

Passion for Fashion & Ballet, 6th Dec, 2022 09:30 GMT+1/BST

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| <p>1 A Chanel micro mini quilted velvet bag, 1980s-90s, stamped, serial sticker with indistinct number, woven leather gilt chain strap, leather lining, 7x7cm; in a Chanel box (2) £1,000-1,500</p> <p>2 A Chanel quilted red lambskin leather classic double-flap bag, 1991-94 signed, with serial sticker, with gilt hardware, 23cm, 9in long; together with matching authenticity card, dustbag and Chanel box (4) £2,500-3,500</p> <p>3 A Chanel quilted red lambskin leather Chandra bag, 1980s, stamped, lacking serial sticker, with 'quilted' gilt bauble, 26.5cm, 10.5in long £1,200-1,800</p> <p>4 A Chanel quilted red lambskin leather WOC, 2014 stamped, with serial sticker, woven leather chain strap and silver-coloured metal hardware, red grosgrain lining; with matching authenticity card, Chanel box and dustbag (4) £500-800</p> <p>5 A Chanel quilted beige leather classic double-flap bag, 1989-91 stamped, with serial sticker, gilt hardware, 23cm, 9in long; together with matching authenticity card, dustbag and in a Chanel box (4) £2,500-3,500</p> <p>6 Chanel two-tone quilted leather bag, 2012 stamped, with serial sticker, double 'C' turn-lock clasp, two zipper compartments to interior, 23cm, 9in long £2,500-3,000</p> <p>7 A Chanel quilted black leather flap bag, 1980s, stamped, with 'Chanel' medallion to front, woven leather chain strap, 25cm, 10in long £1,500-2,500</p> <p>8 A Chanel quilted black lambskin leather 2.55 variation, 2000-02 signed, two flap pockets to exterior, grosgrain lining, 24cm, 9.5in long; with matching authenticity card (2) £2,500-3,500</p> <p>9 A Chanel quilted black satin evening bag, 1994-96 stamped, indistinct serial sticker, with 'quilted' gilt chain shoulder strap, 19cm, 7.5in long, with Chanel dustbag and authenticity card (3) £2,500-3,000</p> <p>10 A Chanel quilted black lambskin leather classic double-flap bag, 1994-96 stamped, with serial sticker, gilt hardware, 23cm, 9in long; with matching authenticity card, dustbag and Chanel box (4) £2,500-3,500</p> <p>11 A Chanel quilted black leather flap bag, probably mid-1990s signed to hardware, lacking serial sticker and stamp to interior, with gilt metal double 'C' to front, woven leather chain strap, 24cm, 9.5in long £1,500-2,500</p> | <p>12 A Chanel summer dress, Spring-Summer 1988, Boutique labelled, the pleated printed cotton skirt in monochrome stripes and brightly-coloured camellia repeats, black lace bodice lightly boned to interior, bust 81cm, 32in, waist 66cm, 26in; together with Chanel black satin bow belt, c.1988 (2) £600-900</p> <p>13 A Chanel couture printed check silk two-piece ensemble, 1970s labelled, comprising dress with pleated skirt, self-ties to neck, matching jacket with gilt double 'C' buttons, bust 92cm, 36in, waist 76cm, 30in (2) £600-1,000</p> <p>14 A Chanel silver fantasy tweed ensemble, 'Shopping Centre' collection, Autumn-Winter 2014-15 labelled, size 36, trimmed with iridescent tinsel-ribbon, comprising: coat with tinfoil-effect buttons and cropped jacket woven with three-dimensional 'clouds', busts approx 86cm, 34in (2) £1,200-1,800</p> <p>15 A Chanel white fantasy tweed and silver lace ensemble, Spring-Summer 2009 labelled, size 40, comprising dress and matching coat with handbag medallion to one sleeve, bust approx 92cm, 36in (2) £800-1,000</p> <p>16 A Chanel black and white tweed ensemble, Spring-Summer 2009 labelled, size 40, comprising dress with sequin-lattice overlay; matching coat, each with metal handbag medallion, bust approx 92cm, 36in (2) £800-1,000</p> <p>17 A Chanel cherry-red bouclé wool suit, Autumn-Winter 1993-94 Boutique labelled, size 40, flecked with Lurex, the single-breasted jacket sprinkled with sequins, gilt double 'C's to buttons, monogrammed silk lining and chain-weighted hem, matching skirt, bust 92cm, 36in, waist 71cm, 28in max (2) £500-800</p> <p>18 A Chanel black bouclé wool suit, 1980s Boutique labelled, size 40, the cropped single-breasted jacket with two patch pockets, silk lining and chain-weighted hem, matching skirt, each with gilt 'Roman coin' gilt buttons with 'Coco Chanel', bust 92cm, 36in, waist 76cm, 30in (2) £500-800</p> |
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| <p>19 A Chanel shocking-pink tinsel-flecked fantasy tweed jacket, Autumn-Winter 1991-92 <i>Boutique labelled</i>, grosgrain ribbon piping, zip front with gilt metal double 'C' pull-tab, silk lining, <i>bust approx 96cm, 38in</i> Provenance: The v E n t Archive. A vintage store specialising in a mix of clothing and accessories throughout the decades. Founded by Simon Heah in 1995 in Ledbury Road Notting Hill, it was a source of inspiration for designers from the late Alber Elbaz to the houses of Gucci & Saint Laurent with Kate Moss and Madonna passing through its tiny doors, till its closure in 2003. £500-800</p> <p>20 A Chanel tweed jacket flecked with golden threads, 2000s <i>labelled</i>, with asymmetric metal clasp 'Chanel' fastenings, <i>bust 92cm, 36in</i>; together with a Chanel leather skirt, Spring-Summer 2001, <i>labelled, size 42, waist 71cm, 28in (2)</i> £400-600</p> <p>21 A Chanel bouclé tweed jacket, 1997 <i>Boutique labelled, size 42</i>, woven with hazy lavender, pink, orange and blue threads, four patch pockets with brushed metal buttons with 'Chanel' and double 'C' repeats, no fastenings, monogrammed silk lining and chain-weighted hem, <i>bust 92cm, 36in</i> £300-500</p> <p>22 A Chanel black knitted-lace dress, circa 2007 <i>labelled, size 40</i>, the bodice edged with metal baubles and faceted stones encased in ruffled tulle, <i>bust 86cm, 34in, waist 81cm, 32in</i> £300-500</p> <p>23 A Chanel gold striped taffeta and tulle ballgown, Autumn-Winter 1986-87, <i>Boutique labelled</i>, the bodice fastening with gilt perfume bottle buttons, concealed zipper to rear, detached voluminous sleeves, <i>bust 86cm, 34in, waist 66cm, 26in (3)</i> £800-1,200</p> <p>24 A Chanel couture black wool cocktail dress, Autumn-Winter 1995-96 <i>labelled, numbered 75173</i>, with lightly-boned corset to interior, 'pearl' necklace-collar and pleated skirt, <i>bust approx 81cm, 32in, waist 71cm, 28in</i> £600-1,000</p> <p>25 A Chanel couture navy satin cocktail gown and matching coat, early 1970s, <i>labelled and numbered 79191</i>, the A-line dress with long sleeves, matching coat edged with tousled tulle, <i>bust 89cm, 35in (2)</i> £800-1,000</p> | <p>26 A Chanel couture beaded and embroidered chiffon evening gown, circa 1997 <i>labelled and numbered 76084</i>, worked in chain-stitched irregular bands edged with tiny cut beads, nude chiffon panels to hem, <i>bust approx 102cm, 40in</i> £500-800</p> <p>27 A Chanel couture finely-goffered silk-chiffon cocktail dress, 1960 <i>labelled and numbered 14009</i>, the bodice lightly boned to interior and with spaghetti straps, <i>bust 86cm, 34in, waist 66cm, 26in</i> £500-900</p> <p>28 A Chanel gold striped taffeta cocktail dress, Autumn-Winter 1986-87 <i>Boutique labelled</i>, the bodice fastening with gilt perfume bottle buttons, concealed zipper to rear, detached voluminous sleeves, <i>bust 86cm, 34in, waist 66cm, 26in (3)</i> £450-600</p> <p>29 Jerry Hall's Chanel couture crêpe de chine dress, Spring-Summer 1985 <i>labelled and numbered 63962</i>, the bodice with contrasting off-white collar, cuffs pleated front, bow to neck, the gilt buttons with double 'C's encircled by 'rope', <i>bust approx 96cm, 38in, waist 66cm 26in</i> Ex-lot 114, The Jerry Hall Collection, Kerry Taylor Auctions, 10th June 2008. £500-800</p> <p>30 A Chanel black chiffon evening gown, Spring-Summer 1994, <i>Boutique labelled</i>, 1930s-inspired with lace insertions and bows, <i>bust 86cm, 34in, waist 71cm, 28in</i> £250-350</p> <p>31 A black chiffon dress, probably Chanel, Autumn-Winter 1983-84, <i>lacking Chanel boutique label but with Bergdorf Goodman retailer's label</i>, with sheer capelet-like sleeves, satin ribbon edgings to V-neckline and in points above bias-cut hem flounce culminating in a bow to the back, <i>bust 92cm, 36in, waist 68cm, 27in</i> £300-500</p> <p>32 A Chanel woven leather gilt chain belt, Autumn-Winter 1994-95 <i>signed</i>, with gilt medallion and 'Chanel' placket, <i>approx 86cm, 34in long max</i>; in a Chanel box (2) £300-500</p> <p>33 A Chanel five-strand choker necklace, circa 1980s, <i>signed</i>, composed of blister pearl beads and gilt camellia medallions, gilt camellia clasp, <i>46cm, 18in long</i>, with Chanel box with detachable camellia £600-800</p> <p>34 A Chanel gilt metal charm bracelet, 1980s <i>unsigned</i>, with three oversized charms comprising heart with double 'C', clover and seashell; in a Chanel box and giftbag (3) £600-800</p> |
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| <p>35 A Chanel black resin cuff, Spring 2014 <i>signed</i>, inset with large 'pearl' and brushed metal double 'C', <i>approx 6cm, 2.4in diameter</i>; in original Chanel box, bag and with original receipt (4) £400-600</p> <p>36 A Chanel gilt chain bracelet, 1983 <i>signed</i>, with double 'C' links, <i>22cm, 8.5in long</i>, together with a pair of Chanel gilt metal clip-on earrings, Spring-Summer 1997, <i>2cm, 0.7in diameter</i>, <i>signed (3)</i> £300-500</p> <p>37 A Chanel woven leather gilt chain bracelet, 1995 <i>signed</i>, the 'coin' bearing Coco's profile, <i>21cm, 8in circumference</i> £200-300</p> <p>38 A Chanel bangle, 1995 <i>signed</i>, in gilt metal with 'Coco' coin medallion, <i>approx 22cm, 8.5in circumference</i> £200-300</p> <p>39 A Chanel brooch, 2000s, <i>signed</i>, of black glitter-flecked cabochons and with double 'C', <i>4cm, 1.5in diameter</i>, with original dustbag, box and gift bag (4) £200-300</p> <p>40 Two pairs of Chanel sunglasses, 2000s <i>signed</i>, the first with 'pearl' beads inset to arms, the second with blue-tinted lenses, each in a Chanel case and box (6) £200-300</p> <p>41 Two pairs of Chanel sunglasses, 2000s <i>signed</i>, the first with diamante double 'C's to blue-tinted lenses, the second with 'pearl' beads inset to arms, each in Chanel case and with one Chanel box (5) £200-300</p> <p>42 A Chanel rugby ball, 2007 in monochrome with double 'C' and 'CHANEL', <i>33cm, 13in long</i> £2,000-3,000</p> <p>43 A Christian Dior parure, 1960s, <i>stamped Christian Dior, Germany</i>, comprising necklace, bracelet and pair of earrings with baguette-cut faux emeralds surrounded by brilliant-cut rhinestones in silvered metal mounts, the necklace <i>40cm, 16in long</i> £600-1,000</p> <p>43A A Christian Dior braided gilt chain choker-necklace, 1970 <i>signed Dior and dated, made in Germany</i>, probably made by Grosse, <i>29-34cm, 11.4-13.4in long</i>; together with a similar example by Grosse, probably for Dior, with diamond of imitation lapis lazuli cabochons and rhinestones, 1970, <i>signed Grosse and dated, made in Germany, 29-37cm, 11.4-14.5in long (2)</i> £500-800</p> <p>44 A Miriam Haskell necklace, 1950s <i>signed</i>, of eight strands of faux-pearls, the flower-filigree metal clasp embellished with rhinestones, <i>approx 46cm, 18in long</i> £150-250</p> | <p>44A A Christian Dior necklace, 1970 <i>signed</i>, the gilt twisted chain with oversized pendant of faux-amethyst glass cabochons, <i>pendant 6x7cm, 2.3x2.7in approx</i> £300-500</p> <p>45 An Hermès Rouge Braise Togo leather Birkin 35, 2002, <i>blind stamp F</i>, with palladium hardware, with orange flannel storage bag and box, <i>35cm, 13 3/4in</i> £3,000-5,000</p> <p>46 An Hermès gold Swift leather Retourné Kelly 32, 2005 <i>signed, blindstamp I</i>, with palladium hardware, shoulder strap, padlock, clochette and two keys, in an Hermès box and dustbag, <i>32cm, 12.5in long (8)</i> £3,000-5,000</p> <p>47 An Hermès canvas and natural leather Retourné Kelly 28, 1979 <i>signed, blind stamp I</i>, with gilt hardware, padlock, clochette and two keys, with dustbag, <i>28cm, 11in long</i> £2,000-3,000</p> <p>48 An Hermès black Fjord leather Retourné Kelly 32, 1990 <i>signed, blindstamp T</i>, with gilt hardware, shoulder strap, padlock, clochette, two keys, and an Hermès dustbag, <i>32cm, 12.5in long (7)</i> £2,000-3,000</p> <p>49 An Hermès oxblood Box leather Retourné Kelly 32, 1978 <i>signed, stamped H</i>, with gilt metal hardware, padlock, clochette and two keys, with Hermès dustbag, <i>32cm long, 12.5in (6)</i> £600-1,000</p> <p>50 An Hermès black Box leather Constance, 1988 <i>signed, blindstamp R</i>, with gilt metal 'H' clasp, adjustable shoulder strap, with an Hermès box, <i>23cm, 9in long (2)</i> £1,000-1,500</p> <p>51 An Hermès dark brown leather Garden Party Tote, modern <i>signed</i>, with canvas interior, <i>36cm, 14in long</i> £600-1,000</p> <p>52 An Hermès canvas and natural leather Herbag, modern <i>signed</i>, <i>39cm, 15in long</i>, with padlock, clochette and two keys; together with an additional canvas compartment and two Hermès dustbags (8) £400-600</p> <p>53 An Hermès canvas and natural leather shoulder bag, 1960s <i>signed, blindstamp XP</i>, with gilt 'buckle' clasp, <i>22cm, 8.5in long</i> £300-500</p> <p>54 An Hermès Fonsbelle bag in dark green Box leather, late 1960s <i>stamped</i>, with adjustable shoulder strap and gilt 'chain' clasp, with an Hermès dustbag, <i>24cm, 9.5in long (2)</i> £250-400</p> <p>55 An Hermès giant 'Folklore' printed silk scarf, 2014 <i>signed</i>, by Henri d'Origny, <i>approx 137x137cm, 54x54in</i>; in original Hermès box and with receipt (3) £250-350</p> |
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| <p>56 Two Hermès printed silk scarves, signed, the first '<i>Napoléon</i>' by Philippe Ledoux; the second '<i>Grand Uniforme</i>' by Joachim Metz, <i>each approx 89cm square (2) £200-300</i></p> <p>57 Two Hermès printed silk scarves, signed, the first '<i>Brides de Gala</i>' by Hugo Grygkar; the second '<i>La Promenade de Longchamps</i>' by Philippe Ledoux, <i>each approx 89cm, 35in square (2) £200-300</i></p> <p>58 Two Hermès printed silk Twillies, modern signed, in mainly shades of pink, blue and purple, in original boxes (4) £100-150</p> <p>59 Two Hermès printed silk Twillies, modern signed, in mainly shades of green and red, in original boxes (4) £100-150</p> <p>60 Two Hermès printed silk Twillies, modern signed, in stripes and shades of purple and pink, with original boxes (4) £100-150</p> <p>61 An Hermès black leather belt with metal 'lock' clasp, modern stamped, approx 73-79cm, 28.5-31in long, in an Hermès box; together with an Hermès hammered metal 'H' buckle, <i>signed</i>, in an Hermès box with dustbag (5) £250-400</p> <p>62 An Hermès herringbone tweed flat cap, modern labelled, size 58, 54cm, 21 1/2in circumference; together with two Hermès printed silk Twillies in their original boxes (5) £200-300</p> <p>63 An Hermès cuff bracelet, probably 1970s signed, of embossed leather with gilt metal cartridge clasp, approx 18cm, 7in long £150-250</p> <p>64 A Louis Vuitton mini Malle Fleurs Trunk, modern stamped, of signature monogram canvas with wooden slats, Vuittonite lining and removable metal tray to interior, 29x14x9cm, 11.5x5.5x3.5in; together with two working keys on leather strap (5) £1,200-1,800</p> <p>65 A mini Lady Dior bag in Cannage patent leather, circa 2008 stamped, numbered 04-MA-0098, with silver-coloured metal 'DIOR' charms to exterior and detachable shoulder strap; together with Dior authenticity card and Dior dustbag, 16cm, 6.5in long (3) £1,000-1,500</p> <p>66 A Cartier brown suede clutch with 9K gold clasp, 1930s signed and hallmarked, the clasp inlaid with diamond shape, brown satin lining, 23cm, 9in long £400-600</p> <p>67 An Anya Hindmarch gilt brass 'crisp packet' clutch, modern signed, the metal expertly bent, suede lining and with detachable chain strap, approx 18x14x6cm, 7x5.5x2.5in; with original box and dustbag (3) £150-250</p> | <p>68 A Fendi brown mink coat, probably 1990s, labelled, the curved hem falling just above the knee, batwing sleeves, two pockets, front hook fastenings and lined in a monogrammed silk £600-1,000</p> <p>69 Jordan's Vivienne Westwood patent leather 'Miss Marple' courts, 'Time Machine' collection, Autumn-Winter 1988-89, yellow on red woven label, made in England, the uppers cut in an extreme low scoop to reveal most of the foot when worn, with 4in heels, approx 24cm, 9.5in long (2) The estate of the late Pamela Rooke/Jordan. £400-600</p> <p>70 Jordan's custom-made 'Britannia' penny necklace on silver-coloured metal chain, date unknown unsigned, branded with 'No FuTurE' and 'God SavE ThE quEEN', 3cm, 1.2in diameter, approx 71cm, 28in long The estate of the late Pamela Rooke/Jordan. £300-500</p> <p>71 Jordan's Vivienne Westwood 'SEX' chain bracelet, modern signed, with sliding metal letters, together with a Westwood chunky chain necklace with rhinestone-encrusted safety pin link, <i>signed</i>, orb charm, <i>unsigned</i>, sterling silver ring, <i>signed</i>, all by Westwood, modern; and a singular 'pearl' earring, <i>unsigned</i> (5) The estate of the late Pamela Rooke/Jordan. £250-350</p> <p>72 Jordan's Vivienne Westwood metal bracelet, modern unsigned, with padlock encrusted with black rhinestones and orb; together with a second example, <i>signed</i>; watch, <i>signed</i>, sterling silver 'armour' ring, <i>signed</i>; 'SEX' keychain/necklace in original box, <i>signed</i>; and pair of heart-shaped stud earrings with orbs, <i>unsigned</i>, all Westwood, modern (qty) The estate of the late Pamela Rooke/Jordan. £100-150</p> <p>73 A pair of Jordan's Vivienne Westwood patent leather high-heeled shoes, modern stamped, size 4, with three buckle straps to uppers; together with other Westwood accessories comprising two pairs of tights, metallic leather bag, black leather shopper, small leather bag and second wallet-on-chain example containing Jordan's two tickets to an Adam Ant concert she attended on Thursday 20th December 2018; pair of leather gloves, all modern, <i>labelled/stamped (qty)</i> The estate of the late Pamela Rooke/Jordan. £200-300</p> |
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| <p>74 Jordan's Vivienne Westwood red wool 'blanket' wrap, modern, labelled, discreetly woven with a large penis, arm slits; together with a tartan shopper, cotton hanky, modern; and calico ankle boots, modern, <i>stamped, size 37</i>; and scarf by Jamie Reid, modern, <i>labelled (6)</i> The estate of the late Pamela Rooke/Jordan. £100-150</p> <p>75 Jordan's Vivienne Westwood frayed black denim jacket, modern, Anglomania labelled, customised by Jordan with badges: <i>'Adore Life', 'Up Yours', 'Walthamstow Rock 'n' Roll Book Club'</i>, modern, and <i>'Queen Elizabeth II Silver Jubilee'</i>, <i>chest approx 96cm, 38in</i> The estate of the late Pamela Rooke/Jordan. £250-350</p> <p>76 Jordan's black and white leather jacket, circa 2015 made in England label only, with quilted red satin lining, <i>chest approx 96cm, 38in</i> The estate of the late Pamela Rooke/Jordan. £200-300</p> <p>77 Jordan's well-worn vintage black leather jacket with heart padlock attached to zip pull, unlabelled, worn regularly by her between 1976-1985, during which time she was on tour managing Adam and the Ants, <i>chest approx 86cm, 34in</i>; together with an Adam Ant tour T-shirt, 2011, <i>bust approx 102cm, 40in</i>; and a bespoke cotton jersey tabard by EXIT Berlin, <i>appliquéd with printed panel of her face, modern, printed with 'EXIT' to pocket, bust approx 102cm, 40in (3)</i> The estate of the late Pamela Rooke/Jordan. £250-400</p> <p>78 Jordan's reproduction 'Anarchy'-style shirt, modern, imitation printed label, <i>appliquéd with printed Karl Marx panel and slogans including 'Be reasonable demand the impossible' and 'Only anarchists are pretty'</i>, <i>'Chaos' armband</i>; together with a reproduction grey cotton parachute shirt with red lower sleeves, modern, <i>chests approx 106-112cm, 42-44in (2)</i> The estate of the late Pamela Rooke/Jordan. £200-300</p> <p>79 Jordan's reproduction parachute shirt, modern, 'Peel and Lift' labelled, with <i>'No Future'</i> banners to front chest straps, Karl Marx brocaded panel, <i>chest 112cm, 44in</i>; together with a later-made imitation 'Cambridge Rapist' screen-printed white calico sleeveless blouse, modern, <i>bust 92cm, 36in (2)</i> The estate of the late Pamela Rooke/Jordan. £200-300</p> | <p>80 Jordan's A Child of The Jago cotton T-shirt, modern, and other items, labelled, well-worn, <i>appliquéd with satinised printed panel with nude and 'If you don't want to fuck me baby, baby fuck off', chest approx 112cm, 44in</i>; together with a Peel & Lift reproduction parachute shirt in scarlet cotton with wine sleeves, modern, <i>chest approx 112cm, 44in</i>; with <i>'The Ants'</i> badge attached (4) The estate of the late Pamela Rooke/Jordan. £200-300</p> <p>81 A group of Jordan's Vivienne Westwood clothing in mainly black cotton, modern comprising cut and slashed jumper with <i>'We Are Not Disposable'</i>; gold Lurex T-shirt with <i>'Open 24hrs'</i>; another with <i>'Chaos'</i>; flocked chiffon tunic/dress, <i>all Anglomania labelled</i>; wool jacket with satin edging, <i>Red label</i>; and a grey wool and checked cotton dress, <i>contemporary World's End label, chests approx 96-117cm, 38-46in (6)</i> The estate of the late Pamela Rooke/Jordan. £200-300</p> <p>82 Jordan's Vivienne Westwood star-printed denim ensemble, 'Mini-Crini' collection, Spring-Summer 1985 yellow on red label, comprising jacket and barrel-legged jeans, also printed with orb repeats, <i>chest 112cm, 44in, waist 82cm, 32in (2)</i> The estate of the late Pamela Rooke/Jordan. £400-600</p> <p>83 Jordan's Vivienne Westwood floral printed denim jacket, modern Anglomania labelled, size M, chest approx 96cm, 38in; together with a Westwood oversized camouflage-printed shirt, modern, <i>Anglomania labelled, size XL, chest approx 117cm, 46in (2)</i> The estate of the late Pamela Rooke/Jordan. £200-300</p> |
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- 84 **Jordan's Vivienne Westwood 'Loyalty to Gaia' blue jersey toga dress, circa 2017 *World's End* labelled**, the long train printed with figures, a tree and animals including a cat, *chest approx 112cm, 44in*
The estate of the late Pamela Rooke/Jordan. Jordan is photographed wearing the lilac version of this toga being interviewed by John Robb at Rebellion Festival, Blackpool, 5th August, 2017. These limited edition togas were produced directly for the *World's End* line and not shown on the runway, with the cotton grown and knitted in Peru, then printed in England. The cat included in the print expresses Jordan's love of the feline. She was particularly passionate about the Burmese breed and dedicated many of the later years of her life to caring for animals, working in a veterinary clinic. **£250-400**
- 85 **Jordan's Vivienne Westwood 'Tits' printed white cotton T-shirt, modern *World's End* label**, well worn; together with a second example in black printed with kitten, limited edition, modern, *labelled, chests approx 112cm, 44in (2)*
The estate of the late Pamela Rooke/Jordan. Jordan loved cats and was particularly passionate about the Burmese breed. She dedicated many of the later years of her life to caring for animals, working in a veterinary clinic. Jordan was memorably photographed wearing the original Seds 'Tits' shirt and more recently on her 2017 book tour for 'Defying Gravity: Jordan's Story'. **£200-300**
- 86 **Jordan's Vivienne Westwood 'Loyalty to Gaia' tan jersey toga dress, circa 2017 *World's End* label**, the long train printed with figures, a tree and animals including a cat, *chest approx 112cm, 44in*; together with a Westwood knitted cotton-acrylic 'boob tube' jumper, 'Savages' re-edition, modern, *World's End* labelled; and a 'Pirate' re-edition long-sleeved T-shirt printed with 'CLIMATE', modern, *World's End* labelled, *chests approx 112-117cm, 44-46in (3)*
The estate of the late Pamela Rooke/Jordan. Jordan is photographed wearing the lilac version of this toga being interviewed by John Robb at Rebellion Festival, Blackpool, 5th August, 2017. These limited edition togas were produced directly for the *World's End* line and not shown on the runway, with the cotton grown and knitted in Peru, then printed in England. The cat included in the print expresses Jordan's love of the feline. She was particularly passionate about the Burmese breed and dedicated many of the later years of her life to caring for animals, working in a veterinary clinic. **£250-400**
- 87 **Jordan's Vivienne Westwood black muslin 'Seditionaries' re-edition shirt, modern *World's End* labelled, size L**, printed with 'Motherfucker' and customised by Jordan with two badges: 'Be Reasonable Demand The Impossible' and the cover of her book 'Defying Gravity', *chest approx 107cm, 42in*
The estate of the late Pamela Rooke/Jordan. **£200-300**
- 88 **Jordan's Vivienne Westwood 'Loyalty to Gaia' lilac cotton jersey toga dress, 2017 *World's End* label**, the long train printed with figures, a tree and animals including a cat, *chest approx 112cm, 44in*; together with a Westwood cotton jersey dress, modern, printed with Situationist text, *Anglomania* labelled, *chest approx 106cm, 42in (2)*
The estate of the late Pamela Rooke/Jordan. Jordan is photographed wearing the lilac version of this toga being interviewed by John Robb at Rebellion Festival, Blackpool, 5th August, 2017. These limited edition togas were produced directly for the *World's End* line and not shown on the runway, with the cotton grown and knitted in Peru, then printed in England. The cat included in the print expresses Jordan's love of the feline. She was particularly passionate about the Burmese breed and dedicated many of the later years of her life to caring for animals, working in a veterinary clinic. **£250-400**
- 89 **Jordan's Vivienne Westwood 'Too Fast To Live, Too Young To Die' black muslin bondage shirt, modern *World's End* label**, in 70s Seditionaries style with velcro shoulder straps, elongated sleeves with hooks and D-rings, *chest approx 106cm, 42in*
The estate of the late Pamela Rooke/Jordan. **£200-300**
- 90 **Jordan's Vivienne Westwood 'Tits' printed black cotton T-shirt, modern, *World's End* label**, together with a second example printed with lips, modern, *World's End* label, *chest approx 112cm, 44in (2)*
The estate of the late Pamela Rooke/Jordan. **£200-300**
- 91 **Jordan's Vivienne Westwood 'Too Fast To Live, Too Young To Die' cotton T-shirt, modern, *World's End* label**; together with two other examples with tits and 'Chaos' butterfly, modern, *chests approx 106cm, 42in (3)*
The estate of the late Pamela Rooke/Jordan. **£200-300**

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- 92 **Jordan's Vivienne Westwood 'Loyalty to Gaia' black cotton jersey toga dress, circa 2017** *World's End label*, the long train printed with figures, a tree and animals including a cat, customised by Jordan with three badges, modern, *chest approx 112cm, 44in (4)*
The estate of the late Pamela Rooke/Jordan.
Jordan is photographed wearing the lilac version of this toga being interviewed by John Rodd at Rebellion Festival, Blackpool, 5th August, 2017. These limited edition togas were produced directly for the World's End line and not shown on the runway, with the cotton grown and knitted in Peru, then printed in England. The cat included in the print expresses Jordan's love of the feline. She was particularly passionate about the Burmese breed and dedicated many of the later years of her life to caring for animals, working in a veterinary clinic. **£250-400**
- 93 **Jordan's Vivienne Westwood 'I Fought The Law' cotton T-shirt, modern, *World's End label***, together with a second example reading *'Motherfucker'*, modern, *World's End label*, *chest approx 112cm, 44in (2)*
The estate of the late Pamela Rooke/Jordan. **£200-300**
- 94 **Jordan's Vivienne Westwood white cotton culottes, 'Pirates' collection, Autumn-Winter 1981-82, *World's End label***, *waist approx 71cm, 28in*; white cotton shirt with lace-edged Peter Pan collar, 1990s, *gold on white label*, *chest 96cm, 38in*; together with three Westwood cotton shirts, modern, *mostly Anglomani* *labelled*, including one in slogan and graffiti-print, Spring-Summer 2019 ready-to-wear, *Unisex labelled, various sizes (5)*
The estate of the late Pamela Rooke/Jordan. **£300-500**
- 95 **Jordan's Vivienne Westwood 'Picasso' printed cotton jersey dress, 'Nostalgia of Mud', Autumn-Winter 1982-83 *World's End label***, with artwork to front, uneven-length sleeves, *chest approx 102cm, 40in*
The estate of the late Pamela Rooke/Jordan. **£300-500**
- 96 **A 'Sex Pistols' poster signed by Jordan, date unknown** with famous image of her standing in front of the 'SEX' store, original photograph by Sheila Rock, 1974-76, handwritten in black ink: *'To Wayne with love Jordan xxx'*; together with second example of her with signature winged black eye-shadow and wearing a red fetish playsuit, *each 40.5x70cm, 16x27 1/2in (2)*
The estate of the late Pamela Rooke/Jordan. **£250-400**
- 97 **A pair of Alexander McQueen black leather thigh-high boots, 'Angels & Demons' collection, Autumn-Winter 2010-11, *labelled and size 36***, with four straps and buckles at intervals, the upper leg of soft, crinkled leather, the heels and platform soles formed of gilt filigree resin moulded with bunches of blooms (2) **£2,000-3,000**
- 98 **An Alexander McQueen kaleidoscope print dress, 'Natural Distinction, Un-Natural Selection' collection, Spring-Summer 2009, *labelled and size 40***, the viscose jersey printed with brightly-coloured prisms, with long looped sleeve panels which form wings, being joined at the centre-back and upwardly curving front hem, *bust approx 81-86cm, 32-34in* **£800-1,200**
- 99 **A fine Alexander McQueen gold embroidered and sequined evening dress, 'In Memory of Elizabeth Howe, Salem 1692' or 'Witches of Salem' collection, Autumn-Winter 2007, *labelled and size 38***, figure-hugging, the beige satin ground entirely covered in elliptical sequins and bugle beads in bands which follow the curves of the breast and hips, lined in gold satin, *bust 81cm, 32in, waist 66cm, 26in* **£8,000-12,000**
- 100 **An Alexander McQueen striped cotton dress, 'It's Only a Game', Spring-Summer 2005, *labelled and size 44***, the contrasting striped cotton panels intersected with zig-zagging lace insertions, pleated flounces to hem, *bust approx 92cm, 36in* **£300-500**
- 101 **Daphne Guinness's Alexander McQueen camouflage net evening dress, commercial collection, 2004 *labelled, size 40***, with green silk cutwork foliage over layers of nude chiffon, laser-cut foliage fronds to hem, *bust 41cm, 32in, waist 71cm, 28in*
The Daphne Guinness Collection, Kerry Taylor Auctions, ex-lot 200, 24/04/2008. **£400-600**

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| <p>102 A Christian Dior couture black silk-wool cocktail dress, Spring-Summer 2008, <i>labelled</i>, the skirt with integral oversized bow to front, delicately embellished to hem with black rhinestones, sequins and seed beads, lightly-boned corset to interior, <i>bust 96cm, 38in, waist 71cm, 28in</i> £800-1,200</p> <p>103 A Christian Dior couture little black dress, Autumn-Winter 2007-08, <i>labelled</i>, of black wool crêpe, with integral taffeta corset, stepped silk cummerbund-effect belt, <i>bust 86cm, 34in</i> £400-600</p> <p>104 A Dior by John Galliano embroidered brown tulle dress, Autumn-Winter 2005-06, <i>labelled</i>, <i>size UK10</i>, late 1920s-early 1930s-inspired with trailing blooms worked in silk threads, bias-cut silk slip, <i>bust approx 86cm, 34in, waist approx 71cm, 28in (2)</i> £400-600</p> <p>105 A Christian Dior by John Galliano couture brown moss-crêpe suit, Autumn-Winter 2001-02 <i>labelled</i>, <i>numbered 32674</i>, the single-breasted jacket with detachable silk-chiffon 'shirt' collar, matching skirt, silk lined, <i>bust 92cm, 36in, waist 71cm, 28in (3)</i> £300-500</p> <p>106 A Jean Paul Gaultier haute couture beaded and embroidered jacket, Autumn-Winter 2008-09, <i>lace label</i>, <i>Look no 19</i>, worked in green and puce wools in tent stitch with 1860s-style en-grisaille beadwork floral panel, dark brown faux-fur shawl collar, lined in puce satin, <i>chest 86cm, 34in</i> £800-1,000</p> <p>107 A Jean Paul Gaultier dress, early 2000s <i>Femme labelled</i>, <i>size UK8</i>, the nude polyamide draped and ruched through integral lightly-boned corset, with lacing and concealed side zipper, <i>bust approx 81cm, 32in</i> £400-600</p> <p>108 A Roberto Cavalli green lamé evening gown, 2000s, <i>labelled</i>, <i>size 44</i>, the fabric gathered into knife pleats to front, secured at the waist with rhinestone-encrusted gilt snakes, the bodice with asymmetric neckline and integral lightly-boned corset, <i>bust approx 82cm, 32in, waist 66cm, 26in</i> £300-500</p> <p>109 A Roberto Cavalli ombré chiffon cocktail dress, Spring-Summer 2006, <i>labelled</i>, <i>size 40</i>, in shades of blue to green, the waistband with intricately-embroidered and beaded trompe l'œil 'rope' sash, <i>bust approx 32in, waist 28in</i> £300-500</p> <p>110 A Roberto Cavalli 'music room' printed silk gown, circa 2002 <i>unlabelled</i>, signed to print, with bias-cut, trained skirt, <i>bust approx 86cm, 34in, waist approx 66cm, 26in</i> £250-400</p> | <p>111 A Thierry Mugler lamé evening gown, early 2000s <i>couture labelled</i>, the plunging halter neck bodice tying at the waist, separate skirt with fishtail hem to rear, <i>bust approx 81cm, 32in, waist 66cm, 26in (2)</i> £500-800</p> <p>112 An Issey Miyake Pleats Please jacket with 'Do You Want Children' print by Josephine Pryde, 2010 <i>labelled</i>, constructed from two joined panels, <i>will fit various sizes</i> Provenance: The v E n t Archive. A vintage store specialising in a mix of clothing and accessories throughout the decades. Founded by Simon Heah in 1995 in Ledbury Road Notting Hill, it was a source of inspiration for designers from the late Alber Elbaz to the houses of Gucci & Saint Laurent with Kate Moss and Madonna passing through its tiny doors, till its closure in 2003. £250-400</p> <p>113 A Comme des Garçons geodesic or 'football' ensemble, Spring-Summer 2009, <i>labelled and size M</i>, <i>Look no 5</i>, comprising: gaberdine bolero jacket formed from intricately-pieced panels; the matching stiffened polyester skirt forming a bubble shape with irregular pieced hem, <i>bust approx 92cm, 36in, skirt waist 76cm, 30in (2)</i> £600-1,000</p> <p>114 A Junya Watanabe for Comme des Garçons denim dress, Autumn-Winter 2001-02 <i>labelled and size S</i>, formed from intricately-pieced, spiralling panels of fabric, zip fastening concealed to one side, <i>bust approx 86cm, 34in</i> £800-1,200</p> <p>115 An Issey Miyake Guest Artists Series No 3 dress by Tim Hawkinson, 1998, <i>Pleats Please label</i>, <i>size F</i>, printed to the front with a black trellis enclosing a stylised nude male figure in shades of grey, the back of silver pleated polyester, <i>bust approx 86-92cm, 34-36in</i> £1,500-2,000</p> |
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- 116 **A rare Issey Miyake Union Jack flag jacket, Spring-Summer 1993** *labelled and size M*, in blue polyester with silver grey band to front zip closure, with 'England' print to chest, the back emblazoned with large Union flag, the wide silver collar zip fastening to form a hood, printed 'England' in larger black lettering on silver and 'U.K.' to the white polyester hood lining, Gore-Tex panels to side seams and as a white lining, *chest approx 147cm, 58in* Issey Miyake produced the official uniform for the Lithuanian team members for the Barcelona Olympics in 1992 to great acclaim. For his Spring-Summer 1993 collection Miyake produced a range of sportswear/casualwear in a similar style to the Lithuanian uniform, but he emblazoned them with the flags of other world nations.
<https://www.dezeen.com/2022/08/10/seven-key-projects-by-fashion-innovator-issey-miyake/>
The jacket was gifted to a London black cab driver by one of his passengers. He in turn gave it to his son to wear to a football match, but at half time, with beer being swilled and cigarettes being smoked, the young man went home to ensure the jacket wasn't damaged. It has remained in a wardrobe ever since. **£500-800**
- 117 **An early Comme des Garçons ruched black synthetic top/dress, Spring-Summer 1984**, *black on white printed ribbon label*, asymmetrically-ruched by criss-crossing broad elastic bands with loose cowl neck and long sleeves; together with a Comme des Garçons Women's Look Book no 82, 5th November, 1983 photographed by Peter Lindbergh, with illustrations of similar asymmetrically-ruched garments; and a Men's Look Book from the same season (3) **£3,000-5,000**
- 118 **A Comme des Garçons flecked crêpe dress/tunic, circa 1983**, *printed ribbon label*, with draped cowl collar attached to sleeve with exposed seam returns, slits to front and back revealing inner upper bodice linings of the same fabric, *chest approx 112cm, 44in* **£600-1,000**
- 119 **A Helmut Lang ribbon dress, Spring-Summer 1998**, *labelled*, formed from horizontal ribbon bands, more closely layered for the bodice, and graduated to form a hobble hem, *bust 86cm, 34in*
The Katy England collection. When Katy and Lee (Alexander McQueen) visited the Gibo factory in Italy to oversee the McQueen clothing production, Helmut Lang's clothes were being made there too. This dress caught her eye and she was able to acquire it. **£400-600**
- 120 **An Alexander McQueen evening dress, No 13 collection, Spring-Summer 1999**, *labelled and size 42*, of black crêpe with spaghetti straps, low back, the flamenco-style trained hem covered in flounces of lace, *bust approx 86cm, 34in* **£400-600**
- 121 **An Alexander McQueen black crêpe dress, 'Joan' collection, Autumn-Winter 1998-99**, *yellow on black label, size 42*, with stand collar, button-fronted, bias skirt cut with tapering curve to narrow hobble hem to create a side drape, *bust 92cm, 36in* **£350-500**
- 122 **A Thierry Mugler futuristic 'Le Smoking' skirt suit, probably Autumn-Winter 1998-99** *blue label and size 38*, the curvaceous black wool jacket with asymmetric satin lapels, popper side fastening, the matching short skirt with satin hem, *bust approx 92cm, 36in, waist 64cm, 25in (2)* **£350-500**
- 123 **A Thierry Mugler black velvet gown, 'Music-Hall' collection, Autumn-Winter 1990-91** *labelled, size 36*, the lightly-boned bodice with pointed bust and sculpted puff-sleeves, Day-Glo Lycra with opera-length gloves to match, *bust 81cm, 32in, waist 56cm, 22in (3)* **£1,200-1,800**
- 124 **A Thierry Mugler black wool cocktail dress, 1990s** *labelled*, with elliptical paillettes to asymmetric hem, *bust 81cm, 32in, waist 71cm, 28in* **£600-800**

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- 125 **A rare Thierry Mugler yellow wool 'wasp' jacket, probably 'Music-Hall' collection, Autumn-Winter 1990-91** *labelled, size 40;* with sharply-cut black velvet insertions imitating the markings of the insect, ruched velvet 'stinger' to rear, *bust approx 92cm, 36in, waist 71cm, 28in*
Provenance: The v E n t Archive. A vintage store specialising in a mix of clothing and accessories throughout the decades. Founded by Simon Heah in 1995 in Ledbury Road Notting Hill, it was a source of inspiration for designers from the late Alber Elbaz to the houses of Gucci & Saint Laurent with Kate Moss and Madonna passing through its tiny doors, till its closure in 2003. **£500-800**
- 126 **A Thierry Mugler cocktail dress, probably 1990s,** *blue label,* of shot coral-pink/white silk figured with seaweed patterns, fitted bodice above tulip skirt, *bust 87cm, 34in, waist 61cm, 24in* **£300-500**
- 127 **A Christian Lacroix couture devoré velvet evening gown, 1990s, labelled,** the strapless, empire-line bodice with beaded mesh flounce, lightly-boned corset to interior, *bust 92cm, 36in, waist 66cm, 26in* **£400-600**
- 128 **A Christian Lacroix couture shot-silk cocktail dress, Autumn-Winter 1990, yellow label pencil numbered 1327,** the shot copper and pink silk dress plain and fitted to the front but with rear V-neckline, the skirt raised and falling in pleated drapes, accented with a large bustle-like rosette, with a metallic pink lace underskirt revealed below, *bust 92cm, 36in* **£300-500**
- 129 **A Roberto Capucci couture cocktail dress, circa 1990, Alta Moda label,** of black silk crêpe with softly-curved padded shoulders, the cap sleeves cut in one with the front and back of the dress, elaborately-beaded waistband with outsized stiffened bugle-beaded bow, centred by rhinestones, inner deep grosgrain waistband above silk to support the bow, *bust 92cm, 36in* **£400-600**
- 130 **A Victor Edelstein Point d'esprit cocktail dress, 1990s labelled,** lightly boned bodice, off-the-shoulder sleeves, adorned with silk flowers, *bust 86cm, 34in, waist 66cm, 26in;* with matching length of fabric/stole (2) **£200-300**
- 131 **An Azzedine Alaïa black leather skirt, 1999, labelled size XS,** pencil-slim, of softest calf leather, with multi-gored pleated 'mermaid' hem, *waist 62cm, 24in* **£400-600**
- 132 **A Valentino beaded and sequined silk cocktail dress, circa 1990 Boutique labelled,** in bold pattern with chenille bands, *bust approx 81cm, 32in, waist 66cm, 26in* **£450-600**
- 133 **A Valentino printed and sequined silk cocktail dress, circa 1990 Boutique labelled and numbered 41324,** with flower-heads and abstract patterns worked in painterly shades, *bust 86cm, 34in, waist 61cm, 24in* **£400-600**
- 134 **A Versace fuchsia-pink silk-crêpe evening gown, 1998 labelled, size 42,** the bustline with metal studs and faceted pink cut brilliants, *bust approx 82cm, 32in, waist 66cm, 26in* **£400-600**
- 135 **A Gianni Versace black crêpe 'bondage' dress, Autumn-Winter 1992, Couture labelled,** of black stretch piqué crêpe, figure-hugging with top-stitched curved seams to accentuate the bust and waist, with leather bondage straps and gilt buckles to waist sides and collar, *bust approx 86-92cm, 34-36in* **£1,500-2,000**
- 136 **A Paco Rabanne chain-linked bodice, probably 1990s signed,** formed from joined gilt metal discs with clasp to halterneck and rear waist, *waist approx 66cm, 26in* **£600-800**
- 137 **An Yves Saint Laurent couture black satin evening gown, circa 1996 labelled and numbered 072053,** the empire-line bodice with ruched velvet, lightly-boned interior, *bust 81cm, 32in, waist 61cm, 24in* **£600-1,000**
- 138 **An Yves Saint Laurent embellished suede jacket, Autumn-Winter 1990-1991, Rive Gauche labelled, size 42;** the red suede front panels ornately embellished with scrolls of gold braid, crinkle-cut beads and gilt metal baubles, no fastenings, acetate lining, *bust 86cm, 34in* **£400-600**
- 139 **A Christian Dior couture black wool evening gown, Autumn-Winter 1998-99, labelled, numbered 28031,** in rare larger size, with soutache braid to bodice and curling over the hips, lightly boned to interior, *bust 106cm, 42in, waist 92cm, 36in* **£600-1,000**
- 140 **A Christian Dior couture black wool evening gown, Autumn-Winter 1998-99, labelled,** in rare larger size, the lightly-boned bodice and skirt with foliate trails in couched black thread, *bust 96cm, 38in, waist 81cm, 32in* **£600-1,000**

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- 141 **A Dior by John Galliano pale duck-egg-blue damask satin bias-cut slip-dress, 'In a Boudoir Mood' collection, Spring-Summer 1998 labelled, UK10, the front bodice edged with lace, spaghetti straps, bust approx 86cm, 34in £400-600**
- 142 **A John Galliano cocoon coat, Autumn-Winter 1999-2000, Paris labelled, size M, of fine black and white knit, the linear patterns inspired by Māori tattoos, 122cm, 48in £400-600**
- 143 **A John Galliano ivory chiné ensemble, 'Ecole de Danse' collection, Spring-Summer 1996, labelled, 19th-century-inspired, comprising mini-dress woven with flowers, broderie anglaise to fluted hem; matching jacket with knotted silk cord buttons, bows to sleeves, bust 86cm, 34in, waist 66cm, 26in (2) £800-1,200**
- 144 **A John Galliano tuxedo jacket, 'Black' collection, Autumn-Winter 1994-95, Paris labelled, of double-breasted satin-backed crêpe with cord-wrapped buttons, chest 86-92cm, 34-36in £300-500**
- 145 **A rare John Galliano leather corset showpiece bodice, 'Filibustiers' collection, Spring-Summer 1993, unlabelled apart from sample no, 50193 and 'Andre', with internal boning, lined in white satin with padded breast pads, bust approx 76-79cm, 30-31in**
Provenance: a former member of the Galliano studio £600-1,000
- 146 **A rare John Galliano showpiece frock coat, 'Empress Josephine Meets Lolita' collection, Spring-Summer 1992, London labelled, of black/grey synthetic twill, loosely applied with white string to form distorted pin-stripes, with high collar, broad lapels, a bunched group of buttons including florins to front waist closure, the rear skirts with 18th-century-inspired 'sword slit' pockets adorned with assorted metal buttons, part-lined in silver lamé, chest approx 86cm, 34in**
Provenance: a former member of the Galliano studio £3,000-5,000
- 147 **A rare John Galliano chiffon showpiece dress, 'Empress Josephine Meets Lolita' collection, Spring-Summer 1992, unlabelled, of bias-cut white chiffon, extreme empire-line with plunging décolleté, with miniscule muslin under-bodice, the chiffon over-bodice with silver cord sides, which attaches to a floating 'sail' at the back, bust approx 81cm, 32in**
Provenance: a former member of the Galliano studio. £2,000-3,000
- 148 **A rare John Galliano black tulle showpiece 'cloud' tailcoat, 'Empress Josephine Meets Lolita' collection, Spring-Summer 1992, unlabelled, high collar with M-notched lapels, two silvered florin coin buttons, shaped pocket flaps, lined in circle-cut grey ombré chiffon, bust approx 86cm, 34in**
Provenance: a former member of the Galliano studio £1,000-1,500
- 149 **A rare John Galliano 'Vicar' tailcoat showpiece, 'Empress Josephine Meets Lolita', Spring-Summer 1992, unlabelled, of black satin-backed crêpe with winged stand collar, elongated sleeves and cuffs, with no fastenings, long slim pointed tails, bust approx 81cm, 32in**
Provenance: a former member of the Galliano studio £800-1,000
- 150 **A John Galliano pencil sketch for a tulle ballgown, 'Empress Josephine Meets Lolita' collection, Spring-Summer 1992, pencil on tracing paper overlaid over a Xerox of tulle ball gowns, annotated, 'Deconstructed ball gown, Organdie, tulle net, satin ribbons, boning, Dd1', with three attached swatches of fabric, 30 by 35cm, with photocopy to one side of tailcoats with 'Dior' pockets**
Provenance: a former member of the Galliano studio £400-600
- 150A **A Christian Dior by John Galliano devoré velvet evening gown, Autumn-Winter 2010-11, labelled, 1930s-inspired with plunging neckline edged with beading and rhinestones, bust approx 81cm, 32in, waist 66cm, 26in £400-600**
- 151 **Two John Galliano 'Pretty Baby' showpiece tops, 'Empress Josephine Meets Lolita' collection, Spring-Summer 1992, unlabelled, of cotton jersey with cutwork/slashed openings edged and decorated with tied jersey bows, bust approx 81cm, 32in (2)**
Provenance: a former member of the Galliano studio £300-500
- 152 **A John Galliano black and green striped jacket, 'Fencing' collection, Autumn-Winter 1990-91, London label, with curved, notched collar, zip fastened, tabbed/pleated peplum with bustle-effect to the back, chest approx 97cm, 38in**
Provenance: a former member of the Galliano studio £400-600

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| <p>153 A John Galiano cocktail dress, Spring-Summer 1990, <i>London labelled</i>, of unusual construction, with V-neckline formed from a loose halterneck which wraps over the rear shoulders to form a 'stole', over 'Dior' full skirt with layered petticoats, <i>bust 86cm, 34in</i> £350-500</p> <p>154 A Vivienne Westwood flocked tulle dress, 'Salon' collection, Spring-Summer 1992 <i>yellow on red label</i>, with 'Bouille' rococo motifs, <i>bust approx 86-92cm, 34-36in, waist 66-81cm, 26-32in</i> £2,000-3,000</p> <p>155 A Vivienne Westwood corset, 'Portrait' collection, Autumn-Winter 1990-91 <i>yellow on red label</i>, the front satin panel printed with a detail from François Boucher's painting entitled '<i>Daphnis and Chloe</i>' (1743), side gold mesh panels and zipper to rear, <i>bust approx 86cm, 34in</i> £2,000-3,000</p> <p>156 A Vivienne Westwood corset, 'Portrait' collection, Autumn-Winter 1990-91, <i>gold label, UK size 10</i>, the front satin panel printed with a detail from François Boucher's painting entitled '<i>Daphnis and Chloe</i>' (1743), ivory stretch satin side panels, and gold 'picture frame' stencilled shoulder straps, zipper to rear, <i>bust approx 86cm, 34in</i> £2,000-3,000</p> <p>157 A Vivienne Westwood blue velvet corset bodice, 'Showroom' collection, Autumn-Winter 1999-2000, <i>Gold label, UK size 12</i>, with criss-cross pointed velvet panels fastening to buttons to each side, concealing centre-front zip fastening, <i>bust approx 92cm, 36in</i> £500-800</p> <p>158 A rare pair of Vivienne Westwood knickers with bustle pad, 'On Liberty' collection, Autumn-Winter 1994-95 <i>gold label, size S</i>, the detachable satin bustle pad lightly boned to interior, <i>waist approx 61-71cm, 24-28in (2)</i> £800-1,200</p> <p>159 A Vivienne Westwood men's Time Machine ensemble, Autumn-Winter 1988-89, comprising: grey houndstooth-checked Harris tweed Armour bomber jacket, <i>red label size 40</i>, the one detachable sleeve embroidered with orb motif, zip fastened, black velvet collar, together with black velvet flat cap, Tattersall checked shirt and black velvet Barrel trousers, <i>size 32 (4)</i> £3,000-5,000</p> <p>160 A rare Westwood/McLaren grey cotton smock-dress, 'Punkature' collection, Spring-Summer 1983, <i>World's End labelled</i>, with train-like panel to front skirt, drawstring neckline with zip-pull used as a toggle £800-1,200</p> | <p>161 A Westwood/McLaren cotton jersey toga-dress, 'Nostalgia of Mud' (Buffalo) collection, Autumn-Winter 1982-83 <i>World's End labelled</i>, printed with Matisse-inspired motifs, <i>bust approx 102cm, 40in</i> £800-1,200</p> <p>162 A Westwood/McLaren 'Pirate' collection squiggle top, Autumn-Winter 1981-82, <i>World's End labelled</i>, black and orange printed cotton jersey with striped cotton underarms £400-600</p> <p>163 Two John Galiano 'Circle' shirts, Blanche DuBois collection, Spring-Summer 1988, <i>London labels</i>, the first of finely striped cotton, high curved yoke, circular sleeves; the other sleeveless of white cotton with ruff collar, <i>busts 86cm, 34in (2)</i> Provenance: The Katy England collection. £600-1,000</p> <p>164 A John Galiano 'Circle' top, 'The Rose' collection, Autumn-Winter 1987-88, <i>Galliano London label, UK size 10</i>, button-fronted with curving yoke, sleeves cut on the curve with axe-head shaped godets at the inner elbows, <i>bust approx 86cm, 34in</i> £500-800</p> <p>165 John Galiano original studio sketches, Spring-Summer 1987, all five with inked '<i>J.C. Galiano</i>' signatures, pencil and watercolour on paper of assorted tops, shirts, jackets with interesting lapel and sailor collar details, with smaller subsidiary sketches of gymslip-styles, culottes, bias-cut shorts, pannier skirts, <i>each 20 by 32cm (5)</i> Provenance: from a former Galiano studio member £1,000-1,500</p> <p>166 John Galiano original studio sketches, Spring-Summer 1987, five with inked '<i>J.C. Galiano</i>' signatures, pencil and watercolour on paper of 'Jersey' tops, shirts, jackets with interesting rolled lapels, sailor collar details, with smaller subsidiary sketches of tube and pleated skirts, dresses with concertina hems, draped detail, <i>each 20 by 32cm (5)</i> Provenance: from a former Galiano studio member £1,000-1,500</p> <p>167 John Galiano original studio sketches, Spring-Summer 1987, all five with inked '<i>J.C. Galiano</i>' signatures, pencil and watercolour sketches on paper of shirts and stretch cotton leggings, <i>each 20 by 32cm in black plastic folder (6)</i> Provenance: from a former Galiano studio member £1,000-1,500</p> |
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- 168 **John Galliano original studio sketches, 'Knits', Spring-Summer 1987**, all four with inked '*J.C. Galliano*' signatures, pencil and watercolour on paper, of various knitted tops and dress with smaller subsidiary sketches of raincoats, beach jackets, jersey tube skirts and cross-over skirts, *each 32cm by 20cm (4)*
Provenance: from a former Galliano studio member **£800-1,200**
- 169 **John Galliano original studio sketches, Spring-Summer, 1987**, all four with inked '*J.C. Galliano*' signatures, pencil and watercolour on paper of various 'Sailor Collars', 'Jackets', 'Shirts', 'Drawstrings', with smaller subsidiary sketches of swimwear, gymslip-styles, culottes, skirts, *each 20 by 32cm (4)*
Provenance: from a former Galliano studio member **£800-1,200**
- 170 **Two John Galliano Saint Martins student sketches, 1983-84**, both pencil on paper, one of a patchwork tailcoat worn with breeches and riding boots annotated '*Polo (crossed out) Ralph Lauren, cotton jersey underpants*'; the other of a voluminous full-length coat with poacher pockets, floral patchwork lining, annotated '*Plain cotton jersey, part shirt in cotton jersey, waxed cotton backed in paisleys, stripes and birds, Shirts cotton jersey and ...*', *both 42 by 31cm, 16 1/2 by 12in (2)*
Provenance: a former member of the Galliano studio **£1,200-1,800**
- 171 **Julie Verhoeven for John Galliano fashion sketches, 'Nancy Cunard' collection, Autumn-Winter, 1989-90, unsigned**, gouache, pencil on paper, illustrating variations of Galliano's black taffeta 'Clam' skirts, *each 29.5 by 21cm, 11 1/2 by 8 1/4in (6)*
Provenance: a former member of the Galliano studio **£400-600**
- 172 **A John Galliano 'Fallen Angels' collection invitation, Spring-Summer 1986, printed by Mark Mattock**, the card with sepia image of geishas, with ink-stamped show details and coats of arms, *21 by 15cm, 8 by 6in*
Provenance: a former member of the Galliano studio **£150-250**
- 173 **A BodyMap printed turquoise cotton jersey dress, probably 'Cat in the Hat ...' collection, Autumn-Winter 1984-85**, of turquoise and black Hilde Smith printed cotton jersey, ribbed edges and inserts to upper sleeves, neck edging to plunging back and cuffs to elongated sleeves, *bust approx 92cm, 36in*; together with a pair of matching striped leggings with frills (2) **£600-800**
- 174 **A BodyMap hand-knitted jacket, probably 'Barbee Takes a Trip Around Nature's Cosmic Curves' collection, Spring-Summer 1985, handprint label**, of turquoise and bright orange, with gilt bell buttons, ribbed peplum hem **£350-500**
- 175 **A Zandra Rhodes embroidered and beaded dress, 1988, labelled**, edged with 'pearl' beads, *bust 92cm, 36in, waist 76cm, 30in*; together with a letter from the Zandra Rhodes studio dated 25th May 1988, congratulating the original owner Jenny Wilkes on being nominated for an Academy Award and thanking her for wearing the dress to attend the ceremony (2) **£500-800**
- 176 **A Zandra Rhodes printed teal chiffon dress, circa 1983 labelled, UK10**, the front bodice embellished with iridescent paillettes and rhinestones, edges with seed beads, *bust approx 91cm, 36in, waist 66-82cm, 26-32in*
Provenance: The v e n t Archive. A vintage store specialising in a mix of clothing and accessories throughout the decades. Founded by Simon Heah in 1995 in Ledbury Road Notting Hill, it was a source of inspiration for designers from the late Alber Elbaz to the houses of Gucci & Saint Laurent with Kate Moss and Madonna passing through its tiny doors, till its closure in 2003. **£300-500**
- 177 **A Pierre Cardin sequined short dress or top, 1980s, white label**, sequined with green leaves on a blue ground, with iridescent bugle beads to neck and hem, *bust 114cm, 45in* **£300-500**
- 178 **A Chloé by Karl Lagerfeld black crêpe cocktail dress, 1980s labelled**, with trompe l'oeil beaded neckline with faceted stones, *bust 92cm, 36in, waist 81cm, 32in* **£700-1,000**
- 179 **A Karl Lagerfeld embellished black chiffon evening gown, 1985 labelled**, worked with gold and bronze beads, faceted stones and metal strapwork, plunging back, *bust approx 86cm, 34in, waist 66cm, 26in* **£300-500**
- 180 **A Karl Lagerfeld navy chiffon evening ensemble, 1980s, labelled**, embellished with tiny sequins in abstract, painterly forms, the full-length evening gown with matching miniskirt, *bust 81cm, 32in, waist 61cm, 24in (2)* **£200-300**
- 181 **A rare Gianni Versace couture beaded 'Java Forever' dress, Autumn-Winter 1989-90 Atelier labelled**, the ground covered entirely with cut beads, the words worked in dazzling rhinestones and colourful beads, asymmetric, fringed hem, *bust approx 86cm, 34in, waist 66cm, 26in* **£6,000-10,000**

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| <p>182 A Valentino couture cocktail dress, probably 1980s <i>labelled</i>, the strapless bodice lightly boned, embellished with sequins, knife-pleated jersey skirt with buttons, <i>bust 81cm, 32in, waist 61cm, 24in</i> £600-1,000</p> <p>183 A Valentino black velvet evening gown, 1980s <i>Boutique labelled</i>, with plunging chiffon insertion to bodice and cuffs, embellished with bands of rhinestones, <i>bust 92cm, 36in, waist 71cm, 28in</i> £500-800</p> <p>184 A Valentino couture ballgown, circa 1985 <i>labelled</i>, the velvet bodice with scalloped neckline, dropped waist with ruched silk bands and tassels, striped gazar overskirt, <i>bust 92cm, 36in, waist 66cm, 26in</i> £300-500</p> <p>185 A Valentino couture grey taffeta and pink beaded ball gown, circa 1983, couture labelled, the bodice adorned with a shimmer of diamond and zig zag bands in pink and silver with looped strands of pearl beads, rhinestone edgings, with angular shoulders, long fitted sleeves, dropped waistline over full skirt with pink hem, matching pink and grey cummerbund belt, <i>bust 86cm, 34in (2)</i> Provenance: formerly the property of a Royal Princess £1,500-2,500</p> <p>186 An Yves Saint Laurent ballgown, Autumn-Winter 1988-89 <i>Rive Gauche labelled, size 42</i>, the black velvet bodice with bateau neckline, with voluminous red faille skirt cut shorter to the front, falling into a train, <i>bust 86cm, 34in, waist 71cm, 28in</i> Provenance: The v E n t Archive. A vintage store specialising in a mix of clothing and accessories throughout the decades. Founded by Simon Heah in 1995 in Ledbury Road Notting Hill, it was a source of inspiration for designers from the late Alber Elbaz to the houses of Gucci & Saint Laurent with Kate Moss and Madonna passing through its tiny doors, till its closure in 2003. £300-500</p> <p>187 An Yves Saint Laurent couture ballgown, circa 1988 <i>labelled and numbered 60908</i>, the voluminous silk moiré skirt woven with bows, black velvet sleeved bodice, <i>bust approx 86cm, 34in, waist 71cm, 28in</i>; together with an Yves Saint Laurent belt (2) £800-1,200</p> <p>188 An Yves Saint Laurent couture cloqué silk chiffon evening gown, circa 1988 <i>labelled and numbered 62634</i>, with ruffles, the bodice lightly boned to interior, <i>bust approx 86cm, 34in, waist 71cm, 28in</i> £600-1,000</p> | <p>189 A Christian Dior couture by Marc Bohan black satin cocktail dress, Autumn-Winter 1987-88, <i>labelled</i>, bow to front waist, <i>bust 86cm, 34in, waistband to interior 61cm, 24in</i> £400-600</p> <p>190 A Thierry Mugler sequined cocktail dress, Autumn-Winter 1986-87 <i>labelled, size 38</i>, with star-shaped breast cups, satin lining, <i>bust 81cm, 32in, waist 66cm, 26in</i> £800-1,000</p> <p>191 A Thierry Mugler pleated cloth of gold evening dress, Spring-Summer 1985, <i>blue label size 38</i>, with asymmetric neckline, the fabric caught in drapes, with popper fastening down one side, <i>bust approx 86cm, 34in</i> £800-1,200</p> <p>192 A Thierry Mugler sequined evening gown, 1980s, <i>labelled</i>, the strapless bodice with curved, pointed neckline, tulle skirt, <i>bust 86cm, 34in, waist 71cm, 28in</i> £800-1,200</p> <p>193 A Chloé by Karl Lagerfeld printed silk dress, Spring-Summer 1979, <i>labelled</i>, of midnight-blue crêpe de chine with large red and royal-blue edged quatrefoils, horizontal pleats to the bodice with ties to back, spaghetti straps, a curved over-skirt attached by gathered frills at the hips, <i>bust 86cm, 34in</i> £600-1,000</p> <p>194 A Fendi by Karl Lagerfeld printed hide coat, probably late 1970s, <i>labelled and embroidered 'Flora' to the lining</i>, printed with giraffe patterns, edged in dark brown fox, <i>chest 86cm, 34in</i> £350-500</p> <p>195 A good Courrèges black wool jersey cocktail dress, circa 1970, <i>labelled style 27051, size 0</i>, with black vinyl-trimmed straps and bows, <i>bust 81cm, 32in</i> £250-400</p> <p>196 A Bill Gibb empire-line coatdress, circa 1977 <i>labelled</i>, the black velvet bodice beaded with butterfly wings, the skirt with broderie anglaise embroidered in silver threads, <i>bust approx 81cm, 32in</i> £250-400</p> <p>197 An Ossie Clark 'Cuddly' dress, 1970s, of black moss crêpe, with wrapover front, key-hole to back, ties to waist, full sleeves, <i>bust approx 86cm, 34in</i> Provenance: The Katy England collection. £500-700</p> <p>198 An Ossie Clark printed marocain smock dress, 1970s, <i>with Radley label</i>, Celia Birtwell Busy Lizzie print, <i>bust 107cm, 42in</i> £400-600</p> |
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| <p>199 An Ossie Clark 'Judy' dress, 1970s, unlabelled, the open upper sleeves edged with black velvet ruffles, low open back, <i>bust approx 81-86cm, 32-34in</i> Provenance: The Katy England collection. £250-350</p> <p>200 An Ossie Clark black and white maxi dress, circa 1970, black on white printed label, size 8, of moss crêpe inset with Celia Birtwell abstract print, with four pointed collar panels, fluted sleeves, <i>bust approx 92cm, 36in</i> £600-1,000</p> <p>200A An Ossie Clark/Celia Birtwell for Radley moss crêpe dress, circa 1970 labelled, the bodice in 'Mystic Daisy' print, <i>bust approx 86cm, 34in, waist 76cm, 30in</i> £300-500</p> <p>201 An Ossie Clark/Celia Birtwell 'Acapulco Gold' printed chiffon dress, 1970, black on white printed satin label and size 10, with wraparound skirt, flounced collar and wide sleeves printed with tiny stars, <i>bust approx 86cm, 34in</i> £300-500</p> <p>202 A rare man's Johnson & Johnson printed satinised cotton jacket, early 1970s labelled, with art-deco inspired cruise ship at sea print, single-breasted, <i>chest approx 86cm, 34in</i> Provenance: The v E n t Archive. A vintage store specialising in a mix of clothing and accessories throughout the decades. Founded by Simon Heah in 1995 in Ledbury Road Notting Hill, it was a source of inspiration for designers from the late Alber Elbaz to the houses of Gucci & Saint Laurent with Kate Moss and Madonna passing through its tiny doors, till its closure in 2003. £400-500</p> <p>203 A Brent & Collins men's paisley patterned suit, 1968-70, labelled, single-breasted jacket fastening with three buttons, matching straight-legged trousers, the linen/silk mix fabric printed overall with brown and pink paisley patterns on a turquoise ground, lined in brown rayon, <i>chest 92cm, 38in, waist 81cm, 32in (2)</i> We are advised that the original owner performed in a pop group in the 1960s. £500-800</p> <p>204 A Christian Dior by Marc Bohan yellow hostess gown, late 1960s, Paris boutique labelled, no 1012205, entirely covered with yellow lurex ruffled bands, with concealed zip fastener, black beaded fringes to neck and cuffs, black glass buttons and silk waist sash, pockets concealed within seams, <i>bust 86cm, 34in</i> £400-600</p> | <p>205 A Christian Dior by Marc Bohan cocktail dress, mid-1960s, Paris Boutique, no 502913, labelled, the brown organza ground with sequins overall and sequin edgings to collar and breast pockets, the skirt with patchwork of irregular faux-tortoiseshell abstract motifs, <i>bust 101cm, 40in</i> £400-600</p> <p>206 A Christian Dior black velvet coat/dress, late 1960s, Paris, London, Boutique labelled, no 48255, size 12, with jet glass beaded bauble buttons, slight gathers to waist, sequined braid to hem, lined in black silk, <i>bust 92cm, 36in, waist 76cm, 30in</i> £200-300</p> <p>207 Christian Dior by Marc Bohan couture fashion sketches, Autumn-Winter 1968-69, comprising: five facsimile sketches of three ensembles with attached fabric swatches for looks 58, 59, 64, mainly black and gold sequined garments, <i>each 31.5 by 22.5cm, 12 by 9in (5)</i> £500-700</p> <p>208 A rare Christian Dior by Marc Bohan haute couture programme for Autumn-Winter 1964-65, providing press notes for the general 'Souliers' line as well as a separate leaflet detailing 194 model names and descriptions, <i>27cm, 103.4in long</i> £200-300</p> <p>209 A Christian Dior hat of ruched silk gauze, 1960s labelled, in ombré shades of pink to yellow, <i>approx 56cm, 22in circumference</i>; in a Dior hat box; together with a Dior compact mirror in a satin-lined Dior box, late 1950s, <i>signed made in Switzerland only (4)</i> £250-350</p> <p>210 A Christian Dior by Yves Saint Laurent couture cocktail dress, 'Silhouette de Demain' collection, Spring-Summer 1960, labelled and numbered 104090, of bright red chiné taffeta woven with daisy repeats, with horizontal drapes of fabric to the fitted, boned bodice, puff-ball skirt over deep hobble hem applied with three tiers of ruffles, <i>bust 86cm, 34in, waist 612cm, 24in</i> The Sandy Schreier collection £2,500-3,500</p> <p>211 An Yves Saint Laurent couture black wool crêpe dress, 1960s labelled and numbered 00877, with additional I. Magnin retailer label, with integral over-skirt and bow to bust, <i>bust 92cm, 36in, waist 76cm, 30in</i> £600-1,000</p> |
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| <p>212 A Madame Grès wool hostess dress with accessories, late 1960s - early 70s, labelled, of olive-green mohair jersey, with pleats to front waist, the skirt falling in Hellenic-style graduated drapes - shorter at the sides, with matching shoes by Capobianco, Paris and a broad metal belt with organically-shaped buckle applied with metal wire-wrapped rock crystal, with assorted beads, faceted jet plaques and pieces of sea shell, bust 92cm 36in (4) The Sandy Schreier collection, formerly from the wardrobe of the Countess Isabelle d'Ornano, whose husband Hubert founded the Orlane and Sisley cosmetic companies. £600-1,000</p> <p>213 An unusual Madame Grès vinyl and mink maxicoat, late 1960s, labelled, of baby-blue vinyl lined in ivory jersey, with white mink collar and cuffs, chest approx 107cm, 47in The Sandy Schreier collection £400-600</p> <p>214 A Pierre Cardin minidress with three circular cut-outs and metal discs, circa 1969 Paris, New York labelled, of quilted black cotton, concealed zipper to rear, bust 81cm, 32in £1,500-2,500</p> <p>215 A Courrèges orange wool double-breasted coat, circa 1967, labelled, with two large circular patch pockets, knee-length and fully lined, chest approx 96cm, 38in £500-800</p> <p>216 A Courrèges orange wool A-line dress, circa 1967, labelled, with two patch pockets to front hips, top-stitched detailing and button placket to rear, bust approx 86cm, 34in £300-500</p> <p>217 A Jacques Heim couture aubergine chiffon cocktail dress and mantle, 'Vivaldi', Autumn-Winter 1965-66, labelled, the bodice and shoulder strap panels with shimmer of sequins and seed beads in vermicular patterns, bust 92cm, 36in, waist 71cm, 28in; the matching sleeved mantle trimmed with curls of ostrich feathers (2) £400-600</p> <p>218 A Valentino beaded evening gown, 1967, Boutique labelled, the columnar gown with flare to hem, heavily adorned with varying beaded bands in copper, blue and silver on a tulle ground over grey satin integral slip and padded breast cups, bust approx 81cm, 32in £800-1,200</p> <p>219 A Jean Patou cocktail dress with cut-outs, circa 1969, 'Collection boutique, Jean Patou, Paris' label, of Day-Glo orange wool with top-stitched circles to midriff front and back adorned with white leather bow to front and faux belt strap to back, concealed pockets in front seams of A-line skirt, bust 86cm, 34in The Sandy Schreier collection. £300-500</p> | <p>220 A Jean Dessès couture evening gown, early 1960s, Jean Dessès en Grece label, the ivory chiffon column with asymmetric neckline, a band of intricate embroidery, beading and gold braid delineating the kaftan-style long floating turquoise chiffon sleeve, bust approx 86cm, 34in £500-900</p> <p>221 A Jean Dessès couture evening gown, early 1960s, with Greek couture label, of pale pink zibeline, the skirt overlaid with black organza, with sequined and beaded waistband, beaded edging fringe, a swag of pink silk drapes down one side, bust 92cm, 36in £450-600</p> <p>222 A Balenciaga couture 'Baby Doll' cocktail dress, Spring-Summer 1965, labelled and numbered 94480, the fitted black silk underslip edged in lace, the loose lace overdress with two deep flounces of lace and bustle-like ruffles to rear closure, bust 86cm, 34in £3,000-5,000</p> <p>223 A Balenciaga couture embroidered tulle evening gown, 1967-68, labelled and numbered 105582, worked in floss silks, spangled with iridescent sequins, primrose-yellow chiffon lining, bust 86cm, 34in, waist 76cm, 30in £800-1,000</p> |
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- 224 **A fine Cristobal Balenciaga couture ball gown, Autumn-Winter 1955-56, Paris labelled and numbered 54061**, of pale pink faille, the strapless boned bodice lined in ivory chiffon, with curved points to the front, richly embroidered overall with pomegranate sprigs in gold leather and gold thread with large oval rhinestone centres, surrounded by smaller brilliants, narrow waist above tulle and silk full skirt with crin stiffened hem petticoats, with matching tie belt, *bust 81cm, 32in, waist 54cm, 21in (2)*
Provenance: The Sandy Schreier collection, formerly from the wardrobe of Mrs Elizabeth Parke Firestone. Mrs Firestone visited Europe each season to acquire her haute couture wardrobe. Each garment required at least half a dozen fittings and Mrs Firestone often requested adaptations of the couture model to suit her own petite figure. Blue was a favourite colour and she often asked for the couture garments to be made in fabrics to complement her blue eyes or pale pink to contrast as in this case. Even when she returned to America (her husband was Mr Harvey Firestone of Firestone Tyres), she regularly corresponded with the vendeuses of Balenciaga and Dior (her favourite French couture houses) to ensure that the dresses were made exactly as she had stipulated. Her attention to detail paid off and she was renowned in America for her sense of style and was acknowledged as one of the best-dressed women in the world. She graced the covers of fashion and society magazines, including a Vogue magazine cover shot by the legendary Cecil Beaton. This beautiful Balenciaga gown is a testament to Mrs Firestone's exquisite taste and personal style during the golden age of haute couture, when she could afford anything she desired using the best fashion houses and artisans in the world. **£8,000-12,000**
- 225 **A fine Christian Dior by Yves Saint Laurent couture scarlet cocktail dress, 'Longue' line, Spring-Summer 1959, labelled and numbered 98618**, of scarlet slubbed silk with integral boned ivory mesh corset also part-lined in chiffon, the upper bodice part-lined in red silk, the fitted bodice with faux button closure above a full skirt of knife pleats, two further graduated pleated silk layers alternated with crin-stiffened and tulle petticoats with silk underslip, concealed rear zip fastening, *bust 86cm, 34in, waist 61cm, 24in* **£6,000-10,000**
- 226 **A Christian Dior by Yves Saint Laurent couture dress, 'Exotique', 'Longue' line, Spring-Summer 1959, labelled and numbered 99907**, woven in chiné taffeta, with button-front, tie and leather backed curved belts, the fabric woven with large golden dahlia-like blooms and green foliage, *bust 86cm, 34in, waist 71cm, 28in* **£2,000-3,000**
- 227 **A fine pair of Christian Dior by Roger Vivier shoes, circa 1959, stamped**, in gold and silver metallic snakeskin, *lycodonormorphus rufulus*, the uppers adorned with domed star of cut brilliants, *9cm, 3.5in stiletto heels, approx 27cm, 10.5 long*; in a Dior shoe box, probably the original (3)
Please note this lot cannot be exported outside the UK **£400-600**
- 228 **A Christian Dior couture black petticoat with integral corset, Autumn-Winter 1958, labelled and numbered 95108**, the bodice with black satin edging, four layers of stiffened petticoats, *waist measures 24in/61cm, bust approx 34-36in/86-92cm* **£300-500**
- 229 **A Christian Dior red straw 'Rose' toque, circa 1958, labelled, 'Licence Chapeaux'**, the crown with central rose-bud, the brim formed from overlapping straw petals, *20cm, 8in wide* **£350-500**
- 230 **A rare Christian Dior velvet and feather hat, circa 1950 New York labelled**, the 'widow's peak' cap formed from two entwined velvet crescents, plumes of feathers curving downwards to frame the face, *approx 38cm, 15in wide* **£400-600**
- 231 **A Christian Dior London black faille evening gown, 'Y' line, Autumn-Winter 1955, Christian Dior Ltd. London label, no B2303, size 14**, with black tulle inner corset, broad inner shoulder straps, the over-bodice with deep fichu-like draped edging, with centre-front buttons, the broad waistband forming curves as they continue down the front of the full, pleated skirt over multiple tulle petticoats, *bust approx 92cm, 36in* **£1,500-2,500**
- 232 **A Christian Dior couture herring-weave jacket, 'Muguet' line, Spring-Summer 1954, labelled and numbered 42912**, double-breasted, of voluminous cut with large pocket flaps, *chest 127cm, 50in* **£300-500**

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- 233 **A Christian Dior couture evening ensemble, 'Profilée' line, Autumn-Winter 1952, labelled and numbered 23324, the bolduc numbered 53170, possibly passage 24, 'Aventure',** of black silk faille, the separate strapless bodice with integral corset and suspenders, applied with black velvet festoons studded with faceted jet beads and seed bead swags, the full skirt with graduated tulle-backed panels increasing in scale from waist to hem, with black velvet spencer jacket, *bust approx 81cm, 32in, waist 66cm, 26in (3)* Discovered in a charity shop in Canterbury in the 1990s and purchased for £25. **£5,000-9,000**
- 234 **A pink silk and lace evening gown, circa 1956, unlabelled,** princess-line with draped pleats and bow to upper bodice, the pink silk inset with deep guipure arabesques, with shimmering metallic pink cordonnet edgings, scalloped hem, narrow spaghetti straps, with integral white synthetic boned corset, *bust approx 86cm, 34in* **£300-500**
- 235 **An early Hubert de Givenchy black paper taffeta cocktail dress, circa 1952, with Hubert de Givenchy Paris and Renée-Lise retailer labels,** the fitted black taffeta bodice with Peter-Pan collar, back fastened by silk-covered buttons, pleated short sleeves, the skirt smothered in black silk petals and scattered with black flower-heads with wired stamens and chenille centres, the rear skirt with concealed plain taffeta panel within pleat, *bust approx 81cm, 32in* The Sandy Schreier collection **£600-1,000**
- 236 **A Nina Ricci couture layered tulle cocktail dress, mid-1950s, labelled,** comprising slim-fitting base layer with boned faille strapless bodice, tulle-covered skirt; a button-fronted tulle over-dress, with optional flared over-skirt with undulating velvet bands; and an additional longer A-line petticoat, tulle-covered belt, *bust 81cm, 32in, waist 61cm, 24in, with original box (5)* **£300-500**
- 237 **A black velvet cocktail dress, probably Pierre Balmain, circa 1955, unlabelled,** the front skirt with Lesage chenille embroidered floral medallions framed in black cellophane and beading, multi-layered petticoats with horsehair stiffening, *bust 86cm, 34in, waist 66cm, 26in* **£1,000-1,500**
- 238 **A Pierre Balmain lily of the valley toque, early 1950s, labelled,** the wired crown smothered in blossom and embossed fabric leaves, *31cm, 12in long* **£250-350**
- 239 **L'Officiel de la Couture et de la Mode de Paris, 1956-1970,** 32 issues, featuring garments from all the major Couture Houses, but also accessories, furs, lingerie, jewellery, specialist embroiderers as well as the major fabric and lace suppliers, comprising: 1956 Sept, Oct (413-414, 417-418); 1957 Dec (429-430); 1958 April, June, Sept, Oct, (435-436, 437-438, 439-440); 1959 March, Dec (443-444, 453-454); 1960 March, April, Oct (455-456, 457-458, 463-464); 1962 Sept (485-486); 1963 March, Sept (191-192, 197-198); L'Art de la Mode, Spring 1963, no 2814; 1964 March, April, June, Oct, Dec (503-504, 505-506, 507-508, 511-512, 513-514); 1965 March, April, Sept, Oct, Dec (515-516, 517-518, 521-522, 523-524, 525-526); 1966 Sept (533-534); 1967 Oct (547-548); 1969 April, June, Dec (565-566, 567-568, 573-574); 1970 Oct (580) **£1,500-2,500**
- 240 **Maggy Rouff couture fashion sketches, mainly late 1950s,** the watercolour designs on calque and tracing paper, worked with model names, descriptions, fabric swatches, including a brown silk damask ball gown 'Estampe'; green brocatelle cocktail dress 'Rebeca', the other designs for day or dinner wear, *29.5 by 21.5cm, 11 1/2 by 8 1/2in* **£400-600**
- 241 **'L'Acetate Londres, 1953-54'** a folder containing 30 photographs, mainly Bradford & Perrier and Celanese Corp of America, some with swatches and descriptions from couturiers including Digby Morton, Peter Russell, John Cavanagh, Michael of Lachasse, Ronald Paterson, Charles Creed, Norman Hartnell, Michael Sherard, Jacques Griffe, Sybil Connolly, Pertegaz, Alan Graham of Paquin, Germaine Lecomte, Madeleine de Rauch, Bruyère, Jacques Heim, Marc Bohan, Jean Dessès, Jacques Fath, Jean Patou, and Giovanelli Sciarra, fabric-covered binding to plastic folder **£500-700**
- 242 **Robert Piguet couture fashion sketches, probably Autumn-Winter 1949 and Spring-Summer 1950,** pencil-traced designs by Piguet's assistant Serge Guérin with handwritten model name, prices for day and evening wear, with attached fabric swatches, *27 by 21cm 10 1/2 by 8 1/4in (8)* **£700-1,000**

Note that charges apply, see website for details

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- 243 **A fine Lanvin by Antonio Castillo couture 'Rose' ball gown, circa 1955, bearing both Lanvin and Castillo labels, pencil numbered 1032**, of coral-pink faille and tulle, the strapless boned bodice with points and large central rose corsage, diaphanous pleated tulle overskirt, a draped swathe of silk traverses the rear skirt to form large rosette-like roses to both left and right sides, terminating in a trailing side sash, *bust 92cm, 36in, waist 66cm, 26in*
The Sandy Schreier collection **£3,000-5,000**
- 244 **A Madame Grès evening gown, late 1940s, labelled**, of black faille with chartreuse taffeta cross-over to neckline, gathered at the waist and descending down skirt front, with exactly matching fabric to waist belt which ties at the side, pronounced fichu-like collar, *bust 97cm, 38in, waist 76cm, 30in*
The Sandy Schreier collection **£600-900**
- 245 **A repaired Christian Dior plaster lingerie mannequin, probably late 1940s-early 50s marked 'Liane', stands approx 88cm/34 1/2in tall, base measures approx 20cm by 14.5cm/8 by 5 3/4in** **£100-150**
- 246 **Christian Dior couture fashion sketches, 'Trompe l'Oeil' line, Spring-Summer 1949**, facsimile sketches attached with matching fabric swatches, each with handwritten model name, including Look 23 'Bon Point' - an ivory linen gown with red embroidery, Look 168 'Tour Eiffel' - a guipure evening coat and black faille sheath with high-placed pockets, *31 by 21cm, 12 by 8 1/4in (7)* **£1,200-1,800**
- 247 **Christian Dior couture fashion sketches, 'Trompe l'Oeil line,' Spring-Summer 1949**, facsimile sketches attached with matching fabric swatches, each with handwritten model name, including Look 1 'Acacia', Look 4 'Athénée' - an ivory satin ballgown, *31 by 21cm, 12 by 8 1/4in (7)* **£1,200-1,800**
- 248 **Christian Dior couture fashion sketches, 'Trompe l'Oeil line, Spring-Summer 1949**, facsimile sketches attached with matching fabric swatches, each with handwritten model name, including Look 75 'Luxembourg' - black evening gown; Look 135 'Ranelagh' - embroidered coat; Look 164 'Verriere' - an embroidered organza dress, *31 by 21cm, 12 by 8 1/4in (7)* **£1,200-1,800**
- 249 **A fine and rare Balenciaga couture embroidered waistcoat/bodice, Spring-Summer 1946, Paris labelled**, of black faille, the front and back embroidered and appliquéed with raised-work acanthus scrolls and flower-heads in floss silks, twisted silk cords, with layered petals and raised cordonnets, the buttons similarly adorned with knots of silk, *bust approx 97cm, 38in, waist 74cm, 29in*
The Sandy Schreier Collection **£2,000-3,000**
- 250 **A Max Boinet for Elsa Schiaparelli enamelled brooch, circa 1938**, with four articulated brass pendants embedded with small pearls and glass beads, *approx 13.5cm, 5 1/4in long* **£800-1,200**
- 251 **A rare Elsa Schiaparelli couture gold lamé waistcoat, 1936, London labelled**, edged with royal-blue silk cord and embroidered, hook-eye fastenings at the waist, unlined, *bust 86cm, 34in, waist 71cm, 28in* **£800-1,200**
- 252 **An Elsa Schiaparelli couture camisole/capelet bodice, late 1930s, black on white Paris label**, of ivory trellis-weave organza, the silk-lined inner camisole with simple straps, but attached to complex wrap-over bodice with capelet sleeves, the open back concealed by double tiers of organza, zip and press-stud fasteners, *bust approx 97cm, 38in*
The Sandy Schreier collection, formerly owned by Gertrude Vanderbilt Whitney, sculptor, art patron and collector, and founder in 1931 of the Whitney Museum of American Art in New York City. She was a prominent social figure and hostess, who was born into the wealthy Vanderbilt family and married into the Whitney family. **£250-350**
- 253 **A Norman Hartnell couture bias-cut evening gown, circa 1930, yellow on white woven label**, the upper bodice edged in satin, with kick pleat to scalloped hem, *bust 86cm, 34in*, with a blue tulle bolero jacket covered in large sequins in meandering patterns, *bust 92cm, 36in (2)*
The Sandy Schreier collection. **£400-600**
- 254 **A black and gold lamé opera coat, 1930s**, woven with large-scale stylised flower-heads, peach velvet lining, *chest approx 106cm, 42in* **£300-500**

Note that charges apply, see website for details

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- 255 **A Jean Patou couture aqua chiffon bias-cut gown, circa 1931, labelled and indistinct numbering on bolduc**, with shirred gathers to bodice centre-front, the waistline and skirt adorned with frilled, flounced trails, with pale-pink crêpe de chine petticoat, *bust approx 86cm, 34in (2)*
Provenance: Sarita Enriqueta Ward born in 1891, in Paris, Île-de-France, France. Her parents were the explorer and sculptor Herbert Fitz-Edwin Ward and his wife Sarita née Sanford. She married the British diplomat Sir Colville Adrien De Rune Barclay (1869-1929) on 10 April 1912, in Paris, Île-de-France, France. He served in Washington DC, Sweden, Hungary and Portugal. They had three sons. Two years after Sir Colville died Lady Barclay married Sir Robert Vansittart whose first wife had died in 1928. He was a senior British diplomat and in the period before and during the Second World War he was Principle Private Secretary from 1928 to 1930 and Permanent Under-Secretary at the Foreign Office, 1930-38. He was also a published poet and playwright. He married Sarita on 29th July, 1931 and they had fine homes in London and Denham Place, Buckinghamshire. She is photographed by Lady Ottoline Morrell standing outside the main entrance to the house, see the National Portrait Gallery website: <https://www.npg.org.uk/collections/search/portrait/mw118868/Sarita-Enriqueta-ne-Ward-Lady-Vansittart?LinkID=mp84945&role=sit&rNo=0> Married to both of these influential men, Sarita needed a fine wardrobe. She dressed at Lanvin, Worth and Patou and for her wedding in 1931 her bridesmaids' gowns were made by Jean Patou. This gown may have been a bridesmaid's dress. There are a few loose threads on the centre band where silk flowers may have been removed. **£600-1,000**
- 256 **A Jean Patou couture pale lilac chiffon dress, circa 1931, woven label, inked bolduc 97.164**, with shirred gathers to bodice centre-front, the waistline and skirt adorned with frilled, flounced trails, with pale matching crêpe de chine petticoat overlaid in matching chiffon and matching chiffon capelet, *bust approx 86cm, 34in (3)*
Provenance: Lady Vansittart, see lot 255 for more information. This gown was probably made for the occasion of Lady Vansittart's wedding in 1931. **£500-800**
- 257 **A Maison Worth couture silver and pink lamé cocktail dress, circa 1926, small woven ivory satin label**, with large swag to one hip and floating side panel, the waist and V-neck outlined in coloured rhinestones and clusters of clear glass beads, integral pink silk slip, *bust 86cm, 34in*
Provenance: Lady Vansittart, see lot 255 for more information. **£600-800**
- 258 **A Jeanne Lanvin couture ivory and pink chiffon evening or bridal gown, circa 1924, woven label pencil numbered indistinctly 4870?**, the ivory crêpe chiffon adorned to front and back of bodice and skirt with floral sprays in clear and silver bugle and seed beads, the centre runs from left underarm to skirt side, *bust approx 86cm, 34in*
Provenance: Lady Vansittart, see lot 255 for more information. **£800-1,200**
- 259 **A gold lace dress, circa 1924**, woven with gilt stripes to the bodice above a guipure floral skirt; together with a pale-pink lace dress, c.1927, with shirred, gathered oval pockets to front and back, ties to waist side and handkerchief hem, *busts 86cm, 34in (2)*
Provenance: Lady Vansittart, see lot 255 for more information. **£150-250**
- 260 **A Maison Worth couture brocaded evening gown, circa 1923, small ivory woven label, bolduc 85763**, the blue satin gown brocaded with silver paisley motifs, with blue and silver beaded girdle waistband at the dropped waist, floating panel to right hip, the hem trimmed in rabbit fur, integral slip with hook and eye fastening to bodice, *bust 86cm, 34in*
Provenance: Lady Vansittart, see lot 255 for more information. **£800-1,000**
- 261 **A group of rare headbands, 1920s**, nine, variously adorned with wax grapes, silk flowers, beadwork and embroidery; together with two belts and a chiffon floral corsage (qty)
Provenance: Lady Vansittart, see lot 255 for more information. **£200-300**
- 262 **A beaded black muslin flapper dress, circa 1928** with foliate trails in pink and purple seed beads, later-added chiffon flounce to hem, *bust 86cm, 34in* **£250-350**

Note that charges apply, see website for details

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- 263 **A Jean Patou couture beaded 'flapper' dress, circa 1926, bearing only Frances & Co retailer's label, 10 West 56th St, New York, of ivory satin, the attached, gathered overskirt to the front edged in gold lamé, the bodice with large gold beaded centre-band and rear neck edging, the dress covered overall with gold curlicues and swirling Catherine-wheel motifs in jade green, shocking pink, blue and yellow sequins and seed beads, floating panel to the rear skirt, curving tabard-like armhole openings, bust approx 86cm, 34in £600-900**
- 264 **A beaded raspberry-pink chiffon flapper dress, circa 1926 worked with cut and 'pearl' beads, the skirt cut in bands with beaded fringing, bust approx 86cm, 34in £250-350**
- 265 **A rare Louiseboulanger couture pink satin cocktail dress, 1925-26, printed satin label 'Champs-Élysées, 3 Rue de Berri Paris', with shirred gathers to bodice centre-front above the point of the dropped waistline with tight gathers to the skirt with notched front hemline, the back falling in graduated drapes above petal-shaped panelled hem, bust 6cm, 34in The Sandy Schreier collection £500-700**
- 266 **A chinoiserie gold lamé jacket, attributed to Margaine Lacroix, circa 1925, beaded and embroidered with pagodas and figures carrying parasols in mainly pink, blue and yellow beads and sequins with finely chain-stitched silk details, relined in red faille, chest 102cm, 40in £1,500-2,000**
- 267 **An usual velvet opera cape, early 1920s, the scarlet ground with batik-effect black and white flowers and motifs, shirred and gathered shoulders, pointed panel below rear collar with large fringed tassel £400-600**
- 268 **A colourful lamé evening jacket, 1920s self-ties to neck and lined in gold lamé, bust approx 102cm, 40in £400-600**
- 269 **A Jeanne Lanvin couture Robe de Style, 1923, unlabelled, of golden-beige paper taffeta with Cornelly machine 'Beauvais' tambour embroidered flower-heads and arabesques, with plunging V-neck to front, the skirt shirred and gathered at the dropped waist with front opening and graduated hem, bust approx 86-92cm, 34-36in £400-600**
- 270 **A rare Caroline Reboux couture orientalist lamé opera coat, circa 1920, navy on grey woven silk label 23 Rue de la Paix, woven with Japanese-inspired floral patterns in brilliant colours, of draped cocoon shape, with low-set sleeves, centre-back vestigial hood with long pale green silk tassel, lined in pale green chiffon The Sandy Schreier collection £500-800**
- 271 **'Broderies Universelles', circa 1929, six booklets - nos 102, 108, 113, 114, 119, 120, printed green card covers, each containing 'Broderies Universelles' Swiss embroidery samples on fabrics with corresponding fashion plates (usually between 11 and 14 fashion plates in each), embroidered samples including voile, wool, organdie, cotton, linen, silk, with designs for children, young ladies and women with special designs for sailing, golf and tennis, 'with every dress length we supply Paper pattern, Fashion plate, Diagram, Description slip. It is thus possible for every lady to cut and make up the dress herself, or to have it made up by her dressmaker, in the latest Parisian fashion', 29 by 19cm, 11 1/2 by 7 1/2in (6) £200-300**
- 272 **A Jenners of Edinburgh Paisley evening cape with Glasgow School of Art-style embroidered collar, circa 1900, gold on ivory label 'Jenners, Mantle Department, Edinburgh', formed from an 1840s Paisley kirking shawl woven in shades of blue and red on an ivory wool ground, lined in pink tussah silk, with matching knotted rouleau silk streamers from neck to side closure with chenille tassels, the pointed sleeves edged in woven blue and pink spotted braid, the ivory satin collar worked in blue and rust floss silks with lozenges and crescents amid curlicues and palmettes of couched plaited ivory and grey silk braid £400-600**
- 273 **A pair of Jacobus pink satin shoes, circa 1900, insoles stamped with Shaftesbury Avenue address and also 'made in Vienna', with pointed toes, openwork satin uppers embroidered and edged with tiny copper and pink glass beads, pronounced Louis heel, 10in, 25cm long (2) £150-250**
- 274 **A Charles Frederick Worth visite, circa 1885-90, woven ivory label, the visite of ivory satin woven with velvet star repeats, curved sleeves, high collar, adorned with couched silver soutache braid studded with steel beads to collar, long front edgings and one cuff, lined in ivory silk £600-1,000**

Note that charges apply, see website for details

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- 275 **Two men's linen shirts, 1860, one dated and inscribed to the side hem 'Waite, 1860'**, one for day, the other evening, with pleated bib fronts, tightly-gathered sleeve tops with slightly-curved underarms, the evening example with faux buttoning to the front and single button closure to the rear neck (2)
From the same family as lot 280. Frederick Bowman's grand-daughter from his eldest son Robert Henry was Felicia Bowman. She married James Arthur Waite of Postern Park, Tonbridge. The family still own Postern Park. **£400-600**
- 276 **A tamboured net bridal or summer gown, mid-1850s**, comprising: silk taffeta under-dress lined in cotton with light boning to sides, the separate tulle over-gown with tiered embroidered skirt, embroidered ribbed tulle sleeves, pleats radiating from shirred centre-waist point, *bust approx 76cm, 30in, waist 53cm, 21in (2)* **£400-600**
- 277 **A fine taffeta gown and accessories, mid-1850s**, of brown taffeta woven 'a disposition' with golden floral flounces to double-tiered skirt, with narrower silk trimmings and fringes to tiered pagoda sleeves, hook and eye front closure with gilt metal garnet and clear paste buttons, with chenille braid and velvet tabs radiating from the neck, *bust 86cm, 34in*; together with a carriage parasol with folding bone handle, carved greyhound head tip, black silk damask canopy with brown ribbon decoration and fringes; a white cotton petticoat; and cotton cap trimmed with needlerun lace, with nametape 'Marshall'(4)
The dress hails from the Marshall family of Edinburgh, a family of silversmiths, painters and sculptors. The Marshalls were another branch of the same family. **£400-600**
- 278 **A figured pink satin gown, circa 1830**, the silk woven with small leaf repeats and grey spots, with gigot sleeves gathered into narrow cuffs with piped trim, lined in white cotton, *bust 76cm, 30in, waist 56cm, 22in* **£600-1,000**
- 279 **An embroidered tulle bridal or evening gown, circa 1825**, with satin edgings, the elaborately-puffed sleeves with individual tulle compartments, ivory silk-wrapped wired florets and foliage bands in double flounce to the hem and trimming the sleeves, with padded silk hem; together with detached fichu-like double-layered collar with matching piped satin floret decorations and silk rosettes, *bust approx 81cm, 32in*; together with an embroidered tulle dress flounce and bodice worked in blue and ivory silks, c.1825, with note attached, 'Parts of a dress worn by a Mrs Gaisford early in last century on earlier silk emb. done by hand, lent by Mrs Gaisford', with wax seal; and a length of ivory tulle trimming applied with puffs of tulle with wired oak leaf motifs (5)
Formerly from the Gaisford-St Lawrence family, Howth Castle, Ireland. **£600-800**
- 280 **A rare pair of men's Moschettos, 1815**, of buff holland cotton, inked inside the waistband 'FB 15', the deep waistband fastened by four buttons, watch pocket to one side, metal braces buttons to front and back, small fall, baggy 18th-century-style seat area, the long trouser legs with seven buttons to each ankle opening, the hems shaped to fit over boots, attached stirrup straps, *front waist to hem 120cm, 40in*
These rare early 'trousers' belonged to Frederick Bowman. His family records that he was born in 1781 and was a sugar merchant. He lived at Wandsworth Lodge, Wandsworth and later at Denmark Hill, South East London. The Moschettos have travelled by descent through the family. From this garment we can deduce that Frederick was a tall man, but fortuitously, a family portrait miniature exists which shows him with curling blonde hair and a characterful face. Pronounced 'Moskeetos', these forerunners of the trouser are similar to pantaloons but made to fit over the boots like gaiters, with gussets inserted into the hem to form a curve over the boot. The 1817 *Tailor's Assistant* commented that Moschettos were, 'Not so generally worn now as formerly.' **£800-1,200**
- 281 **A whitework embroidered empire-line dress, 1800-1810**, with pulled and drawn bands which follow the curve of the breasts to the fall-front bodice with Dorset buttoned sides, long narrow sleeves with matching embroidered cuffs, buttoned rear bodice closure with drawstrings to neck and high waist, side slit for accessing a pocket, *bust approx 81cm, 32in* **£600-800**

Note that charges apply, see website for details

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- 282 **A rare powdering shirt, late 18th-early 19th century** of white cotton with deep collar, finely-gathered sleeves to buttoned cuffs, ties down the centre-front, inked name inside front hem *'Elizabeth'*, chest approx 137cm, 54in **£400-600**
- 283 **A gentlemen's buff velvet tailcoat and breeches, French, 1775-85**, the tailcoat of 'miniature' textured velvet woven with miniscule tufts of brown and white silk on a golden ground, with pronounced curved front panels, five functional buttonholes from neck to upper chest, low stand collar, broad pocket flaps inset into tails with deep pockets, lined in ivory silk, the breeches with small fall, pockets to each side, five buttons and buckle tabs to each knee; together with an associated ivory cannelé silk, finely embroidered with buff plumes and pastel ribbon-work foliate trails (3) **£6,000-8,000**
- 284 **A gentleman's embroidered linen sleeved waistcoat, circa 1710**, the front panels with pulled and drawn threadwork, trapunto-edged leaves and foliage, concealed band of thread-wrapped buttons to the front closure, low-set pockets lined in fustian, the plain curved sleeves with small buttons, chest 97cm, 38in **£1,200-1,800**
- 285 **A fine embroidered gentleman's waistcoat, probably French, 1790-1800**, the ivory silk ground worked in brightly-coloured silks with deep floral borders and sprigs to the grounds, buff cotton back panels with ties, chest approx 97cm, 38in **£400-600**
- 286 **An un-cut embroidered men's waistcoat panel, probably French, 1770s**, the ivory silk ground finely worked in shades of plum and green floss silks, the front panels with floral and plume sprigs, berry-sprigs for a collar, highly-detailed pocket flaps worked with florets and grasses, 94 by 65cm, 37 by 25 1/2in **£500-600**
- 287 **A rare embroidered woman's waistcoat, circa 1785**, of lattice weave muslin, cut low at the front and high at the rear waist, with broad triangular lapels, embroidered in silver thread in fine chain stitch with tassels and bows, and spangled with sequins, chest 86cm, 34in **£200-300**
- 288 **A pair of embroidered satin shoes, 1770-80**, the seams and edges covered in silver lace, curved Louis heels, the toe embroidered and spangled with carnation sprays in couched silver threads and silver strip, the front latches and inside lined in ivory silk, white kid insoles, 23cm, 9in long; with note *'Shoes worn by ancestors of the Gaisford family'* (3)
Formerly from Howth Castle, Ireland. **£800-1,200**
- 289 **A quilted linen bed robe, probably Irish, circa 1750**, with overall simple lattice quilting, with quatrefoil repeat edgings, lined in fustian, with curved deep cuffs, chest 97cm, 38in
Provenance: Formerly from Howth Castle, Ireland. **£1,500-2,500**
- 290 **A quilted linen bed robe, probably Irish, circa 1750** with simple lattice quilting, lined in fustian with curved shaped cuffs, with floral quilted edging, chest 122cm, 48in
Provenance: Formerly from Howth Castle, Ireland. **£1,500-2,500**
- 291 **A brocaded silk robe à la Française, the fabric 1740s-early 1750s, but later altered**, of ivory figured tabby silk, probably Spitalfields, the open robe brocaded with silver filé and frisé silver strips and threads with posy repeats, formed from six silk loom widths, broad pleats to the rear 'sack', trained rear hem, the inner hemline with original silk lining, two silver purl wire edged panels added to each shoulder to form a collar to the front, the bodice with original linen lining, sleeves with double engageants; the matching petticoat formed from five loom widths; together with a fragment of matching silk; a fragment of similar silk and a single whitework embroidered mitt (5)
This gown has been passed down through the vendor's family. It was probably worn by Anne Frankland, who married Thomas Pelham, 1st Earl of Chichester in 1754.
https://en.m.wikipedia.org/wiki/Thomas_Pelham,_1st_Earl_of_Chichester **£700-1,000**
- 292 **An embroidered silk apron, circa 1730**, the ivory silk embroidered in predominantly mauve and green silks with poppy seed heads, carnations and other blooms, wheat ears and seed heads, with couched and spotted cord hummocks in shades of brown and gold, with original silk waist tape, 49 by 99cm, 19 1/4 by 39in **£500-700**

Note that charges apply, see website for details

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- 293 **An embroidered ivory satin stomacher, early 18th century**, finely embroidered in silver thread with raisedwork central carnation and foliage, inverted heart to the upper edge, the satin ground covered in a lattice of couched silver threads, linen fixing ties to the sides, backed in ivory silk with unusual pocket at the upper edge, *34cm, 13 1/2in* **£800-1,200**
- 294 **An unusual ribbed silk panel, probably for use as a stomacher, circa 1690**, wine silk reversing to pale blue silk with couched gold threads along the cord-filled ribs, edged in silver ribbon and with remains of pink and pale blue bows, paper archive tag to one side *'357', 33cm, 13in* **£400-600**
- 295 **A large crimson satin bearing cloth, English, 17th century**, formed from four joined lengths of crimson silk satin, the borders applied with five bands of silver metal lace embellished with spangles, *183 by 203cm, 72 by 80in* **£1,200-1,800**
- 296 **A bearing cloth, English, 1660s**, of salmon-pink silk satin with deep silver bobbin lace borders worked with flower-heads and snail-shaped leaves, lined in pink silk, *108 by 135cm, 42 1/2 by 53in*
Provenance: Waddon House, Dorset, the home of the Chaffyn-Grove (Troyte-Bullock) family since 1226. **£800-1,200**
- 297 **A fine and rare striped silk caraco à la 'Pierrot' jacket, embroidered 'petticoat' and fichu, circa 1790**, the Pierrot jacket of blue silk with fine yellow and black stripes, the rolled rear stand collar with button to each side, stepped in front to broad pointed lapels continuing to the back to form a fichu-like point, edged and adorned with pink, yellow and green fringed braid, large decorative buttons to the front closure above low rounded front hem, narrow, curved sleeves with buttoned cuffs, lined in chiné taffeta to main area and ivory silk linings to sleeves, *bust approx 75cm, 30in, waist 60 cm, 23 1/2in*; the gauzy *linon* petticoat with fine Beauvais chain-stitched cornflowers, briar roses and lilac sprays, drawstring to waist; and an early 19th century whitework muslin fichu for wrapping over the chest (3) **£10,000-15,000**
- 298 **Two Anna Pavlova early autographed postcards**, comprising: Pavlova in 'La Vivandiere' at the Mariinsky Theatre, 1901, indistinctly written in purple crayon, and addressed by Pavlova to Ivan Sorokin, 'Dear Vania, you are silent and will not respond...your card I treasure', 14 by 8.5cm; the other circa 1909, with full signature (2)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London.
Roberta Lazzarini is internationally regarded as a researcher and major authority on the history of British and Russian ballet and particularly on the life and art of Anna Pavlova. Winning a scholarship to read classics at Oxford, she claims, trained her in the necessary mental discipline and organisational skills to amass and classify a unique collection of artifacts associated with the ballet. Her extensive knowledge of her chosen subject has been gleaned from her many visits to Russia, from performances at the Kirov and Bolshoi and from her friendships with many famous dancers and choreographers. Her association with the choreographer Yuri Nikolaievich Grigorovich and with the dancers Ekaterina Maximova and Vladimir Vasiliev led to the publication of her book on that celebrated partnership.
In the sphere of British ballet, Roberta has moved in artistic circles frequented by Dame Marie Rambert, Dame Ninette de Valois, Sir Frederick Ashton and Dame Alicia Markova. Her close friendship with Dame Margot Fonteyn over many years led to a collaboration on the book 'Pavlova Impressions', created mainly at Dame Margot's farm in Panama where Roberta spent an extended period. Roberta's own book 'Pavlova: Repertoire of a Legend' has earned accolades in the British, Russian and American press.
She and her deceased husband John founded the Pavlova Archive and Museum at Ivy House, Pavlova's London home, in 1974 and maintained an extensive collection there of rare memorabilia connected with the most famous ballerinas. Over the years visitors to the museum have included Galina Ulanova, Grigorovich, Vasiliev and Maximova, Dame Alicia Markova, Dame Ninette de Valois, Alexandra Danilova and Natalia Makarova. The museum hosted the entire Bolshoi company in 1984, 1986 and 1989 and the Kirov company in 1988. A complete episode in Dame Margot's 'Magic of Dance' series of programmes for the BBC was filmed there.
As a consultant Roberta has herself appeared on a number of television programmes, notably on the South Bank Show where her observations, wit and sense of humour provoked lively interest. It hardly needs saying that Roberta Lazzarini's collection, amassed in Britain and in Russia over many years, offers a

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unique testimony to her passion for the art of the ballet and her research and knowledge have contributed to safeguarding the heritage of the otherwise lost glories of the dance. **£300-400**

- 299 **Two Pavlova autographed postcards**, comprising: a GPA photo of Pavlova in Bacchanale c.1911; another behind glass posing in Columbine 1925; a third in Bacchanale 1911-12 with printed signature, by Dover St. Studios, 13.5 by 8.5cm. 5 1/4 by 3 1/4in (3) From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£250-350**

- 300 **An autographed photograph of Pavlova as the 'Dragonfly', 1916**, bromide print published by C. Mishkin, New York, inscribed *'My Dear Maggie, I am very much grieved to see you leave me. The four years of work with me has given me the very best impression of you. As an artist you have always been conscientious and full of zeal to improve, and your charming character made you to be loved by everybody, With my heartiest wishes and love Anna Pavlova, 10.2.1916,' 21 by 16cm, 8 1/4 by 6 1/4in* From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£300-500**

- 301 **A group of bouquet ribbons, presented to Anna Pavlova, Russian Empire, 1904 to 1914** approx. thirty-five, with gilt lettering in Russian printed onto variously coloured silks and satins, the majority bearing her name, with messages including *'Welcome Anna Pavlovna Pavlova, 27 January 1913; 'To our genius of our dreams, Anna Pavlovna Pavlova, 20 January, 1913; '1904 Paquita, 24. Oct Giselle 17. Nov, Corsaire 5 Dec; 1905 Naiad and the Fisherman, 6 April, A summer night's dream 23 April, Paquita 27 April, 1904 - Fairy Doll, Espagnole 1 December, Danse Espagnole 12 December, 1905 - Gran pas d'acxon, pas de rotales, 13 Feb, Jardin Animé 27 Feb Grand Pas de Corveilles, 29 March; From the Directors of the State Warsaw Theatres, 22 & 25 January, 1909; 'For the greatest performer in the world, 31 May 1914, St Petersburg'; another identical but 1913; also Helsinki 1913, Moscow 1914, a woven floral silk example 'A tribute to talent, St Petersburg 1909' 'From the teachers of the Imperial Commercial School, 1906; 'For the irreplaceable Anna Pavlova, from her admirers in the gallery, 1899-1909'; from regulars in the Mariinsky Theatre and many others (qty)* From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. This lot was given to John & Roberta Lazzarini by Madame Manya Charchevenikova, Pavlova's costume maker and dresser from the time of her early seasons in London. **£1,500-2,500**

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- 302 **A group of bouquet ribbons presented to Anna Pavlova, Russian, 1909-1914**, seven, comprising: broad pink and blue silk ribbons, gold stencilled in Russian with dedications to Pavlova, '1899 for a wonderful talent, 1909 (probably from her graduation bouquet); 'from the ballet corps, 14 July, 1908'; 'From the grateful orchestra of the Mariinsky Theatre, 18 January, 1913; 'For the pride of the Russian Ballet, 3 February, 1913'; 'Moscow, 3 June, 1914'; 'Once more before us, like a light moth. A wondrous, lovely sylphide, fluttering about. The native field's most exquisite flower'; 'Finally with bright rays of light you have shone on us Moscovites, for the bright star Anna Pavlovna Pavlova'; together with a press photograph of Pavlova holding a Russian bouquet in the 1920s (8)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. This lot was given to John & Roberta Lazzarini by Madame Manya Charchevenikova, Pavlova's costume maker and dresser from the time of her early seasons in London. **£600-1,000**
- 303 **A group of bouquet ribbons, presented to Anna Pavlova, German, 1908-1920s**, five, with gold stencilled dedications in German: comprising: striped satin 'Berlin, 17.05.1908'; green satin 'The Berlin secession in honest admiration of the imperial Russian court ballet, Berlin 5 May, 1909; tricolour satin with gold fringes 'For the divine Anna Pavlova in true devotion and admiration, Berlin 31 Jan, 1927'; red rayon, Casinos Dredktion; saffron rayon 'Wuppertal Press Association'; together with a scrapbook of Pavlova's German and Austrian tours, 1906 to 1909, filled with original press and periodical cuttings (6)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. This lot was given to John & Roberta Lazzarini by Madame Manya Charchevenikova, Pavlova's costume maker and dresser from the time of her early seasons in London. **£200-300**
- 304 **A group of bouquet ribbons from around the world**, fourteen printed in gold with dedications to Pavlova from various countries/ cities including London - 'The Directors of Palace Theatre, 6. 8. 10'; Prague 1927; French press associations, Mexico 1919; Perth, Australia, 1929; Oslo; Holland; and five plain, coloured and patterned silk ribbons without dedications (qty)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. This lot was given to John & Roberta Lazzarini by Madame Manya Charchevenikova, Pavlova's costume maker and dresser from the time of her early seasons in London. **£400-600**
- 305 **A silver jewel box presented to Pavlova on her 31st birthday, 1912**, Chester assay mark for 1910, lined in green satin, raised on leaf scroll feet, the lid engraved 'Anna Pavlova from ...' followed by the names of ten admirers, 15.5cm, 6 1/8in long
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£1,500-2,000**
- 306 **Anna Pavlova's silver inkwell, 1912**, London assay mark, 1910, the shaped rectangular stand raised on four scroll feet, with pen recess, the ink-well with hinged silver lid engraved, 'To Anna Pavlova from Theodore Stier, Lilian Hawkins. Boone.Crisuolo. Evans.Falkman. Hyden. Lockyer, 31.1;1912', 18cm, 7in long
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. This lot was purchased from Sotheby's Parke Bernet in October 1980. **£1,000-1,500**
- 307 **A silver trinket box presented to Anna Pavlova by her 'English Girls', 1913**, by Mappin & Webb, Birmingham 1912 assay marked, the oval silver base raised on leaf-scroll feet, with tortoiseshell lid, the side engraved, 'To Madame Pavlova, with love from the English girls in her troupe. Palace Theatre, Aug 9th, 1913'; lined in cream velvet, 11cm, 4 1/4in long; together with four vintage photographs of Pavlova's young students (5)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£800-1,200**

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- 308 **Anna Pavlova's fan, floral headdress and other accessories, 1920s** comprising: sequined black satin fan with wooden sticks and guards, *20cm, 8in long*, and a pair of wooden castanets with ribbon ties, both believed to have been used in Don Quixote at the Royal Opera House, 1924; a floral pink ribbon 'tiara'; assorted silk flowers and berry corsages; a pressed gilt metal headdress inset with large pearl bead medallions to the sides; together with two vintage photographs of Pavlova in Don Quixote (qty)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. This lot was given to John & Roberta Lazzarini by Madame Manya Charchevenikova, Pavlova's costume maker and dresser from the time of her early seasons in London. **£400-600**
- 309 **Anna Pavlova's gloves, 1930**, comprising: single brown kid glove edged and lined in fur; an ivory kid pair with button fastenings stamped to the interior, *Made in Italy, size 6 3/4*, with note by R. Lazzarini stating they belonged to Anna Pavlova and were donated by Mrs Rolf (sic); together with a letter of provenance from a member of Pavlova's staff to Mrs Rolfe dated February 6th 1931, from Ivy House, *'...the enclosed is one of a pair of gloves the housekeeper gave me, that Madame Pavlova was wearing just before she went on tour. They were left in her bureau drawer. I am sending one to you, just in case you might not get any little remembrance'. (qty)*
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. This lot was given by a member of Pavlova's household staff to family friend and balletomane Mrs Rose Rolfe. **£400-600**
- 310 **Anna Pavlova's 'Russian' dress, 1922-24, couture finishing to internal seams**, of beige crêpe de chine and black crêpe with contrasting folkloric embroidery, boat neckline with wide sleeves, the skirt with centre-front opening and black crêpe de chine underskirt, *bust 97cm, 38in*; together with a photograph of Pavlova wearing the dress in America in 1924 atop her New York hotel (2)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. This lot was given to John & Roberta Lazzarini by Madame Manya Charchevenikova, Pavlova's costume maker and dresser from the time of her early seasons in London. **£4,000-6,000**
- 311 **Anna Pavlova's sari, Indian, 1923**, of woven purple and ivory striped silk gauze, with a blue weft which produces an iridescent shimmer, with wide end and narrow edging borders of lustrous gold thread, *approx 128 by 826cm*; together with a photo of Pavlova wearing the sari (2)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. This lot was given to John & Roberta Lazzarini by Madame Manya Charchevenikova, Pavlova's costume maker and dresser from the time of her early seasons in London. **£2,000-3,000**
- 312 **A nightdress case reputedly embroidered by Czarina Alexandra of Russia and presented as a gift to Anna Pavlova circa 1909**, formed from ribbons and Russian bobbin lace, with silk bands to one side and cotton to the reverse, embroidered in chain stitch with traditional floral and geometric repeat patterns, *41cm, 16in long*; together with a letter from H. Bernhardt's Theatre Exchange, August 4, 1931[illegible] *'My dear Mrs Wilson, It gives me great pleasure to send you a little memento of friendship. The enclosed was originally presented by the late "Czarina of Russia to Madam Pavlova". As you will notice, every bit is made by hand and I am sure that you with your artistic taste, will appreciate this little present, but please understand I do not want any thanks. Kind regards to your dear mother, Barbara and self... H. Bernhardt'*, and a letter from the recipient's daughter gifting the textile in 1981 (qty)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. Mr Bernhardt was a theatrical agent. It is not clear how Mr Bernhardt came by the nightdress case. It is indubitably Russian work. The letter gifting the textile to the Pavlova Museum in 1983 states that it was presented to Pavlova *'when she left the Imperial Ballet as a personal gift..Mr Bernhardt was my mother's agent and also Sir Anton's and I suppose the link with Pavlova means he was hers as well'*. **£1,000-1,500**
- 313 **Anna Pavlova's plaster life mask, by Victor Frisch, circa 1920, unsigned**, with hooks for wall mounting inset to the reverse, *28cm, 11in high*.
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£600-800**

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- 314 **A rare Georges Lavroff bronze of Pavlova as 'The Dying Swan', circa 1931**, signed to the base, the figure en pointe with arms raised, the well-modelled tutu with wings to the sides, *41cm, 16in high on base*; together with a newspaper clipping of the 'unveiling' of the bronze at the Pavlova Museum, Ivy House by Dame Marie Rambert in the 1980s; and a black and white photograph of the statue (qty)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£2,000-3,000**
- 315 **A David Cornell bronze bust of Anna Pavlova, 1980, unsigned**, cast head and shoulders on marble plinth, *18cm, 7in long*; together with photographs and correspondence between the sculptor and Roberta Lazzarini and an associated press clipping (qty)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£700-1,000**
- 316 **A Volkstedt porcelain self-portrait by Pavlova, circa 1927**, of the dancer in arabesque position on an integral white circular base, *25cm, 9 1/2in high*; together with a press image of Pavlova in artist's dungarees holding her maquette of the piece and a magazine clipping of her with another of her clay creations, *dated September 16, 1925 (3)*
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£150-250**
- 317 **Three Pavlova porcelain figurines, 1920s-1981**, comprising: Aelteste Volkstedter Porzellanfabrik - Pavlova as 'The Butterfly', 1920s, with pressed porcelain net tutu and coloured glaze details including rose swags and dance shoes, *27cm, 10 1/2in*; The Pavlova Society limited-edition bisque figure 'The Swan', 1981, designed by Stuart Mark Feldman, with original Franklin Porcelain leaflet and certificate of authenticity, *25cm, 9 1/2in high*; together with a Leningrad Porcelain Factory figure of Inna Zoubkovskaja, c.1960, *21cm long (5)*
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£200-300**
- 318 **Dame Laura Knight pencil sketch of Anna Pavlova, 1920s**, of the dancer in a chiton-like robe, inscribed 'Pavlova' and initialled L.K., 31 by 20cm, 12 by 8in
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£500-700**
- 319 **Three sketches by Anna Pavlova, 1920s, unsigned**, comprising: black pastel sketch with purple highlights of the ballerina in a large tutu (possibly The Swan), with inked inscription to one corner, *'This is to certify that this page of drawings was taken from the sketch book of the ballerina Anna Pavlova, C.M. Beaumont, Sept 3, 1964', 28 by 23cm, 11 by 9in*; a red pastel portrait of a bearded man (possibly her friend the artist Alexander Jacovleff) *28 by 22.5cm, 11 by 8 3/4in*, with identical inked inscription by C.M Beaumont to the reverse; together with a pastel portrait of the ballerina in the role of Columbine, *23.5 by 17cm, 9 1/4 by 6 3/4in (3)*
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. These three sketches taken from Pavlova's sketch book were presented to John and Roberta Lazzarini by Guy Wilcox for the Pavlova Museum. **£500-800**
- 320 **Three Ellis & Walery gelatin silver prints of Pavlova in the Russian Dance, 1909**, in an elaborate costume designed by Bakst, image size 29 by 19cm, 11 1/2 by 7 1/2in laid onto original photographer's boards (3)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£300-500**
- 321 **Three studio photographs of Pavlova, circa 1925**, gelatin silver prints, of the ballerina in sequined tutu, the largest framed and mounted, two with indistinct pencilled photographer signatures, *35 by 28cm; 20 by 16cm and 20 by 15.5 within mount (3)*
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£200-300**

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- 322 **A large group of Pavlova-related programmes, 1911 to 1931**, approx 71 including programmes for the Palace Theatre, Saison Russe 1910-11 with embossed card cover also, July, August 1911, handbill May 1912; Royal Command Performance, July 1912 (2), Saison Russe Matinée programmes - 1912 May 1; 1913 April 30, May 7, May 14, July 16; Pavlova Red Cross appeal concert c.1914; Universal Film Co 'Dumb Girl of Portici', as Fenella in her only screen role, Philharmonic Hall 1916; Theatre Royal Drury Lane, 1920; Grand Gala, La Bagatelle, Paris June 1921; an autographed Palais de Trocadero programme, June 1921, with signatures from the principal artists including Pavlova signature 'To Mrs E. Mann, with my best wishes Anna Pavlova', and signatures by Muriel Stuart, H. Stowitts, Ivan Clustine; Royal Opera House Covent Garden 1923 (5); In Aid of the Japanese Relief Fund, Royal Opera House, 1923; Royal Opera House 1924, including Pavlova advert for Rayne shoes (10); Farewell North American Tour, 1924-5; Champs Elysees Music Hall programme c.1925; Royal Opera House Covent Garden 1925 (6); Berlin c.1926; Royal Opera House Covent Garden 1927 (11); Netherlands tour programme, 1927; Streatham Hill Theatre, 15-17 September 1930, and many others; together with memorial programmes, 1935, 1936 (3), 1956, plus Streatham Hill 'Special performance to establish a perpetual memorial to the great dancer', February 1931; together with seven memorial brochures; and fifteen magazines/parts of periodicals, brochures including 'Pavlova Impressions' by Fonteyn, Dance Magazine, August 1931, Russian articles 1913 and others (qty)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£800-1,200**
- 323 **Anna Pavlova poster at 'The Palace' Shaftesbury Avenue, circa 1920**, 'Russia's acknowledged Greatest Danseuse, assisted by M. Novikoff (Imperial Opera House, Moscow' with photographic vignettes of Pavlova as The Swan and in Bacchanale, 76 by 50cm; together with two framed flyers for the 'Teatro Colon', Buenos Aires, 1928, 28th August with a programme including 'Amarilla', 'Hojas de Otono', (Autumn Leaves), 45 by 16.5cm; the other 23rd August with programme including 'Una antigua leyenda Rusa' (Russian Dance) and 'Copos de Nieve' (Snowflakes), 49 by 16.5cm in glazed frame; and two unframed hand bills (5)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£200-300**
- 324 **A group of vintage photographs relating to Pavlova performances, dating from 1909**, approx. 40 including bromide print 'Au Bal' published by Ross Verlag, 1927; 'Russian Dance' and 'Autumn Bacchanale' with Mordkin, 1909, 1911 (both in gilt frames); Laurent Novikoff and Pavlova in 'Autumn Bacchanale', by Becker and Maas, c.1920 (8); 'La Gavotte' and 'Christmas in Berlin' with Volinine, 1920, and Vladmiroff in 1929 (8), 'Amarilla' (2), 'Oriental Impressions' (6), 'Californian Poppy' by Becker & Maas, as the 'Dragonfly', and many others, various sizes (qty)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£500-900**
- 325 **A group of vintage photographs relating to Pavlova performances, mainly 1920s**, approx 76, including images by Nicolas Yarovoff, Becker & Maas, Berlin, S.Bogonegia, McClure Studios New York, Edw.S.Curtis studios LA, including large format sepia print of 'Flora's Awakening', 1924, 24 by 34cm within frame; 'Spanish Dance' c.1920 (4); 'Mexican Dance' 1919 (5); 'Giselle' (5); 1909 Berlin 'Swan' reprint, Columbine, 'La Fille Mal Gardée', 'Fairy Doll', 1929, rehearsal at the Hippodrome and many others, various sizes (qty)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£500-800**

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- 326 **A portrait of Pavlova and other memorabilia**, comprising: unsigned pencil portrait of Pavlova with closed eyes, *29 by 19cm 11 1/2 by 7 1/2in*; a Russian commemorative bronze medal, with her portrait to one side, Leningrad, 1981, 6cm, 2 1/4in diam in box; a small Russian book on Anna Pavlova, 1965; and a simulated amber necklace, believed to have belonged to Pavlova (qty)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£150-250**
- 327 **Anna Pavlova's Indian candlestick, 1920s**, turned and carved softwood, hand painted with flowers, *41cm, 16in*; together with a letter of provenance (2)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. This lot was formerly lot 750 on page 54 of the Pavlova auction catalogue in 1931, when Dandré organised the sale of Ivy House and its contents after Pavlova's death. **£150-250**
- 328 **A pair of rare photographs of Pavlova relaxing in the gardens of Ivy House, circa 1930**, informally dressed in wide legged cotton trousers and sun top, playing in a fountain, gelatin silver prints, *each 24 by 18cm, 9 1/2 by 7in* within mounts and glazed frames, (2)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£800-1,200**
- 329 **A group of photographs relating to Pavlova, Dandré and Ivy House, mainly 1920s**, approx 30 mainly vintage prints, press photos and unpublished amateur snapshots, including: framed image of Pavlova at her dressing table and another from the same shoot of her relaxing with Dandré, *19 by 24cm, 16 by 19cm*; Pavlova with her birds; Pavlova with a hosepipe and relaxing with Dandré on a bench from the same shoot; Pavlova in chiton dress on the lawns; Lafayette portrait of Pavlova with her swan Jack, another of her in the windowseat, *14 by 19.5cm, 16.5 by 21cm*; G Moreseti image of her posing with daisies wearing her sculpting dungarees, *22 by 16cm*; Ross Verlag Berlin prints of her in leopard skin coat standing by the pool, *16 by 21cm, 21 by 16.5cm*; gelatin silver print of Dandré, *21.5 by 16cm*, picnics on the lawn and portrait of her Russian gardener (qty)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£400-600**
- 330 **Anna Pavlova autographed letter to Mrs Rolfe, January 2nd, 1930**, on 'Anna Pavlova' Ivy House stationary, good wishes for Christmas and the New Year, with envelope; and an Anna Pavlova visiting card '*Artiste des Theatres Imperiaux, St.Petersburg*' (3)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£200-300**

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- 331 **Correspondence between Mr Victor Dandr  (Pavlova's companion and manager) and Mrs Rose Rolfe (balletomane), 1931-1943**, approx 147 letters, cards and two telegrams, including sixteen from 1931 on '*Anna Pavlova, Ivy House*' stationery, the contents mainly relating to Mrs Rolfe's requests for Mr Dandr  to visit her at her home in Bedford (he finally accepts in 1943!), to assist placing her daughter 'little Joan' with a good ballet teacher, a request from her for a photo of Pavlova to put in a locket, ribbons from Paris, with references in 1931 to plans for a film on Pavlova to be made in Elstree, its release in 1936, to his managing the Colonel de Basil ballet in Monte Carlo after the Colonel resigned in 1938, his attempts to organise tours in Australia during WWII, one letter addressed to her daughter Joan, the majority with original stamps and envelopes; together with four tickets for Pavlova at the Corn Exchange, November 1927; an In Loving Memory card; and a commemorative bookmark, 1931 (qty)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. This lot was a gift of Mrs Rolfe to the Pavlova Museum. ** 150-250**
- 332 **A group of vintage photographs, mainly portraits or relating to Pavlova's fashion sense, various dates**, comprising: portrait in straw hat and fur tippet, *28 by 22cm* within mount and frame; another seated with her dog at Ivy House c.1912, *17 by 12cm*; ten assorted small framed portraits of her dating from c.1909; approx 55 loose photographs and photographic postcards including portrait by G.A.Fischer, S.Petersburg, c.1909, in plumed hat, *22 by 15cm*; Press Association later-printed images of her in plumed hat in her garden, 1912, *22.5 by 20cm*; sepia image of her with her dog in a cotton bonnet, c.1913, *27 by 21cm*; Atelier Ernst Schneider Berlin portrait (*La Fille Mal Gard e*), 1909; others in role as 'The Swan', and many others, various sizes (qty)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. ** 500-800**
- 333 **A group of Anna Pavlova photographs related to her travels, dating from the 1910s**, approx 120 press photos, unpublished amateur snapshots, including large laminated photograph of the dancer arriving in Sydney, 1926, *31 by 38cm*; six images of her relaxing in Egypt, 1923, average size *22.5 by 16.5cm*; dancing in a sari in Bombay, 1923; four on holiday with artist Alexander Jacovleff in Salzo-Maggiore, Italy, 1923, *average image size 24 by 16cm*; Pavlova and Dandr  on board ship, in Japan with locals, and a large number of smaller format (postcard size and smaller) prints including pictorial postcard of her arrival in Liverpool in 1913 in leather frame, unpublished amateur snapshots on board ship 1914; with Dandre in woodland c.1913; India, Africa, Mexico, Madeira; Italy, (qty)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. ** 400-600**
- 334 **Pavlova picture postcards, mainly 1905-1930**, approx 135, mainly photographic, including Russian examples from the early 1900s, as well as Berlin and London studios, Pavlova posing with partners Mordkin, Volinine, Novikoff, in role for ballets including '*The Swan*', *Amarilla*, *Giselle*, *The Spanish Doll*, *Pharoah's Daughter*, *La Fille Mal Gard e*, *Autumn Bacchanale*, *Russian Dance*, *The Dragonfly* and others; together with three postcards of Pavlova as 'The Swan', with Mordkin, mounted in a single frame (qty)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. ** 400-600**
- 335 **A group of photographs relating to Pavlova and friends dating from the 1910s and assorted glass and film negatives**, approx. 24 photographs including framed portrait of Chaliapin dated 1938; signed photograph of Cecchetti, 1913; signed postcard of Alexander Schirajeff; signed portrait of Ivan Clustine; Charlie Chaplin in Hollywood, 20 by 24cm; the glass negatives including images from c.1905 onwards (qty)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. ** 150-250**

Note that charges apply, see website for details

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- 336 **An important Anna Pavlova scrapbook by William Beaumont (Montie) Morris, for the years 1882-1931**, the gilt tooled red morocco binding containing hand-painted decorations with original clippings and photographs taken from periodicals including images of the dancer aged 9 when she joined the Ballet School St Petersburg, interviews with Pavlova throughout her career, the sale of her London home - Ivy House, Hampstead, mention of her travels with her pet lizard, poems dedicated to the dancer, fashionable photographs of her from 1910 onwards, images taken from official programmes, press images, reminiscences by Eugene K. Ilyin, Hilda Butsova, Anton Dolin and others, Pavlova's autograph placed below a Christmas image of her with toys, Harcourt Algeranoff autograph, 1958; dressed in Fortuny in 1914; her funeral and obituaries, *149.5cm, 19 1/2 in long*; together with a xerox copy of Richard Buckle's memorial service address for Montie Morris in 1968 (2)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£1,000-1,500**
- 337 **Five scrapbooks relating to Pavlova, 1920s -1931**, together with a large quantity of newspaper clippings, pages and pictures taken from programmes, books, periodicals, including interviews with the ballerina, reviews of performances, her funeral, etc. (qty)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£150-250**
- 338 **A large group of Pavlova research material, modern** including notes, photo-copied articles, reprinted photographs, slides, books and magazines on Pavlova, newspaper cuttings relating to the opening of the Pavlova museum
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£100-150**
- 339 **Anna Pavlova's pointe shoe, circa 1916**, of pink satin, stamped to the leather sole 'C' with ribbon bindings, silk flowers attached to the rear ribbon, *21cm, 8 1/4in long*; together with a press photograph of Pavlova in her Paris dressing room surrounded by ballet shoes (2)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. This lot was given to John & Roberta Lazzarini by Madame Manya Charchevenikova, Pavlova's costume maker and dresser from the time of her early seasons in London. **£4,000-6,000**
- 340 **Anna Pavlova's pointe shoe, worn in her last performance in London, 1930**, stamped to the sole *Nicolini Romeo, Milano, made in Italy*, with pink satin exterior, kid leather and cotton linings, inscribed 'Nax' to the lining, with over-sewn and waxed toe, ribbon ties, *20cm, 8in long*; together with three press photographs of Pavlova's funeral (3)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. This lot was given to John & Roberta Lazzarini by Madame Manya Charchevenikova, Pavlova's costume maker and dresser from the time of her early seasons in London. **£4,000-6,000**
- 341 **A large group of photographs, postcards, literature and research mainly relating to the Russian ballet**, including 8 photographs mounted onto card, c.1905, approx 300 vintage postcards and photographs including Mathilde Kschessinska, Olga Preobrazhenskaya, Gerdt, Feodorova and many others; a scrap book containing images - some with printed signatures of Russian and other ballerinas including Phyllis Bedells, 1920, Tamara Karsavina (3); ten mainly Russian programmes including: 1894 Coppélia; Mariinsky Theatre 1915 'Don Quixote', 1915 'Corsaire', 1916 'The River'; 1924-25 season State Academic Theatre; 1891 'Le Roi Caundaule'; 1889 'the Talisman', 'Joseph the Beautiful', 1929; early Russian programmes and tickets; London Coliseum hand bill; a Russian prayer book and two boxes of mainly Russian ballet-related research and modern reprinted images (qty)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£600-1,000**

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- 342 **Alexandre Volinine orientalist costume for The Slave Dance, circa 1920**, the emerald green satin shorts with attached bodice formed from chain-linked satin squares edged in blister pearl beads with large 'ruby' medallions, a double row of pearls to the waistband, with large ruby rosette medallions to each leg with cascading seed pearl bead tassels, chain straps with matching headband composed from a double row of metal chains inset with ruby-centred pearl florets; a woven silk ribbon under headband together with a print of Volinine dancing in this outfit and a quantity of newspaper clippings, photographs and research notes relating to Volinine (*qty*)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£1,000-1,500**
- 343 **A collection of photographs and postcards of male dancers and performers, mainly Russian, dating from the 1910s**, approx 120, including signed Volinine card 1920; Vladimir Vorontsov as the Spectre de la Rose, '*To the good and kind Tanechka in memory of our work together in the troupe of A.Pavlova. Vlad, London 10 July, 1920*', and a folder of images/research relating to Stanley Judson (*qty*)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£200-300**
- 344 **A Meissen style figural group of Karsavina & Nijinsky as Harlequin & Columbine**, realistically modelled, on oval base with blue crossed swords and incised '*A 1005' to base, 28cm high*
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£1,500-2,500**
- 345 **A framed printed satin programme, the Coronation Gala of King George V and Queen Mary, 1911, Royal Covent Garden, June 26, 1911**, with Karsavina dancing in *Le Pavillon D'Armide* with Nijinsky, *Aida* (with Emmy Destinn and Amedeo Bassi), *Romeo and Juliet* (with Nellie Melba and Paul Franz), *Il Barbiere di Siviglia* (with Mme Tettrazzini and John McCormack), other performers, *44 by 31cm within glazed frame*
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£600-1,000**
- 346 **Tamara Karsavina's autographed pointe shoe and autographed postcard**, of pale pink satin, with elasticated band inset to the vamp, the insole signed and inscribed '*To Andrée, Tamara Karsavina, July 5 1930*', the cross-hatched leather sole stamped size '*13, 20cm, 8in long*'; the photograph with indistinct dedication and full signature; together with a group of miscellaneous dress trims, a silk camisole, silk flowers (*qty*)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. This lot was given by Karsavina directly to John & Roberta Lazzarini. **£300-500**
- 347 **Photographs, literature and research relating to Tamara Karsavina**, including autographed photograph of Karsavina taken c.1920 - '*To Roberta, with my very best wishes Tamara Karsavina*', 22cm, 8 3/4in long; five large-format vintage photographs (two signed by J.M.Barrie and Karsavina in 'The Truth About the Russian Ballet', Coliseum London), another of Karsavina wearing a silk robe de style, 1920s, *39 by 25cm*; together with approx 27 Karsavina postcards including autographed example, Russian 1910s examples; assorted photograph negatives; two Coliseum programmes, undated; Lyric Theatre programme with Marie Rambert, undated; '*The Sun of Russia*' album, dedicated to four ballerinas of the Imperial Mariinsky theatre, 1913; Comœdia Illustré including Ballets Russes feature, nos 9,10, July 1910; '*A Bouquet for Tamara Karsavina*' book, 1998; and a quantity of original and copied articles on Karsavina, or written by her, research material and modern reprinted photos; together with a small framed portrait of Vera Trefilova (*qty*)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£200-300**

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- 348 **Natalia Dudinskaya's costume for Shurale, Act III, circa 1950**, designed by Leonid Milchin, the over-dress of ivory silk finely embroidered in grey silk chain stitch with palmettes, spangled with sequins, edged in gold lace, with chiffon sleeves, the underskirt formed from embroidered silk gauze tiers, the integral waist belt with large pearl beads to the clasp; together with two autographed photographs of the dancer with dedication to Roberta dated 1977; and a photograph of Dudinskaya from a Russian studio (4)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. This lot was gifted directly by Dudinskaya and the Kirov ballet to John and Roberta Lazzarini on a trip to Russia. **£400-600**
- 349 **A group of material relating to Galina Ulanova**, including an unsigned lithograph portrait, *49 by 29cm* in glazed frame; an alloy sculpture of the dancer; a quantity of postcards, photographs, a film reel, newspapers clippings, articles, research related to the dancer (qty)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£150-250**
- 350 **Ballet shoes and memorabilia relating to Soviet dancers**, comprising: six pairs of autographed ballet shoes and a single shoe: Galina Panova Ragozina pink satin pair signed and inscribed in Russian '*to Roberta & John, in memory*'; and '*In memory of Giselle with love*'; Vladimir Vasiliev red cotton pair; Raisa Struchkova pink satin pair; two pink satin pairs signed and inscribed in Russian by Gabriela Komleva, '*To museum of Anna Pavlova 100 anniversary of creating Bayadere*', '*For the charming Roberta and John in memory of Leningrad, 30.June, 1972*'; Ekatarina Maximova pink satin pair, '*Nutcracker 1st Act, London Nutcracker, 1969*'; and a Maximova single ivory pointe shoe dated 1979; together with a quantity of photographs of dancers dating from the 1950s including 30 of Sizova in '*Sleeping Beauty*', five soviet badges to commemorate performances of the '*Nutcracker*', mounted onto card inscribed in Russian '*To dear Roberta from Valerij, wishing to see you soon, Moscow, 1977*'; five Soviet medals - three enamelled alloy depicting Monument to Peter the Great, Admiralty building, State Academic Theatre of Drama, two bronze examples cast with the Kirov theatre 1783-1983 and Bolshoi theatre 1776-1976, and a gilt bronze medallion, 1980; booklets including '*Treasures of Soviet Ballet Theatre*' - for '*Dying Swan*', '*La Fille Mal Gardée, 1961*', Russian Orthodox Church Abroad prayer book, small framed woodblock print signed by Ekatarina Maximova and Vladimir Vasiliev, 1975, various press clippings (qty)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. The shoes in this lot were directly gifted to John and Roberta Lazzarini by the dancers. **£400-600**
- 351 **Rudolf Nureyev ballet shoes, 1960s**, two shoes, comprising: signed matt ivory kid leather example, incised to the underside '*7EEE*'; the unsigned shoe of white glacé leather, stamped to the sole in blue '*Nureyev with Capezio maker's stamp and size 7EEE*', both with elastic cross straps, *24cm, 9 1/2in long*; together with three photographs of Nureyev rehearsing and performing wearing similar shoes (5)
From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£400-600**

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- 352 **Nureyev photographs, programmes and ephemera dating from the 1960s**, comprising: approx 138 photographs, press images in performance, defection and amateur snapshots of him relaxing, *various sizes*; autographed press image of Nureyev with Merle Park in *'Romeo & Juliet'*; Nureyev autographed Teatro Alla Scala programme, 1966; approx nineteen programmes/pamphlets/magazines including Royal Opera House souvenir programme of the Kirov Ballet's first guest season in Britain, 1961 (including Nureyev); Royal Opera House Gala performance, 1965; another ROH Gala performance, 1965, 1970 and others (qty) From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£300-500**
- 353 **Nureyev signed Teatro alla Scala poster, 22nd September, 1966**, for Nureyev and Fracci, performing in *'Sleeping Beauty'*, signed across the front in blue felt tip, 38 by 27cm, 15 by 10 3/4in in glazed frame From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£100-150**
- 354 **Rudolf Nureyev & Margot Fonteyn signed poster, 23rd June, 1966**, Staatsoper theatre, Vienna, *'Swan Lake'*, the large signatures in black ink, 60 by 42cm in glazed frame From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. **£150-250**
- 355 **Margot Fonteyn's Rose Adagio costume from the Sleeping Beauty, Act I, designed by Oliver Messel, early 1960s**, bearing Royal Opera House label, inked *'Fonteyn, Rose Adagio (sic) Sleeping Beauty, Act I'*, of pink-gold shot faille, with couched and embroidered silver cord arabesques to the bodice, spangled with sequins, tulle sleeves, pink lamé strapwork to the skirt above layers of rose-pink tulle; together with a signed photograph of Nureyev and Fonteyn and a newspaper clipping relating to the Christie's auction (qty) From the collection of Roberta & John Lazzarini, founders of the Pavlova Museum, Ivy House, London. See lot 298 for more information. This costume (identical to lot 187 in the Christie's Dame Margot Fonteyn Collection, 12.12.2000) was presented by Fonteyn to the wife of the Front of House Manager at the Royal Opera House in the early 1960s. It was purchased from her by Roberta Lazzarini in 2003. **£3,000-5,000**
- 356 **Margot Fonteyn's tutu for Aurora, 'Sleeping Beauty', Vision scene, 1959, labelled 'Bonn & Mackenzie Ltd' with inked 'Margot Fonteyn, Aurora, Sleeping Beauty', designed by Jane Scrase Dickins**, of pale blue/lilac faille, overpainted in turquoise to front pleats of bodice and perimeter where it meets the chiffon skirt, with stiffened muslin underlayers, puff sleeves, *bust approx 76cm, 30in, waist 51cm, 20ins*
- This production was filmed by the BBC in 1959, see <https://www.youtube.com/watch?v=kzyRiSgxWEo> - 7.15 minutes* **£1,000-1,500**
- 357 **Antoinette Sibley's tutu as the Crystal Fairy in 'Sleeping Beauty', Act I, 1959, labelled Bonn & Mackenzie Ltd., handwritten 'Fairy Crystal, Sleeping Beauty' designed by Jane Scrase Dickins**, of shimmering silver/blue lamé, the bodice edged and trimmed with opalescent sequins, over grey tulle skirts, *bust 81cm, 32in* Provenance: see lot 356 **£300-500**
- 358 **Judith Sinclair's tutu as the Fire Fairy in 'Sleeping Beauty', Act I, 1959, labelled Bonn & Mackenzie Ltd., handwritten 'Fire Fairy, Sleeping Beauty' designed by Jane Scrase Dickins**, of red and yellow faille, with gold lamé and hand painted flame effects, over layers of tulle in shades of red, *bust 81cm, 32in* Provenance: see lot 356 **£200-300**

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| <p>359 Two de Basil Ballets Russes Cavalier costumes from 'Le Pavillon d'Armide', after a design by Benois, 1950s <i>labelled Klausen and Orskov</i>, each doublet of pale-blue satin with painted silver-blue scales, pearl-beaded crosses to the chests, velvet puffs to the sleeves, matching velvet and satin trunks (4) Provenance: purchased from the Sotheby's Diaghilev and de Basil Ballets Russes auction at the Chenil Galleries, 3rd March 1973, lot 190 part. £300-500</p> <p>360 Queen Victoria's nightdress, late 19th century, of voluminous cut, with whiteworked embroidered Royal cypher 'VR 28' below an imperial crown, the collar and neck opening edged in frills of Valenciennes lace, three small buttons to each cuff to adjust the width, tapes to neck opening for a ribbon closure, <i>bust approx 157cm, 62in</i> £800-1,000</p> <p>361 Queen Victoria's split-drawers, late 19th century, of fine linen, embroidered in fine blue cross-stitch with Royal cypher 'VR 10' below an Imperial crown, decorative V pleat to upper section, pin tucks to hems, button closure to seat area, drawstring to waist, <i>waist 114cm, 45in</i> £500-700</p> <p>362 Queen Victoria's chemise, late 19th century, of fine lawn edged in Valenciennes lace, with finely-worked Royal cypher under right armhole 'VR 47' under imperial crown, tapes to neckline for slotting ribbons, <i>bust 142cm, 56in</i> £350-500</p> <p>363 Queen Victoria's black silk stockings, late 19th century, the toes and tops in ivory silk, upper edges woven with royal cypher - <i>large imperial crown VR and 3 (2)</i> £300-500</p> <p>364 Victor Edelstein sketch of Princess Diana's gold satin evening gown, worked in pencil and gouache, signed and annotated, '<i>Duchess satin dress and bolero for The Princess of Wales in Paris, Autumn, 1988</i>', <i>43 by 23cm within mount</i> £1,000-1,500</p> <p>365 Victor Edelstein sketch of Princess Diana's green velvet evening gown, pencil and gouache on paper, signed and inscribed, '<i>Dark Green Silk Velvet Evening Dress for The Princess of Wales, Autumn, 1986</i>', <i>43 by 22.5cm</i> £800-1,200</p> <p>366 Victor Edelstein sketch of Princess Diana's polka-dot ensemble, pencil and ink on paper, signed and inscribed, '<i>Black & White Silk crêpe dress for The Princess of Wales, Ascot, 1987</i>', <i>42.5 by 22cm, 16 1/2 by 8 3/4in</i> £800-1,200</p> | <p>367 Victor Edelstein fashion sketch of Princess Diana's black silk evening coat, pencil, ink and gouache on paper, signed and inscribed '<i>Black Faille coat Velvet skirt, Autumn, 1986, For The Princess of Wales, Berlin</i>', <i>42 by 22.5cm, 16 1/2 by 8 3/4in within mount</i> £600-1,000</p> <p>368 *Withdrawn*</p> <p>369 *Withdrawn*</p> <p>370 *Withdrawn*</p> <p>371 *Withdrawn*</p> <p>372 *Withdrawn*</p> <p>373 *Withdrawn*</p> <p>374 *Withdrawn*</p> <p>375 *Withdrawn*</p> <p>376 *Withdrawn*</p> <p>377 *Withdrawn*</p> <p>378 *Withdrawn*</p> <p>379 *Withdrawn*</p> <p>380 *Withdrawn*</p> <p>381 *Withdrawn*</p> <p>382 *Withdrawn*</p> <p>383 *Withdrawn*</p> <p>384 Christening gifts presented by Audrey Hepburn, Italian, 1970, comprising: continental silver infant's fork, knife and spoon set, <i>marked 800</i>, in fitted case; a cased set of 9 spoons, <i>also marked 800</i>, in fitted case; and a note '<i>Bienvenue pour Georgia!, Audrey Dotti</i>' in original envelope addressed to '<i>Dott & Signora Tedeschi</i>' (qty) Presented by Audrey Hepburn to her good friends Zina & Jacques Tedeschi on the birth of their child Georgia, 6th October, 1970. £400-600</p> <p>385 *Withdrawn*</p> |
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- 386 **Paolo Roversi unique polaroid portrait of Isabelle Pascoe, 1985**, wearing a pink satin boudoir chair hat designed by Karl Lagerfeld and made by Kirsten Woodward, *Polaroid no C520 7703 8, image size 24 by 19cm*
From the John Hind Collection. John Hind (1954 -1995) graduated from the Royal College of Art with a degree in Graphic Design in 1979. At his graduation show he was spotted by Sue Mann, the then Art Editor at British Vogue and invited to join her team. He progressed to become Art Editor and later Creative Director working under Beatrix Miller, Anna Wintour and Liz Tilberis. As Creative Director, John Hind worked alongside the most prominent fashion photographers of the time including, to name but a few, Paolo Roversi, Bruce Weber, Herb Ritts, Patrick Demarchelier, Terence Donovan and Michel Haddi. He was instrumental in encouraging and helping young photographers such as Javier Vallhonrat. He left Vogue in 1992 and went on to develop a freelance career which was cut short by his premature death in 1995.
Acquired by John Hind directly from the photographers. **£1,000-1,500**
- 387 **Paolo Roversi unique polaroid portrait of Isabelle Pascoe, 1985**, the model in top hat by The Hat Shop, *'wispy lace blouse by Katharine Hamnett'* and tulle petticoats from Tatters, *Polaroid no D 502 7927 9, image size 24 by 19cm*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£800-1,200**
- 388 **Paolo Roversi unique polaroid portrait of Sasha Roberts, 1985**, wearing an upholstered armchair-shaped hat designed by Karl Lagerfeld, made by Kirsten Woodward, with Chanel earrings, *Polaroid no B513 7529 9, image size 24 by 19cm*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£1,000-1,500**
- 389 **Paolo Roversi unique polaroid portrait of Lady Angie Rawlinson, 1985**, in a black 'encrusted crustaceous' hat by Sue Blane, lobster brooch by Sean Barrett, YSL velvet bustier and jet bead necklace by Butler & Wilson, *Polaroid no C522 7703 8, image size 24 by 19cm*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£800-1,200**
- 390 **Paolo Roversi unique polaroid print of Isabella Rossellini, probably 1985**, in white ensemble and pillbox hat with chiffon trails, *polaroid no K3105419 4C 8, image size 24 by 19cm*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£500-700**
- 391 **Bruce Weber, Cyrus & Joe Jr, Big Timber Montana, 1991**, gelatin silver print, of boys in stars and stripes jackets, *pencil numbered 54072-92, # 18 B, image 34.2 by 26.5cm*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£400-600**
- 392 **Bruce Weber, untitled, 1984** vintage gelatin silver print of Victoria Aitken in a tweed suit, pencil numbered to the reverse *8268 - 155-4, image size 34 by 26cm*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£300-500**
- 393 **Bruce Weber, untitled, 1984**, vintage gelatin silver print of a bride in flower-swathed hat and veil, pencil numbered to the reverse *8268 - 132 -7, image size 34 by 26cm*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£400-600**
- 394 **Bruce Weber, untitled, 1984**, gelatin silver print of a bride in satin gown adorned with branches and floral swags, pencil numbered to the reverse *6268-52-12, image size 34 by 26cm*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£400-600**

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| <p>395 Bruce Weber, untitled, 1984, gelatin silver print of three brides, pencil numbered to the reverse <i>8268 - 76-6, image size 34 by 26cm</i> Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. £400-600</p> <p>396 Bruce Weber, untitled, 1984, vintage gelatin silver print, back view of bridal gown adorned with fresh roses, pencil numbered to the reverse <i>8268 - 66-11, image size 34 by 26cm</i> Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. £400-600</p> <p>397 Bruce Weber, untitled, 1984, vintage gelatin silver print of a bride in hat and veil adorned with floral swags, pencil numbered to the reverse <i>8268 - 132-7, image size 34 by 26cm</i> Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. £400-600</p> <p>398 Bruce Weber, untitled, 1984, gelatin silver print of two brides in a garden, pencil numbered to the reverse <i>8268 - 59-4, image size 34 by 26cm</i> Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. £300-500</p> <p>399 Bruce Weber, untitled, 1984, gelatin silver print of two running brides, pencil numbered to the reverse <i>8268 - 160/5, image size 34 by 26cm</i> Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. £300-500</p> <p>400 Bruce Weber, untitled, 1984, gelatin silver print of a leaf and blossom-strewn bride in voluminous veil, pencil numbered to the reverse <i>6268-82-4, image size 34 by 26cm</i> Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. £300-500</p> <p>401 Bruce Weber, untitled, 1984, gelatin silver print of a sack-backed coat and blossom-covered hat, pencil numbered to the reverse <i>8268 - 79 - 7, image size 34 by 26cm</i> Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. £300-500</p> | <p>402 Bruce Weber, Golden Retrievers, 1980s, gelatin silver print of two hounds, <i>pencil numbered 390-9, image 34 by 27cm</i> Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. £200-300</p> <p>403 Bruce Weber portrait of Lucy Douglas Guest, 1988, gelatin silver print, of C.Z. Guest, taken in profile, in Palm Beach Florida, wearing a voided velvet jacket and pearls, <i>image size 24 by 19cm</i> Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. £200-300</p> <p>404 Bruce Weber, 'Archer', Upper Saranac Lake, Summer 1983, with studio stamp to the reverse, gelatin silver print, of a male figure with quiver and bow, <i>numbered 2785 - 263/6, image size 24.4 by 19.2cm</i>; together with a sepia tinted gelatin silver print from the same shoot of a semi-clothed man and a woman with fencing foils, <i>pencil numbered 2785-230-5, image size 34.4 by 26.5cm (2)</i> Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. £800-1,000</p> <p>405 Bruce Weber Miami fashion shoot images, 1990, comprising: pink tinted gelatin print of boys with a hammock; and a gold tinted gelatin print of reclining figures with an inflatable crocodile, <i>pencil numbered to the reverse 42154-19, #10-11 and 42154 - 71 #3-4 pink, image size 26.6 by 34.3cm (2)</i> Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. £400-600</p> <p>406 Bruce Weber pair of pink-tinted gelatin silver prints, circa 1990, comprising: female model in black tutu kissing a palomino horse, pencil numbered to reverse <i>'54072 - 176, #9 plat & pink B'</i>; the other a girl seated on a truck tailgate in white dance tutu, silver snakeskin jacket, tip mounted on outside edges, <i>pencil numbered 54072 - 362/11 Pink B, image sizes 34.3 by 26.5cm</i>; and a smaller pink tinted test shot of a girl in bed with an Oscar, pencil numbered <i>'737 - 119 - 8, pink', image size 15 by 11.8cm (3)</i> Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. £300-500</p> |
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- 407 **Two Bruce Weber photographs, 1980s**, comprising: gelatin silver print - rear view of a young man in a sarong, pencil numbered to the reverse *13326-50-4*, the other a silver gelatin toned print of a figure reading a Kerouac book on a wrought iron bed, *pencil numbered to the reverse 4 2154-33~1-2 Tone?*, image sizes *343 by 265mm (2)*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£500-800**
- 408 **Bruce Weber, three equestrian related images, 1991**, three gelatin silver prints, comprising: Jamie Jo Madeiras rider in fish-net ensemble, a male rider doing a head-stand on the horse; the third of a male figure and female in fringed belt/shorts, *each pencil numbered to the reverse, 54072 81/9, 54072 - 35, 10; 54072-39 - 12 B, image size 34 by 27cm (3)*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£600-800**
- 409 **Bruce Weber, four photographs, early 1980s**, all gelatin silver prints, comprising: male and female nudes in the Saranac lake 1983, *studio stamp to reverse and pencil numbered 2785-47 -23, image 24.2 by 16cm*; men with a boat, 1981, *studio stamp, pencil numbered 49-31, image 24.2 by 16cm*; sepia tinted female portrait with Navaho blanket, *studio stamp, pencil numbered 2785-100-3, image 19cm square*; two men running in kilts, *pencil numbered 6268-107-7, image 24 by 19.1cm (4)*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£300-500**
- 410 **Vintage prints related to Chanel, 1983 to early 1990s**, comprising: Bruce Weber gelatin silver print of Talisa Soto in an haute couture black tulle evening gown with lavish rhinestone jewels, June 1986, *pencil numbered 936 - 19/4, image size 34 by 26.8cm*; together with five colour prints by Herb Ritts and others including two images of Claudia Schiffer's legendary first shoot for Chanel at the Hotel Meurice, Paris, June 1989, *average size 29 by 20cm (6)*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£150-200**
- 411 **Herb Ritts portraits of Mike Tyson and Neneh Cherry, 1989** gelatin silver prints on silver paper, image sizes *32.8 by 26.6cm*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£600-1,000**
- 412 **Herb Ritts, Karen Alexander in crystal jewellery, 1981**, gelatin silver print, the reverse indistinctly pencil numbered and annotated, *33 by 26.2cm*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£200-300**
- 413 **Steven Klein gelatin silver print of a naked boy playing with metal drums, 1980s**, inscribed in pencil *'For John "Free Yo Mind"', signed and dated '89, image size 38 by 38.5cm*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£100-150**
- 414 **A group of celebrity-related photographs, many of them for British Vogue, 1980s-early 1990s**, including: Michel Haddi gelatin silver print of Francis Ford Coppola on the set of The Godfather III for Interview magazine, 1992, *no 74088-7-2, 33 by 26.5cm*; Michael Haddi gelatin silver print portrait of Jeff Goldblum for Vogue Homme, Sep.1998, *34 by 26.5cm, both signed 'Haddi 1/1'*; a Michel Haddi resin-coated image of Aretha Franklin and another female performer and a chromolin, June 1991; two copy prints of Kylie Minogue and Liza Minnelli for British Vogue, 1990, 1991 respectively; Robert Mapplethorpe portrait of Angus McBean, resin-coated press print, 1988, *24 by 19cm*; Steven Klein colour print of Liza Minnelli for British Vogue, Dec.1989; Lord Snowdon colour transparency of Katharine Hepburn and a colour print of Valentino Garavani for British Vogue, Sep.1987; Elizabeth Zeschin signed portrait of Glenn Close as Hamlet; Iain Thomas signed portrait of Marc Almond; Peggy Serota colour print of K.D.Lang, Dec.1989; Steven Klein, Prince 1989; three colour print cast portraits from Henry V, possibly by Snowdon, *various sizes (qty)*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£400-600**

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- 415 **A large group of vintage resin prints, many of them for British Vogue, 1980s-early 1990s**, approx 46, including Michel Haddi of John Galiano, Dec.1989; Terence Donovan of Claudia Schiffer, 1989; Herb Ritts of Claudia Schiffer in Dior HC and Lacroix, June 1989, Sybilla and Issey Miyake garments 1989; Peter Lindbergh of Linda Evangelista and Cindy Crawford in black patent, another of Crawford in an Alaïa bodysuit and silver swimsuit, 1989; Elgort cover image Feb 1990; Demarchelier cover image Aug.1989 and four others; Steven Klein, Westwood's mirror fig leaf leggings, Oct. 1989; Javier Vallhonrat of John Flett dress, Mar.1989; Herb Ritts of Claudia Schiffer in Lacroix; Versace embroidered jacket 1990; and many others; together with a 1980s watercolour portrait signed by the illustrator and designer Voltan; and three Sheila Metzner exhibition posters (*qty*)
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£200-300**
- 416 **Michel Haddi, 'Veruschka in London Flying Off', 1990**, gelatin silver print of the model carrying a pair of wings, *inscribed and dated in ink to lower border 'To John', image size 38 by 25.3cm*; together with another gelatin silver print of a woman in Mexican riding suit, *signed and inscribed in pencil 'Mary Boetticher, '89' and to the reverse 'p.80', image 43.8 by 33cm (2)*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£400-600**
- 417 **Michel Haddi male portrait, 1985**, enlarged contact gelatin silver print of model in Comme des Garçons robe, dedicated to the base *'Happy New Year John, from Michael Haddi 85', image size 34.5 by 27.3cm*; together with a 'Dream Boys' tinted gelatin silver print, *both signed in pencil to the reverse 'Haddi 1./1', 22.2 by 34cm (2)*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£150-250**
- 418 **Michel Haddi, three photographs of Debbie Mazar, 1991, 1994**, gelatin silver prints; comprising pair of images from 1994, one of the actress leaping in the air with leashed leopard on a New York street, the other wearing a black lace trimmed negligée, *numbered to the reverse 70222-20 #5, 70222-12 #39, image sizes 33.8 by 26.6cm*; the third from 1991 wearing a black and white Op Art ensemble, *inscribed to the reverse '80864 11 35a Kier, Ldy Miss', image size 34.5 by 23.2cm, all pencil signed to the reverse 'Haddi 1/1' (3)*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£150-250**
- 419 **Michel Haddi gelatin silver portraits, 1980s-90s**, *all signed in pencil on the reverse 'Haddi, 1/1'*, comprising Ingrid Sischy in a Yamamoto coat, *image size 31 by 24.6cm*; portrait of Charlotte Lewis holding a cigarette, *34 by 22.6cm*; girl in coat for Donna magazine, Long Island, 1990, *approx 34 by 26.5cm*; portrait of a girl with dishevelled hair for Donna magazine, Milan, c.1990, *34 by 27cm (4)*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£400-600**
- 420 **Michel Haddi - group of gelatin silver and resin prints, late 1980s-early 1990s**, all signed in pencil on the reverse *'Haddi 1/1'*, comprising: gelatin silver print of a stuntman and cyclist, *33 by 26.5cm*; another of a girl in an Ozbek jacket jumping over a nun, for Donna Magazine, Milan, 1990, *34 by 26.5cm*; smaller portraits of Martine Sitbon in a hat and Gaultier's muse Tanel Bedrossiantz at the 'Love Ball', *24 by 15.6cm*; snakeskin trousers worn by Terence Trent D'Arby; resin print of a male model in Comme suit ; and small gelatin test print of two actors on stage (*5*)
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£200-300**

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- 421 **Michel Haddi, various celebrity portraits, late 1980s-early 1990s**, comprising: James Brown gelatin silver print, *image size 33.6 by 22.5cm*; two prints of Veruschka in contortionist poses, 1992, *numbered in crayon 3, 4, 23 by 15.1cm*; and seven smaller prints: David Bowie, copy print, *numbered to the reverse 78677 1/11, 23 by 19cm*; three gelatin silver prints of Ethan Hawke, *shoot ref 67127; all pencil signed to the reverse 'Haddi 1/1'(7)*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£200-300**
- 422 **Steven Meisel portrait of Veruschka wearing leopard prints, 'In With the Big Cat' out-take, 1989**, gelatin silver print, full-length full-bleed portrait in Edina Ronay leopard body suit, Westwood coat and Thunderpussy belt, *numbered to the reverse 1489, image 39 by 38.2cm*; together with colour prints of Tina Chow and Isabella Rossellini wearing Givenchy and Saint Laurent jackets from the S/S haute couture collections, *29 by 23.8cm (3)*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£300-500**
- 423 **Terence Donovan portrait of Grace Coddington, 1987**, gelatin silver print, with Terence Donovan copyright stamp to the reverse, pencil numbered *'3590 Hg', image size 40 by 35cm*; together with an anonymous gelatin silver print of John Hind with Grace Coddington, *image size 18 by 12.5cm (2)*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£150-250**
- 424 **A group of ballet-related photographs by Tyen and others, 1980s -early 1990s**, comprising: six Tyen gelatin silver prints of mainly male dancers and a man shaving, two dedicated to John Hind and dated 1991, one mounted on soft card, *average size 39 by 29cm*; three anonymous gelatin silver prints of dancers, *34 by 26cm*; and ten colour prints by Arthur Elgort featuring Darcey Bussell for British Vogue, December 1989 *(19)*
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£300-500**
- 425 **A large general group of gelatin silver and resin-coated prints, 1980s-early 90s**, including signed Norman Eales tinted gelatin silver print of figures on a beach, *image 32 by 48cm*; Ian Thomas signed female portrait with dedication; Tessa Traeger still life of fruit mounted as a Christmas card, signed and dated 1988; a large format polaroid of roses, dated 1986 with dedication, but signature indistinct; a portrait of Sarajane Hoare and many others (qty)
Provenance: the late John Hind collection, features editor for British Vogue 1980-1992. See lot 386 for more information. Acquired by John Hind directly from the photographer. **£100-150**

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