *bust 36", waist 26"* (Dimensions: bust 36", waist 26") (Qty: 2) **£200-300**
- 91 **A Schiaparelli red velvet swing-coat with hood, late 1950s**, *labelled*, together with seven dresses, 1920s-40s, including one burnt-orange devoré velvet example, *busts approx 76-96cm, 30-38in (qty)* (Dimensions: busts approx 76-96cm, 30-38in) (Qty: qty) **£200-300**
- 92 **Three Schiaparelli hats, late 1950s-1960s**, *labelled*, the first of colourful spring flowers, early 1960s; the second with white blooms to brim and green netting to crown, late 1950s; the third of ivory and black plush felt, early 60s, *various sizes (3)* (Dimensions: various sizes) (Qty: 3) **£250-350**
- 93 **A Hardy Amies couture 'Chantilly' lace cocktail dress, late 1950s**, *labelled*, the full skirt with layers of pink tulle; together with a Julian Rose black chiffon example with satin bow to rear, circa 1960, *labelled, busts approx 92cm, 36in, waist approx 76cm, 30in (2)* (Dimensions: busts approx 92cm, 36in, waist approx 76cm, 30in) (Qty: 2) **£250-350**

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- 94 **A raspberry-pink pleated chiffon evening gown in the style of Jean Dessès, circa 1959, unlabelled**, the skirt with intricately-woven swags of pleated chiffon, fanning out at the hem, lightly-boned bodice; together with a Julian Rose black velvet ballgown with tiers of ruffled taffeta to the front skirt, c.1953, *labelled*, *busts approx 86cm, 34in, waists 66cm, 26in (2)* (Dimensions: busts approx 86cm, 34in, waists 66cm, 26in) (Qty: 2) **£250-350**
- 95 **A Dior London coral shantung-silk dress, 1959, labelled and numbered 4103**, with ties to neck, knife-pleated full skirt and matching belt, *bust approx 92cm, 36in, waist 71cm, 28in*; together with a Dior silk scarf, *approx 78x80cm (3)* *This dress is a version of a couture example with pleated bertha collar, shown in British Vogue, March 1959, p.145, in pale blue shantung silk by Abraham and described as: 'one of many dresses in Paris which promise a pretty summer. It is all femininity and flow; a flutter of pleats throughout, with a bertha collar and neat belt defining the waist'.* (Dimensions: bust approx 92cm, 36in, waist 71cm, 28in) (Qty: 3) **£300-500**
- 96 **Five evening or cocktail dresses, late 1940s-early 1960s** including a Frank Usher example in blue velvet, c.1960, *labelled*; Polly Peck black lace example, late 50s, *labelled*; Susan Small example in brown faille woven with gold flowerheads, *labelled*; and others, *busts approx 86cm, 34in*; together with a lace boudoir jacket and three dark green hats (9) (Dimensions: busts approx 86cm, 34in) (Qty: 9) **£100-150**
- 97 **Four Pucci printed silk shirts, 1950s-60s, labelled**, including one example in 'Piazzetta di Capri' print; another with Swiss Guards on a pink and purple ground; and others; together with a Pucci printed cotton ground example, c.1970, *labelled*, *busts approx 96-102cm, 38-40in (5)* (Dimensions: busts approx 96-102cm, 38-40in) (Qty: 5) **£250-400**
- 98 **A Sable evening stole, 1950s- 60s, unlabelled**, formed of two joined and curving panels, brown satin lining, *length approx 168cm, 66in* (Dimensions: length approx 168cm, 66in) **£250-400**
- 99 **Eleven summer dresses of mainly printed cotton, 1950s-60s, mainly unlabelled**, including one striped example with roses, probably Horrockses; together with a damaged Jean Dessès example of striped organdie, *labelled*; and an early 1950s tailored jacket printed with briar roses, *unlabelled, various sizes (qty)* (Dimensions: various sizes) (Qty: qty) **£150-250**
- 100 **A Pierre Balmain green ostrich feather hat, late 1950s-early 60s**, with printed Balmain label and handwritten model name 'Rembrandt', *25cm, 9 1/2in diam* **£200-300**
- 101 **A Jean Patou black basket-weave brocatelle coat, circa 1960, labelled 'Jean Patou Paris, Tailored in London'**, double-breasted with self-covered inverted domed buttons, the lower front panel with two neat pockets formed along the seam, chest approx 96cm, 38in (Dimensions: chest approx 96cm, 38in) **£150-250**
- 102 **Five cocktail dress, early 1960s**, including one example of pleated polka-dot chiffon, *labelled 'Mag, Genève'*; another with embellished bodice of dazzling cut brilliants, later-added skirt; and others; together with a beaded knit bodice, *labelled 'Lovely, Hong Kong', busts approx 86-102cm, 34-40in (6)* (Dimensions: busts approx 86-102cm, 34-40in) (Qty: 6) **£150-250**
- 103 **Four Norman Norell little black dresses, circa 1960, labelled**, each of similar style with scooped neckline; one with belt, *Norell for I. Magnin labelled*; together with a Norell bolero, *labelled, busts approx 86cm, 34in (6)* (Dimensions: busts approx 86cm, 34in) (Qty: 6) **£200-300**
- 104 **A Christian Dior London berry-red wool coat, circa 1960, labelled and numbered '6668' and with additional Marshall & Snelgrove, Bradford label**, double-breasted with self-covered buttons, bracelet-length sleeves, with two large slit pockets and wide tie-belt, *chest approx 96cm, 38in (2)* (Dimensions: chest approx 96cm, 38in) (Qty: 2) **£200-300**
- 105 **A Dior mohair and feather hat, early 1960s, labelled and with Heleni Arnold retailer label**, the net ground overlaid with wool threads in shades of green, pink and yellow, feather roundels and spangled with faceted bead droplets, *52cm, 20.5in circumference* (Dimensions: 52cm, 20.5in circumference) **£200-300**

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- 106 **A Marc Bohan for Dior couture black satin bodice, Autumn-Winter 1964, labelled and numbered 124482**, the attached belt with bow to front, lined in leather, *bust 92cm, 36in*; together with a Dior fox-fur stole, 1970s, *New York labelled (2)* (Qty: 2) **£200-300**
- 107 **A Diorling two-piece ensemble in shades of yellow, Spring-Summer 1973, labelled and with Harrods label**, comprising: double-breasted linen jacket with oversized Peter Pan collar; A-line mini dress of printed felted wool, *bust 86cm, 34in, waist 76cm, 30in*; together with a pair of silver leather Dior shoes in original box, c.1970, *stamped to interiors, size 7.5 (5)*
A similar Diorling ensemble with identical print was photographed for British Vogue, April 1973. (Qty: 5) **£250-350**
- 108 **A Bob Cunningham of California polka-dot cotton swim ensemble, 1960s, labelled;** comprising: bikini, the bra with laces to front, elasticated bottoms with concealed zipper, *bust 81cm, 32in, waist 61-71cm, 24-28in*; matching tiered baby-doll style cover-up (3) (Dimensions: bust 81cm, 32in, waist 61-71cm, 24-28in) (Qty: 3) **£100-150**
- 109 **An intarsia mink coat in overall zig-zag design, 1960s, unlabelled**, 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) **£50-80**
- 110 **A Bonnie Cashin for Sills shocking-pink and mustard-yellow woven checked wool poncho, 1960s, labelled and with Saks Fifth Ave. label**, edged with suede, horse-bit fastening to neck; together with a Jacques Heim pink mohair-tweed dress, 1960s, *Jeunes Filles labelled, bust 86cm, 34in*; and a Cooper's suit, also of pink tweed, 1960s, *labelled, bust 92cm, 36in, waist 66cm, 26in (4)* (Dimensions: various sizes) (Qty: 4) **£150-250**
- 111 **A Jean Varon pale pink satin evening gown, 1960s, Prêt à Porter labelled;** together with a Jacques Heim example of chartreuse slubbed silk, the neckline and hem with finely couched threads, spangled with rhinestones, early 60s; and two other examples, one with matching stole, late 1950s-early 60s, *unlabelled, busts approx 86-96cm, 34-38in (5)* (Dimensions: busts approx 86-96cm, 34-38in) **£150-250**
- 112 **A Louis Feraud black wool coat for an adolescent girl, mid 1960s, labelled 'Miss Feraud, made in London by Peters Brothers'**, the bracelet-length sleeves cut in one, oversized pocket to left side appliquéd with white flower, red and white stripes on neckline, *chest approx 96cm, 38in* (Dimensions: chest approx 96cm, 38in) **£200-300**
- 113 **A Douglas Darnell embellished seafoam-green crêpe evening gown, late 1960s, unlabelled**, covered with cascading silver bugle-beaded vines, flowerheads of iridescent sequins and faceted turquoise droplets, pearlescent seashell-shaped sequins to neckline; matching ostrich feather-trimmed bolero, *bust 86cm, 34in, waist 66cm, 26in*, and an original Darnell box (3) (Dimensions: busts approx 86cm, 34in) (Qty: 3) **£200-300**
- 114 **A Paco Rabanne chain-link handbag, 1960s, metal disc label stamped 'Paco Rabanne Paris, production RICAFA, Italy, Modèle Déposé'**, formed of gilt metal and faux-tortoiseshell plastic discs, gilt metal lift-clasp to front, *23cm, 9in long* (Dimensions: 23cm, 9in long) **£200-300**
- 115 **A rare Colin Wild 'Beefeater' tunic-dress, 1960s, labelled**, of scarlet-red polyester, appliquéd with gold lurex and black velvet ribbon, concealed zip and Velcro fastenings and suede crown and English rose to front chest, matching belt, *chest approx 86cm, 34in (2)*
Colin Wild was the epitome of cool during the Swinging Sixties and a well-known face on London's trendy Carnaby St. Few examples of boutique pieces bearing his own label exist. During the 1960s 'movers and shakers' flocked to Carnaby St. for the coolest fashions - this 'Beefeater' tunic is a quintessential example of Carnaby St. cool - with rockstars of the day such as Jimi Hendrix dressing up in genuine military uniforms purchased from the boutiques. In 1963 Colin Wild became the enigmatic business associate of boutique owner Danny Benjamin, who founded the Carnaby St. Cavern in the early sixties. Danny recalls meeting Colin for the first time: 'One day in 1963 a tall, slim man came into the shop. He didn't want to buy anything, but just called in for a chat. He was an amazing-looking man, with the brightest ginger hair, who looked like a character from a Victorian story book. His name was Colin Wild and he told me he was a window dresser for a large local store. I was still struggling to pay off the debts from my Colindale disaster, but I realised that Colin could well be the partner I so needed . . . A great salesman, a complete extrovert, and always the centre of attention,

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everyone loved him. Years later he became such a sensation while dancing on 'Top Of The Pops' that jealous DJs tried, and finally succeeded, in getting rid of him - but more about that later. I couldn't afford to employ him, but neither could I just let him go' (from: <https://sixtiescity.net/Fashion/CC/cc1.htm>). In 'XS All Areas: The Status Quo Autobiography' by Francis Rossi, Rick Parfitt recalls Carnaby St. Cavern: 'It was probably the most fashionable clothes store in the world at the time and all the bands went there. It was always the same guy you went to see, too. His name was Colin and he had this shock of red hair and wore even more way-out gear than his customers. His other claim to fame was that he was one of the regular dancers in the audience at Top of the Pops. You'd always see Colin freaking out down the front. As a result, to us and all his other customers, Colin was the epitome of cool. He rigged everybody out in those days. However, there could be pros and cons to this. On the plus side you got to wear some of the newest, most fashionable threads in the world. On the downside, you'd go to a photo session and put on a bright yellow shirt you'd bought from Colin at the Cavern the day before, and the photographer would go, 'No, you can't wear that, Jimi Hendrix was in here last week wearing the same thing'. You'd sigh and put on another one and he'd go, 'No, I did that with Andy Fairweather Low yesterday'. Colin Wild died in 1988, and can still be spotted stealing the show, dancing in the crowds of re-runs of 'Top Of The Pops'. Photographs: Colin is pictured in a yellow shirt and blue flares; Colin pictured right in a pin-stripe suit with a monocle (photos via sixtiescity.net) (Dimensions: chest approx 86cm, 34in) (Qty: 2) **£300-500**

- 116 **A Del Frate Op Art monochrome printed silk faille hat, late 1960s, labelled**, with two bunches of faux red berries and bow to rear, stiffened band to the interior crown to ensure the hat sits high upon the head, *51cm, 20in circumference* (Dimensions: 51cm, 20in circumference) **£100-150**
- 117 **A Pierre Cardin girl's dress, late 1960s- early 1970s**, Paris labelled, of lime green and white slubbed cotton check with embroidered Cardin logo to bodice, curved vented front pockets, *bust 71cm, 28in* **£150-250**

- 118 **A Pierre Cardin flared boucle wool jacket, probably late 1960s**, 'Pierre Cardin Haute Couture, Paris' label, metal gromets for ties at the neck, non-functioning buttons below, lined in beige silk **£200-300**
- 119 **An Yves Saint Laurent Safari or Saharienne top, 1968**, large Rive Gauche label, size 40, button fronted with patch pockets, *bust approx 81cm, 32in* **£200-300**
- 120 **A Blums-Vogue of Beverley Hills 'Flower Power' ensemble, late 1960s, labelled**, comprising cream cord, orange velvet and patchwork jacket and maxi-skirt, *bust 86cm, 34in, waist 66cm, 26in* **£200-300**
- 121 **A red suede leather mini-dress with fringing, late 1960s, unlabelled**, finely embellished with studded cut-brilliants, the words 'Freak Out' across the midriff, *bust 86cm, 34in*; together with a 'yellow pages' paper dress, *bust 92cm, 36in*; and a pair of Chameleon sunglasses with four interchangeable sets of coloured lenses, in original case, all 1960s (qty) (Dimensions: various sizes) (Qty: qty) **£250-350**
- 122 **An Emilio Pucci printed velvet jacket, late 1960s, labelled Florence-Italy and with Saks retail label**, printed to shape with signatures within the pattern, lined in beige silk, with later-added concealed front zip fastening, *chest 92cm, 36in* **£200-300**
- 123 **Two Pucci printed dresses, 1960s-70s**, the first in wool and shades of pink, *labelled, bust 86cm, 34in*; the second in jersey and shades of black, purple and blue, signed to print, *unlabelled, bust 86-92cm, 34-36in*; together with a pair of Pucci silk shorts, 1960s, *labelled, waist 66cm, 26in (3)* (Dimensions: various sizes) (Qty: 3) **£250-350**
- 124 **A Pucci printed jersey two-piece ensemble in pastel shades, 1970s, label to skirt only and signed to print**, comprising cape-like jacket, matching skirt, *bust approx 91cm, 36in, waist 66cm, 26in*; together with a Pucci printed jersey dress in shades of pink and purple, 1970s, *labelled, bust approx 91cm, 36in (3)* **£200-300**
- 125 **An Alice Pollock Tarot-card printed ivory moss crêpe jumpsuit, late 1960s-early 70s, labelled and size 10**, wide-legged and with two deep pockets, *bust approx 82cm, 32in, waist 76cm, 30in*
For a Quorum dress in another variation of this fabric, see KTA ex-lot 13, 08/10/18 (Dimensions: bust approx 82cm, 32in, waist 76cm, 30in) **£200-300**

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- 126 **An Alice Pollock bias-cut satin striped crêpe dress, 1970s, labelled**, the key-hole neckline tying with large sash to one side, *bust approx 81-86cm, 32-34in* (Dimensions: bust approx 81-86cm, 32-34in) **£200-300**
- 127 **An Alice Pollock black wool jersey ensemble, 1970s, labelled and size 10**, the button-front shirt with integral capelet, bell-sleeves and waist-tie, matching ankle-length skirt, *bust approx 81cm, 32in, waist 56cm, 22in (3)* (Dimensions: bust approx 81cm, 32in, waist 56cm, 22in) (Qty: 3) **£350-500**
- 128 **A Quorum black moss crêpe ensemble, early 1970s, labelled**, the jacket with orange and yellow geometric detailing to front pockets and sleeves, square buttons; matching wide-legged trousers, *bust 86cm, 34in, waist 66cm, 26in (2)* (Dimensions: bust 86cm, 34in, waist 66cm, 26in) (Qty: 2) **£250-400**
- 129 **An Ossie Clark black moss crêpe dress, circa 1970, printed satin label, size 8**, the bodice with plunging neckline, button-front and ties to waist, *bust approx 86cm, 34in, waist approx 66cm, 26in* (Dimensions: bust approx 86cm, 34in, waist approx 66cm, 26in) **£150-250**
- 130 **An Ossie Clark for Radley black moss crêpe 'Come Fly With Me' dress, labelled**, the bodice slit to the waistline, wrap-around style, *bust approx 82cm, 32in, waist approx 66cm, 26in* (Dimensions: bust approx 82cm, 32in, waist approx 66cm, 26in) **£150-250**
- 131 **Two Ossie Clark for Radley moss crêpe dresses, mid 1970s, labelled**, the first in red with ivory insertions to bodice and high button-up neckline; the second in black and ivory, with pointed lapels and button front (Dimensions: busts 82cm, 32in) (Qty: 2) **£150-250**
- 132 **An Ossie Clark for Radley green lurex dress, 1973, labelled and size 12**, with V-neckline, blouson sleeves and self-ties to waist, *bust approx 92cm, 36in, waist 71cm, 28in*
Provenance: the vendor purchased this in London to wear for her 21st birthday towards the end of 1973. (Dimensions: bust approx 92cm, 36in, waist 71cm, 28in) **£200-300**
- 133 **An Ossie Clark printed crêpe dress with tiered skirt, 1970s woven label and size 12**, with abstract print against candy-coloured grounds in shades of pink, blue and green, *bust 92cm, 36in, waist 71cm, 28in* (Dimensions: bust 92cm, 36in, waist 71cm, 28in) **£400-600**
- 134 **An Ossie Clark/Celia Birtwell for Radley 'Babylon' print viscose dress, mid 1970s, labelled and size 10**, in shades of red and black, with plunging neckline and ruffles to shoulders, *bust approx 81cm, 32in, waist 71cm, 28in (2)* (Dimensions: bust approx 81cm, 32in, waist 71cm, 28in) (Qty: 1) **£400-600**
- 135 **A rare Paul Reeves for The Universal Witness wool crêpe ensemble, 1970-71, labelled**, the loose-cut top with handkerchief-hemmed sleeves formed of joined stripes of rainbow-coloured satin, matching skirt, *bust approx 84cm, 34in, waist 66cm, 26in (2)*
Part of the fashionable Fulham set in the late 1960s and early 70s, Paul Reeves' London boutique The Universal Witness - along with his other fashion labels Sam Pig In Love and Alkasura - proved a magnet for rock stars such as The Beatles, The Stones, Hendrix, Led Zeppelin and David Bowie. Reeves moved from fashion into interior design in 1973, when Peter Grant, the manager of Led Zeppelin, asked him to refurbish his home. During the following 18 months, Paul sourced everything from curtain material to cutlery, discovering a talent for interior design and a love of beautifully-made British furniture and textiles. In 1976 he opened his first antiques shop in Battersea Bridge Road, dealing in objects from the 19th and 20th centuries.
Upon learning this ensemble would be included at auction, Paul Reeves states: *'They say the past comes back to haunt you, but in this case I don't mind. In the estimable Kerry Taylor's specialist sale: one of my early clothes designs. This was made in my own workshops and was very labour intensive, the stripes of multicoloured crepe-satin being lovingly stitched together. One of my favourites. I was not sure I would ever see one again, so thank you Kerry.'* (Dimensions: bust approx 84cm, 34in, waist 66cm, 26in) (Qty: 2) **£300-500**
- 136 **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 UK. Article 10 licence no 594646/01 **£350-500**
- 137 **A Jean Varon gown of printed Tricel foulard, Spring-Summer 1975 labelled**, with repeats of orange tree-branches, pleated skirt, *bust 92cm, 36in, waist 71cm, 28in* (Dimensions: bust 92cm, 36in, waist 71cm, 28in) **£150-250**

Note that charges apply, see website for details

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- 138 **A good Jean Varon black and white striped chiffon gown, circa 1974, labelled,** with ruff to neckline, the bodice finely embellished with foliate trails of green seed beads and three-dimensional sequined daisies, *bust 92cm, 36in, waist 76cm, 30in* (Dimensions: bust 92cm, 36in, waist 76cm, 30in) **£200-300**
- 139 **John Bates for Jean Varon 'checkerboard' cotton maxi-dress, 'Wild West sweetheart' collection, 1973 labelled,** with contrasting patterned panels, buttons to front and pointed collar, *bust 86cm, 34in, waist 71cm, 28in*
- Similarly patterned skirts were advertised in British Vogue, April 15th, 1973. (Dimensions: bust 86cm, 34in, waist 71cm, 28in) £200-300*
- 140 **A Zandra Rhodes 'Field of Lilies' printed chiffon dress, 'Butterfly' no.15, 1974, labelled,** in shades of pink and blue, 'Reverse Lily' print to bodice and elasticated waist, with original rayon half-slip, *waist approx 26-30in;* together with a Zandra Rhodes separates ensemble, probably 1980s, comprising: printed crêpe skirt with satin waistband, silk blouse, and a printed silk top, *various sizes (5)* (Dimensions: various sizes) (Qty: 5) **£300-500**
- 141 **A Paco Rabanne sequined black mesh evening gown, circa 1970, unlabelled,** the bodice embellished with a lattice of gun-metal-blue sequins and iridescent paillettes to neckline and cuffs, *bust approx 82cm, 32in, waist 61cm, 24in* (Dimensions: bust approx 82cm, 32in, waist 61cm, 24in) **£150-250**
- 142 **A Pierre Cardin vanity case, circa 1970, labelled to the interior 'Creations Pierre Cardin',** with canvas and leather exterior, internal mirror and clear vinyl lining, with fob and two keys, *28cm, 11in long* **£200-300**
- 143 **A group of Courrèges clothing, 1970s,** comprising: navy wool dress with chunky zipper to front, *Couture Future labelled, size 00;* another example with vinyl trim and matching belt, *Paris labelled, numbered 61505, size 0;* blue wool-jersey shirt, *Paris labelled, size A;* knitted wool jumper with sequins, *Paris labelled, size 0;* together with a Pierre Cardin ivory wool coat, *labelled;* and a black leather shirt/jacket, *unlabelled, busts approx 86-92cm, 34-36in (7)* (Dimensions: busts approx 86-92cm, 34-36in) (Qty: 7) **£200-300**
- 144 **A Courrèges black wool double-breasted bodice, circa 1970, Couture Future, Paris labelled and size 0,** with vinyl edging, oversized chunky zipper to neckline, *bust 86cm, 34in;* together with a pair of Courrèges high-waisted black wool trousers, also c.1970, *Paris labelled and size 00, waist 66cm, 26in (2)* (Qty: 2) **£250-400**
- 145 **A Courrèges black wool pinafore dress, French, circa 1970, Hyperbole 00 label and retailer label - Jeurissen Hasselt,** with popper fasteners, slanted pockets to the A-line skirt, *bust approx 781cm, 32in* (Dimensions: bust approx 781cm, 32in) **£350-500**
- 146 **A Courrèges mint-green pinafore dress, early 1970s, Hyperbole labelled, no 090192,** with circular collar/straps, pair of high-set pockets to the skirt front, martingale belt to rear waist, *bust 86cm, 34in* **£350-500**
- 147 **A Valentino Garavani couture pastel-coloured day ensemble, 1991, labelled,** comprising: knee-length tri-colour tent coat, matching dress with plaid skirt; together with a Valentino couture pink slubbed silk shirt with black silk neck-tie, c.1970, *labelled;* and a Valentino couture maxi-dress of striped sherbet-orange silk, 1970s, *labelled, busts approx 81-86cm, 32-34in (4)* Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career. A similar dress is photographed in British Vogue, March 1991. (Dimensions: busts approx 81-86cm, 32-34in) (Qty: 4) **£200-300**
- 148 **A Valentino Garavani couture black wool ensemble with velvet insertions, late 1960s-early 1970s, labelled,** comprising: box-cut jacket with oversized hood of beaver lamb, large tassel to front zip-pull; matching knee-length dress and associated vinyl belt, *bust 86cm, 34in, waist 71cm, 28in (3)* Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career. (Dimensions: bust 86cm, 34in, waist 71cm, 28in) (Qty: 3) **£200-300**
- 149 **A Valentino Garavani couture red crêpe ensemble, probably 1970s, labelled,** comprising: tunic with cape-like sleeves, two slit pockets; matching trousers, *bust approx 82cm, 32in, 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. (Dimensions: bust approx 82cm, 32in, waist 61cm, 24in) (Qty: 2) **£200-300**

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- 150 **A Valentino Garavani couture green wool-cashmere and red fox-fur cape, probably 1970s, labelled,** with arm slits and singular-hook fastening, *104cm, 41in long*; together with a Valentino Garavani couture brown wool-cashmere coat with belt, *1970s, labelled, chest 86cm, 34in (3)*
Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career. (Qty: 3) **£200-300**
- 151 **A Valentino Garavani couture tan wool ensemble, mid 1970s, labelled,** comprising: cropped jacket with exaggerated pointed lapels, self-tie belt and top-stitch detailing; matching wide-legged trousers, *chest 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. (Dimensions: chest 86cm, 34in, waist 61cm, 24in) (Qty: 2) **£200-300**
- 152 **A Valentino Garavani couture red and navy wool day ensemble, early 1970s, labelled;** comprising: shirt-dress with pointed lapels, cut-work suede and leather belt, navy waistcoat and additional red bodice, *bust 82cm, 32in, waist 71cm, 28in*; together with another Valentino couture ensemble comprising: ivory wool skirt, matching minimalist waistcoat and a polka-dotted silk blouse with matching belt, *early 1970s, labelled, bust 82cm, 32in, waist 61cm, 24in (8)*
Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career. (Qty: 8) **£300-500**
- 153 **Two Valentino Garavani couture evening gowns, 1970s, labelled,** the first of emerald green silk with pleated belt; the second of coral chiffon with asymmetric bands of knife-pleated ruffles to bodice and hem, *busts approx 86cm, 34in (3)*
Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career. (Dimensions: busts approx 86cm, 34in) (Qty: 3) **£300-500**
- 154 **Two Valentino Garavani couture printed floral ensembles, 1970s, labelled,** the first of green silk, comprising: blouse, trousers, overskirt and waistcoat, *waist 24in, bust approx 92cm, 36in*; the second in taffeta, comprising: dress and matching quilted waistcoat, both trimmed in black lace, *bust 82cm, 32in, waist 71cm, 28in (6)*
Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career. (Dimensions: bust 82cm, 32in, waist 71cm, 28in) (Qty: 6) **£300-500**
- 155 **A Valentino Garavani couture black silk ensemble, late 1970s-early 1980s, labelled,** comprising: Chantilly lace bodice with band of organza ruffles along each sleeve, coiling into a flower at each cuff; knife-pleated mid-length skirt; matching belt, *bust approx 86cm, 34in, waist 66cm, 26in*; together with two Valentino Garavani couture evening gowns, one with quilted velvet belt, *1970s, busts approx 86cm, 34in (6)*
Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career. (Dimensions: busts approx 86cm, 34in) (Qty: 6) **£200-300**
- 156 **A Valentino Garavani couture brown crêpe-de-chine day ensemble, 1980, labelled,** comprising: single-breasted coat with large shoulder pads; matching pleated culottes and blouse overlaid with pink lace, also with shoulder pads, *additional handwritten label, bust 92cm, 36in, waist 66cm, 26in*; together with a Valentino Garavani gingham-checked wool coat, *late 1970s, labelled, chest 92cm, 36in (3)*
Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career. (Dimensions: bust 92cm, 36in, waist 66cm, 26in) (Qty: 4) **£300-500**
- 157 **A Valentino Garavani black wool hooded cloak, probably 1970s, Boutique labelled,** full-length, with arm slits and singular hook fastening, the hood trimmed with black fox fur, *145cm, 57in long*; together with a Valentino ensemble in emerald-green, comprising full-length dress and quilted silk cropped jacket, *1980s, Boutique labelled, size 8, bust 86cm, 34in (3)*
Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career. (Qty: 3) **£200-300**

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- 158 **A Valentino Garavani couture peach silk-crêpe strapless evening gown, 1980s, labelled**, the bodice with double folded silk half-bow, lightly-boned mesh corset to interior, the fabric gathering to the right side; matching bolero, *bust approx 86cm, 34in, waist 62cm, 24in (2)* (Dimensions: bust approx 86cm, 34in, waist 62cm, 24in) (Qty: 2) **£200-300**
- 159 **A Valentino Garavani couture organza and velvet cocktail dress, 1980s, labelled**, appliqué with red embroidered feathers, *bust 86cm, 34in, waist 71cm, 28in*; together with Valentino Boutique clothing, 1980s, comprising: leopard-print ensemble; orange wool jacket with cast gilt flowerhead buttons; another in black, beaded with bugle beads; and a taffeta and pleated chiffon evening gown, *busts approx 86-92cm, 34-36in (6)*
Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career.
(Dimensions: busts approx 86-92cm, 34-36in) (Qty: 6) **£250-400**
- 160 **A pair of Rayne sage-green leather shoes with Wedgwood jasperware heels, 1978, stamped to interior**, the heels featuring a southern wind Zephyr, *approx UK 3.5, 22cm, 9in long (2)*
British shoe designer Edward Rayne first produced his 'Wedgwood' collection for Spring 1959. Intended for the American and Canadian market, the classic court shoe was available in blue, green and black, and featured a jasperware heel with the goddess Hebe and an eagle within a laurel wreath. In 1977 - for the Spring 1978 collection - the design was revisited and released as a sling-back style in primrose-yellow, Wedgwood-blue, lilac and sage-green, this time featuring a Zephyr. Usually depicted as a male, this image of a female Zephyr is thought to have been modelled for Wedgwood by English painter Thomas Stothard (17th August 1755 - 27th April 1834). (Dimensions: approx UK 3.5, 22cm, 9in long) (Qty: 2) **£200-300**
- 161 **An Yves Saint Laurent forest-green wool cloak, 1970, Rive Gauche labelled**, with integral button-front longline waistcoat, *114cm, 45in long* (Dimensions: 114cm, 45in long) **£200-300**
- 162 **An Yves Saint Laurent burnouse-style wool cloak, circa 1976 Rive Gauche labelled**, with pointed hood, frogging and tassel closure to neck, *124cm, 49in long* (Dimensions: 124cm, 49in long) **£250-400**
- 163 **An Yves Saint Laurent black velvet longline waistcoat, 1970s, Rive Gauche labelled and size 38**, with domed buttons of coiled gold thread, *chest 86cm, 34in* (Dimensions: chest 86cm, 34in) **£300-500**
- 164 **A group of Yves Saint Laurent summer clothing, mainly 1970s-1980s, Rive Gauche labelled**, comprising: two jackets, including one cotton example trimmed with braid, circa 1978; a bodice of abstract-print linen, late 1970s; heart-print silk shirt, 1970s; peach cotton suit, circa 2000, *size 38*; two black silk skirts; together with a pair of satin and gold leather shoes, 1970s, *stamped, approx 25cm long, busts approx 86-92cm, 34-36in (10)* (Dimensions: busts approx 86-92cm, 34-36in) (Qty: 10) **£200-300**
- 165 **An Yves Saint Laurent black velvet dress, circa 1980, Rive Gauche labelled and size 40**, with taffeta ruffles to collar, cuffs and hem, *bust 86cm, 34in, waist 66cm, 26in* (Dimensions: bust 86cm, 34in, waist 66cm, 26in) **£250-400**
- 166 **Two Bill Blass cocktail dresses, late 1970s-early 1980s, labelled**, the first of brown taffeta with purple sash, the second of black lace; together with a Victor Edelstein example, the skirt with layers of tulle petticoats and finely embellished, *labelled*; and two others by Tadashi, all 1980s, *labelled*, together with an Yves Saint Laurent 'Le Smoking' black wool dress, 1980s, *Rive Gauche labelled and size 36*, with satin lapels and padded shoulders, *bust 92cm, 36in, waist 66cm, 26in*; a pair of Yves Saint Laurent ivory satin cocktail shorts, probably 1980s, *size 36, waist 61cm, 24in*; and a 1970s silk damask jacket/blouse woven with foliage repeats, *size 42, bust approx 92cm, 36in, both Rive Gauche labelled (8)* (Dimensions: busts approx 82-86cm, 32-34in) (Qty: 8) **£200-300**
- 167 **An Yves Saint Laurent couture black brocatelle suit, circa 1985, Paris labelled and numbered 59691**, the jacket nipped in at the waist, singular button fastening and with two pockets; matching knee-length skirt, lined in silk, *bust 92cm, 36in, waist 66cm, 26in (2)* (Dimensions: bust 92cm, 36in, waist 66cm, 26in) (Qty: 2) **£250-350**
- 168 **Two Yves Saint Laurent couture wool-twill suits, 1985-86**, the first in pale brick-red, the jacket with padded shoulders and silk pocket square, matching skirt, lined in silk, 1986, *labelled and number 63459, bust 92cm, 36in, waist 66cm, 26in*; the second in brown and a similar style, the skirt with wide leather belt, 1985, *labelled and numbered 57907, bust 92cm, 36in, waist 61cm, 24in (5)* (Dimensions: busts 92cm, 36in) (Qty: 5) **£300-500**

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- 169 **An Yves Saint Laurent 'Le Smoking' ensemble, circa 1986, labelled and size 42 to the jacket,** the cropped satin jacket with pierced metal diamanté covered buttons, *bust 102cm, 40in;* high-waisted wool trousers with satin stripes to sides, *waist 76cm, 30in;* together with three Yves Saint Laurent silk scarves, *signed (5)* (Dimensions: bust 102cm, 40in, waist 76cm, 30in) (Qty: 5) **£200-300**
- 170 **An Yves Saint Laurent brocatelle 'little black dress', circa 1987, Rive Gauche labelled and size 40,** with asymmetric neckline, oversized bow to shoulder of singular right sleeve, *bust 86cm, 34in, waist 71cm, 28in, hip 92cm, 36in* (Dimensions: bust 86cm, 34in, waist 71cm, 28in, hip 92cm, 36in) **£200-300**
- 171 **An Yves Saint Laurent couture blue silk-wool dress, circa 1987, Paris labelled and numbered 63510,** with padded shoulders, the skirt lined in silk, wide grey suede belt, *bust 92cm, 36in, waist 66cm, 26in (2)* (Dimensions: bust 92cm, 36in, waist 66cm, 26in) **£200-300**
- 172 **An Yves Saint Laurent couture black wool suit, circa 1987, Paris labelled and numbered 62129;** the double-breasted jacket with twisted rope gilt buttons, lightly-padded shoulders and silk lining; matching skirt with belt, *bust 96cm, 38in, waist 66cm, 26in (3)* **£250-350**
- 173 **An Yves Saint Laurent couture black bouclé wool suit, circa 1988, Paris labelled and numbered 66458,** the single-breasted jacket with piped ivory-satin edging, faceted white plastic buttons, shoulder pads and black silk lining; matching knee-length skirt with two slit pockets, leather belt, *bust 92cm, 36in, waist 66cm, 26in (3)* (Dimensions: bust 92cm, 36in, waist 66cm, 26in) (Qty: 3) **£200-300**
- 174 **An Yves Saint Laurent couture ivory wool suit, circa 1988, Paris labelled and numbered 66389,** the jacket with lightly-padded shoulders, faux mother of pearl buttons, with silk pocket square; matching trousers with ivory leather belt, *stamped and with handwritten 'Suit #1765', bust 92cm, 36in, waist 66cm, 26in (3)* (Dimensions: bust 92cm, 36in, waist 66cm, 26in) (Qty: 3) **£250-350**
- 175 **An Ungaro couture beaded black faille jacket with cut-velvet flowerheads, 1980s, labelled and numbered 1300;** together with an Oscar de la Renta black velvet jacket embroidered with couched golden threads, 1980s-early 90s, *labelled and numbered '1303';* Carolyne Roehm black velvet dress, *labelled, size 6;* and two polka-dot dresses by Dolce & Gabbana and Ralph Lauren, *modern, labelled, busts approx 86cm, 34in (qty)* (Qty: qty) **£100-150**
- 176 **A group of silk designer scarves, 1980s-90s signed,** approximately nineteen examples including two monogrammed examples by Dior; six fair-condition examples by Hermès; four examples by Gucci; and others (qty) (Qty: qty) **£100-150**
- 177 **A Givenchy couture purple wool-cashmere suit, circa 1987, labelled and numbered 10-122,** the single-breasted jacket with large gilt buttons; matching skirt, lined in silk; together with a Givenchy couture green wool-jersey dress with suede belt, circa 1987, *labelled and numbered 09-119, busts 92cm, 36in, waists 66cm, 26in (4)* (Dimensions: busts 92cm, 36in, waists 66cm, 26in) (Qty: 4) **£150-250**
- 178 **A Claude Montana purple wool coat, 1980s, labelled and size 40,** of voluminous cut, two slit pockets, quilted silk lining; together with a dramatic Victor Edelstein purple taffeta evening cloak, 1980s, *labelled (2)* (Qty: 2) **£200-300**

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- 179 **A bespoke Darnell shocking-pink and black satin evening gown, 1983, labelled,** with dramatic fanned panel to front skirt, finely beaded and spangled with rhinestones, matching bow-belt and over-bodice; together with a second bespoke example of changeant taffeta, the bodice embellished with gold and blue bugle beads, with petticoat and stole, 1981, *labelled*; and a dressmaker-made gold lace evening gown, probably 1990s, *busts approx 86cm, 34in (7)*
Provenance: the bespoke shocking-pink example was made for the vendor's mother, for the occasion of her daughter's wedding on the 29th August, 1983. The bespoke taffeta example was also made for her for the occasion of her sister's wedding on the 31st August, 1981. The vendor recalls attending fittings with her mother at the Darnell showroom in the West End, London, where designer Eric Plant - who designed under the Darnell label - attended. Douglas Darnell created numerous stage costumes for Dame Shirley Bassey throughout the 1960s and beyond, and his glamorous aesthetic was shared by Eric, who is believed to have created costumes for Dusty Springfield during the same period. (Dimensions: busts approx 86cm, 34in) (Qty: 7) **£200-300**
- 180 **An Oscar de la Renta velvet and satin ballgown, circa 1990, labelled and numbered '4679#2',** the dropped waistline with intricately-embellished 'belt' with central heart buckle, *bust 86cm, 34in, waist 66cm, 26in*; together with an Oscar de la Renta heavily-beaded bolero with matching belt, *labelled, size 8, bust 86cm, 34in*; and a group of mainly heart-shaped costume jewellery and accessories including: Moschino sunglasses and vinyl case; large Perspex heart pendant, *unsigned*, Givenchy gilt chain necklace; and others (qty) (Qty: qty) **£250-400**
- 181 **A group of Pierre Cardin ephemera and accessories, mainly 1980s-90s,** including numerous studio-stamped prints and photocopies of design sketches, newspaper clippings, labels, perfumes, lighters, seven silk ties, and others; together with a turquoise silk ensemble and pleated chiffon blouse, 1980s, *labelled (qty)*
Provenance: a former UK marketing consultant for Pierre Cardin. (Qty: qty) **£200-300**
- 182 **A Gianni Versace Orotón top, 1980s, labelled,** subtly printed with tropical flowers, padded cotton waistband fastening with two faux 'bell' buttons, *bust approx 86cm, 34in* (Dimensions: bust approx 86cm, 34in) **£200-300**
- 183 **A BodyMap striped cotton dress, probably 'Cat in the Hat...' AW 1984, with handprint label,** the elongated sleeves reaching to the hem, ribbed red cotton bindings **£250-350**
- 184 **A group of BodyMap clothing, mid 1980s,** comprising: black and white cotton top with star motifs and BodyMap repeats down the back, 'Cat in the Hat ...' collection; a Hilde Smith print spandex crop top with later-added safety pin and bath chain fringe to front (Judy Blame style); and a pair of woven plaid spandex breeches (4) **£250-350**
- 185 **A BodyMap printed cotton toga robe, probably Autumn Winter 1985, 'Barbee Takes a Trip Around Nature's Cosmic Curves' collection,** *hand print label*, of cotton jersey, with purple on turquoise animals/cosmic print, with four ribbed circular apertures allowing multiple possibilities for wear **£350-500**
- 186 **A BodyMap 'Barbie's House' printed tunic, probably Autumn Winter 1985, 'Barbee Takes a Trip Around Nature's Cosmic Curves' collection,** *with hand print label*, of bright scarlet cotton/viscose jersey with turquoise ribbed apertures for head, arms and centre-back, the print with naive child's sketch of figures and a house **£400-600**
- 187 **A John Galliano bias-cut black 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
- 188 **An Hervé Léger lime-green 'bandage' mini-dress, 1990s, labelled;** together with an Hervé Léger couture example, the upper bodice and sleeves of nude tulle encrusted with large black beads, *unlabelled*; and an Hervé Léger pinstriped wool-blend suit, *labelled*, both 1990s (Dimensions: busts approx 82-92cm, 32-36in) (Qty: 4) **£150-250**
- 189 **A Jean-Louis Scherrer by Stéphane Rolland embellished brown chiffon evening ensemble, Autumn-Winter 1998-99, bearing handwritten défilé label,** comprising bias-cut halter-neck gown; matching trained over-dress; each sprinkled with glistening bronze and silver sequins, *bust approx 86cm, 34in (2)* (Dimensions: bust approx 86cm, 34in) (Qty: 2) **£200-300**

Note that charges apply, see website for details

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- 190 **Two Louis Vuitton Robusto Epi leather briefcases, 1990s, signed and stamped**, the first in Bordeaux with two interior compartments and numerous pockets, *40cm, 16in long*; the second with suede-lined interior, *38cm, 15in long* (Qty: 2) **£200-300**
- 191 **A Jean-Paul Gaultier menswear-inspired striped cotton shirt with integral waistcoat, Spring-Summer 1997, Aeffe labelled**, zipper to rear, *bust approx 81cm, 32in*, together with a Gaultier corset belt, 1990s, *stamped, size 42*, and a Martin Margiela wool coat, 1990s, *labelled, chest 86cm, 34in* (3) (Qty: 3) **£250-350**
- 192 **A Thierry Mugler red wool-crêpe dress, 1970s, gold on brown woven label**, with tri-colour deep-V yoke insertion in ivory and two shades of blue, high-neck with press-stud fastenings, two slit pockets; matching belt, *bust approx 102cm, 40in* (2)
Provenance: bought from a boutique in Glasgow in the 1970s. The vendor recalls that the boutique owner had attended Mugler's first fashion show in Paris and had been amazed at his work and the exciting reception he received. The collar style of this dress pre-dates Mugler's 'Les Militeuses' Communist designs from his Autumn-Winter 1986-87 collection by several years, and is typical of his early period of work which reflected a more military and patriotic aesthetic. (Dimensions: bust approx 102cm, 40in) (Qty: 2) **£200-300**
- 193 **A Thierry Mugler black vinyl and wool jacket, late 1990s, labelled**, with suede fringing to sleeves, press-stud fastenings, *bust approx 86cm, 34in* (Dimensions: bust approx 86cm, 34in) **£150-200**
- 194 **Elizabeth Emanuel for Enya Victorian inspired ivory cashmere winter bridal gown, 1994 unlabelled**, comprising: finely-tailored full-length coat with bustle, frogging and rabbit-fur trim; silk underskirt with integral petticoats, *bust 81cm, 32in, waist 71cm, 28in* (2)
This dress was a one-off made for Enya to wear in the video for 'On My Way Home':
<https://www.youtube.com/watch?v=uinWB5W8rU> (Dimensions: bust 81cm, 32in, waist 71cm, 28in) (Qty: 2) **£150-250**
- 195 **A Charles and Patricia Lester silk-velvet ensemble in peacock shades, 1998, labelled and with handwritten production label dated '23-10-98'**, comprising: devoré velvet tunic, the pattern and shape reminiscent of a butterfly's wings; matching bias-cut black velvet skirt with insertions of matching peacock-coloured velvet, elasticated waist, *waist approx 71-92cm, 28-36in* (2) (Dimensions: waist approx 71-92cm, 28-36in) (Qty: 2) **£200-300**
- 196 **A pair of Vivienne Westwood tartan bondage trousers, probably "Vive la Cocotte" collection, Autumn-Winter 1995-96, Gold label and size 26**, with adjustable strap joining legs, *waist 71cm, 28in* (Dimensions: waist 71cm, 28in) **£200-300**
- 197 **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) **£200-300**
- 198 **An Alexander McQueen for Givenchy grey wool suit, Autumn-Winter 1998-99, couture labelled and size 40**, the double-breasted jacket with exaggerated shoulder pads and notched lapels; matching skirt, *bust approx 92cm, 36in, waist 71cm, 28in* (2) (Dimensions: bust approx 92cm, 36in, waist 71cm, 28in (2)) **£150-250**
- 199 **An Alexander McQueen silk-wool skirt with Japanese-inspired embroidery, 1997-99, yellow on black label, size 42**, with curved slit to right side, McQ monogrammed lining, *waist 79cm, 31in*; together with a McQueen beaded lace bodice, late 1990s-early 2000s, *yellow on black label, size 40, bust 86cm, 34in* (2)
Alexander McQueen featured Japanese-inspired embroidery in several collections during the late 1990s-early 2000s, including 'La Poupée', S/S 1997, and in his S/S 1998 ready-to-wear collection for Givenchy, to which the embroidery is most similar. Both the skirt and bodice are probably pre-collections and neither appear on the runway. (Qty: 2) **£150-250**

Note that charges apply, see website for details

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- 200 **An Alexander McQueen en grisaille wool-silk blend jacket, 'Joan' collection, Autumn-Winter 1998, yellow on black woven label, woven with 18th century inspired scrolls and roses, monogrammed red silk lining; together with an Alexander McQueen silk 'frock' coat, also 18th century inspired, 'Irere' collection, S/S 2003, metal tag label, busts approx 92cm, 36in (2)** The 'Joan' jacket was shown as part of look no.12 on the runway for this collection. The 'Irere' coat was not shown on the runway, but pieces of identical fabric featured throughout the collection. (Dimensions: busts approx 92cm, 36in) (Qty: 2) **£250-350**
- 201 **An Alexander McQueen knitted wool-acrylic jumper, 'The Overlook' collection, Autumn-Winter 1999-2000, red on black woven label, with hood and zipper to front, chest approx 96cm, 38in;** together with a McQueen printed chiffon 'tattoo' top, probably 'Irere' collection, S/S 2003, grey label, chest approx 86cm, 34in (2) (Qty: 2) **£200-300**
- 202 **An Alexander McQueen black wool dress, 'Voss' collection, Spring-Summer 2001, yellow on black woven label, with Japonisme embroidered band across the strapless bodice, trailing freely to each side, to be worn wrapped around each arm, bust approx 43cm, 32in, waist 66cm, 26in** (Dimensions: bust approx 43cm, 32in, waist 66cm, 26in) **£200-300**
- 203 **A complete run of Kerry Taylor Auctions printed catalogues 8th June 2004 to 12th December 2016; together with two KTA in Association with Sotheby's catalogues for the Didier Ludot collections 2015-2017 (23) (Qty: 23) £200-300**
- 204 **An Alexander McQueen embroidered wood-grain-print satin jacket, Natural Distinction, Un-Natural Selection, Spring-Summer 2009, labelled and size 42, the cut and embroidery inspired by an 18th C. gentleman's frock coat, the angular sleeves narrowing tight to the cuffs; with retail sample/sale tag attached with handwritten price of £495, bust 92cm, 36in** This jacket was part of look no. 12 on the catwalk for this collection. (Dimensions: bust 92cm, 36in) **£200-300**
- 205 **An Alexander McQueen koi fish printed chiffon dress, 2009, manufacturer label only, with lightly-boned mesh corset to interior, the chiffon draped and gathered to the fall from the centre-front bustline; with attached original retailer's label showing RRP of \$3,540, bust approx 86cm, 34in, waist 66cm, 26in** McQueen's Resort 2009 collection featured an embroidered koi-fish motif. This dress did not feature in any runway collections and is likely part of a pre-collection for the Resort or Spring-Summer collection of that year. (Dimensions: bust approx 86cm, 34in, waist 66cm, 26in) **£300-500**
- 206 **Alexander McQueen by Sarah Burton black wool crêpe evening gown, Autumn-Winter 2014-15, grey label, with Swarovski crystal eyelets through which slots a satin ribbon at the neck, horizontal black lines to the waist and hips and long kick-split to skirt front, bust 81cm, 32in;** together with an Alexander McQueen by Sarah Burton black leather dress, McQ Spring-Summer 2016, manufacturer's label, with flared front panels tucked and pleated behind front waistband, bust 81cm, 32in (Qty: 2) **£200-300**
- 207 **Four Roland Mouret navy-blue dresses, modern, labelled and three size F38, including two examples in the style of Meghan Markle, busts approx 86cm, 34in;** together with a Jacquemus striped cotton shirt of interesting construction, S/S 2017, labelled, waist 66cm, 26in (Qty: 5) **£100-150**
- 208 **An Alber Elbaz for Lanvin lamé coat, Spring-Summer 2003, labelled, size 38;** together with an Elbaz for Lanvin pleated tulle dress, S/S 2005, labelled, size 40; a 30s-inspired John Galiano for Dior blue chiffon bias-cut gown, pre-collection 2005, labelled, size 38; and a Badgley Mischka beaded cocktail dress, 20s-inspired, 1990s, labelled, size 8, busts approx 86-92cm, 34-36in (4) Versions of the lamé Lanvin coat featured throughout the runway, with a version in a more vibrant gold as look no. 14. The Lanvin pleated dress was look no. 15 on the runway. (Dimensions: busts approx 86-92cm, 34-36in) (Qty: 4) **£200-300**

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- 209 **A Martin Margiela 'car seat' viscose dress, Autumn-Winter 2006, blank label, size Italian 38, satin side-panel insertions, with elasticated cut-out and loops to rear, backless bodice, waist approx 71cm, 28in**
Described by Sarah Mower as 'surrealist-utilitarianism', the aesthetic of this collection drew inspiration from mundane everyday objects such as car seats and turned them into surprisingly wearable clothes. This dress was the finale look (no.38) on the runway, worn with a seatbelt-belt. (Dimensions: waist approx 71cm, 28in) **£300-500**
- 210 **A Venetia Studium for Fortuny 'Delphos' gown of pleated duck-egg-blue silk, modern, unlabelled, edged with Murano glass beads; together with a Venetia Studium for Fortuny saffron-yellow pleated silk two-piece ensemble, also with Murano glass beads, comprising: bodice with asymmetric hem, matching skirt with elasticated waistband, modern, labelled, waist approx 66-92cm, 26-36in (2) (Qty: 3)** **£300-500**
- 211 **Four Hermès silk scarves, 1990s-2000s signed, including 'Noël au 24 Faubourg' by Dimitri Rybaltchenko, 2004; 'Le Jeu Des Petits Bonheurs' by Sophie de Seynes, 2004; and others, each approx 90cm square (4) (Dimensions: each approx 90cm square) (Qty: 4)** **£200-300**
- 212 **A Chanel cashmere-blend oversized double-breasted coat, 1980s, Boutique labelled, with gilt double 'C's to buttons, two deep pockets and one faux-pocket, monogrammed silk lining, chest approx 106cm, 42in (Dimensions: chest approx 106cm, 42in)** **£200-300**
- 213 **A Chanel cherry-red bouclé wool double-breasted jacket, 1980s, Boutique labelled, with double 'C's to gilt buttons, long-line with bracelet-length sleeves, gently-padded and curved shoulders, monogrammed silk lining, bust 86cm, 34in (Dimensions: bust 86cm, 34in)** **£250-400**
- 214 **A Chanel mauve bouclé wool suit, 1990s 'Créations' labelled, the jacket edge with golden braid, gilt lion-head buttons, lined in silk; matching skirt, bust 96cm, 38in, waist 76cm, 30in (2) (Dimensions: bust 96cm, 38in, waist 76cm, 30in) (Qty: 2)** **£100-150**
- 215 **Three pairs of Chanel gilt clip-on earrings, 1990s signed, together with two singular Chanel earrings; poor-condition Chanel matching set comprising bracelet and pair of earrings; pair of Hermès clip-on earrings; another by Givenchy; singular Fendi example; gilt pair in the style of Chanel; and a Ferragamo gilt bracelet (qty) (Qty: qty)** **£150-250**
- 216 **A pair of Chanel gilt clip-on earrings with horse-shaped pendants, circa 1990, signed, approx 5cm long; together with another pair by Chanel of gilt discs with lions, double 'C's and 'Chanel' to front, c. 1984, signed, approx 3cm diameter; in a Chanel box (5) box with stickers '0559' and '0560' (Qty: 5)** **£200-300**
- 217 **A pair of Chanel twisted gilt 'sun' earrings, Autumn-Winter 1994 signed, with central double 'C's, 3.5cm diameter; together with another pair by Chanel with zodiac signs and also with central double 'C's, A/W 1995, signed, 3cm diameter (4) (Qty: 4)** **£150-250**
- 218 **A Chanel boutique baby-pink wool summer suit, Spring-Summer 1996, labelled and size 44, with silver 'CC's to buttons; the long jacket with wide waistband, faux pocket vents, chain-weighted; the matching skirt with buttons to back kick-split, chest 107cm, 42in, waist 76cm, 30in (2) (Dimensions: chest 107cm, 42in, waist 76cm, 30in (2)) (Qty: 2)** **£250-400**
- 219 **A Chanel dark purple spring/summer ensemble, 2000s, labelled and size 38, comprising: wool-blend jacket woven with metallic threads, four pockets, buttons inset with rhinestones, matching knee-length jersey skirt with elasticated waistband; together with a Chanel tweed jacket woven in shades of orange, pink and yellow, 2000s, labelled, size 38; and a pair of Chanel two-tone leather sling-back shoes with leather camellias to uppers, stamped, size 38, busts 86cm, 34in (5) (Dimensions: busts 86cm, 34in) (Qty: 5)** **£250-350**
- 220 **A Chanel black leather and sequined mesh shoulder bag, 2008-09, stamped and with serial sticker number 12864310, with large leather double 'C's to front, pocket to rear, woven leather chain strap, the interior with singular zipped pocket, 36cm, 14in long; together with corresponding authenticity card and dustbag (3) (Dimensions: 36cm, 14in long) (Qty: 3)** **£300-500**

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- 221 **Four issues of The World of Fashion with 19 hand-coloured plates, 1830-1831**, comprising: 1st July, 1830: six plates; 1st November, 1830: four plates; 1st December, 1830: four plates; June 1st, 1830: five plates (4) (Qty: 4) **£150-250**
- 222 **An issue of 'The 1915 Mode, as shown by Paris', 1915**, published by Conde Nast for the Panama Pacific International Exposition, with a print, illustration or photograph on almost every page, including four printed colour plates featuring designs by Jenny, Callot, Worth, Premet, Lanvin and others: I entitled *'The Hurricane'*, with indistinct artist's name, II & III by G.Barbier, and VI unattributed, *issue 19x24cm (qty)*
The Panama-Pacific International Exposition was a world's fair held in San Francisco, California, United States, from February 20 to December 4, 1915. Its stated purpose was to celebrate the completion of the Panama Canal, but it was widely seen in the city as an opportunity to showcase its recovery from the 1906 earthquake. The fair was constructed on a 636 acre (1 sq. mi., 2.6 km²) site along the northern shore, between the Presidio and Fort Mason, now known as the Marina District. (Dimensions: 19x24cm) (Qty: qty) **£150-250**
- 223 **Five Folies Bergère programmes, early 1920s-1950s**, including one rare example starring Joséphine Baker, 1937; together with a programme for The Ballet Theatre Company, 1946-47; and a group of varied fashion publications, 1930s-1990s, including 10 issues of Modes & Travaux, 1934-49, featuring illustrated designs by Dior, Pigué, Molyneux, Carven and others (qty) (Qty: qty) **£200-300**
- 224 **British Vogue, 1951**, comprising nos 2,3, 6,7,8,9,12; together with a Vogue beauty book no 6, 1951; and French Vogue March, 1951 (9) **£80-120**
- 225 **British Vogue, 1952** a near complete run issues 3,4,5,6,7,8,9,10,11,12 (10) **£100-150**
- 226 **British Vogue, 1953**, near complete run comprising: 1,2, 3, 4, 5, 7(2),8,9,10,11,12and Beauty Book no 10, (13) **£120-180**
- 227 **British Vogue 1954**, near-complete run, comprising issues 1-10 inclusive and 12 (11) **£120-180**
- 228 **British Vogue 1956, complete run**, issues 1-12 inclusive (12) **£150-250**
- 229 **British Vogue 1957, complete run and 1959, near-complete run**, comprising: 1957 - 1-12 inclusive, with a duplicate of April; 1959: issues 1-3, 5-12, plus Beauty Book 1960 (25) **£200-300**
- 230 **British Vogue, complete run 1961**, issues 1-16 inclusive(16) **£120-180**
- 231 **British Vogue, 1962**, complete run, issues 1-16 inclusive (16) **£120-180**
- 232 **British Vogue, 1964**, complete run, sixteen issues, comprising: 1-16 inclusive, plus a Beauty Book for June (17) **£120-180**
- 233 **British Vogue, 1966**, a near complete run, comprising issues 1-10, 13-16 inclusive; plus two issues of Men in Vogue, March and November 1966 issues (16) **£80-120**
- 234 **British Vogue, part run 1967 and complete run 1968**, comprising: 1967 - nine issues 1,2,10-16 inclusive; 1968 - issues 1-16; together with a quantity of British, Italian Vogue and other miscellaneous fashion magazines mainly from the 1970s (qty) **£150-250**
- 235 **British Vogue, 1968** comprising issues 1-4, 6-14 (13) **£80-120**
- 236 **British Vogue, 1969** complete-run, issues 1-16 inclusive (16) **£150-250**
- 237 **British Vogue, 1970** complete run issues 1-16 (16) **£100-150**
- 238 **British Vogue 1973**, complete run, issues 1-16; plus January and February 1974 issues (18) **£100-150**
- 239 **A complete run of British Vogue, 1990-99**, 12 issues per year (120 issues) **£200-300**
- 240 **A bound volume of American Vogue, November-December 1917**, comprised of four complete issues: November 1st & 15th with covers, December 1st & 15th lacking covers; together with a second bound volume of American Vogue, 1938, comprised of six complete issues: April 1st & 15th, May 1st & 15th, June 1st & 15th - all with covers; two bound volumes of Harper's Bazaar, 1921, comprising 12 issues: Jan, Feb, March, April, May, June; and July, Aug, Sept, Oct, Nov, Dec - all lacking covers; together with four bound volumes of American Vogue, 1981-82, comprising 12 complete issues: Oct, Nov, Dec 1981; Jan, Feb, March, Apr, May, June, Oct, Nov, Dec, 1982 - all with covers (8) (Qty: 3) **£400-600**
- 241 **A pair of gentleman's embroidered velvet braces, circa 1860**, worked with ombre fuchsia flowerheads in French knots, roses and pansies amongst foliate trails in floss-silk threads, leather straps, *74cm, 29in long* (Dimensions: 74cm, 29in long) **£100-150**

Note that charges apply, see website for details

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- 242 **A group of summer clothing and accessories in mainly gentle shades of pink and orange, 1920s-30s**, approximately eight ensembles including: fringed silk flapper dress; two floral printed examples; pink crêpe coat; sequinned tulle bolero; two hats; rope necklace with painted wooden beads; and others, *various sizes (qty)* (Qty: qty) **£200-300**
- 243 **An early Jean-Paul Gaultier men's knitted and textured cotton/lurex waistcoat, circa 1987**, *Equator labelled*, with zip front and gold metal fringing to hem, *chest approx 96cm, 38in*; together with a Jean-Paul Gaultier oversized knitted wool-blend men's jumper with checkerboard detailing and overt branding, *Equator labelled*, (2) (Qty: 2) **£200-300**
- 244 **A rare Jean-Paul Gaultier men's jacket and matching wrap-around-style waistcoat, 1984**, *Gibo labelled*, of figured silk-wool, together with a Gaultier men's linen duster coat, *chests approx 103cm, 41in*, and tartan trousers, 1980s, *waist 76cm, 30in, Gibo labelled* (4) (Qty: 4) **£300-500**
- 245 **A Jean-Paul Gaultier men's cotton denim ensemble, mid 1990s**, *Gaultier Jeans labelled*, comprising: denim waistcoat with zip-front, *chest 92cm, 36in*, printed cotton back and cotton jeans in similar style print, *size F42, waist 76cm, 30in* (2) (Qty: 2) **£400-600**
- 246 **A rare Thierry Mugler men's snakeskin-printed wool-crêpe suit, early 1990s**, *silver on bronze label and with 'sample' label, chest approx 102cm, 40in, waist 79cm, 31in*; together with a Kansai Yamamoto example of striped wool, the single-breasted jacket with oversized appliquéd 'Kansai Varsity, Dymanic Fitness Club' badge, matching trousers, late 1980s-early 1990s, *chest approx 102cm, 40in, waist 76cm, 30in* (4) (Qty: 4) **£300-500**
- 247 **A Kansai Yamamoto men's reversible jacket, 'Space Kasino' collection, 1980s**, *labelled*, with cartoon-print cotton lining, exterior side with contrasting synthetic-silk panels and numerous pockets, *chest approx 106cm, 42in*; together with a man's Comme des Garçons black wool suit, early 1990s, *labelled and size 'M', chest approx 46in, waist 81cm, 32in* (3) **£350-500**
- 248 **A Kansai Yamamoto knitted wool-blend jumper, 1980s**, *labelled, size M*, the left shoulder with crawling large-scale panther of faux-fur and appliquéd satin panels, the claws and sharp teeth in silver threads, *chest approx 112cm, 44in* (Dimensions: chest approx 112cm, 44in) **£200-300**
- 249 **Two Marimekko printed cotton kaftans, circa 1975**, *labelled*; together with an Issey Miyake voluminous polyester 'silk' shirt, 1980s, *labelled*; two Hiroko Koshino grey cotton gabardine coats, 1970s, *labelled and size 38*; Jungle Jap linen smock-dress, circa 1980, *labelled, size M*; two Katharine Hamnett silk shirts, 1980s, *labelled*; and white cotton example, possibly Margiela, *blank label, various sizes* (8) (Dimensions: various sizes) (Qty: 9) **£150-250**
- 250 **A group of Japanese designer clothing, late 1970s-1980s**, *all labelled*, comprising: two Issey Miyake men's oversized trench-style coats, *shades of grey label*; Miyake light-blue pleated linen dress, late 1970s, *red, white and blue label*; blue striped cotton shirt by Kansai Yamamoto; men's jacket and trousers by Yohji Yamamoto; four Yamamoto shirts, including two men's examples; together with two scarves, the first of polka-dot wool by Kenzo, the second by Susan Hirsch, *labelled, various sizes (qty)* (Dimensions: various sizes) (Qty: qty) **£150-250**
- 251 **Two Issey Miyake striped cotton summer ensembles, mid-1980s**, *Plantation label*; together with a Miyake ecru crinkled linen coat and a scarf, mid-1980s, *both with Plantation label, various sizes (6)* (Dimensions: various sizes) (Qty: 6) **£150-250**
- 252 **An Issey Miyake striped heavy-linen oversized shirt/dress, mid 1980s**, *Plantation label*; together with a smock-dress in similar style, *Plantation label*; checked-cotton skirt with elasticated waistband, *Plantation label*; and a sky-blue cotton coat-dress with angular front button fastening, early 1980s, *spike label, various sizes (4)* (Dimensions: various sizes) (Qty: 4) **£150-250**
- 253 **An Issey Miyake charcoal-grey wool coat, 1980s**, *Plantation label*, of voluminous cut, with detachable shawl and two deep pockets; together with a Miyake brown wool jacket, 1980s, *Plantation label, various sizes (2)* (Dimensions: various sizes) (Qty: 2) **£200-300**
- 254 **An Issey Miyake textured mohair-wool-blend jumper, probably Autumn-Winter 1983-84**, *Issey Miyake by All Style Co. Ltd*, woven with tufts of wool and grey fur in abstract animal stripes, *bust approx 96cm, 38in*; together with matching snood (2) (Dimensions: bust approx 96cm, 38in) (Qty: 2) **£400-600**

Note that charges apply, see website for details

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- 255 **An Issey Miyake ecru crinkled lined coat, circa 1984, *Permanente label***; together with a Miyake linen jumpsuit with draped panel to front, probably late 1970s, *red on white woven label, size M*; and a Miyake tufted-linen stole, *Permanente label, various sizes (3)* (Dimensions: various sizes) (Qty: 3) **£300-500**
- 256 **An Issey Miyake striped wool voluminous jumpsuit, circa 1985, *Plantation label***, in shades of blue, black and brown, *chest approx 112cm, 44in*; together with a Miyake blue linen scarf, *Plantation label (2)* (Dimensions: various sizes) (Qty: 4) **£200-300**
- 257 **An Issey Miyake textured and patterned cotton shirt, circa 1985 *shades of grey labelled***; together with a Miyake windowpane-checked cotton two-piece ensemble comprising: oversized cocoon-draped shirt and skirt, 1980s, *Plantation label*; and a Miyake brown checked cotton shirt, late 1970s, *red, blue and white label, various sizes (4)* (Dimensions: various sizes) (Qty: 4) **£250-400**
- 258 **An Issey Miyake checked cotton two-piece ensemble, possibly Spring Summer 1985, *shades of grey label***, in shades of blue, comprising: oversized shirt with horn buttons; matching skirt with elasticated waistband, apron panel to front concealing two pockets beneath, singular button to hem allowing it to fasten to the rear, *waist approx 71-87cm, 28-34in*; together with a Miyake oversized denim shirt-dress, 1980s, *shades of grey label, 106cm, 42in long (3)* (Dimensions: various sizes) (Qty: 3) **£250-400**
- 259 **An Issey Miyake striped pleated wool-blend smock, circa 1985, *shades of grey label, size M***, the front skirt folded back on itself creating two deep pockets, cowl neckline, *chest approx 112cm, 44in* (Dimensions: chest approx 112cm, 44in) **£300-500**
- 260 **An Issey Miyake stone-grey linen coat, circa 1985, *shades of grey label***, together with a Miyake ivory linen oversized jacket and smock; and a scarf, *all shades of grey labelled, various sizes (4)* (Dimensions: various sizes) (Qty: 4) **£300-500**
- 261 **An Issey Miyake black pleated polyester two-piece ensemble, circa 1989, *shades of grey label and size 'M'***; the jacket with pointed hem, matching skirt with elasticated waist and fan-like panel to rear, *waist approx 66-76cm, 26-30in (2)* (Dimensions: waist approx 66-76cm, 26-30in) (Qty: 2) **£150-250**
- 262 **An Issey Miyake purple and green silk-blend ensemble, late 1980s-early 1990s *shades of grey labelled***, comprising: oversized coat; loose-cut shirt and matching harem-trousers with elasticated waistband, *waist approx 66-82cm, 26-32in (3)* (Dimensions: waist approx 66-82cm, 26-32in) (Qty: 3) **£200-300**
- 263 **An Issey Miyake oversized black wool-blend coat, probably early 1990s, *shades of grey label***; together with a Miyake knitted circle scarf, 1990s, *black on silver label*; and a Miyake oversized canvas trench coat, *shades of grey label, various sizes (3)* (Qty: 3) **£200-300**
- 264 **An Issey Miyake ivory 'parachute' nylon coat, 1980s-90s, *shades of grey label***; together with a Miyake voluminous black silk-nylon shirt; and a Miyake printed stole, both 1980s-90s, *with shades of grey labels (3)* (Qty: 3) **£200-300**
- 265 **An Issey Miyake brown leather coat, late 1990s, *black on silver label***; uneven hemline; together with a Miyake oversized trench coat, *shades of grey label (2)* (Qty: 2) **£150-250**
- 266 **A brocaded silk Sarafan, Russian, early 19th century**, the cannelé lilac silk ground woven with large floral repeats in peach and ivory silks, silver threads, with vertical gold braid panels to front edged in later pink braid and with domed pewter buttons, lined in roller and block-printed cottons, the bodice area lining in plain calico **£300-500**
- 267 **A floral embroidery, believed to have belonged to Gertrude Jekyll, Italian, mid 18th century**, the ivory watered silk ground worked with a couched silver thread chalice filled with wheatears and silk satin-stitched grapes, within a wreath of floss silk embroidered peonies, carnations, tulips and roses with hovering butterfly to one corner, couched silver thread ribbon trails below, with handwritten note to rear frame '*Old work reframed in frame carved and gilt by G. Jekyll, 36 by 29cm, 14 by 11 1/2in, within carved gilt frame*
This floral embroidery would have appealed to the great plantswoman, designer and horticulturalist - Gertrude Jekyll (1843-1942) (Dimensions: 36 by 29cm, 14 by 11 1/2in) **£300-500**

Note that charges apply, see website for details

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- 268 **A fine embroidered cover (Colcha), Spanish or Portuguese, late 16th-early 17th century**, the natural linen ground worked in golden yellow floss silks, the central field in satin and fine chain stitch with multiple flowering plants with C scroll tendrils sprouting carnations and tulips, the stems interspersed with cockerel roundels, brick stitch curling leaves, and raised buttonhole stitch cruciforms, the border with coiling stems of honeysuckle with stem stitch tendrils, linked by raisedwork collars, and dotted with small creatures (probably pigs) with acorns or blossom in their mouths, curling tails, each corner with quatrefoils and carnation repeats, with couched silk guard borders, edged with yellow silk fringed braid, *252 by 152cm*
 These covers or *colchas* were intended for household use, but the richness and intricacy of the embroidery suggest that it was made for a person of means and status. The yellow silk was achieved by using the Weld wildflower, commonly found in Iberia and sometimes referred to as 'Dyer's Rocket'.
 Although this coverlet bears striking similarities to the embroideries being made at the same time in Satgaon, West Bengal (and heavily traded by the Portuguese merchants), upon closer inspection the stitches employed and iconography suggest an Iberian rather than an Indian origin. The Satgaon embroideries tend to use mainly chain stitch. The overall design with central field and borders is redolent of carpet designs of the Islamic world and both the Iberian and Indian *colchas* tended to follow this format at that time.
 For Spanish and Portuguese textile traditions, see May, *Silk Textiles of Spain, Eighth to Fifteenth Century*; Weibel, *Two Thousand Years of Textiles*; Real, *Spanische und Portugiesische Gewebe*; and Vaz Pinto, *Bordado de Castelo Branco: Catálogo de desenhos, vol. 1, Colchas*. For a similar example see The Metropolitan Museum of Art Collection, Accession Number: 45.114.12
 Provenance: a Portuguese family passed down by descent and coming to the market for the first time. **£3,500-5,000**
- 269 **An 18th century apron panel applied with English needle lace, circa 1630** the motifs including rabbits, pots of blooms, fleur de lys, honeysuckle, shamrocks, acorns, thistles, pansy, rose, carnation, small birds, decorative arches and others with various needlepoint patterned fillings, *108 by 49cm* **£500-800**
- 270 **A good figurative bobbin lace cap back, Mechlin, circa 1730**, worked with a central palmette flanked by outsized butterflies, peonies and exotic birds perching on flowering branches, *24 by 26cm* **£400-600**
- 271 **A quantity of useful mixed lace, mainly late 19th-early 20th century**, including one handkerchief edged in Honiton; another whiteworked example, c.1850; two lengths of Gros Point de Venice, late 17th century, *the longest approx 274x9cm*; approx seven mainly needle-run dress flounces and a stole; quantity of mainly machine black lace; and others (qty) (Qty: qty) **£200-300**
- 272 **A gown of figured silk in bold blue and black stripes, late 1850s**, the pagoda sleeves with ruched ivory muslin insertions and edged in lace, the full skirt adorned with buckled bows to front, *bust 87cm, 34in, waist 66cm, 26in* (Dimensions: bust 87cm, 34in, waist 66cm, 26in) **£300-500**
- 273 **A good general collection of lace, 17th-19th century** including a long, deep Brabant flounce, approx. 320 x 54cm, a good large-scale patterned panel of Gros Point de Venice, mounted onto black satin, *81cm wide*; lengths of Brussels Point de Gaze, Milanese tapelace, a shawl made from Chantilly bobbin lace and others (qty) **£500-800**
- 274 **A good dress flounce of Brussels bobbin applique, circa 1860** the tulle ground applied with finely-worked large sprays of blossom and curling foliage, the lower edge with festoon swags, *approx 50cm by 10m* **£600-1,000**
- 275 **A drawloom silk stole, Norwich or French, circa 1810**, the ivory silk ground with end borders woven in red, blue and yellow with a dozen floral pines with feathered, curling outer edges, narrow attached side borders, *246 by 75cm*
 Provenance: the late Dr Joan Coleman Collection. Purchased from Phillips in 1992 for £160. **£200-300**
- 276 **A drawloom long stole, probably Norwich, 1810-15**, the ivory silk ground with end borders woven in red and blue silk/wools with double rows of eight foliate pines, matching narrow side borders, *284 by 80cm*; together with a square ivory silk shawl, 1800-1810, with applied drawloom borders in red and blue wools, *140cm (2)*
 Provenance: the late Dr Joan Coleman Collection. **£200-300**

Note that charges apply, see website for details

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- 277 **A good silk drawloom long shawl, Norwich, 1810-20** the end borders woven in shades of red and blue wool with eight foliate pines, with lace-like grey swag below, the inner edges with twenty-four small pine repeats, plain ivory silk twill ground, applied carnation repeat edges, *250 by 120cm*
Provenance: the late Dr Joan Coleman Collection. Purchased at Phillips London, 1982, for £100. **£250-350**
- 278 **Two drawloom ivory silk stoles, 1810-20**, the first probably Norwich, the end borders woven in red and blue silks, wools with eleven flower-filled pines, within floral trellis bands that invade the central ground, matching narrow side borders, *250 by 79cm*; the other possibly Paisley, of long narrow form, the end borders woven in red and blue with four foliate pines, *244 by 51cm (2)*
Provenance: the late Dr Joan Coleman Collection. Purchased from Christie's, 1985, for £75 and £50. **£250-350**
- 279 **A good drawloom silk stole, Norwich or French, circa 1815-20**, the raspberry pink twill plain ground applied with silk and wool woven end borders worked with sprays of orange blooms, *270 by 69cm*
Provenance: the late Dr Joan Coleman Collection. **£200-300**
- 280 **A drawloom silk stole, Norwich or Paisley, 1820s**, the deep end borders woven in wools with five curling vertical pine repeats, with inner border of six slanting smaller pines, narrow side borders, *246 by 77cm*; together with a drawloom silk square shawl, 1825-35, with red and blue foliate pines and applied outer borders on all sides, *174cm (2)*
Provenance: the late Dr Joan Coleman Collection. The first shawl was purchased from Phillips, 1980, for £70. **£250-400**
- 281 **A good drawloom silk stole, Norwich, circa 1825**, the end borders woven in silk and wool with four black fern outlined pines with red, green and blue floral centres, with similar narrow repeating edging borders, *264 by 82cm*
Provenance: the late Dr Joan Coleman Collection. This stole was purchased at Christie's in 1976 for £20.
See 'The Norwich Shawl' by Pamela Clabburn, p 105, plate 51, for an identical shawl border. **£200-300**
- 282 **Three shawls and a stole, mainly Norwich, early 19th century**, comprising: drawloom silk/wool square shawl with overall 'spade' sprigs, c.1800, ivory central field with pale blue and red banded edging borders, *107cm*; ivory silk turnover square shawl, c.1815, with narrow red, blue and green floral borders with angular strapwork, *96cm square*; pink silk turnover shawl, French or Norwich, c.1825, the drawloom borders of orange silk and wool with undulating stems and blue and yellow blooms and grasses on two sides, narrow borders on the others, *87cm square*; and an ivory wool stole, c.1800, with red and blue embroidered 'spade' patterned end borders, narrow embroidered side bands, *242 by 68cm (4)*
Provenance: the late Dr Joan Coleman Collection. **£300-500**
- 283 **Four turnover drawloom shawls, mainly Norwich, late 1820s-1830s**, the first probably Paisley with replaced ivory wool ground, 12cm-deep wool and silk borders on all sides with diagonally slanting pines on a pink ground, interspersed with red, green and blue harlequin foliate cartouches, *55cm square*; a beige silk example with finely-woven red and blue wool fillover blossoms and grasses to the borders; and two black wool examples, c.1835, one woven with pines within blue silk and red wool cartouche borders, the other, probably Paisley with foliate palmettes and angulated foliage (4)
Provenance: the late Dr Joan Coleman Collection. **£250-400**
- 284 **Four interesting drawloom square shawls, 1820-35**, comprising: example with cerise silk ground sprigged overall with floral pine repeats, probably Norwich, c.1820, the narrow ivory border with green and orange carnation repeats, *135cm*; ivory silk square shawl, probably Norwich, with wool fillovers mainly in red and blue with angular red trails and floral pines overall, *130cm*; blue ground shawl, probably French, with overall bouquet repeats within pink floral trails, applied loomed ivory border with burgundy hummocks, *157cm*; and a striped floral example with floral spray repeats, probably French, c.1835-45 (4)
Provenance: the late Dr Joan Coleman Collection. **£300-500**

Note that charges apply, see website for details

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- 285 **Two turnover drawloom shawls, Norwich, circa 1820 and 1835**, the first with ivory silk twill ground, applied borders of figured silk with wool fillover scrolling tendrils and lilies in grey, red and blue wools, *140cm square*; the other with black wool centre and applied silk borders finely woven with foliate pines and Chinese architectural inspired motifs, *133cm square* (2)
Provenance: the late Dr Joan Coleman Collection. **£150-250**
- 286 **Two good turnover drawloom shawls, late 1820s-early 1830s**, the first probably Norwich, with ivory silk twill ground, the borders woven in wools with square repeats in shades of brown, enclosing sprays of blooms with blue and green foliage, *150cm*; the other probably Paisley with beige twill silk ground, bright borders woven with slanting pines and lilies within harlequin cartouches, *141cm square* (2)
Provenance: the late Dr Joan Coleman Collection. **£250-350**
- 287 **A fine drawloom 'Pot Lid' or 'Moon' square shawl, Norwich, 1825-30**, the ivory silk/wool ground with large central moon motif formed from olive-green wool florets with scarlet and yellow centre, similar floret-filled quadrants to each corner, with a sprigged field, scarlet, green and blue foliate borders woven in one with the field, *157cm*
See 'The Norwich Shawl' by Pamela Clabburn, plate 5, catalogue no 87, for a similar shawl. **£600-800**
- 288 **A 'Pot Lid' or 'Moon' square shawl, Norwich or Paisley, 1825-35** the ivory silk ground woven in wools with overall sprigged 'spade' repeats, the centre woven in red, yellow and blue with foliate medallions, overlaid, entwined effect pines and blossom to the corners, applied borders with carnation repeats in mainly blue and burgundy, *147cm*; together with a silk square shawl, probably Norwich 1825-35, woven with overall fern-like pine repeats in red, blue and ivory, fringed outer border (2)
Provenance: the late Dr Joan Coleman Collection. Purchased Christie's, 1983, for £75 and Phillips, 1981, for £80. **£300-500**
- 289 **A group of damaged shawls, 1820s-40s**, comprising: cerise silk ground long shawl, probably Norwich, 1820-30, with overall sprigs and long foliate pines to ends; ivory wool square shawl, probably French, brightly woven with central palmette medallion, deep borders woven as one; red wool long shawl, probably Paisley, c. 1840; a buff silk ground shawl, Norwich, c.1830, with overall star medallion repeats, together with a scarlet/buff wool sprigged stole, Paisley, 1835; and a late 19th century jacquard fragment (6)
Provenance: the late Dr Joan Coleman Collection. **£150-250**
- 290 **Two square shawls, probably Paisley, 1825-35**, the first with floral sprigged black silk ground, woven harlequin borders in mainly red, buff and blue, *140cm*; the other with plain blue silk/wool centre with scrolling pine borders on all sides and single foliate pines to each corner in mainly red, yellow and blue, with applied outer borders of brown leaves on a red ground, *161cm* (2)
Provenance: the late Dr Joan Coleman Collection. **£300-500**
- 291 **A sprigged scarlet wool shawl, probably Paisley, 1830s**, the ground with overall angular blue floral sprigs, the corners with pairs of pines within floral compartments, the borders woven as one with the field, *161cm square*
Provenance: the late Dr Joan Coleman Collection. Purchased Christie's, 1976, £30. **£250-400**
- 292 **Two wool long shawls, Paisley or Edinburgh, 1835-40**, both with ivory central fields, the first with deep end borders of nine vertical pines and slanting smaller inner pines on four sides, worked in predominantly red and yellow, *312 by 138cm*; the other probably McDonald & Gibb, with eight large vertical pines in grey and red to the end borders, and four inner borders of smaller slanting pine repeats; and a pale green wool stole with silk and wool brocaded bands and wool paisley borders, c.1860 (3)
Provenance: the late Dr Joan Coleman Collection. **£150-200**
- 293 **A fine woven Kirking shawl, Paisley, 1835-40**, woven in silk and wool, with soft plain ivory field, woven in red and blue with delicate sprays to the corners, the ends with nine foliate cones, narrow side borders all woven as one, *300 by 147cm*; together with an ivory wool long shawl, the end borders with eight large cones in mainly red, grey and green (2)
Provenance: the late Dr Joan Coleman Collection. **£200-300**

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- 294 **A group of shawls, mainly French, 1835-45**, comprising: black silk/wool example woven with overall floral trails and large repeat palmettes, *167cm*; a scarlet wool square shawl, c. 1845, woven with delicate floral trails and flower-filled pines with coiling pines within, *163cm*; a square shawl with red silk/wool plain centre, bold border on four sides with pines in blue and yellow, diapered outer border, *160cm*; together with a plain red wool long shawl, c. 1860 (4)
Provenance: the late Dr Joan Coleman Collection. **£200-300**
- 295 **A good woven stole, French, 1835-40**, with ivory silk field, the deep end borders with stylised chinoiserie influenced palmettes, foliage and pagoda shaped forms, *226 by 46cm*; together with a black wool/silk square shawl, French, circa 1835, the plain centre invaded with large-scale palmette repeats in blue green, brown, with repeat palmettes in matching colours to the outer border, *160cm* (2)
Provenance: the late Dr Joan Coleman Collection. **£300-500**
- 296 **A woven wool square shawl, probably French, 1835-1840**, the field filled with repeated ivory-edged flowerheads, cartouches and palmettes in mainly red, green, yellow and black, with ivory outer border on all sides filled with floral pines against a dense floret ground, all worked as one, *174cm* **£400-500**
- 297 **A woven square shawl, French, 1835-40**, with star-shaped central medallion edged in curling pines and palmettes, the black wool ground filled with pine arabesques, exotic flowerheads and floral trails, in mainly red, green and yellow, within a border on all sides woven with densely-packed exotic blooms, *173cm* **£400-600**
- 298 **Two woven square shawls, probably French, 1830s-40s** the first c. 1845, with plain black centre invaded by flowers and fronds with deep borders on all sides woven with opposing and confronting pines in mainly turquoise, wine and green, with plain harlequin wool borders on two sides, *180cm*; the other c. 1830, the central floral medallion on a dark grey field invaded by floral trails, palmettes, with angular interlocking cartouches to the sides and ivory outer border filled with curling pines in predominantly, red, yellow and blue, *150cm* (2) **£300-500**
- 299 **A fine Kirking shawl, Paisley, circa 1840**, the ivory wool field with deep end borders woven in blue and red with ten ivory outlined fern-filled pines, with integral borders, the inner bands with woven vegetation invading the centre ground, 301 by 150cm; together with a Kirking shawl, woven woollen border similar, worked with ten pines with matching side fragment worked with buttonholes; and an ivory wool long shawl, Paisley, 1835-40, the end bands worked with four repeating arrows of foliate pines, with angular floral sprays invading the field on all sides, matching narrow edging borders all woven as one, *288 by 146cm* (3)
Provenance: the late Dr Joan Coleman Collection. **£200-300**
- 300 **A good woven square shawl, Paisley, circa 1845**, the ivory wool ground invaded by sprays of grasses, leaves, lilies in mainly red, yellow, blue and green with rococo scroll borders, *174cm*
Provenance: the late Dr Joan Coleman Collection. **£200-300**
- 301 **Four ivory and red ground square shawls, Paisley or French, 1830- 1845** comprising: red wool example with small floral sprigs overall, narrow woven in borders and flower-filled spandrels in mainly grey and yellow, *163cm square*; the others ivory - woven wool with pretty pink edged cones to the sides and single pine motifs invading the ground at the corners, *153cm*; another of wool, the field woven with floral sprays in red, grey and blue with larger palmettes to the corners, silk knotted fringes, *161cm*; the last of silk with wool fillover foliate pine sprigs overall, silk tassel fringes, *160cm* (4)
Provenance: the late Dr Joan Coleman Collection. **£250-350**
- 302 **Six silk/wool gauze summer shawls, 1850-60**, variously patterned, of large rectangular form, all with varying degrees of damage (6)
Provenance: the late Dr Joan Coleman Collection. **£150-250**
- 303 **A good woven wool long shawl, French, circa 1850**, the ivory centre invaded by luxurious vegetation, the ground filled with coiling elongated pines and trompe l'œil folds of fabric, in mainly red, green and blue, the end borders woven with tassel motifs, blue, red, wine and green undulating compartments, *355 by 164cm* **£200-300**

Note that charges apply, see website for details

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- 304 **A good Towler & Campin woven leno silk gauze long shawl, circa 1851**, with dark plum central field with deep end borders of elongated turquoise flower-filled pines, and slanting pine borders to the field edges, *329 x 175cm*, together with a silk/wool gauze long shawl, 1855-60, with overall satin self stripe over-printed with ivory scallop repeats enclosing dense flowerheads in gold, jade green, yellow and beetroot, *347 x 145cm* (2)
Provenance: the late Dr Joan Coleman Collection. **£200-300**
- 305 **Two Towler & Campin block printed silk leno gauze summer shawls, Norwich, 1851** both with swirling floral patterns in mainly red, blue, yellow and green, the black shawl with ivory border, the ivory long shawl with beetroot border (2)
Provenance: the late Dr Joan Coleman Collection.
See 'The Norwich Shawl' by Pamela Clabburn, catalogue entries 17, 18, 19, 20, for similar shawls. **£400-600**
- 306 **A group of printed wool 'paisley' shawls**, comprising four long shawls - a fine example, c.1855-60, one half printed with spade repeats and pine borders, the other entirely covered in pine repeats in red, jade green and wine; black ground example with predominantly orange and red printed borders, c.1840; lightweight printed ivory wool with red, turquoise, wine and scarlet pine stripes, c.1855; pale green example with pink and red foliage cornucopia to the borders; and a square shawl, c.1850, woven with coloured compartments on a ground filled with flowers and palmettes (5)
Provenance: the late Dr Joan Coleman Collection. **£200-300**
- 307 **A woven wool compartment shawl, probably Paisley, circa 1860**, woven overall with swirling elongated palmettes with four compartments in black, ivory, green and red, harlequin guard edges, *315 by 156cm* **£150-250**
- 308 **Two printed satin long shawls, Norwich, circa 1860**, the first with overall foliate pine repeats within plum, scarlet and turquoise cartouches, interspersed with floral medallions, *325 x 170cm*; the other with overall flecked/diapered pattern with mint green and plum zigzag-edged bands and repeat floral pines, *352 x 175cm* (2)
Provenance: the late Dr Joan Coleman Collection. **£200-300**
- 309 **A good printed satin 'half and half' 'Arab' shawl, probably by E.F. Hinde, Norwich, 1855-60** printed overall with rose sprigs, one side with swagged floral garlands, and to the other with floral sprigs and bouquets of blooms in plum and green cartouches within swags, silk tassel to the centre; together with another printed satin Arab shawl, 1860-70, with one curved end similar, overall buff lozenge repeat pattern within green and red cartouche and swag borders (2)
Provenance: the late Dr Joan Coleman Collection.
See 'The Norwich Shawl' by Patricia Clabburn, cat. no.s 37 to 44, for similar shawls. **£400-600**
- 310 **A striped jacquard woven silk square shawl, probably Clabburn, Norwich, circa 1860**, woven in mainly red, yellow and black with foliate stripes, *180cm*; together with a large printed figured ivory silk 'Arab' shawl, c.1860, probably E & F Hinde, Norwich, printed with foliate stripes and pines to one half, the other side with red and green repeat pines, within a scrolling magenta border, curved shaped edge to one side and centre tassel; a printed wool/silk gauze square shawl, 1860s, with lilac stripe and floral border; and a small woven shot silk panel with black pines and branches (4)
Provenance: the late Dr Joan Coleman Collection. **£400-600**
- 311 **A good woven wool long shawl, probably French, circa 1860**, the quatrefoil centre surrounded by elongated palmettes and mirrored floral mehrabs filled with confronting pines, woven harlequin border in turquoise, red, green, black and ivory, *323 by 162cm* **£150-250**
- 312 **A good printed satin long shawl, circa 1860**, woven overall with jade green and magenta repeat palmettes on an ivory ground, the border with scrolling diagonal pines, *332 x 160cm*; together with a satin long shawl with overall spade repeats to the centre, deep pine borders on all sides in beetroot and royal blue, 1850-60, *324 x 160cm* (2)
Provenance: the late Dr Joan Coleman Collection. **£200-300**
- 313 **A woven Moon shawl (Chandar), Kashmir, circa 1835**, scarlet wool ground with brown and ivory geometric patterned Moon, the ground sprigged with angulated flower-heads, confronting segment corners, 191 by 180cm

Provenance: the Dr Joan Coleman Collection.
Purchased Phillips, 11.3.1997 for £370. **£400-600**

Note that charges apply, see website for details

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- 314 **A woven long shawl, Kashmir, India, 1830-40**, with black pashmina central field, the deep end borders hand-woven with entwined confronting ivory-edged botehs, with two inner bands of foliate scrolls and slanting entwined botehs, the plain field invaded by spiked plant forms in mainly yellow and blue within curved surrounds, finely-woven applied foliate scroll side borders, *325 by 120cm* **£1,500-2,500**
- 315 **A brocaded silk tent hanging (Haiti), Moroccan, North African, late 19th century**, composed of nine mehrab arched niches in gold brocaded purple, green, yellow and red satin, with gold and scarlet satin upper border, backed in striped cotton, *approx 153 by 496cm* **£400-600**
- 316 **A good embroidered men's velvet kaftan, Moroccan, North African, circa 1900**, of dark brown cotton velvet, the shoulder and chest adorned with couched silver threads on green, coral and blue shaped grounds, further embellished with gold braid, silver thread covered toggle fasteners, lined in white cotton printed in blue with the Palace of Westminster, and 'Pure 1000' in red and blue, *neck to rear hem, 135cm, 53in* **£600-1,000**
- 317 **An embroidered phoenix panel, Chinese, circa 1900**, the buff damask ground couched to the centre with gilt and blue threads with the mythical bird, the ground scattered with blue peonies, prunus and butterflies, *135 by 93cm*; together with an embroidered banner of scarlet satin applied and couched with pairs of figures and calligraphy, mirror-studded edges, backed in figuratively painted cotton, *88 by 291cm (2)* **£200-300**
- 318 **A good Cantonese-embroidered black silk shawl, 1920s**, the ground densely worked with birds and blooms in silk threads and shades of pink, orange and green, edged with fringing, *approx 152x154cm* **£200-300**
- 319 **An embroidered informal robe, chang-fu, Chinese, circa 1920**, of teal-blue satin embroidered in floss silks with figures in landscapes, precious things, piped and edged in black, embroidered ivory satin borders and sleeve bands, lined in yellow damask, *chest 122cm, 48in* **£150-250**
- 320 **A crimson silk damask informal robe, chang-fu, Chinese, late 19th century**, woven with bats, the silk sleeve bands finely embroidered with figures walking amongst pagodas and gardens, appliquéd with patterned ribbons and braid folded in the form of censers to the centre back and front (Dimensions: 108cm, 42.5in long, centre-back neck to hem) **£250-400**
- 321 **An embroidered dark blue satin robe, Chinese for the European market, early 20th century**, worked with repeats of butterflies in Peking knot and satin-stitched blooms, lightly padded; together with another example, c.1930 (2) (Qty: 2) **£200-300**
- 322 **An embroidered Xaipei of lavender damask silk, Chinese, late 19th-early 20th century**, formed from an informal robe, with finely-embroidered one-horned qilin to the left front, another qilin to the right, roundels to front and back with figures amongst a garden, green silk tassels to hem, *chest 92cm, 36in* (Dimensions: chest 92cm, 36in) **£250-350**
- 323 **A purple damask silk informal winter robe, chang-fu, Chinese, late 19th-20th century**, appliquéd with embroidered ivory satin collar and bands in shades of blue and purple with repeats of a satin-stitched female figure, cast brass buttons, edged in white rabbit fur **£300-500**
- 324 **An embroidered orange silk informal robe, chang-fu, Chinese, circa 1900**, the ground with satin-stitched roundels of happy figures playing instruments amongst gardens, the yellow silk sleeve bands finely embroidered with various birds of paradise, ducks and cranes amongst ponds and blooms; together with a blue damask example with similar intricately embroidered sleeve bands, circa 1900 (2) (Qty: 2) **£300-500**
- 325 **A brocaded silk summer dragon robe, jifu, Chinese, circa 1900**, the wine-coloured ground woven with nine coiling dragons with embroidered circular eyes, long pao claws, in search of flaming pearls, and precious things in shades of pistachio, coral and lavender, matching woven neck and border bands, gilt brass fasteners, woven striped sleeves with altered cuffs for European wear, *rear neck to hem 140cm, 54in* **£700-1,000**
- 326 **A group of Chinese robes, circa 1900** comprising: orange satin mangao lavishly couched in gold threads with coiling dragons, traditional symbols, highlighted by satin-stitched butterflies; another orange satin mangao worked in floss silks and gilt threads with dragons, repeating blue cloud scrolls; a pale green satin short robe worked with coiling dragons; and a pale green silk summer gauze chang-fu with embroidered ivory gauze edgings (4) (Qty: 4) **£600-1,000**

Note that charges apply, see website for details

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- 327 **A rare 'Compakit' novelty camera-shaped minaudiere, early 1960s, signed to front, the mirrored 'lens' opening to reveal powder and puff, 'buttons' to top concealing lipstick and a lighter; in original fabric case, 11cm, 4.5in long (2) (Dimensions: 11cm, 4.5in long) (Qty: 2) £400-600**
- 328 **A Judith Leiber 'Harper's Bazaar' minaudiere, mid 1990s, signed to interior, the Swarovski crystals imitating the magazine's September 1992 cover featuring supermodel Linda Evangelista, gold leather lining; with original comb, mirror and shoulder strap, 13cm, 5in long (Dimensions: 13cm, 5in long) (Qty: 3) £250-350**
- 329 **A Louis Vuitton 'Saint Cloud' monogrammed leather bag, probably 1990s signed to interior, leather cross-body strap, brass ring-pull with 'Louis Vuitton', interior zip pocket, 24cm long (Dimensions: 24cm long) £250-350**
- 330 **A Chanel quilted leather jumbo flap bag, 1994-96, stamped to interior with illegible serial number, classic gilt double 'C' turn-lock to front, with one exterior and two interior pockets, red leather lining, 30cm, 12in long (Dimensions: 30cm, 12in long) £800-1,200**
- 331 **A Chanel couture tweed two-piece ensemble, early 1960s, labelled and with indistinct bolduc, woven in shades of cranberry-pink and green, the box-cut jacket with silk sash tie to neckline, chain-weighted hem; matching dress with top-stitched silk bodice, both pieces with quilted silk lining, bust approx 86cm, 34in, waist 61cm, 24in (2) (Dimensions: bust approx 86cm, 34in, waist 61cm, 24in) (Qty: 2) £500-800**
- 332 **A Chanel couture black silk and mohair ensemble, circa 1963-65, labelled and numbered 30635, the A-line, double-breasted coat with satin collar, the self-covered square buttons applied with gilt 'nuggets'; matching dress with bow to neckline, bust 92cm, 36in, waist 66cm, 26in (2) (Dimensions: bust 92cm, 36in, waist 66cm, 26in) (Qty: 2) £600-1,000**
- 333 **A Chanel couture black tweed ensemble, Autumn-Winter 1964, labelled and numbered 25906, woven with chenille and lurex threads, the short box-cut jacket with four stylised pockets to front and attached white silk collar; matching knee-length skirt, lined in silk, bust 86cm, 34in, waist 61cm, 24in (2) (Dimensions: bust 86cm, 34in, waist 61cm, 24in) (Qty: 2) £500-800**
- 334 **Chanel couture by Karl Lagerfeld 'L'Imperatrice' crinolined coatdress, Spring-Summer 1984 labelled and numbered 63225, the basket-weave cloqué navy silk over-dress with silver-backed gilt lion mask buttons from neck to hem, cuffs and to the four patch pockets, the 'crinoline' underskirt with matching navy silk front and flounces of black taffeta to add volume to the back; with faux blister pearl and gilt chain martingale which fastens at the neck and descends to girdle the waist and hips, bust 86cm, 34in, waist 66cm, 26in (3)**
Inès de La Fressange was photographed wearing this model in Paris Vogue, March 1984. It is also reproduced in 'Chanel Catwalk' by Alexander Fury, p 33, again modelled by de La Fressange. It was one of the key looks of that collection and is arguably one of Lagerfeld's most iconic and important creations ever for the House of Chanel. This dress combines the 19th century silhouette of the fashions worn by Empress Eugenie, with the elaborate passementerie used on military uniforms with Coco's adoration of chains and pearls and the restrained elegance of a classic Chanel suit. Alexander Fury considered this to be one of the most important looks for Chanel as he featured it in 'Chanel: The Impossible Collection', Assouline, 2019, for which he selected just one hundred designs from the Chanel archives to best demonstrate the history and highlights of the House. He writes:
"CHANEL IMPERATRICE" COATDRESS, HAUTE COUTURE, SPRING 1984. By his third couture collection, Lagerfeld had begun to challenge convention. In this outfit, the Chanel jacket is elongated to floor length, reflecting eighteenth-century styles, of which Lagerfeld was an admirer, and also the attenuated silhouettes of Chanel's 1930s fashions. The pure line of this coatdress is in the Chanel mould, as is the embellishment of faux pearls and chains. Echoing military decorations, these are a nod to the "empress" of the look's title, and underline the inspiration Chanel herself constantly took from the practical attire of infantry'.
 Provenance: the Sandy Schreier Collection.
£6,000-10,000

Note that charges apply, see website for details

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- 335 **A Chanel hot-pink wool and printed silk ensemble, circa 1993, Boutique labelled and size 38**, comprising: wool jacket with four pockets, each with gilt double 'C' button; matching skirt and silk sleeveless blouse with ties to neck in novelty print of jewels and watch faces, the ensemble fully lined in silk of the same, *bust 81cm, 32in, waist 66cm, 26in (3)* (Dimensions: bust 81cm, 32in, waist 66cm, 26in) (Qty: 3) **£400-600**
- 336 **A Chanel cardigan-shaped brooch, probably Autumn-Winter 2002, signed to rear closure pin**, of black and white felt adorned with miniature pearl necklace, buttons, gilt 'CC's to the pockets, *8cm, 3in long*, in original box (2)
Provenance: the Sandy Schreier Collection. (Dimensions: 8cm, 3in long) **£350-500**
- 337 **A rare Sabyasachi Mukherjee 'Bengal Tiger' mask, 2016, unsigned**, the papier-mâché base finely and ornately embroidered and embellished by hand with layers of gilt thread, gold sequins, cut and 'pearl' beads and 'precious' stones, lined in block-printed muslin and with velvet ties; in original silk-covered box and with presentation note (3)
Provenance: this mask is one of two identical examples made which were exhibited at the V&A: 'Conservation Couture: The Animal Ball Collection' (26th October to 9th November, 2016). The masks were then sold in the succeeding charity auction on the 15th November, which raised funds for various animal conservation charities, including the Elephant Family & the Wildlife Conservation Society. Mario Testino and his business partner Jan Olesen were photographed wearing the masks to attend The Animal Ball- an event hosted by the museum- on the 22nd of that month. This mask is now being sold in aid of mental health charity CAPE. **£400-600**
- 338 **A sable jacket by Revillon, probably late 1970s-early 1980s, labelled and with Saks Fifth Ave. label**, with wide pointed collar, no fastenings, two slit pockets, the pelts joined with insertions of 1cm-wide grosgrain ribbon, brown satin lining monogrammed 'EMR', *chest approx 96cm, 38in* (Dimensions: chest approx 96cm, 38in) **£500-800**
- 339 **A sable coat by De Scale, probably 1980s, labelled**, mid-calf length, singular polished horn button front, two pockets, gold taffeta lining with monogram 'BSA', *chest approx 122cm, 48in* (Dimensions: chest approx 122cm, 48in) **£1,000-1,500**
- 340 **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.* **£500-800**
- 341 **The bikini believed to have been worn by Barbara Windsor in the film 'Carry on Camping', 1969**, of chartreuse cotton towelling, the strapless underwired brassiere with fishing twine loops at upper centre front, elasticated hook and eye closure, nude nylon lining, with matching towelling briefs, *bust approx 76cm, 30in*; together with a notarized affidavit of provenance (3)
From 1987 until 1994, the vendor worked for the specialist costume company Berman's & Nathan's as a costumier. They supplied costumes for the 1969 classic British comedy film 'Carry on Camping' with stars including Sid James, Kenneth Williams and the young, curvaceous cockney actress - Barbara Windsor. A memorable scene from the film shows Barbara and a group of other comely young ladies taking part in a keep fit class, when, during one particularly strenuous movement Kenneth Williams exhorts 'Now let's really see those chests come out! Now fling!' - her top flies off much to the amusement of campsite

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onlookers - a scene that was to be included in the promotional film trailer and subsequently became arguably one of the most iconic and famous comedic scenes in British film history. Around 1990, Berman's & Nathan's management decided to shed vast quantities of unwanted stock to rationalise their storage. The vendor states "*The Heads of Department checked the rejects and staff were permitted to take anything they wanted or that they could make use of.*" This bikini was rescued from a dustbin and upon later close inspection it was noticed that there were still remnants of clear fishing twine stitched to the interior of the strapless bra top (to which a hook had been attached), which reminded the vendor of the Carry On film. The wardrobe department would have commissioned duplicate bikinis for the film, but this is the only one known to have survived. Although it is unlabelled, the exterior towelling fabric, colour and style matches the one shown on screen. The interior of the bra top has a small tear to one side of the fishing twine loops - presumably caused by the strong yank of the fishing rod.

The vendor in her affidavit states 'I have no further details of provenance other than the fact that I rescued it with the permission of Berman's and Nathan's management from the rejected costumes destined for destruction.'

There would have been at least three of these bikinis made for the film - this one with the attached fishing line, the one that got covered in mud when Barbara fell over at the first take and a third for Kenneth Williams to seemingly 'catch' when it hits him in the face. This is the only one known to have survived.

In a TV interview in 2012 Dame Barbara recalled filming this scene for 'Carry On Camping':

"It was that terrible scene - freezing cold. All those summer films were made in the winter...they painted the mud green and placed leaves on the trees. They wouldn't go on location...I was so terrified when I saw the script - I thought 'Oh my god!' I talked to the wardrobe lady and it was decided they would use a hook attached to a fishing line and rod. And then I realised - you weren't allowed to show any boobs... so they got the fishing rod ... and an old man, well into his seventies, who was retiring the next day. He had to pull it - but it didn't work, it didn't come off.... I fell into the mud... [the director said] 'Pick her up, rub her down, get the mud off. We will have to go again!'... I did it the second time, it all went well, but then Gerald said 'Oh we'll have to do it again, you showed your right boob'. The censor won't pass

it.' So, I did it three times altogether and the third one was perfect...The censor said 'Oh I don't think Miss Windsor's right boob is going to corrupt the nation' - so that is how I became famous."

Dame Barbara told Neil Young her interviewer (Neil Young of the BIFF, 2012) that although this is one of the most frequently shown clips from her career, she would have preferred to be remembered for tap dancing and skipping simultaneously during the filming of Ken Russell's film 'The Boyfriend' as it better showed her dexterity as a performer as none of the professional dancers in the cast were able to do it. A still from the infamous 'Carry on Camping' scene, capturing the moment Barbara clutches her exposed bosom in mock surprise, became one of the most widely recognised images of the actress, and was frequently referenced in interviews and biographical documentaries for the duration of her career, which spanned more than fifty years. She often remarked: '*That photo will follow me to the end*'. And indeed it did: the photo and her wry response were included in the order of service for her funeral, which took place on the 8th January, 2021, in London.

Dame Barbara died of Alzheimer's in 2020 and the proceeds of the sale of this bikini will be donated by the vendor to the Alzheimer's Society in her memory. (Dimensions: bust approx 76cm, 30in) (Qty: 3) **£800-1,200**

342

A Lindka Cierach bespoke silk damask dress, worn by Sarah Ferguson, Duchess of York, 1986, labelled, with white floral print against a teal ground, dropped waistline and pleated skirt, *bust 96cm, 38in, waist 79cm, 31in*
Provenance: this dress was made for Sarah Ferguson, the Duchess of York, to wear to a friend's wedding in 1986. She wore it again during an official visit to the Berlin Wall, Germany, in May 1989, where she was photographed visiting school children and behind the wheel of a bus. Designer Lindka Cierach has confirmed that this was a one-off, bespoke creation for her. The dress was taken into a dress agency in Cirencester during the 1990s, along with two other ensembles (see lots 343 & 344 of this auction). (Dimensions: bust 96cm, 38in, waist 79cm, 31in) **£200-300**

Note that charges apply, see website for details

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- 343 **A Lindka Cierach bespoke floral silk damask dress, worn by Sarah Ferguson, Duchess of York, 1987, labelled,** in painterly shades of pink, yellow and green, with matching belt, *bust 92cm, 36in, waist approx 61cm, 24in (2)*
Provenance: this dress was worn by the Duchess of York during an official royal tour of Canada in July 1987, and again during a visit to Mauritius in September of the same year. Designer Lindka Cierach has confirmed that this was a one-off bespoke creation for her. The dress was taken into a dress agency in Cirencester during the 1990s, along with two other ensembles (see lots 342 & 344 of this auction). (Dimensions: bust 92cm, 36in, waist approx 61cm, 24in) (Qty: 2) **£200-300**
- 344 **A Tomasz Starzewski bespoke printed silk ensemble, worn by Sarah Ferguson, Duchess of York, 1991, labelled,** in star and sun print, comprising: bodice, short skirt and matching belt, *bust approx 92cm, 36in, waist 71cm, 28in (3)*
Provenance: the Duchess of York wore the bodice from this ensemble to attend Royal Ascot, 20th May, 1991. Her complete look included a purple skirt, tailored green jacket, matching clutch, gloves and a wide-brimmed hat with purple ribbon trim. The ensemble was taken into a dress agency in Cirencester during the 1990s, along with two other dresses (see lots 342 & 343 of this auction). Tomasz Starzewski recalls: 'It was 1991 and we had opened the shop in Pont St. I remember that Diana, Princess of Wales, had ordered it first in pale pink - as the original model - and we had to navigate the Duchess of York into another colour without telling her why.'
(Dimensions: bust approx 92cm, 36in, waist 71cm, 28in) (Qty: 3) **£100-150**
- 345 **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) **£400-600**
- 346 **A pair of Queen Victoria's silk stockings, late 19th century,** with ivory tops and toes, the upper edges knitted with large imperial crowns, 'VR' and numbered '29', *74cm, 29in long*, together with two newspaper cuttings relating to their provenance, 1940-45 (4)
The first newspaper clipping is entitled: 'Has Stockings Worn by Queen Victoria: Interesting Souvenirs Owned by Ottawa Lady Arranged for Empire Day', the second: 'Queen's Stockings Aid Homeless' and pictures 'N.Y Society woman' Mrs. John Fell observing the stockings, which are to be sold by the British War Relief Society in aid of homeless families in Great Britain.
(Dimensions: 74cm, 29in long) (Qty: 4) **£250-400**
- 347 **A collection of accessories belonging to Queen Victoria's children assembled by the Royal nanny Mrs Thurston, mainly 1840s-50s,** comprising: pair of ivory satin slippers by Hook of New Bond St, inscribed to the sole '*Princess Royal*', c.1848; pair of black satin slippers also probably for Princess Victoria, c.1845; pair of bronze glacé leather shoes with velvet bows, probably for Prince Albert Edward (Bertie), c.1847; and a pair of boy's knitted Argyll patterned socks; a pair of glacé brown leather shoes with ankle straps, probably Prince Arthur's, c.1850; pair of grey wool and black patent ankle boots, c.1846, *the sole inscribed 'Princess Alice, Mrs Hope'*; pair of black wool ankle boots, 1850s, with elasticated side and patent toe tips, *the sole inscribed 'Princess Alice'*; pair of ivory kid leather gloves with pink ribbon edging attached with a handwritten note '*Princess Alice*'; another pair similar with eau de nil satin ribbon ruffles, and handwritten note '*Princess Helena*'; pair of black satin slippers, c.1850, inscribed '*Princess Louise*'; a pair of ivory knitted silk socks; and two whiteworked baby bonnets, c.1840; together with a lacquered chinoiserie case originally used to store the collection and a note from Mary Thurston to her aunt Mrs Rope: 'With Mary's love to Aunt Rope, December 23rd, 1887' (qty)
Mary Thurston was employed as nurse (nanny) to the royal family for 22 years from 1845 to 1867. (Qty: qty) **£2,000-3,000**
- 348 **A crewel embroidered fustian work bag, English, early 18th century** worked in satin stitch and chain stitch with large central sunflower and tulip, surrounded on both sides by floral sprigs, one side with a crown, insects, birds and two gentlemen in red coats, *48 by 51cm*
(Dimensions: 48 by 51cm) **£400-500**

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- 349 **A crewel embroidered fustian work bag, English, dated 1702 and also initialled 'BC'**, worked overall in chain stitch with variously patterned coiling tendrils with red and yellow blossoms, three large silk tassels to the base and to plaited drawstring cord, *67 by 48cm* (Dimensions: 67 by 48cm) **£800-1,200**
- 350 **A pair of embroidered love token garters, French, 1780-1800**, of pale blue padded silk worked in fine chain stitch with doves, hearts aflame and the motto 'Je les consacre à la vertu' (I dedicate them to virtue), *each 33cm long* (2) (Dimensions: each 33cm long) **£300-400**
- 351 **A pair of unused striped silk garters woven with amorous motto, Spanish, 18th century woven with the legend 'y si lo digo a usted que es lo que ganado abre' (and if I say to you what is won - open)**, with uncut ties, *3 by 162cm* (Dimensions: 3 by 162cm) **£400-600**
- 352 **Two brocaded green silk ladies' shoes, 1720-30** of dark green silk woven with ivory and pink blooms edged in green ribbon, with sharply-pointed toes, lined in white kid, white rands, *25cm long* (2) (Dimensions: 25cm long) **£1,500-2,000**
- 353 **A rare pair of lady's shoes, applied with native American beaded moccasin panels, French, dated 1848, the sprigged pink silk lining inscribed in ink 'Paris, 1848'**, the plum morocco leather uppers applied to front and sides with beaded scarlet wool moccasin cuffs and upper panel, probably Haudenosaunee, probably Seneca, with ruffled silk bands and rosettes, square, curved toes, straight soles, *25cm, 10in long* (2) (Dimensions: 25cm, 10in long) **£2,000-3,000**
- 354 **Two pairs of black mesh gloves, circa 1860**, the short mesh pair worked in silks in fine chain stitch; the longer tulle pair with raisedwork Indian gilt thread embroidery, inset with coloured brilliants; together with a pair of brown kid leather gauntlet gloves, 1930s with exaggerated tapelace gauntlets, stamped to the inside, *'Made in Grenoble, France', 43cm, 17in long* (6) (Dimensions: 43cm, 17in long) **£250-350**
- 355 **An embroidered and quilted tea gown, Japanese for the European market, circa 1900**, of tobacco coloured silk with raised-work embroidery in white corded silk and with little coloured finches to the pockets, pale blue frogging closure and silk rope belt, lined in quilted ivory silk, *bust 97cm, 38in* (Dimensions: bust 97cm, 38in) **£300-500**
- 356 **A Redfern ball gown, 1898-1900, waist stay**

woven 'Redfern, New York, London, Paris' with British Royal arms to one side and Prince of Wales plumes to the other, comprising bodice with slight V-waist, lightly-boned bodice, the ivory silk faille embroidered with large floss silk orchids in shades of grey and pink, with chemical lace insertions to centre front, narrow straps to reveal the shoulders, with beaded lace and silk tasselled lower sleeves, the whole embroidered with gold bugle bead swags, silver paillette florets centred with brilliants; the matching trained skirt embroidered with large sprays of blooms, the deep lace hem over an ivory moiré base, beaded with swags and floral trails, similar, *bust 86cm, 34in, waist 61cm, 24in* (2)

The House of Redfern had relatively humble beginnings - it began as a tailor's shop founded in Cowes on the Isle of Wight in 1855 by John Redfern (1820-1895). The girls who worked in his salon were exceptionally chic and always wore fresh orchids (the motif so beautifully embroidered on this gown) and were known throughout the town as the 'Redfern Bunnies'. As Cowes grew in popularity as a fashionable yachting centre for the rich and aristocratic, so Redfern's beautifully tailored garments came to the notice of the crowds who descended for Cowes race week. In the 1870s the Redfern yachting suit or dress was swiftly becoming the most recognisably English mode of fashionable apparel. In this way, the Redfern label was essentially the first high-end sportswear brand. In 1879 Redfern revelled in a blaze of publicity for a jersey tailored suit they made for 'The Jersey Lily' - the Prince of Wales' mistress Lily Langtree, which attracted even more new clients.

With the support of sons Ernest Redfern and Charles Poynter Redfern (1853-1929), John Redfern opened tailoring houses in London and Paris in 1881, followed by two shops in New York in 1884-85, one for tailoring, the other for furs. In 1888 Redfern were presented with a Royal warrant: *'By Royal Appointment to Her Majesty the Queen and H.R.H. The Princess of Wales'*. By the early 1890s, due largely to the patronage of British and European royalty, Redfern's Paris house had developed into a full-scale couture business with grand clientele. Ernest directed the London and New York branches, while Charles, and later, John Poynter Redfern, ran the Paris salon. From 1892, when Redfern's sons took control of the business, the house became known as Redfern Ltd. This fine gown with its lavish embroidery illustrates the quality of Redfern's Paris couture house and the

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- opulence of Paris couture at the turn of the century.
Provenance: the Sandy Schreier Collection.
(Dimensions: bust 86cm, 34in, waist 61cm, 24in) **£800-1,200**
- 357 **A Boué Sœurs lingerie dress, 1918-19** *labelled 'Boué Sœurs, 2 Rue de la Paix, New York, Londres',* of pale pink silk charmeuse, the bodice embroidered to the centre with basket of blooms on an organdie ground, filet lace insertion below and to the rear of the bodice, fastened by tiny buttons, the sleeves trimmed with Valenciennes, with slotted satin ribbons to the front and also forming inner shoulder straps, the skirt falling in double pleated tiers edged in Valenciennes lace, *bust approx 86cm, 34in, waist 71cm, 28in*
Waleria Dorogova, the acknowledged expert on Boué Sœurs, writes,
'The lingerie dress is from 1918 or summer 1919; the neckline, sleeves, two-tiered skirt and symmetrical arrangement on the bodice with central flower basket are consistent with that date.
This type of dress in the trademark Boué style made from French lace and whitework with reference to 18th century decorative arts was widely promoted in New York as the "Boué Lingerie dress" during the First World War. American Vogue wrote in mid-April 1916 that "There are two kinds of lingerie frocks: just lingerie frocks and Boué lingerie frocks." This label was used while Boué Sœurs had a branch in London, at 39 Conduit street (1911-1924). In fact, between 1906 and 1928, Boué Sœurs was formally an English company limited by shares, but in reality, the Paris headquarters and workshops at 9, Rue de la Paix were the commercial and artistic heart of Boué Sœurs. The coat of arms on the label bears a striking similarity to the British royal coat of arms even though Boué Sœurs did not hold a royal warrant as court dressmakers. The use of heraldry on the label was meant to create a sense of nobility in an era when royal appointments were regarded as signs of distinction among dressmakers and made them desirable in particular on the American market. This heraldic symbolism disappears from the Boué Sœurs label in the late 1920s, when a new world order had drastically changed the role of European aristocracy in regard to fashion patronage.'
Provenance: the Sandy Schreier Collection.
(Dimensions: bust approx 86cm, 34in, waist 71cm, 28in) **£800-1,000**
- 358 **A rare Boué Sœurs camisole-shaped corset cover, 1924,** *labelled 'Boué Sœurs, 9 Rue de la Paix, Paris, 13 West 56th St., New York, Made in France, within faux British royal heraldic devices,* with central whiteworked organdie panel edged in scalloped filet lace, with pink satin ribbon and shoulder straps, satin bow with ribbonwork floral corsage, *bust 112cm, 44in*
Waleria Dorogova, the leading expert on Boué Sœurs, writes:
'This design was patented in the United States on 15 July 1924. Boué Sœurs applied for a series of patents in 1923 and 1924 because of the growing number of counterfeits of their lingerie designs. At this point, the house had established Boué Sœurs, Inc., a corporation of New York and was a major importer of lingerie, sold US-wide. The line "Made in France" on the label suggests that this corset cover was fabricated for export within the segment of wholesale. Boué Sœurs was one of the first Parisian couture houses to venture into wholesale, preceding Vionnet by five years and Patou by seven years. In 1921, the wholesale division was formed to produce simpler trade models for American department stores, which were hand-made in France.'
Provenance: the Sandy Schreier Collection, formerly owned by Matilda Dodge Wilson.
(Dimensions: bust 112cm, 44in) **£400-600**
- 359 **A rare Atelier Poiret original fashion sketch, circa 1922,** worked in inks with two orientalist/harem inspired designs, with blue 'Atelier Poiret' stamp to the reverse, *28 by 21.5cm, 11 by 8 1/2in* (Dimensions: 28 by 21.5cm, 11 by 8 1/2in) **£400-600**
- 360 **An embroidered silk kimono, Japanese for the European market, 1920s-30s,** densely embroidered with cherry blossoms in silk threads, the blooms gently blushing from white to pink, silk lining and matching sash, *130cm, 51in long (2)* (Dimensions: 130cm, 51in long) (Qty: 2) **£400-600**
- 361 **An embroidered chinoiserie lamé jacket, French, 1920s,** bearing 'Helen Hope of 34 Brook st' retailer's label, the lamé ground embellished with colourful sequins and metallic seed beads with pagodas, chain-stitched figures bearing parasols in landscapes with blossoming plants, *chest 102cm, 40in*
Similar jackets have been attributed to the couturier Margaine Lacroix - see the Musée Palais Galliera catalogue 'Les Années Folles 1919-1929' (Dimensions: chest 102cm, 40in) **£1,000-1,500**

Note that charges apply, see website for details

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- 362 **A fine Callot Soeurs couture pink velvet cocktail dress, circa 1926, embossed gold on ivory satin label, bolduc no 69959**, of soft pink velvet embroidered with pink metallic threads and seed pearl beads, the upper bodice of pale pink chiffon embroidered with a 'necklace' of pearl beads, deep scalloped hem lined in lilac satin, the gold satin slip edged with gold embroidered lace, *bust 86cm, 34in*
Provenance: the Sandy Schreier Collection. **£2,000-3,000**
- 363 **A rare Paul Poiret couture embroidered Orientalist opera coat, circa 1925, large woven label**, with elaborate Persian-inspired embroidered velvet panels to the rear shoulders, worked with couched teal-blue braid, ivory and pink floss silks, with shaped gold satin border embroidered with brown chenille arabesques, couched gold threads, draped velvet sleeves, teal-blue satin collar and lining, *chest approx 107cm, 42in*
Provenance: the Sandy Schreier Collection. (Dimensions: chest approx 107cm, 42in) **£2,500-3,500**
- 364 **A rare Paul Poiret peasant-style embroidered day dress, 1924-26, large woven label, the bolduc annotated '66.675, Mrs Campbell, suivre Quimper'**, of navy wool with pink stockinette plastron, over and inner cuffs, peasant-style embroidery in navy and silver chain stitch, silver metal lobed sequins with pink silk French knot and gold thread undulating bands, the back with three decorative vertical bands and belt, which fastens at the front, integral silk camisole with press-stud closure concealed behind the decorative front panel, *bust 86cm, 34in*
Provenance: the Sandy Schreier Collection. (Dimensions: bust 86cm, 34in) **£3,000-5,000**
- 365 **A Jenny couture emerald chiffon evening ensemble, circa 1930, labelled and with indistinct pencilled inscriptions to the reverse**, the main dress panels formed from narrow joined panels of chiffon that form points at the bodice front and back, and fall to pleated godets at the skirt, the hem edged in undulating green velvet ribbon backed in crin to give fullness, the matching capelet with nude gauze over the shoulders, pleats of chiffon falling from the rouleaux shoulder band, edged in velvet ribbon, *bust approx 81cm, 32in (2)*
Provenance: the Sandy Schreier Collection. **£800-1,200**
- 366 **A rare Jeanne Lanvin fringed felt skull cap, 1930s, large square brown label, numbered 46862**, with cascading hair-like dark brown silk fringes to the back **£200-300**
- 367 **A Jeanne Lanvin couture pale pink satin evening gown 'Barbarie', Autumn-Winter 1934-35, unlabelled**, bias-cut and figure-hugging with flared hem, scarf-ties to rear neck, plunging V-back, the full sleeves embroidered with a lattice of turquoise blue beads and self-coloured chain stitch bands, *bust approx 81cm, 32in*
Provenance: the Sandy Schreier Collection. (Dimensions: bust approx 81cm, 32in) **£2,000-3,000**
- 368 **A Nicole de Paris Inc 'Firework' dress, American, 1945, labelled 25 East 55th St, New York, and with handwritten bolduc label: 'Ms. Char Webber, 4/11/45'**, of black tulle covered in multicoloured paillettes overall in firework cascades, lined in blue taffeta and with unusual pair of frilled taffeta panels to the inner bodice (possibly bust enhancers), *bust approx 87cm, 34in, waist 71cm, 28in*
This dress is an American version of Coco Chanel's 'Fountain' or 'Firework' dress of 1938. Chanel designed three in this style - a multicoloured version such as this one, as well as more typically subdued versions - blue sequins on blue tulle and black on black. This American version has been 'updated' with added shoulder pads in keeping with the fashions of the following decade, and its dramatic sequinned adornments are pure Hollywood.
Provenance: the Sandy Schreier Collection. (Dimensions: bust approx 87cm, 34in, waist 71cm, 28in) **£600-1,000**
- 369 **A rare Schiaparelli couture black Linton tweed coat, Autumn-Winter 1936-37, labelled 'Schiaparelli, London'**, the angular lapels reverse edged in green and blue rick-rack wool braid and tiny blue and green sequins, invisibly fastened at the waist by hook and loop, beautifully cut to gently flare from the waist, with detached lining and label of purple/blue silk taffeta with internal zip-pocket with buttonhole stitched pull, *bust 86cm, 34in*
Provenance: formerly belonged to Lady Clark of Saltwood, President of the Incorporated Society of London Fashion designers during the 1930s.
Literature: see 'Shocking!', Dilys E. Blum, p107, for a coat from the same collection. She writes that these coats 'were enthusiastically received by the press, trade and private clients'.
(Dimensions: bust 86cm, 34in) **£2,000-3,000**

Note that charges apply, see website for details

Vintage, Antique Textiles & Passion for Fashion, Tue, 15 June 2021 10:00

- 370 **A Schiaparelli couture velvet evening gown, late 1940s, with Place Vendôme label, indistinctly numbered bolduc**, of midnight blue velvet with curved and pleated aubergine satin panels traversing the skirt, the strapless bodice with three large enamel buttons of blue enamel with black cruciform centres, the skirt part lined with white calico, *bust approx 81cm, 32in, waist 54cm, 21in* **£800-1,200**
- 371 **A Lucien Lelong black couture chiffon evening gown, mid 1940s, brown on white satin label, no 5537**, the button-fronted bodice with horizontal pin tucks, swathed drapes of chiffon to the hips and underarms which form drapes at the back, sunray-pleated chiffon over-skirt and nude/pink rayon petticoat, *bust approx 97cm, 38in, waist 76cm, 30in* **£600-1,000**
- 372 **A fine Adrian printed crêpe dress, 1947, Adrian Original label**, of black rayon crêpe, probably by Wesley Simpson, printed with shocking pink dancing figures with crowns of blue and yellow flowers, with sloping bias panel inset to front waist, the skirt with deep drape to one side, asymmetric sleeves, matching inner camisole bodice, plain black band to hem, *bust approx 92cm, 36in, waist 74cm, 29in*
Provenance: the Sandy Schreier Collection. **£1,200-2,000**
- 373 **A Madame Grès couture pleated dove-grey jersey evening gown, late 1940s-early 1950s, labelled and with indistinctly faded bolduc**, in a rare larger size, with deep V-neck to bodice, lightly-boned corset to interior, *bust approx 101cm, 40in, waist 91cm, 36in* (Dimensions: bust approx 101cm, 40in, waist 91cm, 36in) **£800-1,200**
- 374 **A fine Madame Grès couture black silk jersey cocktail dress with draped hood, circa 1942, labelled**, the complex jersey pleats meeting at the bodice centre-front with concealed hook and eye fastening, the back with draped fichu-like panel which can also form a hood, padded shoulders to long sleeves, gathered short skirt, *bust 76cm, 30in, waist 59cm, 23in*
Provenance: the Sandy Schreier Collection. *Madame Grès featured hoods on dresses as part of her 1942 collections. Draped hoods and snoods were key looks in war-time Paris.* **£2,000-3,000**
- 375 **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-A/W 1949. (Dimensions: bust approx 86cm, 34in, waist 66cm, 26in) **£8,000-12,000**
- 376 **A fine Dior feather and velvet hat, 1950s, Paris labelled with 'copie' and numbered 760**, the mesh crown meticulously adorned with inverted ivory feathers in petal-like formation, the 'floating' quills individually dipped in black paint, with black velvet headband and four looped bands of velvet ribbon falling to the rear, *approx 53cm, 21in circumference* (Dimensions: 53cm, 21in circumference) **£400-600**
- 377 **A Christian Dior lingerie set, 1958, labelled 'La Gaine Christian Dior, Gaines et Gorges'**, the bra and suspender belt in ivory and gold lace, with elasticated back panel and floral ribbons (2)
A similar set was illustrated by René Gruau in 1958 for a Dior advert. **£250-350**
- 378 **A Christian Dior couture coat or overdress, probably Autumn-Winter 1951-52, woven label stamped 11803, the bolduc 88067**, of navy challis, the deep scooped neckline with curved faux scarf panels, single button to fasten and hook and eye at the waist, three-quarter sleeves gathered into the buttoned cuffs, the rear sleeve panels cut in one with the back bodice, lined in navy silk, *bust 92cm, 36in, waist 74cm, 29in*
Dior's A/W 1951 collection included several fichu and scarf effects to necklines and bodice fronts.
Provenance: the Sandy Schreier Collection. (Dimensions: bust 92cm, 36in, waist 74cm, 29in) **£1,500-2,500**

Note that charges apply, see website for details

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- 379 **A Dior London embellished black faille cocktail dress, model 'Mexico', Autumn-Winter 1954-55** *C.D. Models label*, worked with a lattice of gold threads, rhinestones and gold 'nuggets', with integral boned corset and tulle petticoat stiffened with horsehair, *bust approx 86cm, 34in, waist 71cm, 28in*
- This is the RTW version of Dior's Paris couture model 'Mexico', A/W 1954-55. A similar 'Mexico' couture gown was exhibited in Berlin in 2007, see excerpt from exhibition catalogue. (Dimensions: bust approx 86cm, 34in, waist 71cm, 28in) **£1,200-1,800**
- 379A **An Yves Saint Laurent for Dior couture red satin cocktail dress, Autumn-Winter 1959, labelled and numbered 102210**, with 'puff-ball' skirt, scooped neckline and attached bow-belt, *bust approx 87cm, 34in, waist 66cm, 26in* (Dimensions: bust approx 87cm, 34in, waist 66cm, 26in) **£1,000-1,500**
- 380 **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**
- 381 **A Christian Dior couture underpinning for a ball gown, Spring-Summer 1959, labelled and numbered 100390**, the tulle/mesh bodice with upper edging of slubbed yellow silk, the skirts of yellow tulle and ivory organza with extra frills of tulle to the hips and hem, *bust approx 81cm, 32in* **£200-300**
- 382 **A rare Yves Saint Laurent 'Mondrian' helmet, 1965, bearing YSL Paris, Chicago label, size 22, additional 'The Woodward Shops' retailer label**, the domed crown formed from multicoloured felted wool patches, with toffee-brown leather edging, large bow and chin strap, press-stud fastening, *56cm, 22in circumference*
- The Philadelphia Museum collection has a similar example with black trim:*
<https://www.philamuseum.org/collections/permanent/308008.html?mulR=1934386279|4#>
For an example with white trim, see KTA ex-lot 149, 8th December 2020 auction. (Dimensions: 56cm, 22in circumference) **£1,000-1,500**
- 383 **A Nina Ricci couture black satin evening gown, early 1950s**, large woven blue and black on ivory label, with soft ribbon-like belt with buckle, *bust 81cm, 32in, waist 58cm, 23in*
Provenance: the Sandy Schreier Collection. **£450-600**
- 384 **A Jacques Heim couture ball gown, mid 1950s, labelled**, the strapless aubergine satin bodice encrusted with pearl and bugle beads, sapphire-coloured rhinestones, above a layered tulle skirt in shades of blue, *bust 81-86cm, 32-34in, waist 61cm, 24in* **£700-1,000**
- 385 **A fine and early Pierre Cardin cocktail dress, 1959, Jeunesse label**, of bright pink shantung, with hand-locked couture finishings inside, the bias-cut puff-ball skirt with pleats to each hem side, held in place with floral corsages, the bodice lined in organza, diagonal criss-cross closure panels that fasten at the rear waist, the skirt with multiple stiffened integral petticoats, matching broad belt, *bust 86-92cm, 34-36in, waist 51cm, 20in* **£800-1,200**
- 386 **A Givenchy hat covered in Lily of the Valley silk blooms, circa 1958, labelled**, dotted with pale-pink rosebuds and band of blue velvet ribbon, *51cm, 20in circumference*
A similar example - but by Dior - graced the cover of French Vogue, March 1958.
(Dimensions: 51cm, 20in circumference) **£400-600**
- 387 **An early Hubert de Givenchy couture voided velvet evening gown, Autumn-Winter 1954, Hubert de Givenchy label**, the pewter-grey satin ground covered with a shimmer of clear sequins and woven with dégradé rust-brown floral sprays, the fitted boned bodice with gathered pleats between bodice and shoulder straps, boned black rayon bodice lining with silk overlays to the shoulder strap linings, full gathered skirt, *bust 97cm, 38in, waist 61cm, 24in*
A gown with a similarly richly embellished fabric, modelled by Lena Madsen but applied with jet beads rather than sequins, was illustrated in ELLE October 5 1953. **£600-1,000**
- 388 **A Jean Dessès draped chiffon evening gown, 'Silhouette' collection, Spring-Summer 1951, unlabelled**, with dégradé panels of pale aqua to deep blue chiffon, the bodice cut on the bias with cowed neck, the straps formed from twists of chiffon, the skirt falling in narrow, vertical pleats, held at the front in a band concealed within a swag of draped blue chiffon, fan-pleated trains of chiffon fall from the centre-back, *bust 86cm, 34in* **£1,500-2,500**

Note that charges apply, see website for details

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- 389 **A Balenciaga couture black slubbed-silk tent-coat, 1954-55** *labelled and numbered 54831*, masterfully cut, the two rear panels gathering in pleats at each shoulder, bracelet-length sleeves cut in one, two slit pockets and lined in black silk, *bust approx 92cm, 36in* (Dimensions: bust approx 92cm, 36in) **£1,500-2,500**
- 390 **A fine Balenciaga couture lace evening gown, Autumn-Winter 1951**, *Paris labelled and indistinctly numbered 40.989*, the lace by Marescot, comprising: boned strapless black silk bodice and skirt overlaid with black lace woven with large-scale acanthus leaf repeats, the overlay to the front bodice draping over each shoulder and cascading behind mantilla-style, flared ankle-length skirt, *bust 81cm, 32in, waist 62cm, 24 1/2in*
This gown illustrates so well Balenciaga's intrinsic connection to his Spanish roots. His love of lace is well documented; in this example he has used a strongly-patterned lace redolent of the Spanish black lace of mantillas which he would have witnessed worn to church every Sunday during his childhood in Getaria, Spain. The fitted bodice and gently-flared skirt emphasise the tiny waist to form an elegant silhouette. The lace panels which drape over the bodice front and pass over the shoulders produce a gown that is at once demure but seductive. (Dimensions: bust 81cm, 32in, waist 62cm, 24 1/2in) **£8,000-12,000**
- 391 **A Balenciaga couture black tweed jacket, Autumn-Winter 1961**, *Eisa label removed*, with three-quarter-length sleeves, conical cord buttons, large bow to rear, lined in black silk, *bust 97cm, 38in* **£400-600**
- 392 **A Balenciaga couture black tweed jacket, Autumn-Winter 1961**, *lacking Eisa label*, with diagonal closure, press-stud fastened with three pom-pom buttons applied with tousled looped silk cords, lined in black silk, *bust 86cm, 34in* **£400-600**
- 393 **A Balenciaga couture checked wool suit, 1967**, *Eisa labelled*, of brown and ivory window-pane checked wool, the single-breasted jacket with high-set chest pockets, set to perfectly match the check, matching skirt, lined in brown silk, *chest 92cm, 36in, waist 71cm, 28in* **£350-500**
- 394 **A Balenciaga couture pink satin evening coat, 1966-67**, *Eisa labelled*, single-breasted with pockets concealed within the side seams, lined in black silk, *chest 107cm, 42in* **£500-800**
- 395 **A Balenciaga couture white matelassé cotton ensemble, 1967-68** *Eisa labelled*, the jacket with lightly padded curved shoulder-line, matching short sleeveless dress, lined in ivory silk, *dress bust 81cm, 32in (2)* **£400-600**
- 396 **A Balenciaga couture navy wool day dress and over-bodice, circa 1967**, *Eisa labelled*, with self-covered buttons down front of simple shift dress, the over-bodice with wide armholes and buttons down the back, *bust 86cm, 34in (2)* **£500-800**
- 397 **A Felisa Irigoyen couture pearlised cocktail ensemble, 1968-69**, *unlabelled*, the ivory silk faille shift and jacket entirely covered in leaf and floret shaped paillettes with seed bead centres, the jacket edges, cuffs and dress hem edged in deep tousled bands of pearlised leaves and fringes of beads, lined in ivory taffeta, *bust 86cm, 34in (2)*
Felisa Irigoyen worked as an embroideress for Cristobal Balenciaga in his Eisa couture ateliers in Spain. She was responsible for all the major embroidery, including bridal gowns for Queen Fabiola of Belgium and Carmen Martinez Bordiú (the daughter of General Franco). After Balenciaga retired in 1968 she joined forces with Jose-Luis Molina Zumel, a famous Spanish fur designer, whose wife had been a major Balenciaga client under the company name 'Felicia-Jose Luis'. They produced Balenciaga-inspired designs or near-identical Balenciaga copies, catering for a mainly Spanish clientele, who had felt bereft at the loss of 'the Master'. (Dimensions: bust 86cm, 34in) **£800-1,200**
- 398 **A Felisa Irigoyen couture embellished cocktail dress, 1968-69**, *unlabelled*, the ivory wool crêpe shift entirely covered with coiling bands of pearlised, domed discs, centred by rhinestones, and infilled with silver sequins, seed and faceted beads, leaf and floret shaped pearlised paillettes, lined in ivory silk, *bust 86cm, 34in*
Felisa Irigoyen worked as an embroideress for Cristobal Balenciaga in his Eisa couture ateliers in Spain. She was responsible for all the major embroidery including bridal gowns for Queen Fabiola of Belgium and Carmen Martinez Bordiú (the daughter of General Franco). After Balenciaga retired in 1968 she joined forces with Jose-Luis Molina Zumel, a famous Spanish fur designer, whose wife had been a major Balenciaga client under the company name 'Felicia-Jose Luis'. They produced Balenciaga-inspired designs or near-identical Balenciaga copies, catering for a mainly Spanish clientele, who had felt bereft at the loss of 'the Master'. (Dimensions: bust 86cm, 34in) **£800-1,200**

Note that charges apply, see website for details

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- 399 **Roger Vivier for Christian Dior black satin evening shoes, 1960**, with gilt framed trademark to insoles, with black ribbon twists to front uppers, *29cm, 11in long in original box (3)*
A Dior advert for these shoes is reproduced in 'Roger Vivier' by Colombe Pringle and Virginie Mouzat. The Metropolitan Museum has a pair in red, originally owned by Lauren Bacall.
<https://www.metmuseum.org/art/collection/search/174688> **£400-600**
- 400 **A Lanvin Castillo couture cocktail dress, circa 1960**, bearing both *Jeanne Lanvin and Castillo labels, no 61119*, of luxurious ivory and brown silk woven with tulips, *bust 86cm, 34in, waist 66cm, 26in* **£350-500**
- 401 **Maison Lanvin couture by Jules-François Crahay - an apricot ziberline evening gown, circa 1968**, *labelled and indistinctly numbered*, with scalloped organza collar, double-layered silk and organza ruffles which form a curved tablier/pinafore effect to the front, short sleeves, empire waistline with silk-covered buckled belt, *bust 81cm, 32in*
Provenance: the Sandy Schreier Collection. Originally owned by Madame Jean Michard Pellisier. **£800-1,000**
- 402 **Carven by Marcel Fenez - a peacock-blue cocktail ensemble, circa 1960**, *labelled and size 12*, comprising cocktail dress in rayon faille, the bodice pleated to waist and gathered into a drawstring that forms shoulder straps, with tulle crin stiffened petticoat; and matching tent coat lined in ivory faille, *bust approx 81cm, 32in, waist 58cm, 23in (3)*
Provenance: the Sandy Schreier Collection. **£500-800**
- 403 **A Jacques Fath couture ecru lace cocktail dress, circa 1960**, *labelled and indistinctly numbered*, the bodice of cafe au lait satin, the nude pink faille under-dress covered in silk tulle and raisedwork lace in the style of gros point de Venise, *bust 92cm, 36in, waist 66cm, 26in*
Provenance: the Sandy Schreier Collection. **£600-1,000**
- 404 **A fine Madame Grès couture black silk jersey sheath, Autumn-Winter 1961-62**, *white on black label*, the empire-line bodice with horizontal pleating and two central knots, the bodice with integral corsetry, *bust 81cm, 32in*

Literature: a red example is illustrated in 'Madame Grès, la couture à l'œuvre', by Olivier Saillard, p.60. **£3,000-5,000**
- 405 **A Pierre Balmain printed silk shift dress, circa 1960**, *Florilège labelled*, with couture standard finished internal seams, of silk foulard with overall abstract print, matching belt, *bust 86cm, 34in, waist 61cm, 24in* (Dimensions: bust 86cm, 34in, waist 61cm, 24in) **£200-300**
- 406 **A couture embellished black ottoman silk cocktail dress, possibly Balmain, circa 1960**, *unlabelled*, spangled with faceted jet beads, silk braid trimmed with looped beaded fringing, threaded with self-covered silk baubles, *bust 86cm, 34in, waist 66cm, 26in* (Dimensions: bust 86cm, 34in, waist 66cm, 26in) (Qty: 2) **£250-400**
- 407 **A Pierre Balmain couture Marescot chenille and lurex weave ensemble, late 1960s** *unlabelled*, in shades of gun-metal-blue and black, spangled with zigzags of sequins, the dress with high-necked ivory satin bodice; matching cropped jacket, *bust approx 86cm, 34in, waist 71cm, 28in (2)* (Dimensions: bust approx 86cm, 34in, waist 71cm, 28in) (Qty: 2) **£400-600**
- 408 **A Pierre Balmain couture ivory satin evening gown, circa 1968**, *unlabelled*, the empire-line bodice embellished with flowers of gold sequins against a white sequined ground, gold sequined trimmed hem, *bust approx 87cm, 34in, waist 71cm, 28in* (Dimensions: bust approx 87cm, 34in, waist 71cm, 28in) **£800-1,200**
- 409 **A good Courrèges lime-green wool mini dress, circa 1968**, *Paris labelled*, with scalloped hem, two front pockets and Peter Pan collar, *bust 86cm, 34in* (Dimensions: bust 86cm, 34in) **£600-800**
- 410 **A Pierre Cardin Lucite sautoir, probably late 1960s-early 1970s**, *with shaped Cardin pendant logo to the clasp*, the chunky beads linked by silvered bars, *80cm, 31 1/4 in*.
This necklace is reproduced in Caroline Rennolds Milbank's book 'The Couture Accessory', p 55. She writes, 'As befits a Space Age design, this simple sautoir incorporates the brand new (in the 1960s test tube material Lucite)'.
Provenance: the Sandy Schreier Collection. **£400-600**
- 411 **A Pierre Cardin futuristic polished chrome necklace, late 1960s-70s**, *signed*, with four stylised botchs falling from the collar, each pierced with a wooden bead, ending with an oversized chrome ring, also adorned with a wooden bead, *9cm, 3.5in diameter*, chain and hook fastening to rear neck, *approx 34cm, 13in long* (Dimensions: approx 34cm, 13in long) **£1,000-1,500**

Note that charges apply, see website for details

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- 412 **A Pierre Cardin 'Espace' tunic dress, 1969-71**
Paris - New York label, of bright scarlet double-faced wool jersey, with black plastic collar and necklace-shaped insertion to the front, the sides completely open with cross bands at the bust and hips, *bust 86-92, 34-36in*
This tunic is a perfect example of Cardin's futuristic approach to fashion - minimal clean lines with dramatic use of colour; comfortable, easy to wear, utilising space-age, man-made plastic with traditional wool.
Provenance: the Sandy Schreier Collection.
£2,000-3,000
- 413 **A Jacques H. Réval striped crêpe jumpsuit, circa 1969, labelled and bearing model name 'Stombolian'**, with transparent organdie panels embroidered with white sequin roundels to midriff and trouser hems, *bust 81cm, 32in, waist 66cm, 26in, hip 86cm, 34in*
Provenance: the Sandy Schreier Collection.
£400-600
- 414 **A rare Yves Saint Laurent 'Saharienne' or safari metal belt, 1968, unsigned**, formed from joined hoops, singular hook fastening, *79cm, 31in long*

An identical belt is photographed as part of an extensively exhibited complete 1968 'Saharienne' ensemble in 'Yves Saint Laurent Style', p.65, image no.33, published to accompany the Yves Saint Laurent Retrospective, 1962-2002, at the Montreal Museum of Fine Art/Fine Arts Museum of San Francisco in collaboration with the Fondation Pierre Bergé/Yves Saint Laurent in 2008. The model Verushka was famously photographed modelling Yves Saint Laurent's 'safari' top for Vogue in 1968, shot by Franco Rubartelli. In the image, she poses with a rifle and handgun tucked into her belt. In that image, the belt she is wearing has different-style links, but appears otherwise identical. (Dimensions: 79cm, 31in long) £400-600
- 415 **An Yves Saint Laurent 'Saharienne' blue velvet tunic, Autumn-Winter 1969, Rive Gauche labelled**, with laces to deep-cut neckline, *chest approx 96cm, 38in* (Dimensions: chest approx 96cm, 38in) **£400-600**
- 416 **An Yves Saint Laurent black wool cloak, late 1960s-early 70s, Rive Gauche labelled and size 34**, the integral capelet and hood with wool fringing, button front, *108cm, 42.5in long* (Dimensions: 108cm, 42.5in long) **£400-600**
- 417 **An Yves Saint Laurent couture black velvet and sable coat, circa 1969, labelled and numbered 016995**, double-breasted with domed buttons of coiled silk cord, each topped with a faceted jet-black bead, with sable collar, pockets and cuffs, *chest 96cm, 38in* (Dimensions: chest 96cm, 38in) **£600-800**
- 418 **An Yves Saint Laurent printed linen-blend coat, Spring-Summer 1970, Rive Gauche labelled and size 38**, with gold-lined floral repeats against an ombré ground, creating the illusion of a woven brocade, two flap pockets and exaggerated, pointed lapels, *chest approx 92cm, 36in* (Dimensions: chest approx 92cm, 36in) **£500-700**
- 419 **A Valentino Garavani couture printed silk-wool three-piece ensemble, late 1960s, labelled**, in shades of ivory and brown, comprising: coat with domed polished wood buttons pierced with gilt tabs, original matching chain belt; knee-length skirt; woven brown silk bodice, also with matching buttons, *bust 86cm, 34in, waist 66cm, 26in (4)*
Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career.
(Dimensions: bust 86cm, 34in, waist 66cm, 26in) (Qty: 4) **£250-400**
- 420 **A Valentino Garavani couture buttercup-yellow wool evening gown, late 1960s, Roma labelled**, the collar and cuffs embellished with gold bugle beads, two front pockets; together with a Valentino Garavani couture mini dress of ivory crêpe de chine with appliquéd gold braid, late 60s, *couture labelled, busts 92cm, 36in (2)*
Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career.
(Dimensions: busts 92cm, 36in) (Qty: 2) **£400-600**
- 421 **A Valentino Garavani couture 1930s-inspired printed chiffon bias-cut gown, 1970s, labelled**, with repeats of leaves in autumnal shades, pin-tucked detailing to shoulders; matching stole, *bust approx 76-86cm, 30-36in (2)*
Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career.
(Dimensions: bust approx 76-86cm, 30-36in) (Qty: 2) **£400-600**

Note that charges apply, see website for details

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- 422 **A Valentino Garavani couture Chantilly lace cocktail dress, 1970s, labelled,** the tiered skirt edged with pleated ruffles, matching over-bodice and ruff; together with an associated purple velvet sash, *bust approx 82cm, 32in, waist 61cm, 24in (4)*
Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career.
(Dimensions: bust approx 82cm, 32in, waist 61cm, 24in) (Qty: 4) **£400-600**
- 423 **A Valentino Garavani couture signature-red crêpe evening gown, 1980s, labelled,** with padded shoulders, high-neckline and plunging V-back, fan-like godet to rear skirt, *bust 96cm, 38in, waist 86cm, 34in*
Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career.
(Dimensions: bust 96cm, 38in, waist 86cm, 34in) **£300-500**
- 424 **A Valentino Garavani couture black silk-velvet evening gown, probably 1980s, labelled,** with spaghetti straps, the skirt slit to the thigh then draped and gathered at left hip; pink velvet rose to bodice, lined in black silk, *bust 81cm, 32in, 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.
(Dimensions: bust 81cm, 32in, waist 66cm, 26in) **£300-500**
- 425 **A Felisa-Jose Luis couture evening ensemble, circa 1978, labelled,** comprising: brown bias-cut crêpe evening gown with deep V seams to back; the matching jacket covered with vermicular sequinned waves in shades of brown to gold, studded with gilt and tiger's eye effect beads and brilliants, *bust approx 92cm, 36in (2)*
Felisa Irigoyen worked as an embroideress for Cristobal Balenciaga in his Eisa couture ateliers in Spain. She was responsible for all the major embroidery including bridal gowns for Queen Fabiola of Belgium and Carmen Martinez Bordiú. After Balenciaga retired in 1968 she joined forces with Jose-Luis Molina Zumel, a famous Spanish fur designer, whose wife had been a major Balenciaga client under the company name 'Felicia-Jose Luis'. They produced Balenciaga-inspired designs or near-identical Balenciaga copies, catering for a mainly Spanish clientele, who had felt bereft at the loss of 'the Master'. (Dimensions: bust approx 92cm, 36in) **£500-700**
- 426 **A Baccarat three-piece wool and monkey fur ensemble, circa 1970, labelled, Colobus satanas,** comprising skirt with matching jacket and coat, black vinyl belts with chrome buckles, *busts approx 96cm, 38in, waists 71-81cm, 28-32in (5)*
Please note there are export restrictions on this lot outside the UK. **£400-600**
- 427 **A good Courrèges men's white polyamide ensemble, circa 1977 labelled,** comprising: cropped jacket with chunky plastic zipper and embroidered logo to chest, matching mid-calf-length trousers with drawstring hems, both with towelling-cotton lining, *chest 104cm, 41in, waist 82cm, 32in;* together with a pair of Courrèges men's white leather pull-on boots, *size 41, sole approx 27cm long (4)*
This ensemble is a 'signature' style favoured by the designer himself, and he is photographed multiple times from the 1960s onwards wearing identical and variations of this ensemble. Photographic examples showing Monsieur Courrèges wearing such an outfit include: adjusting a model for a promotional image for his 'Hyperbole' line in 1973, with his wife and design assistant Coqueline Barrière (wearing a matching ensemble) in Germany in 1977; and in a series of editorial images at work in his studio, shot by Jean Claude Francon. These particular images are dated online as being taken in 1988, however are likely misdated and are probably 1970s. He is photographed wearing a pale blue variation at the Olympic games in Munich, 1972, and a pale pink version of the jacket several years later on the 30th April 1988 in Cologne. £1,500-2,500

Note that charges apply, see website for details

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- 428 **A rare Pierre Bory of Paris vinyl puzzle-piece 'K' dress, circa 1970, unlabelled, made in France,** formed from customisable black and white pieces, *bust approx 87cm, 34in*; with matching bag; in original cylindrical box with additional puzzle pieces, approximately 348 in total; and instruction leaflet demonstrating the various imaginative creations which can be made, including a mini-skirt, wall-hanging and headband (qty)
An example of this dress is featured in *'Utopia of all Plastic: 1960-1973'*, Foundation for Architecture, Brussels, by Decelle, Ph., Hennebert, D., Loze, P., 1994 and re-published in 1997. And an all-white version of this dress has been exhibited and is held in the collection of the Design Museum, Brussels, and can be viewed via the following link:
<https://collections.heritage.brussels/nl/objects/42306> (Qty: qty) **£1,000-1,500**
- 429 **A Pierre Cardin pop-art inspired maxi dress, 1970, labelled 'Paris - New York',** the front inset with undulating shocking pink and ivory bands with purple spot, *bust 86cm, 34in*
Provenance: the Sandy Schreier Collection.
£1,000-1,500
- 429A **An Ossie Clark/Celia Birtwell 'Ziggy Stardust' printed chiffon dress, circa 1973 unlabelled,** the dusky-purple ground printed with blue and purple flowerheads amongst trailing green vines, bias-cut with spiralling flounce of chiffon running from neck to hem encircling the body, *bust approx 92cm, 36in*
A similar Ziggy Stardust dress was photographed for British Vogue modelled by Marisa Berenson, October 1973. (Dimensions: bust approx 92cm, 36in) **£1,200-1,800**
- 430 **An Ossie Clark for Radley/Celia Birtwell 'Pretty Woman' printed marocain smock dress, mid 1970s, labelled and size 34,** with ties to waist and ruffles to shoulder panels, *bust approx 92cm, 36in* (Dimensions: bust approx 92cm, 36in) **£400-600**
- 431 **A rare Thea Porter printed velvet long tunic, 1969-70, labelled 'Thea Porter London',** of Central Asia-inspired printed silk velvet, lined in pink silk, deep side slits, *bust approx 86cm, 34in.*
A similar long tunic but of antique ikat silk was modelled by Anne Schaufuss for Vogue, December 1970, with matching chiffon blouse and velvet harem pants. This image was also used for the cover of 'Thea Porter, Bohemian Chic' by Laura McLaws Helms and Venetia Porter. (Dimensions: bust approx 86cm, 34in) **£600-1,000**
- 432 **A Pierre Cardin beaded and sequined ivory chiffon cocktail dress, 1980s, Paris labelled,** of voluminous cut, with strands of 'pearl' beads falling from the rear neckline, against a ground of iridescent sequins and silver bugle beads, *bust approx 86-102cm, 34-40in* (Dimensions: bust approx 86-102cm, 34-40in) **£300-500**
- 433 **An Yves Saint Laurent colour-block wool ensemble, Autumn-Winter 1988-89, Rive Gauche labelled,** comprising jacket formed from geometric panels in dark shades of blue, green and red, outlined with black silk braid, faceted black buttons and green silk lining, *size 38, bust 92cm, 36in*; and two skirts in complementing colours, *size 40, waists 71cm, 28in (3)*
This was look no.23 on the catwalk for this collection; the jacket is in a slightly different colourway. (Qty: 3) **£500-800**
- 434 **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. **£500-800**
- 435 **A Westwood/ McLaren white 'dishcloth' cotton suit, 'Nostalgia of Mud' (Buffalo) Collection, Autumn-Winter 1982-83, World's End labelled,** comprising: double-breasted short jacket lined in marble-effect printed cotton; the matching cropped wide-legged trousers with rope drawstring waist, *chest approx 107cm, 42in*
The celebrated British model Herbie Mensah was photographed modelling this ensemble for a Japanese magazine in 1982. **£800-1,200**

Note that charges apply, see website for details

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- 436 **A rare Vivienne Westwood outsized trench coat, 'Hypnos' collection, Spring-Summer 1984, unlabelled**, of shot green-pink nylon, with exaggerated pointed shoulders, ankle-length with full skirts and tie belt, *chest approx 132cm, 57in*
This coat was never put into production and was a gift from Westwood to the vendor. The celebrated British model Herbie Mensah was photographed wearing this coat in Leningrad in 1984. £800-1,200
- 437 **A Vivienne Westwood 'Armour' waistcoat and cap, 'Time Machine' collection, Autumn-Winter 1988-89, red label and size 40**, woven in navy with pale blue stripes, lined in ivory acetate, the matching school-boy cap with embroidered orb motif (4) **£600-1,000**
- 438 **A rare John Galliano jacket, 'The Ludic Game' collection, Autumn-Winter 1985-86, London label**, of blue jumbo needlecord, with wide shoulders, double-breasted with antler buttons, striped synthetic lining, *chest 112cm, 44in* (Dimensions: chest 112cm, 44in) **£600-900**
- 439 **A rare and early John Galliano pinstripe suit, 'The Ludic Game' collection, Autumn-Winter 1985-86, Galliano London label**, comprising: cropped waistcoat lined in striped flannel pyjama stripes, with wide armholes and curved asymmetric pointed lapels with matching optional sleeves lined in synthetic striped shirting fabric; the high-waisted trousers with buttoned fly, pointed pouches to the front panels, *waist 71cm, 28in* (4) **£2,000-3,000**
- 440 **A John Galliano black wool suit, 'Dolores' collection, Autumn-Winter 1995-96, Paris labelled and size 10/42**, with 'disappearing' lapels to jacket front, vintage-style cord-wrapped buttons, padded hips, with matching long pencil skirt, *bust 92cm, 36in, waist 71cm, 28in* (2) **£800-1,200**
- 441 **A John Galliano for Dior dusky-lilac damask silk evening gown, 'In a Boudoir Mood' collection, Spring-Summer 1998, labelled and size F38**, with trained chiffon overlay, spaghetti shoulder straps and lightly-padded breast cups, lined in silk, *bust approx 86cm, 34in, waist 66cm, 26in* (Dimensions: bust approx 86cm, 34in, waist 66cm, 26in) **£300-500**
- 442 **A Christopher Nemeth frock coat and a waistcoat, 1996, labelled and size M**, the coat of navy wool with red pinstripes, separately cut and joined skirts with large 18th century style pockets with outsized flaps to the rear, diagonal stripes to the collar, *chest 97cm, 38in*; the waistcoat of cotton jersey with multiple pouch pockets to the fronts, *chest 122cm, 48in*
The vendor acquired these pieces from Nemeth's Tokyo shop in February 1996. £300-500
- 443 **A good Vivienne Westwood corset, 'Portrait' collection, Autumn-Winter 1991-92 Gold label and size UK12, US8**, the front satin panel printed with a detail from François Boucher's painting entitled '*Daphnis and Chloe*' (1743), zipper to rear, *bust approx 86cm, 34in*
This corset was featured in the September 1990 issue of Vogue, p347, with a retail price of £280. (Dimensions: bust approx 86cm, 34in) £400-600
- 444 **A Vivienne Westwood man's black leather bondage suit, mid 1990s, Gold label and Union flag label**, the double-breasted jacket with gilt orb buttons, pink satin lining, the matching trousers, *size 36*, with zips to legs and gilt buckle to leg strap, *chest 112cm, 44in, trouser waist 97cm, 38in* (2) **£400-600**
- 445 **A Jean-Paul Gaultier corset-dress, late 1990s, Classique labelled and size US8**, formed from power-mesh panels, with top-stitched satin breast cups, curved satin panel with metal zipper to front bodice, *bust approx 86cm, 34in, waist approx 66cm, 26in* **£400-600**
- 446 **A Jean-Paul Gaultier military-inspired jumpsuit ensemble, 'Les Pieds Nickelés' collection, Autumn-Winter 1990-91 Homme labelled, size 46**, comprising sleeveless black viscose suit with double rows of gilt chains and silver buttons to the chest, the stand collar edged in gold braid; the matching black wool jacket with raised gold wire floral embroidery, gilt ribbons, braid and button adornments, *chests 97cm, 117cm, 38in, 46in* (2) **£1,500-2,500**
- 447 **A Thierry Mugler black vinyl 'Spike' dress, Summer, 1990, blue label**, the black stretch-jersey ground applied with vinyl bands with spikes forming a ruff collar, underarm fringes and with pair of matching separate sleeves, *bust 81cm, 32in* (3) **£2,000-3,000**

Note that charges apply, see website for details

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- 448 **An Yves Saint Laurent Spanish-inspired red velvet hat, Autumn-Winter 1992-93, *Rive Gauche* labelled, the scalloped brim with dangling faceted heart charms, *additional handwritten 'A20' label, approx 53cm, 21in circumference*; together with a second example of black velvet, edged in ruffled taffeta and with large bow, integral hairband, probably A/W 1995-96, *labelled, 49cm, 19.5in diameter (2)* (Qty: 2) **£400-600****
- 449 **A Christian Dior by Gianfranco Ferré 'Lily of the Valley' suit, circa 1990 *boutique labelled and size 38*, of black cotton ottoman, the jacket appliquéd to left side front and back with large spray of silk and organdie blossom and foliage, embroidered with sequins and beads, matching short skirt, *bust 86cm, 34in, waist 66cm, 26in (2)* **£1,000-1,500****
- 450 **A rare Alexander McQueen green damask bodice, 'Highland Rape' collection, Autumn-Winter 1995-96, *unlabelled but the showpiece*, of green/grey damask furnishing fabric woven with large-scale palmette repeats in imitation of early 18th century Italian lampas silks, with high neck with ivory satin frilled ruff-like edging, lined in grey acetate, fitted closely to the body with buttoned rear closure, *bust 81cm, 32in* *The fabric prints sometimes erroneously described as 'William Morris' prints in this collection were taken from this fabric and used on various tops and dresses in the collection. On the runway this bodice was worn with a pair of baggy brown bumsters.* Provenance: a friend and business colleague of Alexander McQueen. **£4,000-6,000****
- 451 **A rare Alexander McQueen fitted ivory cashmere bodice, 'Highland Rape' collection, Autumn-Winter 1995-96, *unlabelled but the showpiece*, fastened by six buttons from the neck down, cap sleeves lined in pink satin, the bodice lined in cream viscose, *bust 81cm, 32in* *On the runway this was worn with a steel-grey stencilled circle skirt.* Provenance: a friend and business colleague of Alexander McQueen. **£1,200-2,000****
- 452 **A rare Alexander McQueen slashed dress, 'Highland Rape' collection, Autumn-Winter 1995-96, *unlabelled but the showpiece*, of blue-green polyester with large slash to front right breast, irregular cowl neckline and hem, pleats from right shoulder to upper zip closure, *bust 81cm, 32in* Provenance: a friend and business colleague of Alexander McQueen. When she wore this dress out for the evening, she added a safety pin across the breast for modesty purposes. **£8,000-12,000****
- 453 **A rare Alexander McQueen torn cobweb lace dress, 'Highland Rape' collection, Autumn-Winter 1995, *unlabelled but the showpiece*, the black silk shift overlaid with Julian Macdonald knitted glue-smear iridescent threads with intentional tears and holes, ragged raw-edged hem, *bust 86cm, 34in* Provenance: a friend and business colleague of Alexander McQueen. **£7,000-10,000****
- 454 **A rare Alexander McQueen purple suede dress, 'Highland Rape' collection, Autumn-Winter 1995-96, *unlabelled but the showpiece*, the front with diagonal darts from waist to front, jagged hem, *bust 81cm, 32in* Provenance: a friend and business colleague of Alexander McQueen. **£3,000-5,000****
- 455 **A rare Alexander McQueen printed stockinette top, 'Highland Rape' collection, Autumn-Winter 1995-96, *unlabelled but the showpiece*, with large-scale palmette print in black on ivory, *bust approx 81cm, 32in*; together with a pair of dark green/blue Prince of Wales checked high-waisted wide-legged trousers, *waist 81cm, 32in (2)* *On the runway the top was worn with a lilac plastic skirt which was sold by KTA, lot 275, 9.12.2014. The Prince of Wales checked trousers, although made for the collection, were not photographed on the runway.* Provenance: a friend and business colleague of Alexander McQueen. **£1,000-1,500****

Note that charges apply, see website for details

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- 456 **A rare pair of House of Beauty and Culture for Alexander McQueen burgundy leather lace-up shoes, 'Highland Rape' collection, Autumn-Winter 1995-96, unlabelled but showpieces**, with tall Louis heels, angular, square-toe tips, patent faux snakeskin central panel and tongue within faux lizard upper, UK size 7, 28cm, 11in long (2)
Ilan Reid of 'House of Beauty and Culture' (HOBAC) was commissioned by McQueen to make shoes that incorporated antique elements, whilst remaining cutting-edge contemporary. These shoes seem to take inspiration from antique silhouettes in keeping with the theme of the show - England's subjugation of Scotland through the centuries. The square toes, redolent of men's late 17th-century boots and shoes and the Louis heels - the elegant lines of 18th-century women's shoes. *These shapes are also typical of the styles originally produced by John Moore, the founder of HOBAC, who died in 1989.* John Moore, an experienced cobbler, established HOBAC, the extraordinary craft and fashion collective, in an old Victorian house in the East End of London in the late 1980s, the ground floor of which became the cult shop. Moore's shoe designs were more typical of Dickens's London than the prevailing trends of the day. After his death in 1989, Moore bequeathed his lasts and patterns to his assistant Ilan Reid, who continued to use them. HOBAC had an emphasis on unique hand-made pieces and celebrated artisan skills in all its forms. As well as shoes by John Moore, it sold furniture by Frick & Frack, jewellery by Judy Blame, and for fashion - Christopher Nemeth and Richard Torry who mixed outré camp details with rough industrial textures to pioneer an urban dress code that was taken up by the fashion world in the following decade. *For 'Highland Rape' Ilan Reid designed and made for McQueen a series of lace-ups including open-toe shoes as well as ankle boots, but they did not go into commercial production (same with the majority of the one-off clothes in this show) and are thus extremely rare.*
Provenance: a friend and business colleague of Alexander McQueen. **£1,000-1,500**
- 457 **A rare Alexander McQueen aqua suede dress, 'Highland Rape' collection, Autumn-Winter 1995-96, unlabelled but the showpiece**, of simple shift shape with horizontal seams to the skirt front and back, bust 81cm, 32in
Provenance: a friend and business colleague of Alexander McQueen. **£800-1,200**
- 458 **A rare pair of Alexander McQueen 'bumsters', 'Highland Rape' collection, Autumn-Winter 1995-96, unlabelled, sticky label to inside waistband 'Alexander McQueen Hattie. 4.07.1995'**, of blue-green Prince of Wales checked wool, cropped legs, waist 81cm, 32in; together with a lilac wool sweater, customised with darts to front and back to produce a shaped waist, and decorative grey rubberised smears to front hem and cuffs, chest 92cm, 36in, waist 66cm, 26in (2)
Although made for 'Highland Rape', these were not photographed on the runway.
Provenance: a friend and business colleague of Alexander McQueen. **£700-1,000**
- 459 **A rare Alexander McQueen tailcoat, 'Banshee' collection, Autumn-Winter 1994-95, unlabelled but the showpiece**, of dark brown faille, painted or printed with bleached-out brush-stroke effects, with pointed high-set lapels, two buttonholes but only partially cut to allow for a tie, sharply-curved front skirt panels with slanted pocket flaps to each side, lined in golden brown satin, chest 86cm, 34in
On the runway, this was worn with a pair of matching high-waisted trousers and an iridescent crop top.
'Banshee' was McQueen's third collection which was presented at the Cafe de Paris, London. He drew inspiration from old Celtic legends and the 'beansith' or 'banshee', an evil fairy who, it was believed, could be seen washing the blood from clothes of men about to die.
Provenance: a friend and business colleague of Alexander McQueen. **£4,000-6,000**
- 460 **A rare Alexander McQueen red cotton shirt, 'Banshee' collection, Autumn-Winter 1994-95, unlabelled, showpiece but not used**, with high pointed collar, seams to yoke, part lined in black organza, broad box pleat to back, bust 92cm, 36in
Isabella Blow wore a similar purple satin high-collared shirt on the runway.
Provenance: a friend and business colleague of Alexander McQueen. **£200-300**

Note that charges apply, see website for details

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- 461 **A rare Alexander McQueen bright orange nylon coat, 'The Hunger' collection, Spring-Summer 1996, b. 1969 Italian label, Look no 28, the showpiece, with high set to the shoulder sharp lapels, no closures, narrow skirts tapering to the hem, elongated sleeves, chest approx 81cm, 32in**
On the runway the jacket was pinned closed with the lapels up by the neck and worn over a tight white dress.
 McQueen drew inspiration for this show from the 1983 film 'The Hunger' by Tony Scott with themes of insatiable vampires and death. It was his first collection after being financed by Onward Kashiwama. Fashion journalist Colin McDowell reported at the time: '*It was a sign that the new femininity is more about giving the finger than mincing along in court shoes like a 1950s deb*'. The clothes were uncompromising, many of them incorporating slashes or spray-painted motifs redolent of intimate female anatomy.
 Provenance: a friend and business colleague of Alexander McQueen. **£2,000-3,000**
- 462 **A rare Alexander McQueen transparent lace top, 'The Hunger' collection, Spring-Summer 1996, unlabelled but the showpiece, Look no 30, of nude gauze, the front and rear hem overlaid with undulating bands of blue floral lace, bust 81cm, 32in**
On the runway this was worn with a slashed dark grey skirt.
 Provenance: a friend and business colleague of Alexander McQueen. **£2,000-3,000**
- 463 **A rare black and purple stretch T-shirt, 'The Hunger' collection, Spring-Summer 1996 unlabelled but the showpiece, Look 13, of black stretch silk/synthetic jersey black to the front, purple to the back woven with irregular 'distressed' burned-effect areas and 'McQueen' name to chest, with additional tears and holes, bust approx 81cm, 32in**
In the show this was worn with a tight red skirt with metal branch-like bar to the front. See 'Alexander McQueen, Fashion Visionary' by Judith Watt for a full-page illustration of this top being worn on the runway, p.58.
 Provenance: a friend and business colleague of Alexander McQueen. **£400-600**
- 464 **An Alexander McQueen feather-print dress, 'The Hunger' collection, Spring-Summer 1996, narrow grey label, commercial production, of pale orange organdie screen-printed with feathers on a blue ground, lined in orange tulle, with A-line skirt, bust 86cm, 34in**
This is a different colourway of look 45, which was pink with silver feathers.
 Provenance: a friend and business colleague of Alexander McQueen. **£500-800**
- 465 **A rare Alexander McQueen black cashmere coat, 'Dante' collection, Autumn-Winter 1996-97 b. 1969 Italian label, and handwritten label '87', the showpiece, Look no 13, double-breasted with large curved lapels, flared sleeves, notched pocket flaps to the hips, lined in black viscose, chest 102cm, 40in**
 Provenance: a friend and business colleague of Alexander McQueen. **£400-600**
- 466 **An Alexander McQueen 'slashed' black leather dress, probably 'The Hunger', Spring-Summer 1996, narrow yellow on black label, with nude-tulle backed slashes to one side, pocket flaps and buttons adorn the rear shoulders, bust 92cm, 36in** **£500-700**
- 467 **An Alexander McQueen man's black cashmere coat, 'Joan' collection, Autumn-Winter 1998-99, white on black label and size 50, the front left hem embroidered with oriental lilies in garnet bugle beads, single button to fasten, lined in McQ damask, chest 106cm, 42in** (Dimensions: chest 106cm, 42in) **£800-1,200**
- 468 **An Alexander McQueen for Givenchy couture heavily-beaded organza gown, Spring-Summer 1998 labelled and numbered 84806, 1920s inspired and with padded shoulders, covered in fringes of pale pink glass beads, with additional shades of pinks and yellows finely threaded through to create meandering blooms throughout, bust approx 102cm, 40in, waist 107cm, 42in**
The catwalk version of this gown featured a high neckline and was full-length. (Dimensions: bust approx 102cm, 40in, waist 107cm, 42in) **£1,500-2,500**

Note that charges apply, see website for details

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- 469 **Givenchy couture by Alexander McQueen, a snakeskin and beaded cocktail dress, Spring-Summer 2001** *Look 31*, the muslin défilé label with *blue Givenchy stamp, VIP and Press Sample stamps and handwritten details 'Atelier Catherine, no 31'*, the snakeskin panels (*lycodonomorphus rufulus*) intersected and edged with tulle bands embroidered with a lattice of cork and wood beads, wired beaded fringe forms a ruff at the high collar, and cascade in looped fringes to each armhole and to the asymmetric skirt hem, concealed zips at back and side to ensure a skin-tight fit, *bust 81cm, 32in, waist 66cm, 26in*
- This was McQueen's final collection for Givenchy before they parted over 'artistic differences' and there was no runway show. **£2,000-3,000**
- 470 **An Alexander McQueen bias-cut satin dress, 'What a Merry Go Round' collection, Autumn-Winter 2001-02**, *yellow on black narrow label, size 44*, of stretch polyester satin inset with spiralling zip from hem to bodice, with tiered ruffles of tulle to the bodice and godets to the hem, *bust approx 92cm, 36in* **£500-700**
- 471 **An Alexander McQueen silk and cotton patchwork suit, 'Deliverance' collection, Spring-Summer 2004**, *labelled and size 40*, the jacket and skirt formed from complex piecings of fabrics, *bust 86cm, 34in, waist 71cm, 28in (2)* *This suit was look no.55 on the runway.* (Dimensions: bust 86cm, 34in, waist 71cm, 28in) (Qty: 2) **£1,000-1,500**
- 472 **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, *bust 82cm, 32in* (Dimensions: bust 82cm, 32in) This was look no.27 on the runway. **£6,000-10,000**
- 473 **An Issey Miyake oversized coat of knitted mohair/wool, circa 1984**, *shades of grey label*, with two large pockets; together with a pair of Miyake knitted wool harem-trousers with elasticated waistband; and a Miyake tufted-wool shawl, possibly A/W 1984, *both with shades of grey label, various sizes (3)* (Dimensions: various sizes) (Qty: 3) **£500-800**
- 474 **An Issey Miyake striped pleated wool-blend smock, circa 1985**, *shades of grey label*, the front skirt folded back on itself creating two deep pockets, cowl neckline, *chest approx 112cm, 44in* (Dimensions: chest approx 112cm, 44in) **£300-500**
- 475 **An Issey Miyake textured oversized cotton coat, circa 1985**, *shades of grey label*, formed from joined stripes of indigo and melange linen with fringed edges, two deep front pockets. **£300-500**
- 476 **An Issey Miyake voluminous knitted striped wool coat, probably Autumn-Winter 1985**, *shades of grey label*, in shades of black and brown, cut open in a 'V' at each side, draped swag to the right, *124cm, 49in long* (Dimensions: 124cm, 49in long) **£500-800**
- 477 **An Issey Miyake checked cotton two-piece ensemble, possibly Spring-Summer 1985**, *shades of grey label*, in shades of beige, the smock-style tunic draped and gathered at the centre-front bust; matching skirt with elasticated waistband, apron panel to front, concealing two pockets beneath, singular button to hem allowing for it to fasten to rear, *waist approx 71-86cm, 28-34in (2)* (Dimensions: waist approx 71-86cm, 28-34in) (Qty: 2) **£250-400**
- 478 **An Issey Miyake checked cotton coat, probably Spring-Summer 1985**, *shades of grey label*; together with a scarf (2) **£250-400**
- 479 **An Issey Miyake textured brown cotton coat, circa 1987**, *Permanente label*, with draped neckline, singular button fastening **£300-500**
- 480 **A Comme des Garçons black wool gabardine jacket, 1994**, *labelled and size M*, single-breasted with wide padded shoulders, front, with separate pocket panel which can be worn to back or front, *chest 102cm, 40in* *This was purchased in New York around 1994.* **£200-300**
- 481 **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, *bust approx 86cm, 34in* (Dimensions: bust approx 86cm, 34in) **£800-1,200**

Note that charges apply, see website for details