

Vintage Fashion, Antique Costume & Textiles, Mon, 25 October 2021 10:30

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| <p>1 A Chanel quilted canvas and navy lambskin leather bag, Spring-Summer 1991 ready-to-wear, stamped, made in France, with woven leather chain straps, gilt double 'C' medallion to zip-pull and three interior compartments, <i>33cm long</i>
<i>A variation of this bag is shown on the runway, featured in 'Chanel Catwalk' by Alexander Fury, p. 125, and also appeared in British Vogue, May 1991.</i>
<i>Provenance: The wardrobe of a royal princess.</i> (Dimensions: 33cm long) £500-800</p> <p>2 A Chanel bordeaux-red quilted lambskin leather flap bag, 1980s, stamped, made in France, with gilt hardware, woven leather chain strap, <i>26cm long</i>; with Chanel dustbag (2) (Qty: 2) £500-800</p> <p>3 A Chanel navy quilted lambskin bag, 1980s, stamped, made in France, with two exterior compartments, one with gilt 'C' press-stud closure; two pockets to interior, woven leather chain strap, <i>30cm long</i>
<i>Provenance: The wardrobe of a royal princess.</i> (Dimensions: 30cm long) (Qty: 1) £500-800</p> <p>4 A Chanel black quilted wool-jersey flap bag, 1989-91, stamped, made in France, serial number 1262882, with gilt hardware and chain strap, red leather interior, <i>25cm long</i>; with Chanel dustbag (2) (Qty: 2) £500-800</p> <p>5 A Chanel quilted midnight-blue satin evening bag, 1980s stamped, made in Italy, with gilt double 'C' snap closure, large leather tassel and woven leather chain strap, with zip pocket to interior, blue leather lining, <i>19cm long</i> £500-800</p> <p>6 A Chanel black quilted lambskin leather flap bag, 1980s, stamped, made in France, the front flap edged with red leather and lined in the same, gilt hardware, woven leather chain strap, <i>25cm long</i> £400-600</p> <p>7 A Chanel brown lambskin leather bag, 1989-1991, stamped, made in Italy, serial number 1097118, oval in shape, appliquéd with large double 'C' to front side, leather tassel zip-pull, woven leather chain strap, <i>18cm long</i>; with a Chanel dustbag (2) (Dimensions: 18cm long) (Qty: 2) £300-500</p> <p>8 A Chanel navy quilted lambskin leather flap bag, 1980s, stamped, made in France, with gilt hardware, woven leather chain strap, <i>24cm long</i> £300-500</p> | <p>9 A Chanel black quilted lambskin leather bag, circa 1992, stamped, made in France, with serial sticker numbered 2375421, with gilt double 'C' turnlock clasp, quilted leather shoulder strap, <i>23cm long</i>; together with original authenticity card (2)
<i>Provenance: The wardrobe of a royal princess.</i> (Dimensions: 23cm long) (Qty: 2) £300-500</p> <p>10 A Chanel quilted black velvet evening bag, 1980s, stamped, made in France, with gilt double 'C' encircled by chains to front, press-stud fastening, woven suede chain strap, lined in red grosgrain silk, <i>approx 19cm long</i>; in a Chanel dustbag (2) (Dimensions: approx 19cm long) £300-500</p> <p>11 A Chanel sand-coloured quilted lambskin leather bag, 1980s, stamped, made in France, with gilt double 'C' to front flap, press-stud closure, woven leather chain strap, zip pocket to interior, <i>25cm long</i> £250-350</p> <p>12 Three Chanel quilted lambskin leather handbags in shades of white, 1980s, stamped, made in France, the first with gilt double 'C' to front flap, press-stud closure, woven leather chain shoulder strap, <i>19cm long</i>; the second 'pocket' shaped and of pale beige leather, <i>21cm long</i>; the third with zip-closure, oversized leather zip-pull with gilt double 'C', <i>23cm long</i> (3) (Qty: 3) £250-400</p> <p>13 A Chanel quilted black lambskin leather pochette, 1986-88 stamped, made in Italy, serial number 0436787, exterior pocket to front with double 'C', two interior zip pockets, <i>27cm long</i> (Dimensions: 27cm long) £200-300</p> |
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Note that charges apply, see website for details

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- 14 **A Chanel wool-blend tweed jacket in shades of ice-blue and white, Spring-Summer 1997, boutique labelled, size 42, gilt 'C's to buttons, with fitted waist and lightly-padded shoulders; together with a second Chanel example woven in shades of red, pink and green, the buttons inset with diamante and etched double 'C's, 2000s, labelled, size 42, both examples lined in silk, busts approx 92cm, 36in (2)**
The Spring-Summer 1997 jacket was shown on the runway for the collection in yellow, and a shorter version was shown in the same blue. For this collection, Karl Lagerfeld was inspired by a photograph of a young Coco Chanel sitting on a horse wearing a white shirt, black tie, wide-brimmed hat and jodhpurs - the models wore similarly-styled outfits and ascended the catwalk on a conveyor belt, before dismounting to sashay towards the end of the runway. Lagerfeld joked at the time: 'After the military look, it's the stable look' (commentary paraphrased from 'Chanel Catwalk' by Alexander Fury, p.230). (Dimensions: busts approx 92cm, 36in) (Qty: 2) **£300-500**
- 15 **Two Chanel gilt chain belts, 1984 and 1990-1991, signed, the first with three rows of chains falling to front, held at each side by double 'C' of hammered gilt metal, 1990-91; the second of a similar style, woven with black leather, 1984 (2) £300-500**
- 16 **Two Chanel hair-bows with barrette clasps, 1980s, labelled and signed made in France, each approx 20cm long; together with a Chanel brooch of black satin ribbon with white silk camellia, 1980s, signed to gilt tag; Chanel chain belt with double 'C' medallions, A/W 2013, signed; a second example by Swarovski, 1980s, stamped; and a Bottega Veneta clutch bag of woven satin, 1990s, signed (6) (Qty: 6) £200-300**
- 17 **A Chanel chunky gilt chain belt woven with leather, circa 1987, stamped, season 26, with gilt 'coin' medallion bearing Coco's profile, approx 87cm long (Dimensions: approx 87cm long) £250-400**
- 18 **Four pairs of Chanel shoes, 1980s, signed, including two examples of two-tone leather and one example in brown suede; together with a pair of Hermès leather brogues with gilt 'Kelly' decorative fastenings, all approx EU35.5 (10) (Qty: 10) £200-300**
- 19 **A Chanel straw boater hat, 1980s, labelled, size 58, with grosgrain ribbon band, pinned with two camellias, approx 55cm, 21.5in circumference £200-300**
- 20 **A Chanel tweed jacket, late 1980s, unlabelled, with gilt metal CC padlock buttons, black wool jersey covered lapels, shoulder pads, lined in silk, chest 92cm, 36in £150-250**
- 21 **Four pairs of Chanel leather shoes, 1980s, stamped, sling-back style with 3in heels, including two with contrasting gold leather detailing, approx EU 35-35.5 (8) (Qty: 8) £200-300**
- 22 **A pair of Chanel gilt clip-on earrings, Autumn-Winter 1994-95, signed, with double 'C's to centre encircled with a chain motif, each approx 2cm diameter; in a Chanel box (3) £150-250**
- 23 **A Chanel chunky gilt chain and woven green leather bracelet, 1987 signed, season 26, with toggle clasp, approx 20cm long; together with a Christian Lacroix enamelled heart-shaped brooch with gilt frame and 'CL' to centre, 1980s, signed, 6cm diameter; in a Lacroix box (3) (Qty: 3) £100-150**
- 24 **A Coppola e Toppo beaded 'tie' necklace, 1960s, signed, formed from faceted bronze and orange beads, adjustable chain-and-hook fastening, approx 92-107cm, 36-42in long (Dimensions: approx 92-107cm, 36-42in long) £300-500**
- 25 **A Dior demi-parure of polished turquoise 'stones' inset into gilt frames, 1968, signed and dated, comprising brooch and matching earrings, each spangled with cut brilliants; with a Bijoux Christian Dior box and satin cushion, brooch 5cm diameter, earrings 3cm diameter (5)**
Provenance: The collection of Johanna Liseta Beumer, MBE (10th March 1944-24th January 2021). Born in Southgate, Middlesex, to an affluent family who owned a private school, from the age of eleven years old Johanna would accompany her parents to Walthamstow Greyhound Stadium to attend the races. For her 21st birthday, she announced that instead of a car, she would like a dog. She was gifted a fawn greyhound nicknamed 'Sailor', and the two became inseparable. Johanna's second love - after her greyhound - was bijoux, and she was an avid collector throughout her lifetime. Her family loved to host events and Johanna's birthday parties were always grand, joyous affairs (with pet greyhounds in attendance), held in London at places such as the Grosvenor and Park Lane Hotel. Family pet greyhounds were also in attendance. Family photos show her dressed for such occasions, always accessorising her outfit and signature bouffant hair with sparkling statement 'jewels'. A life-

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changing moment occurred in 1965, soon after acquiring Sailor, when Johanna learned that once a greyhound's racing career was over, they were routinely killed. Subsequently, she went on to dedicate her life to the rescue and re-homing of ex-racing greyhounds. Pioneering in her beliefs and animal welfare activism, Johanna was a founding member of the Greyhound Trust- a now nationwide charity which has rehomed an estimated 100,000 greyhounds since its establishment in 1975. By the early 1990s Johanna had established Whittingham Kennels (the Henlow & Waltham Abbey branch of the Greyhound Trust), where she remained a dearly loved figurehead by staff and volunteers alike. Disabled in her later life and aided by a wheelchair, Johanna remained undeterred and continued to supervise the kennels, a faithful greyhound always by her side. The Trust continues to rescue and re-home thousands of ex-racing greyhounds to this day. In 2007 Johanna was awarded an MBE for her lifelong service to the welfare of greyhounds. When awarded the honour by Queen Elizabeth II, Johanna reciprocated by presenting Her Majesty with a gift of biscuits for her corgis. She is remembered fondly by those who knew her as the lady 'with the big dog...big hair, big personality and big heart'.

You can read more about Johanna's life & work here:

<https://www.theguardian.com/world/2021/jan/29/johanna-beumer-obituary>

<http://wkretiredgreyhounds.blogspot.com/> (Qty: 5) **£200-300**

26

A Dior demi-parure of glass seed beads in shades of pink, 1966 *signed and dated*, comprising necklace of beaded strands, matching clip-on earrings of twisted strands; with a Bijoux Christian Dior box and satin cushion, *necklace approx 40cm long, earrings 3cm diameter*, together with a second Dior necklace of resin beads, 1962, *signed and dated*, also in a Dior box, *necklace approx 44cm long (7)*

Provenance: The collection of Johanna Liseta Beumer, MBE (10th March 1944-24th January 2021). Born in Southgate, Middlesex, to an affluent family who owned a private school, from the age of eleven years old Johanna would accompany her parents to Walthamstow Greyhound Stadium to attend the races. For her 21st birthday, she announced that instead of a car, she would like a dog. She was gifted a fawn greyhound nicknamed 'Sailor', and the two became inseparable. Johanna's second love - after her greyhound - was bijoux, and she was

an avid collector throughout her lifetime. Her family loved to host events and Johanna's birthday parties were always grand, joyous affairs (with pet greyhounds in attendance), held in London at places such as the Grosvenor and Park Lane Hotel. Family pet greyhounds were also in attendance. Family photos show her dressed for such occasions, always accessorising her outfit and signature bouffant hair with sparkling statement 'jewels'. A life-changing moment occurred in 1965, soon after acquiring Sailor, when Johanna learned that once a greyhound's racing career was over, they were routinely killed. Subsequently, she went on to dedicate her life to the rescue and re-homing of ex-racing greyhounds. Pioneering in her beliefs and animal welfare activism, Johanna was a founding member of the Greyhound Trust- a now nationwide charity which has rehomed an estimated 100,000 greyhounds since its establishment in 1975. By the early 1990s Johanna had established Whittingham Kennels (the Henlow & Waltham Abbey branch of the Greyhound Trust), where she remained a dearly loved figurehead by staff and volunteers alike. Disabled in her later life and aided by a wheelchair, Johanna remained undeterred and continued to supervise the kennels, a faithful greyhound always by her side. The Trust continues to rescue and re-home thousands of ex-racing greyhounds to this day. In 2007 Johanna was awarded an MBE for her lifelong service to the welfare of greyhounds. When awarded the honour by Queen Elizabeth II, Johanna reciprocated by presenting Her Majesty with a gift of biscuits for her corgis. She is remembered fondly by those who knew her as the lady 'with the big dog...big hair, big personality and big heart'.

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<http://wkretiredgreyhounds.blogspot.com/> (Qty: 7) **£200-300**

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A Dior demi-parure of polished blue and white 'stones' inset into gilt frames, 1964, *signed and dated*, comprising flower-head brooch, matching clip-on earrings; in a Bijoux Christian Dior box with satin cushion, *brooch 6cm diameter, earrings 2.5cm diameter (5)*

Provenance: The collection of Johanna Liseta Beumer, MBE (10th March 1944-24th January 2021). Born in Southgate, Middlesex, to an affluent family who owned a private school, from the age of eleven years old Johanna would accompany her parents to Walthamstow

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Greyhound Stadium to attend the races. For her 21st birthday, she announced that instead of a car, she would like a dog. She was gifted a fawn greyhound nicknamed 'Sailor', and the two became inseparable. Johanna's second love - after her greyhound - was bijoux, and she was an avid collector throughout her lifetime. Her family loved to host events and Johanna's birthday parties were always grand, joyous affairs (with pet greyhounds in attendance), held in London at places such as the Grosvenor and Park Lane Hotel. Family pet greyhounds were also in attendance. Family photos show her dressed for such occasions, always accessorising her outfit and signature bouffant hair with sparkling statement 'jewels'. A life-changing moment occurred in 1965, soon after acquiring Sailor, when Johanna learned that once a greyhound's racing career was over, they were routinely killed. Subsequently, she went on to dedicate her life to the rescue and re-homing of ex-racing greyhounds. Pioneering in her beliefs and animal welfare activism, Johanna was a founding member of the Greyhound Trust - a now nationwide charity which has rehomed an estimated 100,000 greyhounds since its establishment in 1975. By the early 1990s Johanna had established Whittingham Kennels (the Henlow & Waltham Abbey branch of the Greyhound Trust), where she remained a dearly loved figurehead by staff and volunteers alike. Disabled in her later life and aided by a wheelchair, Johanna remained undeterred and continued to supervise the kennels, a faithful greyhound always by her side. The Trust continues to rescue and re-home thousands of ex-racing greyhounds to this day. In 2007 Johanna was awarded an MBE for her lifelong service to the welfare of greyhounds. When awarded the honour by Queen Elizabeth II, Johanna reciprocated by presenting Her Majesty with a gift of biscuits for her corgis. She is remembered fondly by those who knew her as the lady 'with the big dog...big hair, big personality and big heart'.

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<http://wkretiredgreyhounds.blogspot.com/> (Qty: 5) **£200-300**

- 28 **A good Miriam Haskell parure, 1950s, signed,** of glass beads in shades of deep red and yellow, gilt vine-leaf settings, comprising necklace, brooch, *8cm long*, and two pairs of clip-on earrings; in a velvet-lined box (7)

Provenance: The collection of Johanna Liseta

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Beumer, MBE (10th March 1944-24th January 2021). Born in Southgate, Middlesex, to an affluent family who owned a private school, from the age of eleven years old Johanna would accompany her parents to Walthamstow Greyhound Stadium to attend the races. For her 21st birthday, she announced that instead of a car, she would like a dog. She was gifted a fawn greyhound nicknamed 'Sailor', and the two became inseparable. Johanna's second love - after her greyhound - was bijoux, and she was an avid collector throughout her lifetime. Her family loved to host events and Johanna's birthday parties were always grand, joyous affairs (with pet greyhounds in attendance), held in London at places such as the Grosvenor and Park Lane Hotel. Family pet greyhounds were also in attendance. Family photos show her dressed for such occasions, always accessorising her outfit and signature bouffant hair with sparkling statement 'jewels'. A life-changing moment occurred in 1965, soon after acquiring Sailor, when Johanna learned that once a greyhound's racing career was over, they were routinely killed. Subsequently, she went on to dedicate her life to the rescue and re-homing of ex-racing greyhounds. Pioneering in her beliefs and animal welfare activism, Johanna was a founding member of the Greyhound Trust - a now nationwide charity which has rehomed an estimated 100,000 greyhounds since its establishment in 1975. By the early 1990s Johanna had established Whittingham Kennels (the Henlow & Waltham Abbey branch of the Greyhound Trust), where she remained a dearly loved figurehead by staff and volunteers alike. Disabled in her later life and aided by a wheelchair, Johanna remained undeterred and continued to supervise the kennels, a faithful greyhound always by her side. The Trust continues to rescue and re-home thousands of ex-racing greyhounds to this day. In 2007 Johanna was awarded an MBE for her lifelong service to the welfare of greyhounds. When awarded the honour by Queen Elizabeth II, Johanna reciprocated by presenting Her Majesty with a gift of biscuits for her corgis. She is remembered fondly by those who knew her as the lady 'with the big dog...big hair, big personality and big heart'.

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<http://wkretiredgreyhounds.blogspot.com/> **£200-300**

A large group of costume jewellery,

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1960s-1980s, including Dior-inspired demi-parure of faceted blue 'gems', *unsigned*, and two photographs of the original owner wearing it in the late 1960s and 70s; necklace, ring and pair of earrings of dazzling cut-brilliant; Kenneth Jay Lane gilt 'greyhound' bangle and pair of square-cut earrings, *signed*; Trifari gilt 'greyhound' ring, *signed*; Grosse gilt metal and 'amethyst' parure, 1968, demi-parure with blue and orange polished 'gems', 1969, and horse-head brooch, 1968, *all signed and dated*; bird of paradise brooch, *indistinctly signed*; Limoges printed porcelain parure, *signed*; and others, *all unsigned*; together with a Revlon compact (qty) Provenance: The collection of Johanna Liseta Beumer, MBE (10th March 1944-24th January 2021). Born in Southgate, Middlesex, to an affluent family who owned a private school, from the age of eleven years old Johanna would accompany her parents to Walthamstow Greyhound Stadium to attend the races. For her 21st birthday, she announced that instead of a car, she would like a dog. She was gifted a fawn greyhound nicknamed 'Sailor', and the two became inseparable. Johanna's second love - after her greyhound - was bijoux, and she was an avid collector throughout her lifetime. Her family loved to host events and Johanna's birthday parties were always grand, joyous affairs (with pet greyhounds in attendance), held in London at places such as the Grosvenor and Park Lane Hotel. Family pet greyhounds were also in attendance. Family photos show her dressed for such occasions, always accessorising her outfit and signature bouffant hair with sparkling statement 'jewels'. A life-changing moment occurred in 1965, soon after acquiring Sailor, when Johanna learned that once a greyhound's racing career was over, they were routinely killed. Subsequently, she went on to dedicate her life to the rescue and re-homing of ex-racing greyhounds. Pioneering in her beliefs and animal welfare activism, Johanna was a founding member of the Greyhound Trust - a now nationwide charity which has rehomed an estimated 100,000 greyhounds since its establishment in 1975. By the early 1990s Johanna had established Whittingham Kennels (the Henlow & Waltham Abbey branch of the Greyhound Trust), where she remained a dearly loved figurehead by staff and volunteers alike. Disabled in her later life and aided by a wheelchair, Johanna remained undeterred and continued to supervise the kennels, a faithful greyhound always by her side. The Trust continues to rescue and re-home thousands of ex-racing greyhounds to this day. In 2007

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Johanna was awarded an MBE for her lifelong service to the welfare of greyhounds. When awarded the honour by Queen Elizabeth II, Johanna reciprocated by presenting Her Majesty with a gift of biscuits for her corgis. She is remembered fondly by those who knew her as the lady 'with the big dog...big hair, big personality and big heart'.

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<http://wketiredgreyhounds.blogspot.com/> (Qty) **£100-150**

A finely-carved ivory brooch set in a gilt mount, probably French, 1860s-80s, unsigned, with two greyhounds or whippets beneath leafy trees, *6.6cm long*; in a box; together with two photographs of the previous owner, Johanna Liseta Beumer, MBE (2)

Please note there are export restrictions on this lot.

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- Greyhound Trust), where she remained a dearly loved figurehead by staff and volunteers alike. Disabled in her later life and aided by a wheelchair, Johanna remained undeterred and continued to supervise the kennels, a faithful greyhound always by her side. The Trust continues to rescue and re-home thousands of ex-racing greyhounds to this day. In 2007 Johanna was awarded an MBE for her lifelong service to the welfare of greyhounds. She chose to wear this brooch for the occasion, and when awarded the honour by Queen Elizabeth II, Johanna reciprocated by presenting Her Majesty with a gift of biscuits for her corgis. She is remembered fondly by those who knew her as the lady 'with the big dog...big hair, big personality and big heart'. You can read more about Johanna's life & work here:
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<http://wkretiredgreyhounds.blogspot.com/> **£200-300**
- 31 **A Cartier dressing case, the silver fittings 1912**, of black leather, the interior embossed in gold 'CARTIER', London, Paris, New York, Made in France, the exterior with stamped gilt coronet for a Countess above an indistinct angular cypher; the silver accoutrements by Norman Smith of London comprising five glass jars with monogrammed engine-turned silver lids with monograms (*possibly MJH*), silver shoe horn and a silver-backed comb, all contained in the hinged base compartment; the larger upper compartment with side pocket for matching hand mirror, *28cm, 11in long* **£700-1,000**
- 32 **A Cartier brushed-gold plated lighter, 20th century**, signed 'Cartier Paris, Swiss Made, 7444028, plaque org 20M'; together with an A & Co. Ltd example, 9ct gold, monogrammed 'S.R.B', 20th century, signed, London hallmark *9.375*; three other examples in gilt and silver-coloured metal comprising two by Dunhill, one by Dupont, mid-20th century, signed; silver-coloured metal minaudiere, probably Whiting & Davis and in a box, 1950s-60s, unsigned; and two evening bags, one example with needlepoint idyllic scene, 1930s (9)
A similar style Cartier lighter is advertised in British Vogue, August 1981. **£200-300**
- 33 **An A.F Schwalb of Toledo Colobus monkey-fur coat, late 1930s-early 40s**, labelled and with 'genuine Gold Coast monkey' label, *colobus satanas*, knee-length with lightly-padded shoulders, collar of basket-woven silk cord, lined in black satin, hook-eye fastening to front, *chest approx 86cm, 34in*; together with a Colobus monkey-fur muff, *colobus satanas*, in the remains of original cardboard box, c.1920 (3)
There are export restrictions on this lot. **£300-500**
- 34 **An Hermès brown box leather Kelly 32, 1970** stamped and signed, blind stamp Z, with gilt hardware, detachable shoulder strap, padlock, clochette and two keys, *32cm long*; with an Hermès dustbag (7) **£500-800**
- 35 **A Beckman Furs Colobus monkey-fur coat, 1940s**, labelled 'Los Angeles', *colobus satanas*, knee-length, black satin lining and hook-eye fastenings to front, *chest approx 92cm, 36in*
Please note there are export restrictions on this lot. (Dimensions: chest approx 92cm, 36in) **£300-500**
- 36 **A Dior monogrammed canvas holdall, 1970s**, unsigned, made in France, with black leather handles, singular zip pocket to interior, *65cm long* (Dimensions: 65cm long) **£250-400**
- 37 **A Dior 'cannage' quilted brown lambskin leather shopping tote bag, 2000s**, stamped, with silver metal chain to handles, 'DIOR' charms to exterior, the interior with two main compartments and several pockets, *36in, 92cm long*; with a Dior dustbag (2) (Dimensions: 36in, 92cm long) (Qty: 2) **£250-400**
- 38 **A Bottega Veneta black leather handbag, 2000s**, with maker's tag to inside, grey suede lining, multiple pockets, grey metal clasp, *33cm, 13in long*, with shoulder strap and storage bag (3) **£200-300**
- 39 **Four Gucci leather belts with gilt double 'G' buckles, 1970s-80s**, stamped, in blue, red and ivory leathers, *various sizes* (4) **£200-300**
- 40 **A Gianni Versace studded leather belt-bag, circa 1992**, faintly stamped, western-inspired, the belt with gilt metal buckle, detachable pochette with decorative Medusa-head studs, *pochette 12cm diameter, belt 75-88cm long* (2) (Qty: 2) **£200-300**
- 41 **A Louis Vuitton Sac Plat, 1970s**, woven label to interior, signed to hardware, *35cm long*; together with three Louis Vuitton pochettes, 1980s-90s, the largest *25cm long* (4) **£150-250**

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- 42 **A Louis Vuitton monogrammed leather holdall, 1980s, signed to hardware**, canvas interior, with swing tag, padlock, key and later-added detachable shoulder strap, modern, *61cm long*; together with two Louis Vuitton pochettes, *largest 24cm long (3)* (Qty: 3) **£250-350**
- 43 **A Louis Vuitton monogrammed leather Totally PM bag, 1990s, stamped, with serial number TH4019**, with two exterior pockets, canvas lining with three pockets, *32cm long*; together with a Louis Vuitton key-chain pochette, probably 2000s, *stamped (2)* (Dimensions: 32cm long) (Qty: 2) **£250-400**
- 44 **A Louis Vuitton monogrammed leather holdall, 1990s-2000s, stamped**, canvas lining, with luggage tag and padlock attached, *62cm, 24.5in long* (Dimensions: 62cm, 24.5in long) **£250-350**
- 45 **A Louis Vuitton tan Epi leather handbag, circa 2000 stamped to interior**, with two interior compartments and three pockets, *33cm long* (Dimensions: 33cm long) **£250-350**
- 46 **A group of Louis Vuitton small, monogrammed leather accessories, 1970s-1990s, mainly unsigned**, comprising two writing-folios, pencil case, travel document holder, coin purse with key chain and two pochettes (7) (Qty: 7) **£80-120**
- 47 **A pair of Alexander McQueen shoes, 'Ireere' collection, Spring-Summer 2003 stamped**, with life-like 'butterfly' encased in each Perspex wedge-heel, imitation 'snake-skin' uppers of embossed leather, *size 37, each approx 25cm, 10in long (2)*
Variations of this shoe can be seen being worn on the runway for looks 42, 43 & 44. (Qty: 2) **£200-300**
- 48 **An Alexander McQueen for the V&A re-issue 'De-Manta' clutch, 2015, signed 'Alexander McQueen' to exterior and 'Alexander McQueen for V&A' to interior**, of digitally-printed satin, the interior lined in cotton, zip closure, the upper corners folding back on themselves and with magnetic fastenings, *approx 39cm, 15.5in long*; with a McQueen dustbag (2)
This is a re-issue of the 'De-Manta' clutch from Alexander McQueen's 'Plato's Atlantis' collection, Spring-Summer 2010. It was a limited-edition release produced for the Victoria & Albert Museum, to coincide with the 'Alexander McQueen: Savage Beauty' exhibition, which ran from 14th March- 2nd August 2015. The bag retailed for £465 and sold out. **£100-150**
- 49 **An Alexander McQueen black silk patchwork jacket, circa 2003, labelled and size 40**, with contrasting ruffled insertions, two front slit pockets and concealed zip fastening; together with an example of identical construction in wool, *labelled and size 40, busts 82cm, 32in*; and a McQueen black silk skirt with curved pleats to rear, c. 2002, *labelled and size 42, waist 76cm, 30in (3)*
A jacket in a checkerboard fabric of seemingly identical construction was featured on the catwalk for McQueen's A/W 2003-04 collection, look no. 24. His preceding collection 'Deliverance' featured suits in a similar patchwork style. Neither of these jackets can be seen on the runway for these collections, but they are most likely one of these two collections or a 2003-04 pre-collection. (Qty: 3) **£300-500**
- 50 **A Christian Dior by John Galliano leopard print dress, Autumn-Winter 2000-01 labelled and size 12 GB**, the printed stockinette inset with gold lace cartouches, gilt CD medallions to the narrow straps, the bias-cut skirt with handkerchief hem, *bust approx 86-92cm, 34-36in*
In 2018, Bella Hadid wore an identical dress to attend her sister Gigi's 'golden 23rd party' in New York. **£400-600**
- 51 **A John Galliano pale-peach ruffled chiffon baby-doll-style dress, circa 2008, rubber label**, with embroidered satin bodice spangled with sequins, *bust 81cm, 32in* (Dimensions: bust 81cm, 32in) **£200-300**
- 52 **A John Galliano charcoal-grey wool suit flecked with silver-metallic threads, circa 2007 rubber label**, the jacket with lace insertions, pleated and gathered along the waist and with grosgrain-ribbon belt, matching pencil skirt with bows to kick-pleats, *bust 86cm, 34in, waist 66cm, 26in (3)* (Dimensions: bust 86cm, 34in, waist 66cm, 26in) (Qty: 3) **£200-300**
- 53 **A Prada slate-blue wool coat with racoon fur collar, modern, labelled and size 42**, hip-length with toggle fastenings, two slit pockets to exterior, *chest approx 96cm, 38in* (Dimensions: chest approx 96cm, 38in) **£150-250**
- 54 **Two Diane Von Furstenberg evening/cocktail dresses, 2000s, labelled**, including one beaded example; together with a Gucci striped example; Pucci printed viscose dress; printed jersey example by Lacroix; and others, all early 2000s, *labelled, various sizes (8)* **£100-150**

Note that charges apply, see website for details

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- 55 **A rare Moschino 'Millennium' interactive Lycra dress, 1999-2000, 'Moschino Jeans' labelled, the front reading: 'It's 2000. How do you feel?' with options including 'Modern', 'Cybernetic' and 'Excited', original red rubber marker backed in Velcro which can be moved to select the answer, bust approx 96cm, 38in (2) (Dimensions: bust approx 96cm, 38in) (Qty: 2) £250-400**
- 56 **A Gucci black wool 'tuxedo' suit, 2010s, labelled and size 42, the double-breasted jacket with pointed satin lapels, satin belt with metal buckle and rings, monogrammed silk lining; matching trousers, bust 92cm, 36in, waist 79cm, 31in (2) (Dimensions: bust 92cm, 36in, waist 79cm, 31in) (Qty: 2) £200-300**
- 57 **A group of designer clothing by Margiela and Anne Demeulemeester, 2000s, comprising: distressed denim coat, three dresses, three skirts by Margiela, some still with retail tags attached, Artisanal labelled; Margiela black wool jacket, labelled line '6'; Anne Demeulemeester distressed suede jacket, military-inspired brown cotton-blend coat and sequined wrap-around skirt, labelled; together with a Dries Van Noten devoré velvet and silk dress, labelled; and an Yves Saint Laurent men's blazer with gilt 'YSL' buttons, 1980s, labelled, various sizes (qty) £250-400**
- 58 **A group of Maison Margiela for H&M accessories, 2012, stamped, comprising: leather glove purse with snap-frame, in original dustbag, re-edition from S/S 1999; leather clutch with glove forming the handle, still with retail tag attached, in original dustbag, re-edition from A/W 2007-08; and metal 'keychain' necklace and matching bracelet (6) (Qty: 6) £200-300**
- 59 **A pair of Martin Margiela black leather boots, Autumn-Winter 2008-09, stamped and size 38, with metal 'nail' forming the 3.5in stiletto-heel, zipper fastening to length of rear leg, in a Margiela box (3)
This collection was (probably) Margiela's second to last collection, which was followed by his 20th anniversary S/S 2009 show. In keeping with the designer's lifelong affinity with anonymity, initially, no official statement was given by the company at the time of his retirement, however he is thought to have stepped down as creative director for the house by A/W 2009-10. £200-300**
- 60 **A group of Margiela accessories, 2000s-2010s, stamped, comprising: chestnut-brown leather knee-high boots with self-covered wedge heels, in a Margiela box; Margiela for H&M leather 'glove' clutch, 2012; pair of heels in printed calfskin, 'Replica' labelled; another pair with beige suede uppers, Perspex wedge heels; and a pair of printed calfskin ankle boots with matching shoulder bag, all shoes size 39 (qty) £250-400**
- 61 **Four pairs of Margiela shoes, 2000s-2010s, stamped and size 38, comprising brown leather example with metal 'nail' stilettos heels, A/W 2008; pair in blue satin with Perspex wedge heels, S/S 2007; brown leather 'Tabi' example; and pair in patent leather, 'Replica' labelled; in Margiela boxes and with assorted dust-covers; together with two pairs of knee-length Margiela boots (qty) £200-300**
- 62 **Six pairs of Margiela shoes, 2000s-2010s, stamped, comprising: pair of pale nude leather 'Tabi' shoes with stiletto heels; pair with surrealist 'stiletto' heels carved into wooden wedge heels, tan leather uppers; example with Perspex wedge heels; two-tone brown suede and leather court shoes, all size 38; the two other remaining pairs also with wedge heels, size 37; together with four Margiela shoe boxes and assorted cotton dust-covers (qty) £200-300**
- 63 **A pair of Martin Margiela brown-black leather 'Tabi' shoes, possibly 1990s, stamped and circled no. '1', womenswear line, size 38, in Margiela box; together with a pair of Margiela black leather surrealist-style heels, 2000-2010s, stamped, size 38, in Margiela box; and a Maison Margiela for H&M leather 'glove' clutch, 'keychain' necklace and matching bracelet, 2012, all stamped (9) £200-300**
- 64 **Two Margiela trench coats, 2000s-2010s, labelled line '4', the first in classic tan cotton, size Italian 42, the second in white silk, size Italian 44; together with a Margiela black jacket, labelled line '4', size Italian 44; and three silk blouses, Artisanal labelled, busts approx 92-102cm, 36-40in (6) (Dimensions: busts approx 92-102cm, 36-40in) £200-300**
- 65 **A Maison Martin Margiela black chiffon dress, Autumn-Winter 2006, white label, with curving panel insertions, folding across the front bodice and waist to fasten, bust approx 86cm, 34in, waist 66cm, 26in
Commercial version of runway look no. 14 for this collection. (Dimensions: bust approx 86cm, 34in, waist 66cm, 26in) £200-300**

Note that charges apply, see website for details

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- 66 **A Margiela charcoal-grey wool coat , 2000s,** *Artisanal labelled, Italian size 40;* the lapels and buttons intentionally overlaid with fabric rendering them unusable; together with two jackets presumably from the same collection in black and ivory, *Artisanal labelled;* Margiela double-breasted wool coat and jacket still with retail tags attached, *both Woman's wardrobe (4) labelled, busts approx 86-92cm, 34-36in (5)* (Dimensions: busts approx 86-92cm, 34-36in) (Qty: 5) **£200-300**
- 67 **A Martin Margiela trompe l'oeil printed 'knit' mesh 'jumper'/tunic, Spring-Summer 1996,** white label, with deep neckline, raw edges, *chest approx 96cm, 38in;* together with a Margiela brown viscose dress, 1990s, *white label, Italian size 42, bust 92cm, 36in (2)* The trompe l'oeil tunic was shown in grey on the runway for this collection, look no. 45, and variations in brown can also be seen. The brown viscose dress appears similar in style to Margiela's 'lining' dresses of Autumn-Winter 1992-93. **£300-500**
- 68 **Two Martin Margiela black dresses, 1990s,** *labelled,* the first of knitted silk-wool with sheer mesh insertions across shoulders, *white label, size M;* the second in wool, c.1995, labelled *'Reproduction of a series of old garments - Afternoon dress, 1960s'; busts approx 86-92cm, 34-36in (2)* (Qty: 2) **£200-300**
- 69 **A Comme des Garçons red cotton-blend jacket, 'Flat' or '2D' collection, Autumn-Winter 2012-13,** *labelled and size S,* with calico ties and patch pockets to interior; together with a Margiela black wool cape, waistcoat and two black jackets, 2000-2010s, *labelled;* and a third example by Capucci, still with original retail tags attached, *labelled, busts approx 86-92cm, 34-36in (6)* (Dimensions: busts approx 86-92cm, 34-36in) (Qty: 6) **£200-300**
- 70 **A Rei Kawakubo/Comme des Garçons black padded wool jacket, Spring-Summer 2005 Ready-to-Wear labelled and size M,** the sleeves cut in one, chunky zipper to front and Peter-Pan collar; together with a skirt of perforated polyester with plastic 'crinoline' struts that curl upwards, creating a ruched hemline, from the same collection, *labelled, size M, bust approx 92cm, 36in, waist 66cm, 26in;* together with a Yohji Yamamoto black wool-jersey dress, *Gothic labelled, size M, bust approx 86cm, 34in (3)* *Both pieces are commercial versions and not shown on the runway, however variations of the jacket can be seen. For inspiration for this collection, Rei Kawakubo 'thought about the power of the motorbike—the machine itself—and the strength of a ballet dancer's arms', continuing with her career-long philosophical investigation into women and strength. Writing for Vogue, Sarah Mower elaborates: 'Kawakubo's explanation clarified why the dancers' stiff leather or neoprene jackets were cut with rolled-up sleeves, and how their openwork inserts mimicked the cooler vents in a motorcycle engine, and why curviform foam-rubber seat-covers sometimes morphed into skirts'.* (Dimensions: bust approx 92cm, 36in, waist 66cm, 26in) (Qty: 3) **£250-400**

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- 71 **A Rei Kawakubo/Comme des Garçons digitally-printed floral cotton ensemble, Spring-Summer 2004 Ready-To-Wear, labelled and size S, with raw-edged seams, the gabardine skirt cut in curves, outlined with black 'paper'; jacket woven with pink-check exterior, variation of print to the brushed-cotton interior, waist approx 71cm, 28in, bust approx 86cm, 34in (2)**
Technically speaking, there was only one garment included in Rei Kawakubo's S/S 2004 collection: a skirt. Varying slightly for each model, this skirt is most similar to those shown in final looks no. 33 & 34. Kawakubo said the show was about *'designing from shapeless, abstract, intangible forms, not taking into account the body'*. Sarah Mower writes for Vogue that the collection was also *'about testing the concentration of the audience...The wandering imagination tried to seize on the source of Kawakubo's forms. Were those upholstery covers or curtains she had torn down to sling onto the hips? What was the provenance of those puffy petals of fabric with their occasional pleated underlayers? As an enforced twenty-minute meditation on a single piece of clothing, it was a puzzling experience way beyond the realms of any normal fashion show...At the end of the show, Adrian Joffe, Kawakubo's husband, was standing by with assurances that there are plenty of jackets in the showroom'*. (Dimensions: waist approx 71cm, 28in, bust approx 86cm, 34in) (Qty: 2) **£200-300**
- 72 **A Rei Kawakubo/Comme des Garçons stiffened-cotton skirt, Spring-Summer 2004 Ready-To-Wear, labelled and size S, cut in curves and edged with black 'paper', waist 66cm, 26in, together with a Comme des Garçons finely-quilted silk jacket, 2000s, bust 92cm, 36in (2)**
Technically speaking, there was only one garment included in Rei Kawakubo's S/S 2004 collection: a skirt. Varying slightly for each model, this skirt is most similar to that in look no. 2. Kawakubo said the show was about *'designing from shapeless, abstract, intangible forms, not taking into account the body'*. Sarah Mower writes for Vogue that the collection was also *'about testing the concentration of the audience...The wandering imagination tried to seize on the source of Kawakubo's forms. Were those upholstery covers or curtains she had torn down to sling onto the hips? What was the provenance of those puffy petals of fabric with their occasional pleated underlayers? As an enforced twenty-minute meditation on a single piece of clothing, it was a puzzling experience way beyond the realms of any normal fashion show...At the end of the show, Adrian Joffe, Kawakubo's husband, was standing by with assurances that there are plenty of jackets in the showroom'*. (Qty: 2) **£150-250**

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- 73 **A Rei Kawakubo/Comme des Garçons striped and checked wool ensemble, Autumn-Winter 2003 Ready-To-Wear, labelled**, comprising: draped and layered skirt, matching tunic tied into place with large knots, *waist approx 76cm, 30in*; together with a Comme des Garçons red leather bag and folding, pleated felt example by Issey Miyake, probably 1990s, *both stamped/labelled (4)*
For Comme des Garçon's A/W 2003 collection, Rei Kawakubo drew inspiration from the concept of 'pilgrimage'. Sarah Mower writes for Vogue: *'Kawakubo sees her woman quite literally as a person in transit, walking toward her destination with what look like bundles of possessions slung about her body. In one sense, the designer arrived at those tied-on fabric slings and knapsacks by developing the bunchy forms that were knotted into her Spring collection'*. Usually averse to making any overtly political commentary, Kawakubo included boldly-printed slogans that championed individualistic thinking, such as: *'The majority is always wrong'* (attributed by some to philosopher Søren Kierkegaard, but probably Henrik Ibsen), and one-liners written by the designer's collaborator Gene Krell: *'Conformity is the language of corruption'* and *'Viva the one-percenters'*. The skirt was shown on the runway as part of look no.24. (Qty: 4) **£250-350**
- 74 **A Yohji Yamamoto 'Adidas' striped jacket, Autumn-Winter, 2001-02, labelled, size 1, part of Look 40**, of black wool gabardine, with bloused, full hem edged in grey stripes, zip fastened **£200-300**
- 75 **An Issey Miyake red and yellow checked plush ensemble, Autumn-Winter 1998, labelled**, the cropped jacket with draped swag and printed with black stripes, the trousers with spots, *bust approx 96cm, 38in, waist 71cm, 28in (2)*
(Dimensions: bust approx 96cm, 38in, waist 71cm, 28in) (Qty: 2) **£200-300**
- 76 **A Rei Kawakubo/ Comme des Garçons calico coat, Spring-Summer 2006 ready-to-wear, labelled and size S**, formed from large swathes of fabric, draped, ruched and gathered, oversized Peter Pan collar; together with a Comme des Garçons wide tartan belt, from the same collection, *stamped (2)*
The coat was look no.16 on the runway for this collection. This exact belt cannot be seen, however tartan and variations of such belts are featured heavily. Sarah Mower writes for Vogue: *'Usually you count on a Comme des Garçons show to plumb mysterious depths, but for spring, the mystery was slap-bang there on the surface. It looked like nothing so much as an homage to Vivienne Westwood's royal collections. Ringleted girls in crowns, wearing Union Jack-printed underwear and punkish tartans, proceeded up and down the runway to the strains of Coronation marches, Church of England hymns, and even, gorbliney, "Land of Hope and Glory." It was all—and this was the shock in this house of intellectual subtlety—puzzlingly literal'*. Perhaps even more puzzlingly, Kawakubo dismissed the suggestion that the collection was an homage to England or Vivienne Westwood, conceding that whilst there were references to *'a lost Empire'*, the collection was about *'cutting without a pattern'*. (Qty: 2) **£200-300**

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- 77 **A group of Comme des Garçons menswear, 1980s-90s, labelled,** comprising four jackets, including one example with self-covered buttons of floral printed wool and a 1950s-inspired example with zip-front of knitted jersey and pin-striped wool; two shirts and pair of navy-blue wool trousers; together with a Yohji Yamamoto silk and cotton shirt with floral embroidered collar and black jersey jacket, *various sizes (9)*
Provenance: 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, among others, Lord Snowdon, David Bailey, Terry Jones, Bruce Weber, Herb Ritts, Patrick Demarchelier, Michel Haddi and Mario Testino. He left Vogue in 1992 and went on to develop a freelance career which was cut short by his premature death in 1995. Examples of his creative editorial work for John Galliano during the 1990s are held in the collection of the V&A, accession numbers E.238-1991, E.239-1991, E.240-1991 & E.241-1999. (Dimensions: various sizes) (Qty: 9) **£250-350**
- 78 **A group of Comme des Garçons mainly linen summer menswear, 1980s-1990s, labelled,** in mainly shades of pale duck-egg blue and ivory, comprising: two linen jackets; waistcoat; navy blue linen suit; four shirts; three pairs of trousers; together with a Masuda knitted cotton cardigan with 'school' badge, *various sizes (qty)*
Provenance: 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, among others, Lord Snowdon, David Bailey, Terry Jones, Bruce Weber, Herb Ritts, Patrick Demarchelier, Michel Haddi and Mario Testino. He left Vogue in 1992 and went on to develop a freelance career which was cut short by his premature death in 1995. Examples of his creative editorial work for John Galliano during the 1990s are held in the collection of the V&A, accession numbers E.238-1991, E.239-1991, E.240-1991 & E.241-1999. (Dimensions: various sizes) (Qty: qty) **£200-300**

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- 79 **A group of designer menswear, 1980-1990s, labelled**, comprising: Thierry Mugler purple wool suit with seam detailing and angular pockets to jacket; another example in forest-green and light green cotton shirt by Romeo Gigli; Jean Paul Gaultier sailor-inspired knitted jumper with gilt star zip-pull to neckline, *Maille labelled*, navy wool trousers, *Homme labelled*, skull-print shirt, *Gibo labelled*, and oversized-coat with shoulder pads and deep pockets, *Gibo labelled*; grey cotton-blend shirt by Comme des Garçons; and a Claude Montana tuxedo-inspired jacket and 'communist' print silk tie, *various sizes (12)*
Provenance: 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, among others, Lord Snowdon, David Bailey, Terry Jones, Bruce Weber, Herb Ritts, Patrick Demarchelier, Michel Haddi and Mario Testino. He left Vogue in 1992 and went on to develop a freelance career which was cut short by his premature death in 1995. Examples of his creative editorial work for John Galliano during the 1990s are held in the collection of the V&A, accession numbers E.238-1991, E.239-1991, E.240-1991 & E.241-1999. (Dimensions: various sizes) (Qty: 12) **£250-400**
- 80 **Four Armani men's suits, circa 1990, labelled**, in mainly gentle shades of grey, chalk and green; together with two Armani jackets; linen-blend duster coat; Armani Jeans pin-striped viscose shirt; four pairs of trousers and eight silk ties, *all labelled*; Romeo Gigli suit of pin-striped brown wool; Paul Smith example in a silk-wool blend; and Jasper Conran waistcoat of pastel melange tweed; all circa 1990, *all labelled, chests approx 102-106cm, 40-42in, waists approx 81-92cm, 32-36in (qty)*
Provenance: 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, among others, Lord Snowdon, David Bailey, Terry Jones, Bruce Weber, Herb Ritts, Patrick Demarchelier, Michel Haddi and Mario Testino. He left Vogue in 1992 and went on to develop a freelance career which was cut short by his premature death in 1995. Examples of his creative editorial work for John Galliano during the 1990s are held in the collection of the V&A, accession numbers E.238-1991, E.239-1991, E.240-1991 & E.241-1999. (Dimensions: chests approx 102-106cm, 40-42in, waists approx 81-92cm, 32-36in) (Qty: qty) **£200-300**

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- 81 **A group of colourful designer menswear, late 1980s-early 1990s, labelled**, comprising: two Paul Smith velvet waistcoats; Jasper Conran violet lamb's wool blazer with quilted lining; two 1950s-inspired red jackets, one in suede with blue satin quilted lining; white cotton shirt and floral printed chiffon example; Katharine Hamnett hunting-inspired red wool jacket with velvet collar, black textured shirt and two pairs of trousers; Yves Saint Laurent Rive Gauche duffel-style coat; Missoni purple cotton trousers; printed silk shirt by Gianfranco Ferré and plain example by Romeo Gigli, *chests approx 96-107cm, 38-42in, waists approx 81cm, 32in (qty)*
- Provenance: 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, among others, Lord Snowdon, David Bailey, Terry Jones, Bruce Weber, Herb Ritts, Patrick Demarchelier, Michel Haddi and Mario Testino. He left Vogue in 1992 and went on to develop a freelance career which was cut short by his premature death in 1995. Examples of his creative editorial work for John Galliano during the 1990s are held in the collection of the V&A, accession numbers E.238-1991, E.239-1991, E.240-1991 & E.241-1999. (Dimensions: chests approx 96-107cm, 38-42in, waists approx 81cm, 32in) (Qty: qty) **£200-300**
- 82 **A group of Gianni Versace menswear, late 1980s-early 1990s, labelled**; comprising: monochrome printed silk shirt; emerald-green satin waistcoat; black silk-blend jacket with colourful printed checked silk lining; black silk-wool suit, the trousers with green and gold striped sides; canary-yellow quilted coat with drawstring waist, faux-fur collar and detachable hood; brick-red lamb's wool blazer with gilt 'Versace Jeans Couture' buttons; and three pairs of trousers, *chests approx 102-106cm, 40-42in, waists approx 81cm, 32in (10)*
- Provenance: 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, among others, Lord Snowdon, David Bailey, Terry Jones, Bruce Weber, Herb Ritts, Patrick Demarchelier, Michel Haddi and Mario Testino. He left Vogue in 1992 and went on to develop a freelance career which was cut short by his premature death in 1995. Examples of his creative editorial work for John Galliano during the 1990s are held in the collection of the V&A, accession numbers E.238-1991, E.239-1991, E.240-1991 & E.241-1999. (Dimensions: chests approx 102-106cm, 40-42in, waists approx 81cm, 32in) (Qty: 10) **£250-350**

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- 83 **A Gianni Versace men's printed silk shirt, circa 1992, labelled,** with swirling Rocco motif in shades of black, white and gold, enamelled gilt buttons and with two slit pockets to front hips, contrasting monochrome printed silk lining, *chest approx 112cm, 44in*
Provenance: 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, among others, Lord Snowdon, David Bailey, Terry Jones, Bruce Weber, Herb Ritts, Patrick Demarchelier, Michel Haddi and Mario Testino. He left Vogue in 1992 and went on to develop a freelance career which was cut short by his premature death in 1995. Examples of his creative editorial work for John Galliano during the 1990s are held in the collection of the V&A, accession numbers E.238-1991, E.239-1991, E.240-1991 & E.241-1999. (Dimensions: chest approx 112cm, 44in) **£200-300**
- 84 **A Gianni Versace men's printed silk shirt, circa 1992 labelled,** the black ground with printed sketches of fashionable men's attire from around the world, overlaid with large-scale and brightly-coloured figures, concealed button fastenings, *chest approx 112cm, 44in;* together with a Versace silk scarf printed with male ballet dancers, probably early 1990s, *approx 85cm square (2)*
Provenance: 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, among others, Lord Snowdon, David Bailey, Terry Jones, Bruce Weber, Herb Ritts, Patrick Demarchelier, Michel Haddi and Mario Testino. He left Vogue in 1992 and went on to develop a freelance career which was cut short by his premature death in 1995. Examples of his creative editorial work for John Galliano during the 1990s are held in the collection of the V&A, accession numbers E.238-1991, E.239-1991, E.240-1991 & E.241-1999. (Dimensions: chest approx 112cm, 44in) **£150-250**

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- 85 **A Claude Montana lambskin leather jacket, 1991, labelled 'Claude Montana pour Idéal Cuir, made in Paris, France', adorned with dangling metal frets, zip-front, two pockets to exterior and one interior with additional 'pen' pocket, chest approx 102cm, 40in**
A variation of this jacket is photographed in British Vogue, December 1991. It retailed at £1,770. 'Frets' are the metal bars inserted into the neck of a guitar and other instruments in order to help create the correct intonation when played. This clever selection of material accounts for the pleasant gentle 'jingle' sound the bars make with movement when the jacket is worn.
Provenance: 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, among others, Lord Snowdon, David Bailey, Terry Jones, Bruce Weber, Herb Ritts, Patrick Demarchelier, Michel Haddi and Mario Testino. He left Vogue in 1992 and went on to develop a freelance career which was cut short by his premature death in 1995. Examples of his creative editorial work for John Galliano during the 1990s are held in the collection of the V&A, accession numbers E.238-1991, E.239-1991, E.240-1991 & E.241-1999. (Dimensions: chest approx 102cm, 40in) **£200-300**
- 86 **A Richard James men's Schiaparelli/Salvador Dali inspired 'lobster' print silk shirt, 'Cecil Beaton' collection, Spring-Summer 1990, labelled, the large crustacean to front appearing hand-painted; together with a Richard James pale-grey silk-blend suit, c.1990; two raw-silk jackets in pink and green, probably 'Cecil Beaton' collection, S/S 1990; and two floral knitted cotton jumpers, c.1990, all labelled, chests approx 107cm, 42in (7)**
The shirt is inspired by Elsa Schiaparelli's 'lobster' dress from 1937. The lobster for the original design was painted by Salvador Dali then printed onto organza. Richard James mimics this technique in his design, which also appears at first glance to be hand-painted. Wallis Simpson, the Duchess of Windsor, was famously photographed wearing the 'lobster' dress by Cecil Beaton at the Château de Candé, shortly before her marriage to Edward VIII. The photographs were featured in Vogue magazine in an eight-page spread in May 1937. The 'lobster' shirt is photographed in British Vogue, December 1989, p.157.
Provenance: 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, among others, Lord Snowdon, David Bailey, Terry Jones, Bruce Weber, Herb Ritts, Patrick Demarchelier, Michel Haddi and Mario Testino. He left Vogue in 1992 and went on to develop a freelance career which was cut short by his premature death in 1995. Examples of his creative editorial work for John Galliano during the 1990s are held in the collection of the V&A, accession numbers E.238-1991, E.239-1991, E.240-1991 & E.241-1999. **£250-350**

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- 87 **A Richard James men's surrealist sunflower print silk-blend shirt, 'Cecil Beaton' collection, Spring-Summer 1990, labelled,** together with a Richard James knitted cotton jumper of the same design; sky-blue raw-silk jacket, probably also from the same collection; double-breasted cotton-denim blazer with shoulder pads and gilt buttons; and hand-knitted merino wool vest with hearts, all circa 1990, *labelled, chests approx 107cm, 42in (5)*
Provenance: 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, among others, Lord Snowdon, David Bailey, Terry Jones, Bruce Weber, Herb Ritts, Patrick Demarchelier, Michel Haddi and Mario Testino. He left Vogue in 1992 and went on to develop a freelance career which was cut short by his premature death in 1995. Examples of his creative editorial work for John Galliano during the 1990s are held in the collection of the V&A, accession numbers E.238-1991, E.239-1991, E.240-1991 & E.241-1999. (Dimensions: chests approx 107cm, 42in) (Qty: 5) **£200-300**
- 88 **A Richard James men's black velvet evening suit, probably Autumn-Winter 1989, labelled,** the standing collar and pockets to jacket beaded with heart-motif and soutache embroidery, *chest 102cm, 40in;* matching trousers, *waist 81cm, 32in;* together with another example in plum velvet, *chest 96cm, 38in, waist 81cm, 32in;* waistcoat of racing jockey-inspired polka-dot silk, *size L, chest 96cm, 38in;* hand-knitted wool jumper in colourful abstract leaf motif, *chest approx 102cm, 40in;* and a pair of blue velvet trousers, *waist 81cm, 32in,* all circa 1990, *all labelled (7)*
The black velvet jacket is photographed in British Vogue, accessorized with a shocking-pink neck scarf, December 1989.
Provenance: 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, among others, Lord Snowdon, David Bailey, Terry Jones, Bruce Weber, Herb Ritts, Patrick Demarchelier, Michel Haddi and Mario Testino. He left Vogue in 1992 and went on to develop a freelance career which was cut short by his premature death in 1995. Examples of his creative editorial work for John Galliano during the 1990s are held in the collection of the V&A, accession numbers E.238-1991, E.239-1991, E.240-1991 & E.241-1999. (Dimensions: various sizes) (Qty: 7) **£250-350**

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- 89 **A rare Richard James embroidered sky-blue silk-blend jacket, 'Cecil Beaton' collection, Spring-Summer 1990, labelled and size 38, with 'Nehru' collar, the shoulders with meandering rose-briar blooming with three-dimensional buds of pink organdie, single-breasted with two exterior pockets and two interior, chest 107cm, 42in**
 An identical jacket in a different colour is held in the V&A, accession number T.183-1996 and was exhibited in *'The Cutting Edge: Fifty Years of British Fashion'*, March 1997, and can be seen photographed in the exhibition publication of the same name by Amy de la Haye, p.107. Richard James showed his *'Cecil Beaton'* collection at the Opera-Comique, Paris, France. For this collection he drew inspiration from Beaton's personal style, and the romantic design of the 'rose' jacket was inspired by Beaton's own 18th-century and surrealist style fancy dress jacket (also held in the V&A, accession no. T.47-1997). Beaton wore the jacket to attend a 'fête champêtre' he hosted at his country house, Ashcombe, in 1937. He was famously photographed by Gordon Anthony wearing it, gazing into a flower-framed mirror with a rabbit mask on the back of his head. For the 1997 exhibition, both jackets were displayed side by side.
 Provenance: 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, among others, Lord Snowdon, David Bailey, Terry Jones, Bruce Weber, Herb Ritts, Patrick Demarchelier, Michel Haddi and Mario Testino. He left Vogue in 1992 and went on to develop a freelance career which was cut short by his premature death in 1995. Examples of his creative editorial work for John Galliano during the 1990s are held in the collection of the V&A, accession numbers E.238-1991, E.239-1991, E.240-1991 & E.241-1999. (Dimensions: chest 107cm, 42in) **£200-300**
- 90 **A group of Richard James menswear, circa 1990, labelled, comprising: three checked tweed jackets; another of burnt-orange lamb's wool; three suits including one example of deep blue wool with chalk-stripe; and two pairs of wool trousers, chests approx 102-107cm, 40-42in, waists approx 76-86cm, 30-34in (12)**
 Provenance: 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, among others, Lord Snowdon, David Bailey, Terry Jones, Bruce Weber, Herb Ritts, Patrick Demarchelier, Michel Haddi and Mario Testino. He left Vogue in 1992 and went on to develop a freelance career which was cut short by his premature death in 1995. Examples of his creative editorial work for John Galliano during the 1990s are held in the collection of the V&A, accession numbers E.238-1991, E.239-1991, E.240-1991 & E.241-1999. (Dimensions: chests approx 102-107cm, 40-42in, waists approx 76-86cm, 30-34in) (Qty: 12) **£200-300**

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- 91 **Three Richard James men's colourful silk waistcoats, circa 1990**, the first embroidered and beaded with watermelon slices, 'Cecil Beaton' collection, Spring-Summer 1990, *unlabelled*; the second appliquéd and beaded with shooting stars and hearts, probably from the same collection, *labelled, size L*; and the third in racing jockey-inspired oversized polka-dot printed silk, *labelled, size M, chests approx 92-102cm, 36-40in (3)*
The 'watermelon' waistcoat is photographed in British Vogue, December 1989, p.157.
Provenance: 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, among others, Lord Snowdon, David Bailey, Terry Jones, Bruce Weber, Herb Ritts, Patrick Demarchelier, Michel Haddi and Mario Testino. He left Vogue in 1992 and went on to develop a freelance career which was cut short by his premature death in 1995. Examples of his creative editorial work for John Galliano during the 1990s are held in the collection of the V&A, accession numbers E.238-1991, E.239-1991, E.240-1991 & E.241-1999. (Dimensions: chests approx 92-102cm, 36-40in) (Qty: 3) **£200-300**
- 92 **Ten Richard James colourful silk ties, circa 1990, labelled**, including one example woven with lobster repeats, 'Cecil Beaton' collection, S/S 1990; two with sunflowers; and others (10)
Provenance: 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, among others, Lord Snowdon, David Bailey, Terry Jones, Bruce Weber, Herb Ritts, Patrick Demarchelier, Michel Haddi and Mario Testino. He left Vogue in 1992 and went on to develop a freelance career which was cut short by his premature death in 1995. Examples of his creative editorial work for John Galliano during the 1990s are held in the collection of the V&A, accession numbers E.238-1991, E.239-1991, E.240-1991 & E.241-1999. (Qty: 10) **£100-150**
- 93 **Three Hermès printed silk ties, 1980s-90s, labelled**, including two in nautical-inspired design; together with an Hermès printed silk bow tie and three Hermès tie-envelopes (7)
Provenance: 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, among others, Lord Snowdon, David Bailey, Terry Jones, Bruce Weber, Herb Ritts, Patrick Demarchelier, Michel Haddi and Mario Testino. He left Vogue in 1992 and went on to develop a freelance career which was cut short by his premature death in 1995. Examples of his creative editorial work for John Galliano during the 1990s are held in the collection of the V&A, accession numbers E.238-1991, E.239-1991, E.240-1991 & E.241-1999.
John is photographed wearing the blue & white example, seated in a beautiful garden, circa 1990. (Qty: 7) **£100-150**

Note that charges apply, see website for details

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- 94 **A large group of men's ties, mainly 1990s, mainly labelled**, approximately 45 examples, including examples by Pucci, Karl Lagerfeld, Liberty, Calvin Klein, Comme des Garçons, Paul Smith and others; together with approximately 9 bow ties and 2 cummerbunds (qty)
Provenance: 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, among others, Lord Snowdon, David Bailey, Terry Jones, Bruce Weber, Herb Ritts, Patrick Demarchelier, Michel Haddi and Mario Testino. He left Vogue in 1992 and went on to develop a freelance career which was cut short by his premature death in 1995. Examples of his creative editorial work for John Galliano during the 1990s are held in the collection of the V&A, accession numbers E.238-1991, E.239-1991, E.240-1991 & E.241-1999. **£100-150**
- 95 **An Hermès reversible leather belt, 1990s, stamped size 80 and signed**, in black and brown contrasting leathers, gilt 'H' buckle, 80-84cm sizing
Provenance: 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, among others, Lord Snowdon, David Bailey, Terry Jones, Bruce Weber, Herb Ritts, Patrick Demarchelier, Michel Haddi and Mario Testino. He left Vogue in 1992 and went on to develop a freelance career which was cut short by his premature death in 1995. Examples of his creative editorial work for John Galliano during the 1990s are held in the collection of the V&A, accession numbers E.238-1991, E.239-1991, E.240-1991 & E.241-1999. (Dimensions: 80-84cm sizing) **£100-150**
- 96 **A men's Maison Margiela for H&M leather jacket formed from belts, 2012, labelled and with original retail tags attached, size L**, in shades of black and brown, fully lined, chest approx 96cm, 38in
The Maison Margiela for H&M collection was released in November 2012, with eager shoppers queuing through the night to acquire pieces. The original retail label attached states that this jacket is a re-issued design from the house's A/W 2007-08 collection. For an original womenswear version of this jacket, see p.340 in 'Maison Martin Margiela' by Rizzoli, dated as being part of the A/W 2006-07 collection, but not featured on the runway. (Dimensions: chest approx 96cm, 38in) **£400-600**
- 97 **A good men's Moschino 'stars and stripes' brocaded jacket, circa 1990, Cheap and Chic labelled, size GB42; single-breasted, 'Exhibitionist' embroidered to rear**, with smaller stars woven in gold metallic threads and gilt buttons, chest approx 106cm, 42in (Dimensions: chest approx 106cm, 42in) **£200-300**
- 98 **A group of men's designer clothing and jewellery, 1980s-2000s, labelled**, comprising Jean Paul Gaultier striped knitted wool jersey waistcoat, *Maille label and additional Fuzzi manufacturer label*; Paul Smith charcoal-grey wool coat with multiple silk pockets to interior, *labelled*; Vivienne Westwood jacket with integral waistcoat; two shirts; knitted cardigan and oversized white cotton tie, 2000s, *all labelled*; Destroy leather waistcoat with 'Lizard King' embroidered to chest, *labelled*; another example with gold lace and beaded fringing, *unlabelled*, chests approx 91-96cm, 36-38in; together with a Dior gilt and satin bracelet, *signed*; John Galliano orange plastic badge, in boxes; and a gilt stainless steel lion head example in a John Hardy box, *signed 'L' (qty)* **£200-300**
- 99 **A pair of men's 'star spangled banner' leather platform boots, 1970s, indistinctly stamped to interior, with 10cm-tall heels**; together with a pair of men's Stephen Toth platform mules with patchwork leather uppers, 10cm heels, 1970s, *stamped and made in Spain*; and a pair of men's brown suede lace-up boots with crêpe soles, late 1960s-early 70s, *indistinctly stamped, each sole approx 29cm long (6)* (Dimensions: each sole approx 29cm long) (Qty: 6) **£200-300**

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- 100 **A Blades of Savile Row gentleman's military-style dress tunic and suit, 1970s, unlabelled**, comprising tunic of black facecloth and intricately appliquéd soutache braid, red silk-blend lining; short black wool jacket with gold braid and loops to front right chest for attaching medals, also lined; matching trousers, unlined, *chest 96cm, 38in, waist 92cm, 36in (3)*
Provenance: the vendor's husband worked in the office of Blades during the 1970s. The ensemble is believed to have been made for a Prince or Sultan of Pahang, Malaysia, but was never collected. After some length of time, her husband was permitted to take it home.
Blades was founded in 1962 by three partners: Rupert Lycett-Green - a 22-year-old ex-Etonian with aristocratic connections and the frontman of the brand, Eric Joy - a cutter from Clerkenwell, and an accountant - Charlie Hornby. Described as having *"high tailoring standards but a young man's view of cut and proportion"* (*'Sharp Suits' by Eric Musgrave, 2009, p.21*), they specialised in bespoke suits, but also sold ready-to-wear ones in their shop on Dover Street. The early success of Blades was a result of combining the novelty of clothes from Carnaby Street with the quality and fine tailoring of Savile Row. In 1967, Blades moved to Burlington Gardens, where the shop windows looked down on Savile Row itself (*excerpt paraphrased from A Dandy In Aspic: <http://dandyinaspic.blogspot.com/2011/10/blades-and-savile-rows-reaction-to.html>*). Designs by Rupert Lycett-Green for Blades are held in the collections of the Victoria & Albert Museum, the Museum of London and the Metropolitan Museum of Art, New York. **£150-250**
- 101 **A Westwood leopard-printed plush t-shirt with large appliquéd heart to front, 1993**, together with a man's Vivienne Westwood tattersall-checked wool ensemble, 1990s, *gold on ivory woven label to waistcoat only*, comprising waistcoat with enamelled 'orb' buttons, *size 38*, matching high-waisted wide-legged trousers with self-covered belt, *waist 86cm, 34in, chests 96cm, 38in (4)* (Qty: 4) **£400-600**
- 102 **Two men's Vivienne Westwood suits, modern, labelled**; the first in checked wool, the jacket with integral waistcoat, *jacket size 56, trousers 52, Westwood Man labelled*; the second of pin-striped wool, the jacket cut with raw edges, quilted silk lining, *size 54, trousers size 52, Westwood labelled*; together with a pair of tartan trousers, *size 52*, with matching waistcoat, *size 54*; and pairs of tartan trousers, *size 50*, all modern, *all Westwood Man labelled, chests approx 96-102cm, 38-40in, waists approx 92-97cm, 36-38in (7)* **£300-500**
- 103 **A man's Vivienne Westwood tartan-wool ensemble, 'Anglomania' collection, Autumn-Winter 1993-94, woven gold label**, comprising waistcoat with gilt 'orb' buttons, the rear panel in hair-printed silk, *size 40, chest 102cm, 40in*, matching trousers with 'bondage' strap and zippers, *size 32, waist 81cm, 32in (2)* **£300-500**
- 104 **A man's Vivienne Westwood shaved-sheepskin jacket, modern, Man labelled, size 52**, double-breasted and with large faux-horn buttons engraved with orbs, *chest approx 107cm, 42in* (Dimensions: chest approx 107cm, 42in) **£250-350**
- 105 **Two Vivienne Westwood denim jackets with 'squiggle' print cotton linings, 2000s-modern, labelled**, the first with batwing buckle-back sleeves and multiple over-sized pockets, one fastening with large brass 'Orb' button, yellow lining, *Westwood/Lee Jeans labelled, size S*; the second with embroidered Orb and skull, with interior pocket to blue lining, *Anglomania labelled, size M, chests approx 92cm, 36in*; together with a Westwood grey mohair capelet with button fastenings, pleats to rear, late 1990s-early 2000s, *Gold label, size UK10*; and a Westwood knitted wool scarf with carved wooden beads, *red on white label (4)* **£200-300**
- 106 **A large group of Vivienne Westwood men's clothing and accessories, mainly 2000s-modern, labelled**, including eleven T-shirts, one with 'cut and slash' technique to sleeves; denim jacket with 18th century inspired pockets; grey cotton jumper; printed cotton poncho; pair of Westwood for Lee jeans; two bags; two scarves; four pairs of shoes in their original boxes, *size 40-41*; quantity of jewellery and a belt, *various sizes (qty)* (Dimensions: various sizes) (Qty: qty) **£200-300**
- 107 **A pair of men's Vivienne Westwood for Joseph Cheaney & Sons brogues, modern, stamped and size UK7, EU40**, the uppers of floral brocade, rubber Itshide soles, in original dust bags and box (5) **£100-150**

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- 108 **Four Vivienne Westwood cocktail dresses, 2000s-2010s, three Red labelled and size 44**, including one example of changeant forest-green faille with draped swags to hip and neckline; another of brown jersey, *Gold labelled, size 14, busts approx 92cm, 36in (4)* (Dimensions: busts approx 92cm, 36in) (Qty: 4) **£200-300**
- 109 **A group of Vivienne Westwood casual wear, 2000-2010s, mainly Red labelled**, comprising six coats/jackets, including one example of leopard-spot jacquard; four dresses including stretch-denim example with 'squiggle' printed cotton backing to side zipper, *Westwood for Lee jeans labelled*; striped cotton bodice and another of lavender knitted cotton with embroidered orb motif to front, *various sizes (qty)* **£200-300**
- 110 **A Vivienne Westwood pink gingham cotton two-piece ensemble with gilt 'frame' stencilling, 'Civilizade' collection, Spring-Summer 1989, labelled, bust 86cm, 34in, waist 66cm, 26in**; together with a metallic silk-lurex dress with corset to interior, probably late 1990s, *labelled, size 44*; cow-print chiffon shirt, *'Pagan V' collection, S/S 1990, labelled, size 12*; grey wool mini skirt with ruching, 1990s, *labelled, size 46, waist 76cm, 30in*; pink cotton jacket woven with white flowerheads, 1990s-early 2000s, *labelled, bust 92cm, 36in*, and a pair of gold leather 'rocking horse' shoes with wooden platform heels, 1980s, *labelled, approx UK5.5-6, 25cm long (8)* **£300-500**
- 111 **A Vivienne Westwood black velvet corset, late 1980s-early 1990s, yellow on red label and size 14**, dipping into a 'V' at the front, the rear and side panels in black jersey, *bust measures 82cm, 32in when laid flat*
An identical corset in red velvet appears in the *'Harris Tweed'* collection, A/W 1987-88, with versions being created throughout following collections. (Dimensions: bust measures 82cm, 32in when laid flat) **£300-500**
- 112 **A Vivienne Westwood black viscose sleeved bustier, probably early 2000s, gold on ivory woven label, size UK12/US8**, the interior corset over-laid with draped viscose, zipper to rear, *bust measures 81cm, 32in laid flat* (Dimensions: bust measures 81cm, 32in laid flat) **£250-350**
- 113 **A Vivienne Westwood black velvet sleeved corset, 1990s, Gold labelled**; the front stomacher in velvet, the rest in black jersey, zipper to rear, *bust measures 82cm, 32in laid flat*; together with a Westwood black slubbed silk cocktail dress with ties to interior creating a Watteau-back, 1990s, *gold on ivory woven label, size 12, bust approx 92cm, 36in (2)* (Qty: 2) **£250-400**
- 114 **A Christian Lacroix green wool jacket with orange appliquéd cut-outs, 1990s-early 2000s Prêt-a-Porter labelled, USA10**; together with a Vivienne Westwood camel hair jacket with oversized faux-fur collar, 2000s, *Red labelled*, and a multicoloured tweed jacket with faux-fur cuffs, zipper to front, probably 1990s, *unlabelled, busts approx 92cm, 36in (3)* **£200-300**
- 115 **A Vivienne Westwood wool-blend blanket-cape, 2000s, Red label, size M**, printed with Tudor rose motif, singular button fastening to neck **£200-300**
- 116 **A group of Vivienne Westwood tailoring, 2000s-2010s, mainly Red labelled**, comprising neon-pink wool suit with enamelled 'orb' buttons, *size 46*; three suit jackets and two mid-calf-length coats, *chests approx 92cm, 36in (7)* (Dimensions: chests approx 92cm, 36in) **£150-250**
- 117 **Three pairs of Vivienne Westwood ankle boots, 2000s-2010s, stamped**; each with leather 'moulded foot' uppers, comprising 'sack' example in brown leather with drawstring ties, c.2010, *UK6*; 'bondage' example with red canvas uppers, *UK5*; and brown leather pair with wrap-around laces, *UK5*, each in a Westwood shoebox; together with a pair of Westwood for Melissa black rubber sling-backs with 'wax' seal to fronts, *EU37 (qty)* **£100-150**
- 118 **A large group of designer daywear, 1980s-1990s, labelled**, comprising Vivienne Westwood double-breasted red wool coat and grey wool jacket; Karl Lagerfeld fuchsia wool-cashmere blend coat, the buttons engraved with fans and 'KL'; Moschino denim dress, herringbone wool blazer with safety-pin fastening and 'Cheap and Chic' checked wool suit, the jacket with integral waistcoat; Kenzo printed cotton jacket in ombré shades of pink; and a Claude Montana white cotton-blend suit, *various sizes (qty)* (Qty: qty) **£200-300**

Note that charges apply, see website for details

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- 119 **An Antony Price black jersey evening gown, 1990s, labelled**, the strapless bodice with corset to interior, edged in black satin, the separate satin 'shrug' with oversized bows which fall across the shoulders when worn, *bust 86cm, 34in, waist 66cm, 26in, hip 86cm, 34in approx (2)* (Dimensions: bust 86cm, 34in, waist 66cm, 26in, hip 86cm, 34in approx) (Qty: 2) **£200-300**
- 120 **An Antony Price sage-green guipure lace cocktail dress, circa 1990, labelled**, together with a David Fielden black velvet example with integral tulle petticoat, the strapless bodice with heart of pleated and ruffled ribbons to front, pink velvet roses to the skirt panniers, c.1990, *labelled, busts approx 86-92cm, 34-36in (2)* (Dimensions: busts approx 86-92cm, 34-36in) (Qty: 2) **£200-300**
- 121 **A Thierry Mugler black wool suit, circa 1994, labelled**, the jacket with cut-outs and leather lacing to front, large metal buckles and 'talon'-shaped decorative toggles, matching skirt, *bust 86cm, 34in, waist 61cm, 24in (2)* (Dimensions: bust 86cm, 34in, waist 61cm, 24in) (Qty: 2) **£400-600**
- 122 **A Thierry Mugler black wool suit with velvet 'starburst' and bows, late 1980s-early 1990s, labelled**, comprising jacket with press-stud fastenings, matching mini-skirt, *bust 86cm, 34in, waist 61cm, 24in (2)* (Qty: 2) **£250-350**
- 123 **A Thierry Mugler ice-blue pleated polyester dress, probably Spring-Summer 1994, labelled**, the pleated gathering to central metal ring at midriff, satin-covered lightly-boned corset to interior **£200-300**
- 124 **Two Azzedine Alaïa black leather skirts, 1980s-early 1990s, labelled**, the first with zipper to rear, c.1986, *waist 66cm, 26in*; the second with kick-pleat to rear, *size 42, waist 76cm, 30in (2)* (Qty: 2) **£200-300**
- 125 **A Gianni Versace black lambskin leather jacket, circa 1992, Couture labelled**, adorned with woven leather gilt chains, gilt 'Medusa' head buttons, *chest 86cm, 34in* (Dimensions: chest 86cm, 34in) **£300-500**
- 126 **A Gianni Versace pale-pink bouclé-wool suit, early 1990s, labelled**, the double-breasted jacket with ornate buttons, quilted satin lining, matching mini-skirt, *bust 86cm, 34in, waist 61cm, 24in (2)* (Dimensions: bust 86cm, 34in, waist 61cm, 24in) (Qty: 2) **£200-300**
- 127 **An Hermès silk-cotton coat, 1980s-early 90s, labelled and size 42**, printed with the carré 'Literature' alphabet motif by A.M. Cassandre, first issued in 1952, velvet collar, two deep pockets, buttons concealing press-stud fastenings and with monogrammed striped silk lining, *chest approx 117cm, 46in* (Dimensions: chest approx 117cm, 46in) **£300-500**
- 128 **An Yves Saint Laurent floral printed cotton-grosgrain jacket, Spring-Summer 1992, Rive Gauche labelled and size 38**, with gilt flowerhead buttons; together with an Yves Saint Laurent purple wool coat, 1980s, *size 34*; and a fuchsia suit, circa 1990, *size 44, both Rive Gauche labelled, busts approx 86-102cm, 34-40in (4)* **£200-300**
- 129 **A red satin ribbon-worked two-piece ensemble, probably Todd Oldham, late 1980s-early 1990s, unlabelled**, comprising dress and matching jacket, finely worked with appliquéd lattice of black grosgrain and brightly-coloured silk ribbons, tied in small bows to sleeves of jacket, *bust 86cm/34in, waist 66cm/26in (2)* (Qty: 2) **£200-300**
- 130 **A Moschino pink rayon-blend dress with embellished 'tea cups' to bust, circa 1991 Couture labelled, UK10**, with 'T42' embroidered in gold thread to the front, pink silk cord shoulder-straps; together with a second Moschino example in navy-blue rayon with 'Waist of Money' embroidered around the midriff, c.1991, *Couture labelled, UK10, busts 86cm, 34in, waists 71cm, 28in (2)* (Dimensions: busts 86cm, 34in, waists 71cm, 28in) **£250-400**
- 131 **A Catherine Walker black silk-velvet evening gown, circa 1990, labelled 'Catherine Walker for the Chelsea Design Co. London'**, the neckline and cuffs intricately beaded with raised flowerheads of white seed beads, the bodice lightly boned to interior, the hem cut higher to the front, fully lined in silk, *bust 86cm, 34in, waist 66cm, 26in*
Princess Diana wore a stylistically similar Catherine Walker gown with embroidered tailcoat during her state visit to Korea in 1992, and to the premiere of 'Steel Magnolias', in aid of the Prince's Trust, 7th February 1990. (Dimensions: bust 86cm, 34in, waist 66cm, 26in) **£200-300**

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- 132 **A Gina Fratini velvet cocktail dress with trained chiné taffeta bows to hips, 1988-89, labelled,** with matching bolero, *bust approx 92cm, 36in, waist 71cm, 28in;* together with an Elizabeth Dalton evening jacket formed from a patchwork of printed velvets and brocades, with appliquéd feathers and ruffles of gold lace, c.1989, *labelled, chest approx 92cm, 36in;* together with a pair of white beaded tulle opera gloves, purchased from Eavis & Brown, late 1980s (5) *The vendor originally purchased the Gina Fratini dress in the Autumn of 1988 or 89, and recalls that it retailed at £1,300. Costume designer Elizabeth Dalton made a small quantity of these jackets, formed from leftover scraps from her theatre and film work. The vendor recalls it retailed at £600 at the time.* (Qty: 5) **£200-300**
- 134 **A Sybilla clay-brown linen two-piece ensemble, Spring-Summer 1990, Pour Gibo labelled,** the jacket with deep pockets to front hips, cut with integral ties, yellow silk lining, matching ankle-length skirt, *bust 92cm, 36in, waist 71cm, 28in;* together with a Prada off-white silk jacket with sheer rubber panel collar and insertion to front bodice, press-stud 'button' fastenings and top-stitch detailing in burgundy thread, Spring-Summer 1998, *labelled, Italian size 44, bust approx 86cm, 34in (3)*
The Prada jacket can be seen on the runway for this collection, modelled by Kate Moss. (Qty: 3) **£200-300**
- 135 **A John Galliano for Givenchy navy-blue wool suit, 1996, Couture labelled, size 36;** the single-breasted jacket and matching skirt edged with black broderie anglaise scalloped ribbon, *bust 92cm, 36in, waist 66cm, 26in (2)* (Dimensions: bust 92cm, 36in, waist 66cm, 26in) (Qty: 2) **£200-300**
- 136 **A Jean Paul Gaultier Koi-fish printed polyamide-mesh kimono-style robe, 1990s, Soleil labelled, size S,** the fish swimming amongst splashing water and reeds, with self-ties, *chest approx 86-96cm, 34-38in* (Dimensions: chest approx 86-96cm, 34-38in) **£200-300**
- 137 **A Jean Paul Gaultier black wool gabardine suit, 1980s, Gibo labelled,** the double-breasted jacket with fitted waist and corset-like seam detailing, quilted satin lining, matching skirt, *bust approx 92cm, 36in, waist 66cm, 26in;* together with two Jean Paul Gaultier shirtdresses, probably 1990s, including one example with cut-out back and fringing insertions, *Gibo labelled, the other Femme labelled, various sizes (4)* (Qty: 4) **£250-400**
- 138 **A group of Jean Paul Gaultier clothing, 1980s-90s, mainly labelled,** five ensembles including knitted two-piece, *Maille label to shorts only, size 42;* athletics-inspired jersey playsuit, *Junior Gaultier patch stitched to rear;* bra embroidered with skulls, *Junior labelled, size 40;* pinstriped skirt with draped swag, *Femme labelled, size 42;* and two jackets, *Femme labelled, sizes 40 and 42, various sizes (7)* (Dimensions: various sizes) (Qty: 7) **£200-300**
- 139 **A Jean Paul Gaultier pinstripe wool-blend suit, 1980s, pour Gibo labelled,** the double-breasted jacket with fitted waist, padded shoulders and lightly-padded hips, matching skirt, *bust 92cm, 36in, waist 61cm, 24in (2)* (Dimensions: bust 92cm, 36in, waist 61cm, 24in) (Qty: 2) **£200-300**
- 140 **A Stephen Jones for Jean Paul Gaultier black felt masked-hat, Spring-Summer 1984 collections, labelled,** cut in one, the eyes with streaming 'tears' of ombré silk fringes; together with a black lurex sculptural example with single velvet feline-ear, probably Phillip Treacy, *unlabelled;* Grecian-inspired winged headband, 1920s; two 1950s examples including one in shades of blue velvet by Rex Jr. of New York, *labelled;* and a pair of green slubbed silk-cotton embellished theatrical shoes, probably 1940s (*qty*)
Stephen Jones produced variations of this style for Jean Paul Gaultier's 'Fez Mysteron' Spring-Summer 1984 collection, and for his 'The Return of Prints', Spring-Summer 1984 prêt-à-porter. It was the first time the pair had collaborated, and whilst Jean-Paul Gaultier had made a name for himself, the young milliner was just starting out. Stephen recalls: 'In 1983 I got a phone call...Jean-Paul wanted me to model for his first men's show. I wish I could have, but unfortunately I had twisted my ankle in a motorbike accident. He had seen me in the Culture Club video 'Do You Really Want To Hurt Me?'. In it I was wearing a Fez with a vintage zoot suit...It provided him with inspiration for his 'The Return of Prints' collection's show. My assistant Sybille de Saint-Phalle arranged a meeting with him in Paris...He wanted me to design some hats for his next women's collection...We met, and he asked me to sketch some designs based on the fez during his lunch break. I thought 'My God, I really have to do that right now!'. So I rushed out to buy some paper and drew different variations. When he came back, he looked at them and said: 'Yes, no, yes, yes, more of this here, this yes, this no'. I had to make them almost overnight for his show, which was a fantastic challenge, but a

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- great opportunity for me'. Jones goes on to recount the sense of comradery and fraternity which existed between the prominent designers of the 1980s, and how many of them were frequently seated supportively in the audience of Gaultier's shows. He recalls Jean Paul's kindness with great affection: 'For the 'Barbes' show at the Cirque d'hiver, I had made velvet hats to match his first velvet cone-bra dresses. At the end of the show he said: 'Stephen! Go on the runway. Now!'. I didn't want to- I hadn't slept, or even shaved- but he literally pushed me out on it. I always had an empty tray with me backstage because it made it easier to carry the hats around. So, there I was, out on the runway with my tray, and then I realized he had asked all of the models to pit the hats they were wearing back on it and kiss the top of my head to thank me. That is the highly original way in which he introduced me to the press and to Paris. I could not believe his incredible generosity: he shared the only fifteen minutes of fame he got every six months with me! He had enough confidence in his own designs to share the spotlight. That is the moment which launched my career. Thank you, Jean Paul'. [Excerpt taken from 'The Fashion World of Jean Paul Gaultier: from the sidewalk to catwalk', edited by Thierry-Maxime Lorient, p.333]. Variations of this hat can be seen in the same book and were photographed by Izima Kaoru for Hanatsubaki magazine. The design being shown on the runway was also featured in British Vogue, January 1984. **£200-300**
- 141 **A group of evening and cocktail wear, 1980s-90s**, eight ensembles, including Murray Arbeid purple satin full-length cloak and velvet gown with rhinestone-beaded bodice, *both labelled*; two polka-dot examples; pair of changeant woven lurex culottes, Japanese, *labelled*; Caroline Charles gold polyester jacket printed with bows, *labelled*; and others, *various sizes (10)* (Dimensions: various sizes) **£200-300**
- 142 **A good group of Charles and Patricia Lester silk velvet clothing, 1980s, mostly labelled**; approximately four ensembles; including bias-cut gown with bat-wing sleeves and cut-velvet prism-motif to bodice; reversible jacket in shades of silver and black with voluminously-draped sleeves; and others; together with a Yohji Yamamoto black velvet skirt, *various sizes (qty)*
Provenance: Guru Josh/Paul Walden (b. 6th June 1964 - d. 28 December 2015). Borrowed from his mother's wardrobe, the reversible jacket and velvet tunics in this lot were worn by music producer Guru Josh, during his days working as a DJ in Ibiza in the 1990s. Guru Josh rose to fame with his ground-breaking 1989 acid-house dance hit '*Infinity*', which was an international success and reached No 5 in the British pop charts in 1990, becoming an anthem for the rave culture sweeping across Europe at the time. In his later career he was an early adopter of computer technology, with his series of music videos created around 1992 being benchmarks in the innovative use of video and computer graphics. You can read more about his life and career here:
<https://www.theguardian.com/music/2016/jan/05/guru-josh> (Qty: qty) **£400-600**
- 143 **A Claude Montana purple wool coat, 1980s, labelled and size 40**, of voluminous cut, two slit pockets, quilted silk lining; together with a dramatic Victor Edelstein purple taffeta evening cloak, 1983, *labelled (2)*
An identical cloak by Victor Edelstein is photographed in British Vogue, December 1983. (Qty: 2) **£200-300**
- 144 **A BodyMap printed cotton suit, Autumn-Winter 1984-85, labelled**, the single-breasted jacket of voluminous cut with metal buttons, padded, curved shoulders, knitted pocket edgings, large box pleat centre-back, the matching cotton skirt with deep knitted-tube waistband, asymmetric hem with pointed godet to hem side (2) **£300-500**
- 145 **A rare Willie Brown painted rayon dress, 1980, unlabelled**, cut wide over the shoulders and narrowing to the hem, the wide dark grey yoke and stand collar outlined in studs, one sleeve painted with British Rail lion and wheel logo, the hem stencilled with locomotive wheels, thistles and stylised grasses in orange, green and yellow, press-stud fastened down the back with gilt chain to the hobble hem, *bust 127cm, 50in*
Our vendor worked at the 'Modern Classics' shop as a 17-year-old Saturday girl in 1980 and recalls that, unlike today, there were just a

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couple of shops in the road with hardly any passing trade. However, it became something of a destination for followers of the New Romantic styles being worn in the London clubs. Willie's friend and partner in the shop was one of the leading models of the day - Vivienne Lynn - and she was a constant presence there as well as being the perfect ambassador for the brand. Vivienne was also a good friend of David Bowie who was often photographed wearing Willie Brown's creations.

Our vendor recollects, '*Strange people used to come in to buy the clothes, which were beautifully tailored. You always felt special when you wore one of his outfits.*' She would wear his clothes to clubs such as Blitz, St Moritz, Le Kilt & Hell.

Unlike some of the frilly, frothy creations being produced by other designers, Brown's designs in contrast were more utilitarian and often referenced work clothing with functional press-stud fastenings. He used to work on the designs upstairs to be later sold in the shop below. At the time he was fascinated by old steam trains and machinery. The decoration on this dress is inspired by locomotives - painted with railway number plates and the British Rail lion and wheel logo which was displayed on trains between 1949 and 1964.

Willie Brown and Vivienne Lyn were featured in Chris Sullivan's book 'We Can Be Heroes'.

£600-800

146 **A Willie Brown cotton drill dress, 1980, Modern Classics label**, of heavy brown cotton with contrasting blue, the collar embroidered with runes, with integral wrap-around bag/pocket with S clasp to belt, *bust approx 86-92cm, 34-36in*
This dress is seen being worn by the vendor's sister in archive footage taken from the 1980 video magazine '20th Century Box' for the 2014 documentary 'Spandau Ballet - Soul Boys of the Western World'. A two-piece trouser suit in the Victoria & Albert museum collection has a collar with similar rune embroidery (*T. 14:1-2-2012*).
£300-500

147 **Willie Brown evening wear, 1980, one example labelled 'Colonial Life'**, three dresses comprising: blue lightweight suiting wool with burgundy velvet yoke and facings, adorned with press-studs; violet velvet dress with shaped shoulder fins, black velvet cuffs lined in thistle damask; grey satin dress with frilled shoulder details, stencilled with spots, matching cummerbund, *average bust size 86-92cm, 34-36in (3)* **£300-500**

148 **A group of Willie Brown clothing, 1980, unlabelled**, comprising: khaki and cream cotton dress, with wide shoulders, narrow curved waist, matching belt with Perspex buckle; cotton top with black abstract print and black facings; black cotton pencil skirt with horizontal hip seam; grey cotton dress with military-style scarlet badge to one sleeve; blue heavy cotton drill dress with khaki facings, eyelets for laces to the neck, *various sizes (5)*
The khaki and cream banded cotton dress was worn as a Modern Classics shop 'uniform'.
£300-500

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- 149 **A group of Willie Brown clothing, 1980, mostly unlabelled**, comprising: cotton dress in London bus red with yellow top-stitched detailing, pleated panels to skirt sides held by London Transport logo inspired tabs; khaki and dark grey cotton gabardine dress; beige cotton gabardine dress with panelled A-line shirt, narrow straps; finely striped cotton shirt with black cravat ties, *'Colonial Life' label*; black cotton trousers with pronounced tapering legs, *Modern Classics label*; and a grey flannel skirt with strip-panel hem lined in thistle and rose damask, *'Colonial Life' label, various sizes (6) £200-300*
- 150 **Three Willie Brown ensembles, 1980**, comprising: cream cotton top printed in red with 'Dignity of Labour' across the shoulders, red facings, the sleeves cut in one with the front and back panels; pair of black cotton drill trousers with curved front panels culminating in points to each side, fall front with popper fastenings and a white cotton shirt/dress printed with fish bones, pink cotton facings; blue cotton drill Utilitarian smock-top with red facings, *Modern Classics label*; pair of red cotton drill trousers with fall front and tapering legs; *various sizes (5) £200-300*
- 151 **An early Willie Brown black cotton 'Tail Dress', 1979, handwritten to inside neck 'Modern Classics Tail Dress no 3'**, the wide curving nun's habit style yoke of grey cotton, the skirt tapering to a hobble hem, press-stud fastened to collar, with attached long tapering grey cotton 'tail', *bust approx 86-92cm*. In 1979 Willie Brown made clothes for David Bowie including embroidered jumpsuits which he wore to perform 'Space Oddity'. The vendor was photographed wearing this to a party in 1979. **£200-300**
- 152 **A group of clothing designed by emerging St Martins students in the early 1980s**, comprising: Melissa Caplan printed and painted Ancient Egypt inspired striped cotton dress, *labelled Pallium Products by Melissa Caplan*, the white calico under-tunic with striped side panels worn under a tabard, decorative panels to front and back painted with stripes and hieroglyphs, striped collar, separate diagonal striped sash and two belts to sleeve ties; four Bic Owen ensembles - cream needlecord waistcoat, skirt and belt with navy facings, *this piece labelled*;
- an oversized cream and black heavy cotton playsuit; cream cotton dress with outsized bow; pink and black short gymslip dress with pleated hem; Simon Withers white and tan heavy calico kilt skirt, two pairs of trousers in grey cotton and scarlet cotton, *various sizes (qty)* Melissa Caplan made outfits for the singer Toyah Wilcox in the early 1980s; both she and Steve Strange were photographed wearing similar printed cotton ensembles to the one in this lot. With her unique 'spike' hairstyle she dressed in her own creations. Photos of her appear in Chris Sullivan's book 'We Can Be Heroes', at a party in London and with Spandau Ballet in New York. See extra images. <http://www.theblitzkids.net/melissa-caplan/> Simon Withers was responsible for styling Spandau Ballet in the early 80s and, memorably, put them into kilts for the video '*To Cut a Long Story Short*'. He was featured in Chris Sullivan's book 'We Can Be Heroes'. See extra images. The Simon Withers pleated calico skirt was photographed in November 1980 modelled by Paola Pieroni in a photoshoot with Martin Kemp and is reproduced in Chris Sullivan's book 'We Can Be Heroes'. See image. **£500-800**
- 153 **An Yves Saint Laurent tiger and leopard-printed viscose three-piece ensemble, late 1980s-early 1990s, Rive Gauche labelled, size 34**, comprising double-breasted jacket with shoulder pads, *bust 96cm, 38in*; matching bodice, *bust 81cm, 32in*; and trousers, *waist 61cm, 24in (3)* (Dimensions: bust 81cm, 32in; and skirt, waist 61cm, 24in) (Qty: 3) **£250-400**

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- 154 **A Halston black chiffon evening gown, 1981, labelled**, with asymmetric neckline and hem, the skirt wrapping up and around the legs, the bodice slit open along the left side; with matching stole, *waist 76cm, 30in (2)* (Dimensions: waist 76cm, 30in) **£200-300**
- 155 **Two Leonard printed silk-jersey dresses with tie-belts, 1980s, labelled**, signed to print and with shoulder pads; together with a Leonard top in a similar style and a leopard print wool-jersey dress, *both labelled, busts approx 92-96cm, 36-38in (6)* (Dimensions: busts approx 92-96cm, 36-38in) (Qty: 6) **£150-250**
- 156 **A Frank Usher floral printed silk chiffon evening gown, circa 1980, labelled**, in shades of red, purple and gold, with three 'flowers' to waistband, *bust approx 92cm, 36in, waist 76cm, 30in* (Dimensions: bust approx 92cm, 36in, waist 76cm, 30in) **£100-150**
- 157 **Six beaded and sequined jackets, 1980s, labelled**; together with two cocktail dresses, 1980s; and an ivory beaded bodice, 1990s, *busts approx 86-96cm, 34-38in (9)* (Dimensions: busts approx 86-96cm, 34-38in) (Qty: 9) **£100-150**
- 158 **Two Bill Blass cocktail dresses, late 1970s-early 1980s, labelled**, the first of brown taffeta with purple sash, the second of black lace; together with a Victor Edelstein example, the skirt with layers of tulle petticoats and finely embellished, *labelled*; and two others by Tadashi, all 1980s, *labelled*, together with an Yves Saint Laurent 'Le Smoking' black wool dress, 1980s, *Rive Gauche labelled and size 36*, with satin lapels and padded shoulders, *bust 92cm, 36in, waist 66cm, 26in*; a pair of Yves Saint Laurent ivory satin cocktail shorts, probably 1980s, *size 36, waist 61cm, 24in*; and a 1970s silk damask jacket/blouse woven with foliage repeats, *size 42, bust approx 92cm, 36in, both Rive Gauche labelled (8)* (Dimensions: busts approx 82-86cm, 32-34in) (Qty: 8) **£200-300**
- 159 **A Valentino Garavani couture organza and velvet cocktail dress, 1980s, labelled**, appliquéd with red embroidered feathers, *bust 86cm, 34in, waist 71cm, 28in*; together with Valentino Boutique clothing, 1980s, comprising: leopard-print ensemble; orange wool jacket with cast gilt flowerhead buttons; another in black, beaded with bugle beads; and a taffeta and pleated chiffon evening gown, *busts approx 86-92cm, 34-36in (6)*
Provenance: the late Luisa Frigerio, who modelled for Valentino in his private atelier/show room in the early years of his career.
(Dimensions: busts approx 86-92cm, 34-36in) (Qty: 6) **£250-400**
- 160 **A Thierry Mugler grey flannel jumpsuit, late 1970s, brown label and size 40**, with silver fabric arrowhead tips to collar and belt loops, triangular epaulettes, studs to fasten, *bust approx 102cm, 40in* **£200-300**
- 161 **An Ossie Clark/Celia Birtwell halter-neck dress, mid 1970s**, with two floral printed marocain fabrics, the skirt falling in tiers, *bust approx 86cm, 34in* **£400-600**
- 162 **An Ossie Clark for Radley dress in Celia Birtwell 'Baroque Bouquet' print, mid 1970s, printed satin label**, smock-style with self-ties to waist, plunging neckline and ruffles to shoulders, *bust approx 86cm, 34in* (Dimensions: bust approx 86cm, 34in) **£300-500**
- 163 **An Ossie Clark for Radley black finely-pleated rayon dress, circa 1978, labelled**, smock-style with self-ties to waist, plunging neckline, *bust approx 92cm, 36in*
The vendor purchased this dress in 1978 for her 21st birthday. (Dimensions: bust approx 92cm, 36in) **£200-300**
- 164 **An Ossie Clark ivory moss crêpe dress, 1970s labelled**, backless with ties to waist, self-covered buttons to cuffs, *bust approx 86cm, 34in, waist approx 66cm, 26in* (Dimensions: bust approx 86cm, 34in, waist approx 66cm, 26in) **£100-150**
- 165 **An Ossie Clark black wool-jersey ensemble, 1970s, printed satin label**, comprising full-length skirt, shirt and tie-belt; together with a Jean Muir wool dress with flower-head buttons to neckline and belt; Jean Varon jersey example and another by Marie France with original retail tag attached, *various sizes (7)* (Qty: 7) **£200-300**

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- 166 **A good John Bates printed wool kaftan/dress, Autumn-Winter 1974-75, labelled,** the suede yoke embroidered with birds in flight, voluminous sleeves with buttoned cuffs, *bust approx 86cm, 34in*
A John Bates dress with identical embroidery and in a similar colourway is photographed in the September issue of British Vogue, 1974, described as: 'John Bates dress and coat couture...with birds and diamonds of rust, mustard and slate blue embroidered on skirt'.
 (Dimensions: bust approx 86cm, 34in) **£200-300**
- 167 **A Catherine Buckley patchwork two-piece ensemble, 1970s, labelled,** in autumnal shades, comprising full-length pinafore dress with ruffles to hem, matching coat with self-covered buttons and standing collar edged with black faille ruff, *bust 86cm, 34in (2)*
The label reads: 'Catherine Buckley. Fragile. This garment is made from a jacquard material woven between 1905-1935. Because of its age please handle with great care'. British designer Catherine Buckley was a pioneer of the concept of recycling materials: 'Perhaps her greatest triumph to date was taking 19th-century manufacturers' samplers, rescued from an abandoned factory, and transforming them into unique patchwork creations, very much the talk of the fashion world at the time. From simple beginnings in 1963, Catherine came to be recognised as one of the world's most distinctive, influential and unconventional designers in the Great British tradition' (The Catherine Buckley website). This ensemble is likely a creation from such a project.
 (Dimensions: bust 86cm, 34in) (Qty: 2) **£200-300**
- 168 **A good group of Biba clothing, circa 1973-75, printed satin and woven labels,** comprising: knitted jersey leopard spot-weave jacket, with shoulder pads; second example in diamond pattern; blue tartan jersey ensemble comprising cropped jacket and matching wide-legged trousers; gold satin shirt and a pair of brown crêpe trousers, *busts approx 81-92cm, 32-36in, waists approx 71cm, 28in (6)* (Dimensions: busts approx 81-92cm, 32-36in, waists approx 71cm, 28in) (Qty: 6) **£200-300**
- 169 **A pair of Terry de Havilland snakeskin shoes, 1970s, stamped,** in shades of orange, yellow and green, *approx 25cm, 10in long;* together with a second pair with stiletto heels and three straps to uppers, *stamped;* and a non-matching pair in deep red and black snakeskin, identical in design but different sizes, *stamped, all lycodonormorphus rufulus, various sizes (6)* **£200-300**
- 170 **A group of black evening wear with embellishments in shades of silver, red and gold, 1970s, some labelled,** comprising five dresses including a Harry Algo faille example, the bodice finely embroidered with chenille threads, beads and cut brilliants, *Paris labelled;* a black lace example with exaggerated satin lapels and 'diamond' decorative buttons, *unlabelled;* fringed crêpe example; and others; together with a sequinned knitted poncho by Toppettes, *labelled;* and zig-zag sequinned jacket in the style of Biba, *unlabelled, busts approx 81-92cm, 32-36in (7)* (Dimensions: busts approx 81-92cm, 32-36in) (Qty: 7) **£200-300**
- 171 **A Courrèges black wool pinafore dress, French, circa 1970, Hyperbole 00 label and retailer label - Jeurissen Hasselt,** with popper fasteners, slanted pockets to the A-line skirt, *bust approx 781cm, 32in* (Dimensions: bust approx 781cm, 32in) **£250-350**
- 172 **A Courrèges satinised cotton full-length gown, 1970s, Paris labelled and size 00,** A-line, cut straight across the neckline, orange shoulder straps, self-covered buttons down the length of the rear, *bust approx 76cm, 30in, waist 66cm, 26in* (Dimensions: bust approx 76cm, 30in, waist 66cm, 26in) **£200-300**
- 173 **A Christian Dior green and white printed jersey maxi-dress, circa 1976, Boutique Paris labelled,** with tiered skirt and large flounce to bodice, elasticated waistband and neckline, *bust approx 86cm, 34in, waist approx 66-81cm, 26-32in;* together with a Dior knitted two-piece ensemble with 'CD' embroidered to chest, 1970s, *Boutique London labelled, bust approx 92cm, 36in, waist approx 71cm, 28in (3)* **£150-250**
- 174 **A Diorling monochrome printed day dress, circa 1970, labelled and with sample label,** in contrasting polka-dot and striped printed wool, concealed zipper to front and decorative necktie, *bust 81cm, 32in, waist 66cm, 26in* (Dimensions: bust 81cm, 32in, waist 66cm, 26in) **£300-500**

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- 175 **A Marc Bohan for Dior black slubbed-silk cocktail dress, early 1960s**, *London labelled and numbered 43421*, with interior lightly-boned corset, apron-like panel to front, bow to back and silk fringing to hem **£400-600**
- 176 **A Christian Dior London little black dress, circa 1963**, *the London label numbered 6713*, with square neckline, raised empire waist, A-line skirt with large bow to the rear V back, *bust approx 86cm, 34in* **£350-500**
- 177 **Roger Vivier for Christian Dior black satin evening shoes, 1960**, with gilt framed trademark to insoles, with black ribbon twists to front uppers, *29cm, 11in long in original box (3)* *A Dior advert for these shoes is reproduced in 'Roger Vivier' by Colombe Pringle and Virginie Mouzat. The Metropolitan Museum has a pair in red, originally owned by Lauren Bacall.* <https://www.metmuseum.org/art/collection/search/174688> **£200-300**
- 178 **A Givenchy couture printed cotton pique summer ensemble, circa 1968**, *black on white Paris label, numbered 34.876*, with van-dyked edgings to neck, short sleeves and hem, *bust 86-92cm, 34-36in*; together with matching belt with pearl-beaded fastener and pair of matching Boutique Mancini low pumps with clear Perspex heels, *24cm long (4)* **£300-500**
- 179 **A Balenciaga couture black tweed jacket, Autumn-Winter 1961**, *lacking Elsa label*, with diagonal closure, press-stud fastened with three pom-pom buttons applied with tousled looped silk cords, lined in black silk, *bust 86cm, 34in* **£200-300**
- 180 **A Balmain evening gown of white woven cotton by Staron, model 'Narcissus', late 1960s**, *unlabelled, with Staron label and two handwritten bolducs*, appliquéd with three-dimensional organza and lace flowers, the standing collar and hem in contrasting bands of primrose-yellow, *bust 92cm, 36in, waist 76cm, 30in* **£200-300**
- 181 **An Ossie Clark for Radley/Celia Birtwell 'Babylon' printed silk smock/dress, circa 1969**, *printed satin label*, the central front panel gathering to the neckline in a pleated ruff, voluminous sleeves, *chest approx 92cm, 36in* **£350-500**
- 182 **A Biba fur-trimmed black wool coat, circa 1969**, *with gold on black woven label*, frogging closure, black fox trim to cuffs and hem, *chest 92cm, 36in* **£200-300**
- 183 **Eight plastic figurative boutique hangers, German, 1960s**, *stamped 'made in W. Germany. ges.gesch'*, the female heads donning fashionable hairstyles and make-up, *each 37cm tall (8)* (Dimensions: each 37cm tall) (Qty: 8) **£300-500**
- 184 **A Graham Sutherland for Hardy Amies printed silk square, circa 1960**, *signed*, with large central owl's face against a swirling pink ground, *73cm square*; together with an example by Jacques Fath, printed with painterly houses and trees, probably 1950s, *signed, 74cm square (2)* **£200-300**
- 185 **A 'Barbarella' chain-linked plastic mini-dress, 1969** *stamped 'Barbarella!' to discs*, formed from plastic discs in two shades of purple, with midriff-exposing circles to the waistline, *bust approx 81cm, 32in* *The vendor recalls the original owner bought this dress in the Netherlands in 1969 and wore it to parties, styled with a blouse underneath. The American science fiction film 'Barbarella' was released in October 1968 and starred Jane Fonda as the scantily-clad space traveller of the same name. The futuristic costumes featured in the film - and the work of Paco Rabanne - were the likely inspirations for this piece.* (Dimensions: bust approx 81cm, 32in) **£300-500**
- 186 **A Pierre Cardin brown ribbed-knit wool ensemble, circa 1969**, *'Les Jerseys' labelled*, comprising jumpsuit with integral feet, zipper to front; matching poncho with fringed hem, *chest approx 92cm, 36in (2)* **£400-600**
- 187 **A Harry Gordon disposable paper 'Cat' dress, 1968**, *labelled, size small, printed by Poster Dress Ltd, London, Made in USA*, with cat portrait to front and back in outsized newspaper print effect, *bust 82cm, 32in*; in original packaging (2) (Dimensions: bust 82cm, 32in) **£300-500**
- 188 **Three Pucci printed summer dresses, 1960s-70s**, *labelled*, signed to prints, one of wool-jersey in shades of blue, the other two in silk-jersey, *busts approx 86-92cm, 34-36in*; together with two Pucci printed cotton skirts, 60s-70s, *labelled, waists 66-71cm, 26-28in (5)* (Qty: 5) **£300-500**

Note that charges apply, see website for details

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- 189 **A Douglas Darnell canary-yellow silk evening gown, early 1960s, labelled,** ornately embellished with faceted 'gems' and ice-blue beaded droplets, with five matching hairclips; together with two beaded and embroidered cocktail dresses, each with lightly-boned interior bodice, circa 1960, *unlabelled, busts approx 82-92cm, 32-36in (qty)* (Dimensions: busts approx 82-92cm, 32-36in) (Qty: qty) **£200-300**
- 190 **A Ceil Chapman red satin cocktail dress, circa 1960, labelled,** the bodice lightly boned to interior, *bust 86cm, 34in, waist 66cm, 26in, hip 96cm, 38in approx;* together with a floral-printed slubbed silk-cotton dress, integral tulle petticoats, late 1950s, *unlabelled, bust 92cm, 36in, waist 66cm, 26in (2)* (Qty: 2) **£200-300**
- 191 **Two printed silk kimonos, Japanese, 20th century,** together with a group of brightly-coloured cocktail wear, approximately eleven ensembles, including a purple silk dress printed with chilli peppers; Jean Varon gold brocatelle example, *labelled,* and others, 1960s-70s, *some labelled, various sizes (qty)* (Qty: qty) **£200-300**
- 192 **Six beaded cardigans, 1960s,** together with nine sequinned and beaded wool bodices, *some labelled, busts 92-96cm, 36-38in (15)* (Dimensions: 92-96cm, 36-38in) (Qty: 15) **£200-300**
- 193 **A group of evening and cocktail wear in mainly shades of gold, 1950s-60s, some labelled,** approximately fourteen ensembles, including a Henri Bendel ivory satin gown appliquéd with finely-embroidered and embellished vines, *labelled;* silver satin example with beaded droplets, *unlabelled;* a soutache and ribbon-worked dress with matching coat; three floral printed cocktail dresses; and others, *various sizes (qty)* (Qty: qty) **£150-250**
- 194 **Thirteen dresses, mainly cocktail wear, 1956-early 1960s, mostly unlabelled,** including a Dior-inspired wedding gown of white tulle beaded with bows, the skirt with voluminous layers of petticoats, tiered ruffles to rear, 1956; duck-egg blue nylon cocktail dress with latticework and faux-flowers to skirt, matching stole; black lace example; and others, *various sizes;* together with four photocopies of the original owner wearing the dresses *(qty)* Provenance: The wardrobe of Androniki, a Cypriot woman living in South Africa during the 1950s. The photographs show Androniki and her husband Phidias as newlyweds during this time. The eldest son of ten children, Phidias left Cyprus to find work in South Africa aged sixteen, following the end of World War II. As fate would have it, Androniki's brother was on the same ship, and the two young men became friends, remaining so and settling in the same neighbourhood. Sometime later, Androniki travelled to join her brother in South Africa, where she was then introduced to her future husband. **£150-250**
- 195 **A Sybil Connolly navy-blue pleated linen cocktail dress, model 'Simplicity', circa 1956, labelled and with typed bolduc,** with two satin bows to each side of skirt, lined in silk, *bust 102cm, 40in, waist 79cm, 31in* (Dimensions: bust 102cm, 40in, waist 79cm, 31in) **£200-300**
- 196 **A Jacques Fath embroidered black satin tent coat, 1954, large black on white ivory satin label,** double-breasted and of voluminous cut with large pockets to each hip, *chest 122cm, 48in*

The coat was photographed in L'Officiel de la Mode, no 385-386, 1954, p.89. **£350-500**
- 197 **A Christian Dior red silk-faille evening skirt, late 1950s, Boutique labelled and numbered 229,** falling below the knee, box-pleated at the waistband and with bow to centre-front, the hem trimmed with an undulating band of pleated silk and bows, stiffened to interior with band of horsehair, *waist 76cm, 30in* (Dimensions: waist 76cm, 30in) **£250-400**
- 198 **A Balenciaga couture yellow tweed suit, circa 1959, Paris labelled and numbered 67510,** double-breasted with non-functioning pocket flaps to hem, black velvet collar, matching skirt, lined in sunflower-yellow taffeta, *chest 117cm, 46in, waist 87cm, 34in (2)* **£400-600**

Note that charges apply, see website for details

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- 199 **A faux-leopard-fur printed-plush coat, 1940s, unlabelled**, shoulder pads and 'Lightning' metal zipper, red satin lining, *chest 102cm, 40in*; together with matching muff, hat and necktie (4) (Dimensions: chest 102cm, 40in) (Qty: 4) **£200-300**
- 200 **A Derain for Ascher printed silk square, 1947, signed, numbered 35/500**, printed in blue, green and black with two girls and a jumping black dog, *90x97cm, 30x36in*; together with a Harper's Bazaar, September 1947 issue, which shows the scarf on p.55 (2)
The Harper's Bazaar feature reads: 'New Scarves Which Are Collector's Pieces. The September exhibition at the Lefevre Gallery is devoted to a new kind of picture: for the walls are hung with Ascher scarves. It is a symptom of the real importance of these textiles that they should hang in a gallery of such high prestige. The exhibition shows about 40 scarves, designed by the greatest artists of our day. There is hardly a great name missing - Matisse, Derain, Henry Moore, Graham Sutherland, Piper, Cocteau, have all designed squares which meet the two basic requirements of good design: they are beautiful to look at, and they fulfil their practical purpose (which in this case, means they look well and drape well when they are worn). These squares fall into two quite separate classes. Some are pictures; some are pure designs. But in every single case the artist's spirit and quality are retained. On these pages are five squares from the exhibition. Most are made in limited numbered editions, so that the woman who owns them has something of a collector's piece.' **£300-500**
- 201 **A Feliks Topolski for Ascher artist's square of printed rayon-crêpe, circa 1945 signed**, in a variation print of 'Scottish Officers', *approx 72x79cm* (Dimensions: approx 72x79cm) **£150-250**
- 202 **A dress of Jacquar 'Images de Paris' printed cotton, mid 1940s** printed with scenes of famous tourist destinations including Montmartre and the Marché aux Puces, possibly produced to celebrate the liberation of Paris in 1944, with burgundy piped details to the ruched bustline and shoulders, *bust approx 86cm, 34in, waist 74cm, 29in* **£200-300**
- 203 **A good forest-green gabardine ski jacket, 1940s**, lined in novelty printed cotton with Alpine scenes, 'Eastern Orange County Ski Club, Newburgh, N. Y' patch stitched to sleeve, Talon zip front, *unlabelled, bust 34in*; together with a pair of Jouki 'après-ski' cow-fur boots, with chunky metal YKK zipper to front, 3in rubber heels, *labelled and marked size 7, approx 26cm long*; together with two pairs of leather and wolf-fur mittens, one in dramatic elbow length, 1940s; and a carved wooden brooch in the form of a knight/horse chess piece, *6cm tall (8)* (Qty: 8) **£80-120**
- 204 **An embroidered black cotton-velvet jacket (taqsireh), Bethlehem, 1940s**, worked in couched metallic threads, orange satin lining, *chest approx 96cm, 38in*
Provenance: purchased by the vendor's mother in Palestine during the 1940s.
According to Shelagh Weir, Bethlehem women got their inspiration for the taqsireh from the uniform jackets of Ottoman and British officials and military personnel. The taqsireh was one of the chief articles in the kisweh (wedding trousseau) over a wide area of the southern hills of Palestine, from Ramallah in the north to the Hebron hills in the south (see Weir, 1989; 2006). She further states that 'The...taqsireh...are usually lined with a bold checked cotton of European, probably British, origin...Other European textiles popular during the Mandate period were blue, maroon and red velvets (mukhmal) imported from Germany and France from about 1935, which were used for women's jackets in the Bethlehem area and dresses in the Jaffa area' (The British Museum, with excerpt from 'Palestinian Costume', Weir, 1989:42-43). The British Museum holds many similar jackets in shorter lengths within their collection (for example: As1967.02.12). (Dimensions: chest approx 96cm, 38in) **£200-300**
- 205 **Eight dresses, mainly in shades of burnt-orange and black, 1940s**, including one example of 'marble' printed silk-crêpe; another with rouleaux detailing to shoulders; and others; together with two boleros, the first in ombré-pink faille appliqué with stars, the second of black glazed cotton, 1940s; together with two early 1950s dresses, the first of raspberry-pink corduroy, the second in black velvet; and a floral embroidered bodice, 1950s, *busts approx 86-96cm, 34-38in (qty)* (Dimensions: busts approx 86-96cm, 34-38in) **£250-400**

Note that charges apply, see website for details

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- 206 **A group of evening capes, coats and dresses, mainly 1930s-40s, mostly unlabelled**, approximately thirteen ensembles, including blue lace dress with bolero and associated sequinned belt; blue velvet cape; red satin cloak with velvet collar, probably 1960s; and others; together with an 1870s wool visite, finely woven with gold thread and palmette motif; and an ivory silk-wool blend coat with soutache braid to cuffs and collar, *various sizes (qty)* (Dimensions: various sizes) (Qty: qty) **£200-300**
- 207 **Ten evening or garden party gowns in mainly pastel shades, 1930s-early 1950s** including pink lace example with integral bolero, bow to neck; another in duck-egg blue synthetic satin, matching muff with posies; and others, *busts approx 86-92cm, 34-36in*; together with two hats, 1930s; a 'Prestige Junior of New York' pink faille princess coat with cut-brilliant buttons, *labelled*, and an ivory lace dress, both for an adolescent girl, *busts approx 71-76cm, 28-30in* (qty) **£200-300**
- 208 **An evening cape of black silk fringing, circa 1930 unlabelled**, with padded collar and singular hook-fastening, the silk lining with rows of pleated ribbon to cover each stitch line of fringes, *95cm, 37.5in long*; together with a David Fielden fringed cocktail dress, c.1990, *labelled, size UK12, bust approx 86cm, 34in* (2) **£250-400**
- 209 **Two black bias-cut evening gowns, 1930s**, the first of black mesh with rhinestone-edged neckline which dips low at the back, studded with 'gem' medallions, with matching mesh-edged slip and belt with art-deco buckle, *bust approx 92cm, 36in*; the other of black crêpe with matching capelet, edged with black gauze and appliquéd with sequined roundels, *bust approx 97cm, 38in* (4) **£250-400**
- 210 **A group of mainly black dinner and evening wear, 1920s-30s**, comprising: satin coat and a bolero trimmed with Colobus monkey fur, *colobus satanas*; bias-cut satin evening gown; two velvet boleros, including one of raspberry-pink; and six dresses with ruffles and fringing, *various sizes (qty)*
There are export restrictions on this lot. £250-400
- 211 **A group of evening wear, mainly 1930s**, including floral silk crêpe dress with chiffon inserts; plaid taffeta gown, late 1940s; stylish black tufted wool and velvet dinner dress with large gilt star buttons; ivory velvet jacket with bow to neck; two bias-cut black lace dresses and two blouses, *various sizes* (8) **£250-400**
- 212 **Nine dinner dresses, 1930s**, including four velvet examples in deep-jewel shades; two examples with fringing to skirts; together with a floral printed puckered-crêpe blouse, *busts approx 86-92cm, 34-36in* (10) (Dimensions: busts approx 86-92cm, 34-36in) **£200-300**
- 213 **Ten day and evening dresses, 1920s-30s unlabelled**, including one example of finely-embellished dove-grey crêpe with matching belt, in the style of Jeanne Lanvin, c.1937; and others; together with a black coat with velvet collar; floral printed bolero; two hats including one Fez-inspired example of merlot velvet with tulle 'tassel'; embroidered evening bag, all 1930s; and a dress of burnt-orange crêpe, 1940s, *various sizes (qty)* **£250-350**
- 214 **Two bias-cut floral printed chiffon dresses, 1930s**, in shades of pink and blue; together with a black chiffon overdress/coat; ivory muslin dress with floral chain-stitched embroidery to skirt and associated sash, both late 1920s; and an ivory silk dress with crocheted droplets to tiered skirt, c.1918, *busts approx 81-102cm, 32-40in* (6) (Dimensions: busts approx 81-102cm, 32-40in) (Qty: 6) **£200-300**
- 215 **Four chiffon or lace dresses, mainly early 1930s** comprising: ecru lace cocktail dress with rhinestone 'necklace'; rose-pink lace example with tiered skirt; printed black chiffon dress with lime flower-heads; full-length chiffon bias-cut example with matching bolero printed with brown and turquoise poppies; and pair of Lilley & Skinner silver rhinestone-studded shoes, *various sizes* (7) **£250-350**
- 216 **A floral printed garden party gown, mid 1930s**, the ivory ground printed with scarlet poppies and blue cornflowers, the hem inset with godets of ivory tulle, curved bands of velvet outline the bust, with matching capelet, *bust approx 92cm, 36in* (2) **£150-250**
- 217 **A Hattie Carnegie sequinned bolero, 1930s, labelled**, spangled with rhinestones; together with a floral chiffon blouse; striped silk dress; velvet bolero; ivory satin bridal gown with slip, faux orange-blossom headdress, all 1930s; and six shawls, 1920s-30s, *various sizes* (qty) (Qty: qty) **£150-250**
- 218 **An interesting group of vintage evening wear, 1920s-1940s**, comprising tulle tabard with dégradé black to grey beaded hem; embroidered black velvet 'Bethlehem' jacket, Palestinian; floral rayon dress, *average bust size 86cm, 34in*; four long black evening gowns and a brown crêpe gown, *average bust size 97-102cm, 38-40in* (7) **£300-500**

Note that charges apply, see website for details

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- 219 **A group of mainly daywear in autumnal shades, early 1920s-30s**, approximately eleven ensembles including: linen dress and matching coat printed with striking art-deco pattern, c.1922; fawn-brown satin evening cloak with integral waistcoat by Joseph Horne, *labelled*; dark-red velvet bolero with gilt 'Egyptian' button, 1930s; monochrome striped faille jacket lined in rose printed cotton, c.1918; and others; together with two embroidered silk-blend shawls, 1920s, *various sizes (qty)* (Qty: qty) **£250-400**
- 220 **A rare Boué Soeurs sky-blue silk-taffeta Robe de Style, model 'Pastel', Spring-Summer 1928, labelled**, with original chiffon-covered panniers to interior, adorned with ribbon-work roses, the lower skirt intricately appliquéd with white-worked muslin panels with lace insertions; matching pleated stole, *bust approx 92cm, 36in (2)*
'Pastel' is illustrated on the cover of *'Les Modes'*, June 1928. The official photographer of the French government, Henri Manuel photographed a mannequin wearing the design. The picture is included in the St. Gallen Textile Museum's collection of Paris couture models for which the famous machine-made St. Gallen laces were used, indicating the origin of this particular lace. The whitework muslin was fabricated in rural areas of the Vosges in north-eastern France. A Boué Soeurs studio sketch of this design is kept by Palais Galliera. The Robe de Style gown was a fashion phenomenon occurring from the teens through to the 1920s - Boué Soeurs and Jeanne Lanvin being the main proponents, although most fashion houses included them in their repertoire. The romantic and highly impractical 18th century-inspired gown with hooped pannier hips, worn as evening wear, captured the imaginations of women emerging from the gloom and privations of the Great War. The style also expressed the renewed fascination with the golden age of French art and aristocracy in the period after the Great War, which transpired in fashion, architecture and the decorative arts. Examples are rare.
With thanks to Waleria Dorogova, scholar and leading authority on Boué Soeurs. **£400-600**
- 221 **A rare Boué Soeurs pale-pink silk-taffeta Robe de Style, model 'Bouquetière', 1927-28, labelled**, with original chiffon-covered panniers to interior, metallic lace panel to front skirt, appliquéd with beaded lamé vase filled with fine ribbon-work blooms, tiers of chiffon flounces falling to rear skirt and large bow adorning the rear waist, *bust approx 86cm, 34in*
'Bouquetière' is photographed in the May 1928 issue of *'Les Modes'*, captioned: *'In light blue taffeta, with chiffon frills, basket of crumpled flowers on gold lace' as well as in Women's Wear Daily, 23 March 1928. A Boué Soeurs studio sketch of a grass-green version of this design is kept at Palais Galliera. The Robe de Style gown was a fashion phenomenon occurring from the teens through to the 1920s - Boué Soeurs and Jeanne Lanvin being the main proponents, although most fashion houses included them in their repertoire. The romantic and highly impractical 18th century-inspired gown with hooped pannier hips, worn as evening wear, captured the imaginations of women emerging from the gloom and privations of the Great War. The style also expressed the renewed fascination with the golden age of French art and aristocracy in the period after the Great War, which transpired in fashion, architecture and the decorative arts. Examples are rare.*
With thanks to Waleria Dorogova, scholar and leading authority on Boué Soeurs. **£400-600**
- 222 **A plush velvet imitation breitschwanz cape, 1920s**, with stylised foliate cut-work to rear, embroidered satin panel to lining, ornate art deco clasp, *92cm, 36in long*; together with a knitted silk jersey jumper and black satin dress, 1920s; black velvet dress with ties to neckline and belt lined in green silk, c.1930; printed crêpe example, 1930s; example in burnt orange and black crêpe, the over-bodice with soutache braid, self-covered belt, 1940s; another in black wool, pocket to peplum skirt, 1940s with 1930s triangular buttons; and a c.1918 black silk dress, *busts approx 86-96cm, 34-38in (qty)* **£250-350**
- 223 **A Fredrick Loeser & Co. sea-green crushed velvet cloak, late 1920s, New York labelled**, cocoon-shaped and with ivory satin lining; together with an ivory synthetic-satin wedding gown with couture finished seams, 1930s, *unlabelled*; second example of figured crêpe, 1930s, *unlabelled, busts approx 86cm, 34in*; and a pair of black satin shoes, 1920s (5) **£150-250**

Note that charges apply, see website for details

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- 224 **A Martial & Armand black chiffon cocktail dress, circa 1926, London & Paris label, no 52354**, with ecru lace panels to bodice and hem, celluloid bud-shaped hip clasp; together with a bold art-deco embroidered evening coat, c.1925, worked in pink and ivory wools with sunbursts and flowers, *chest 97cm, 38in*; a ribbon embroidered top, matching scarf and blue silk slip, *various sizes (5)* (Qty: 5) **£350-500**
- 225 **A sky-blue velvet flapper dress, circa 1928**, adorned with bands of silver embroidery, white beads and rhinestones, the hem dips lower at the back and has a floating panel, *bust 81cm, 32in* **£200-300**
- 226 **A dress made from an Azute stole, 1920s** with beaded fringes to hem, *bust approx 102cm, 40in* **£200-300**
- 227 **A black silk shawl embroidered with butterfly motif in bright shades of blue, orange and green, 1920s**, together with a good lamé shawl, *approx 117cm, 46in square excluding fringing*, and a devoré chiffon-velvet example, all with fringing and 1920s-30s (3) (Dimensions: various sizes) (Qty: 3) **£200-300**
- 228 **A group of 19 silk day/dinner wear, mainly circa 1928** eight ensembles, mainly in red and black, including berry print dress with tiered skirt; floral silk example with tiered goffered black silk skirt; a Jays of London polka-dot example; a Cecile Lafontan of Paris navy silk crêpe jacket, and others, *various sizes (qty)* **£300-500**
- 229 **A black chiffon tabard with embroidered and sequined abstract motif to waistline, early 1920s, unlabelled**, together with a pair of William Whiteley gold lamé shoes, c.1915, *stamped to interior*; a pair of wedges in Japanese brocade with gold leather trim, late 1930s-early 1940s; remnants of a beaded green silk flapper dress, 1930s; Indian embroidered tulle skirt, 1910s and altered in the 1930s with metal zipper added; and others (qty)
William Whiteley (29th September 1831 - 24th January 1907), was an English entrepreneur who founded the William Whiteley Limited retail company in the mid-19th century, beginning with one store in Westbourne Grove in 1863. Known to be ruthless in both his professional and personal life, he rapidly expanded his retail empire over the following decades. Dubbing himself the 'Universal Provider', he claimed to be able to provide customers with everything from 'a pin to an elephant'. On 24th January 1907, Whiteley was shot dead at his shop by Horace George Rayner, aged 29, who claimed that he was Whiteley's illegitimate son. In his will Whiteley left £1 million (a fabulous amount at that time, equivalent in 2018 to £103 million). Following his death, Whiteley's two sons carried on operating the business and opened a shop in Queensway (then called Queen's Road) in the years which followed. The company was eventually sold in 1927 to Whiteley's greatest rival: Harry Gordon Selfridge. (Qty: qty) **£150-250**
- 230 **An embroidered turquoise silk coat formed from an informal robe, Chinese for the European market, late 1920s**, the 19th century sleeve bands worked with satin-stitched figures and boats in Peking-knot; together with a Chinese embroidered green silk jacket, both lined in white rabbit fur (2) **£300-500**
- 231 **A coat made up from a Cantonese embroidered silk shawl, 1920s**, the ivory ground worked with large-scale pink flowerheads and other blooms amongst foliate trails, two-button fastening, bracelet-length sleeves and lined in silk, *bust approx 96cm, 38in* (Dimensions: bust approx 96cm, 38in) **£250-400**

Note that charges apply, see website for details

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- 232 **A group of infant and children's clothing, 19th-early 20th century** comprising Indian embroidered damask dress or tunic, finely worked with metal thread and sequins, late 19th-early 20th century, *60cm, 24in chest*, couture dress in pale pink satin, probably 1940s, with printed name label '*Patricia Anne, 39 Beauchamp Place, S.W.*', *51cm, 20in chest*; three christening gowns and three white dresses, all with lace insertions; silk underdress; silk blouse; quilted wool cape with tassels and a rabbit fur capelet; together with a cotton 'farmer's smock' printed with embroidery pattern, probably 1960s, *various sizes (qty)*
(Dimensions: various sizes) (Qty: qty) **£100-150**
- 233 **A fine court presentation gown and train, circa 1926, unlabelled**, of black satin, the bodice, dropped waistline and skirt shimmering with rhinestone panels, with short chiffon sleeves and chiffon scarf to one shoulder, *bust 102cm, 40in*, the matching train lined in champagne satin and gold lace, *192cm, 75in (2)*
The Property of a Lady.
This gown originally belonged to the vendor's great-grandmother Aletha Marian Montgomerie, widow of Rear Admiral Robert Montgomerie - see additional photograph.
Rear-Admiral Robert Archibald James Montgomerie, C.B., C.M.G., C.V.O., A.M., R.N. was an officer of the Royal Navy. He was a powerful swimmer which enabled him to save the life of a man-overboard at night in shark-infested waters; for this action, in June 1877, he was awarded the Albert Medal of the Second Class. The following year he was promoted to the rank of Lieutenant from the Royal Yacht Victoria and Albert. In 1886, he married into the Charrington dynasty at Ware; his bride was Aletha Marian Charrington, daughter of Spencer Charrington M.P. He was promoted to the rank of Commander on 24 August of the following year. He was made Captain 1st January 1894 and appointed a Naval Aide-de-Camp to King Edward VII on 15 March 1904. He became Rear-Admiral 29 June 1905 and was still in service at the time of his death, though he had struck his flag at sunset on 1 January 1908 as a result of a dispute with the Admiralty about fuel allowances needed for training. **£300-500**

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- 234 **A Mariano Fortuny pleated silk Peplos gown, circa 1920, one of the muslin arm bindings stamped 'Fortuny',** of crushed raspberry pink silk, with short sleeves, tiered over-skirt edged in beads, which fall in points to the sides **£200-300**
- 235 **A broderie anglaise summer dress, circa 1918,** together with a tiered cutwork dress, assorted bodices, blouses, cape (6) **£120-180**
- 236 **An orange satin evening gown, 1912-1913,** with overlays of shot pink and green charmeuse with black beaded braid trimmings and rhinestone buckle to waist; together with a bridal gown, circa 1914, and assorted accessories including satin shoes, lace-trimmed drawers (qty) **£150-250**
- 237 **A burgundy velvet robe appliquéd with large gilt-thread embroidered cranes amongst lily pads, Japanese, probably 1910s,** with gilt tassels to sleeves, *109cm, 43in long*; together with an ivory silk kimono embroidered with irises, 1920s-30s; and an Indian embroidered blue velvet robe, 1980s (3) **£300-500**
- 238 **An enamelled silver suffragette badge/pendant, circa 1910** the reverse stamped 'sterling' and with indistinct registration number, the figure of a woman in bonnet within a quatrefoil band, *3cm long* **£80-120**
- 239 **A Nicaud of Paris brown taffeta day dress, late 1870s,** the long jacket-like bodice with contrasting chestnut satin trim to the cuffs, pocket, hem; the skirt with large draped panel to front and large bow to one side, both edged with pleats of taffeta, *bust approx 76cm, 30in, waist 61cm, 24in*; together with a woman's jacket/undress coat of striped Persian wool, 1880-90 with later-added cuboid art-deco buttons (3) **£200-300**
- 240 **A gown of aniline-dyed purple silk damask, early 1870s** woven with repeats of silver lockets tied with bows, silk fringing; comprising bodice, skirt and matching bustle/overskirt, *bust approx 91cm, 36in, waist approx 71cm, 28in*; together with a chiné silk stole, mid-19th century, *approx 156cm square* (4) (Qty: 4) **£150-250**
- 241 **A group of dress remnants, altered costume and haberdashery, mainly 1850s,** including a bodice and skirt panel of muslin embroidered with foliate repeats in metal thread, 1810s and made up in the 1850s; bodice of blue silk with exaggerated V-point to front waist, c.1854 but altered, with associated skirt, altered in the 1870s, and additional bodice, c.1870, sleeve and silk remnant; white muslin fichu with chain stitch embroidery and a tiered muslin skirt, both 1850s; two incomplete gentleman's fancy dress costumes, 19th century in an 18th-century style, the first comprising velvet breeches and waistcoat of striped, floral brocade; the second comprising velvet frock coat with gilt thread detailing, matching 'waistcoat'; together with a c.1900 obi, Japanese; 1930s evening bolero; three scraps of Indian embroidered silk; and others (qty) **£200-300**
- 242 **A group of Victorian clothing and useful fabrics, mainly 19th century,** including a sapphire-blue voided velvet capelet with fringing, pocket to interior quilted silk lining, 1860s; second example edged with lace and striped-silk covered droplets, 1880s; ice-blue 'quilted' brocaded bodice cut with curved button fastenings, 1880s; two jackets of 19th C. voided velvet, altered in the 20th C.; sequinned skirt panel, 1910s; printed cotton skirt, 1850s; woven silk-wool square shawl, French, 1870s; lace tablecloth with embroidered appliqués, 1900s; and others (qty) **£150-250**
- 243 **A printed cotton summer dress, English, circa 1835,** printed overall with a lattice of vine, trefoil leaves in mauve, pink, yellow and green, the wide gigot sleeves tightly pleated into the shoulder, narrow cuffs, with criss-cross bands of pleated fabric to the bodice front, fastened to the rear with hooks and eyes, *approx bust 81cm, 32in* **£300-500**
- 244 **Three embroidered gentlemen's waistcoats, 1830-40,** all with curved lapels and satin self-covered buttons, one of ivory satin embroidered with rosebuds and forget-me-nots, ties to the rear waist; the others of black satin, one with rosebud embroidery, the other with lily of the valley blooms and foliage, buckle to tighten rear waist, *various sizes* (3) (Qty: 3) **£250-350**

Note that charges apply, see website for details

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- 245 **An interesting embroidered silk ceremonial or court cape, probably French, early 19th century**, worked in couched metal threads, lions and castle towers to border, the ground covered with six-pointed star repeats, wide collar curving to a point to rear with central laurel wreath and 'III', badge of honour to left chest with central praying figure, possibly wearing a suit of armour, frogging fastenings to front, *approx 213cm, 84in long* (Dimensions: approx 213.36cm, 84in long) **£150-250**
- 246 **A rare printed aeronautical handkerchief, 'The Flying Steam Company. To China in Twenty Four Hours Certain', circa 1843**, the cotton ground printed in scarlet with a fanciful flying machine, above a landscape with figures spying it through a telescope, various other forms of transport to one side - a steam boat, locomotive and a stage coach, with 'for sale' sign to one side by direction of the East India Company, with title to top margin, and various accompanying descriptive and satirical text mentioning Malta, Suez, the Barbarian Fire Ship business, the Thames Tunnel, *45.5 x 63cm (18 x 25ins)*
This rare commemorative handkerchief satirically depicts 'Ariel', the flying machine patented in 1842 by aviation pioneers William Henson (1812-1888) and John Stringfellow (1799-1883). The steam-powered aircraft design, with its cabin for carrying passengers, represented a landmark moment in the history of aviation; although the craft had insufficient power to actually fly, the design had an impact on early aviation engineers, and a more successful model was built in 1848 which was able to fly for small distances in a hangar. Henson and Stringfellow planned to set up an air freight company, *the 'Aerial Transit Company'* to transport goods by air around the world. Inevitably their ambitions met with some incredulity and suspicion on the part of the press and the public. As well as descriptions of the aircraft itself, the handkerchief gives an indication of public reaction, for example, one gentleman exclaims: *"I'm blessed if I can make it out, it's not unlike a Dragon, or a fiery Comet or a mixture of both or something else let's bolt and save our necks"*.
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- 247 **A muslin handkerchief printed with map of London, 1832**, extremely detailed, with the Royal coat of arms of the United Kingdom and *'London and its Environs, for 1832'* to the top right corner, *approx 85x93cm*; together with a second cotton example featuring a map of Switzerland, *numbered 2669*, early 20th century, *approx 70x77cm (2)* (Qty: 2) **£200-300**
- 248 **A group of needlework samplers, English, 19th century**, approximately eight, including an example by *'Margaret Matthews, aged 12, Forth, Newcastle, August 30th, 1810'* with a verse from *'Beauty, or the Art of Charming: A Poem'* by Robert Dodsley; another example by *'Lydia Corbould, aged 8 years, July 1st 1844'*, presumably listing the names and birthdays of her eight family members/siblings; together with an Arts and Crafts embroidered satin bag, late 19th-early 20th C.; and others (qty) *'Beauty, or the Art of Charming: A Poem'* was written by Robert Dodsley, English [13th February 1703 - 23rd September 1764], in 1735. The verse 'On Beauty' included in the sampler reads:
*'What is the blooming tincture of the skin
To peace of mind and harmony within?
What the bright sparkling of the finest eye
To the soft soothing of a calm reply?
Can comeliness of forth, or shape, or air,
With comeliness of words or deeds compare?
No- these, at first the unwary heart may gain
But these, these only can the heart retain'* **£100-150**

Note that charges apply, see website for details

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- 249 **Two miniature sampler fine lawn gentleman's shirts, circa 1868-69**, intricately worked in minute stitches, *each 22cm long*; together with an apron monogrammed with 'EH' in red cross-stitch, *12cm long*; attached to a shirt sleeve, *15cm long*; six rectangular samplers featuring button holes and reinforced squares, all with monogram, three with paper label handwritten with 'E.A. Hoskins', 'first' or 'second-year student', and 'Easter Examinations 1869', 'Michaelmas 1868'; paper toile for a shirt bodice, *24cm long*; and three bonnet veils, mid-19th century; and others (qty) **£100-150**
- 250 **A 'tumbling block' silk patchwork panel, circa 1866**, incorporating tartans, bonnet ribbons and with the occasional paper backing still in place, including one corner piece printed with the date '1866', *approx 179x194cm*; together with a second example of roller-printed cotton hexagonal pieces, mainly 1830s, *approx 109x113cm*; and two patchwork cotton squares, also 1860s, incorporating cottons from the 1830s, *approx 24cm square (4)* **£200-300**
- 251 **Embroidered stomacher and apron panels, English, circa 1730**, the skirt/apron panel of ivory taffeta embroidered with cornucopia, tulips, roses and other blooms worked in satin stitched silks and couched silver threads, the stomacher panel and shaped cross bands mounted to the top of the panel, with brown paper exhibition note inscribed 'presented by Mrs Wright' and typed note 'This was worked for the front of a wedding dress, 1782', *53 by 102cm in glazed frame* **£400-600**
- 252 **An embroidered pelmet, English, early 17th century**, with floral repeats worked in cross stitch and outlined in couched threads, the silk ground mostly gone, revealing the linen ground beneath, in five pieces, *longest approx 5.5m, 216in long x 12in*; together with two velvet embroidered panels, probably Spanish, 18th century, *approx 60x68cm*; two embroidered velvet-covered leather straps, 19th century; poor-condition embroidered muslin panel, Ottoman, 1830-50, *130x54cm*; and a silk vestment with embroidered appliqués removed (qty) (Qty: qty) **£200-300**
- 253 **Two cushions made up from Fortuny velvet, the velvet early 20th century unlabelled**, stencilled with vine-leaf motif, *each approx 20x12cm (2)* (Qty: 2) **£200-300**
- 254 **A good group of Italian needlepoint lace and others, mainly 17th-18th century**, approximately twenty-six lengths, including two needlepoint examples worked with pomegranate motifs, probably English, *37x7cm, 23x7cm*; three lengths of Point Plat, *one approx 170x11cm, and two 168 by 15cm*, and a roundel, late 17th century, *31cm diameter*; two long flounces of Genoese bobbin, early 17th century, *longest approx 8.5 meters long*; a Lacis length; two filet lengths, probably German, one worked with beasts, *approx 200 x 11cm*; Brussels bobbin lace lappet, *113cm long*; Mechlin collar, late 18th century but made up in the 19th century; and others (qty) **£500-800**
- 255 **An 18th century apron panel applied with English needle lace, circa 1630** the motifs including rabbits, pots of blooms, fleurs-de-lys, honeysuckle, shamrocks, acorns, thistles, pansy, rose, carnation, small birds, decorative arches and others with various needlepoint patterned fillings, *108 by 49cm* **£500-800**
- 256 **A large Flemish bobbin lace flounce, early 18th century**, scalloped edge and densely worked with stylised pots and plant repeats, *approx 60x380cm* (Dimensions: approx 60x380cm) **£400-600**
- 257 **A fine Dresden-worked panel, early 18th century**, intricately worked with central armorial surrounded by birds in flight and scrolling foliate trails, *45x297cm* **£200-300**
- 258 **A length of handmade blond Chantilly lace, 19th century**, made up into a train in the 1930s, joined to a central tulle panel, spangled with silver bugle beads and large beaded tassel with rhinestones to hem, *approx 215cm long* **£150-250**
- 259 **A group of mixed lace, mainly 19th century** including: Honiton lace circle worked with birds and butterflies, *25cm diameter*; length of bobbin lace in a late 17th-century Milanese style, *78cm long*; fichu appliqué with bouquet repeats and leaves, 1820s-30s; together with a Brussels mixed lace bertha; point de gaze cap; white-worked muslin fichu and handkerchief with central ground removed; dyed needle-run bonnet veil, 1830s; and an Eastern European cutwork cotton apron; and others (11) **£150-250**

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- 260 **A large group of useful mixed lace, mainly edgings, mostly 19th-20th centuries**, including three lengths of cut-work linen, 1900-10s, *longest approx 7m long by 14cm*; needle-run length, 19th century and made up into a capelet probably in the 1930s; approximately four collars; four caps; remnant of a white-worked handkerchief embroidered with cross-bearing coronet to one corner, mid-19th century; remnants of a chain-stitched white muslin garment; and others (qty) **£150-250**
- 261 **A needlerun lace veil, 19th century approx 147x163cm**; together with two needlerun stoles and a flounce, 19th C.; needlerun lace jacket, 1900s; Maltese lace collar; another of Irish crochet; one broderie anglaise christening gown with petticoat, all 19th C.; black satin panel embroidered with Egyptian motif, early 1920s; assorted gloves and others (qty) (Qty: qty) **£150-250**
- 262 **A Spitalfields royal-blue silk shawl, 1820-30**, the end borders with blooms in shades of pink, purple and yellow amongst green foliage, the outer border with cornucopia 'horn of plenty' repeats, *75x264cm*; together with a second example in ink-blue, the end borders woven with two rows of potted foliage in shades of pink and green, 1820-30, *45x232cm (2)* (Qty: 2) **£400-600**
- 263 **A woven Moon shawl (Chandar), Kashmir, circa 1835**, scarlet wool ground with brown and ivory geometric patterned Moon, the ground sprigged with angulated flower-heads, confronting segment corners, 191 by 180cm

Provenance: the Dr Joan Coleman Collection. Purchased Phillips, 11.3.1997 for £370. **£200-300**
- 264 **A woven wool long shawl, Paisley, 1830-40**, the deep end borders with eight curling vertical pine repeats, ivory central ground, *141x282cm*, together with a Cantonese embroidered ivory silk shawl with deep fringing to borders, *62cm square, excluding fringing (2)* (Qty: 2) **£150-250**
- 265 **A 'Pot Lid' or 'Moon' square shawl, Norwich or Paisley, 1825-35** the ivory silk ground woven in wools with overall sprigged 'spade' repeats, the centre woven in red, yellow and blue with foliate medallions, overlaid, entwined effect pines and blossom to the corners, applied borders with carnation repeats in mainly blue and burgundy, *147cm*, together with a silk square shawl, probably Norwich 1825-35, woven with overall fern-like pine repeats in red, blue and ivory, fringed outer border (2)
Provenance: the late Dr Joan Coleman Collection. Purchased Christie's, 1983, for £75 and Phillips, 1981, for £80. **£150-250**
- 266 **Four interesting drawloom square shawls, 1820-35**, comprising: example with cerise silk ground sprigged overall with floral pine repeats, probably Norwich, c.1820, the narrow ivory border with green and orange carnation repeats, *135cm*; ivory silk square shawl, probably Norwich, with wool fillovers mainly in red and blue with angular red trails and floral pines overall, *130cm*; blue ground shawl, probably French, with overall bouquet repeats within pink floral trails, applied loomed ivory border with burgundy hummocks, *157cm*; and a striped floral example with floral spray repeats, probably French, c.1835-45 (4)
Provenance: the late Dr Joan Coleman Collection. **£150-250**
- 267 **A striped jacquard woven silk square shawl, probably Claburn, Norwich, circa 1860**, woven in mainly red, yellow and black with foliate stripes, *180cm*; together with a large printed figured ivory silk 'Arab' shawl, c.1860, probably E & F Hinde, Norwich, printed with foliate stripes and pines to one half, the other side with red and green repeat pines, within a scrolling magenta border, curved shaped edge to one side and centre tassel; a printed wool/silk gauze square shawl, 1860s, with lilac stripe and floral border; a small woven shot silk panel with black pines and branches; together with six silk/wool gauze summer shawls, 1850-60, variously patterned, of large rectangular form, all with varying degrees of damage (10)
Provenance: the late Dr Joan Coleman Collection. **£150-250**

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- 268 **An ivory wool long shawl, Paisley, 1835-40**, the end bands worked with four repeating arrows of foliate pines, with angular floral sprays invading the field on all sides, matching narrow edging borders all woven as one, *288 by 146cm*; together with a woven woollen border of a Kirking shawl worked with nine pines, button holes to one side; and a matching side fragment, also worked with buttonholes (3)
Provenance: the late Dr Joan Coleman Collection. (Qty: 3) **£100-150**
- 269 **A fine embroidered shawl, Delhi, India for the European market, circa 1830**, of emerald green pashmina worked with deep end borders of naturalistic flowers and leaves including tulips, thistles, carnations worked in satin-stitched floss silks, *267 by 61cm* **£300-500**
- 270 **A man's gold sequinned wedding coat, Indian, probably 1950s**, the saffron satin ground entirely covered in gold sequinned florets with purl wire and turquoise sequin centres, with matching embroidered lobed, petal-shaped pendants to the chest, the robe edges lined in turquoise silk, *chest approx 132cm, 52in* **£1,500-2,000**
- 271 **A man's crimson velvet angarkha robe, Indian, late 19th century** edged in gold purl wire and sequinned raised-work pomegranate bands, the ground with floral purl wire sprigs, lined in shocking pink satin, *chest approx 92cm, 36in* **£1,500-2,500**
- 272 **A man's purple velvet angarkha jacket, Indian, circa 1900**, with raised gold thread borders with lily repeats, large palmettes to chest, centre-back and shoulders, lined in lilac silk, *chest 117cm, 46in* **£1,000-1,500**
- 273 **A young man's brilliant yellow silk court coat, Indian, 1910-20** with lavishly embroidered placket, shoulders and edges, worked in raised gold threads, sequins to chest pockets, button closure, lined in yellow satin, *chest 81cm, 32in* **£800-1,200**
- 274 **A boy's embroidered scarlet velvet court coat, Indian, late 19th century**, edged with deep bands of raised-work gold purl wire and sequin palmettes, roses and leaf scrolls and centred with cabochon semi-precious stones and seed pearls, lined in dark pink satin, large palmettes to shoulders centre-back, *chest 76cm, 30in* **£800-1,200**
- 275 **A young man's embroidered tulle surcoat, Indian, circa 1900**, the ivory tulle ground embroidered in silver strip with a floral lattice, edged with bands of elaborate raised-work gold and silver purl wire and sequin embroidery with repeat star motifs, *chest approx 107cm, 42in* **£800-1,000**
- 276 **A boy's elaborately embroidered and bejewelled purple satin waistcoat, Indian, late 19th century** densely covered with a gilt thread and sequinned lattice with seed pearl studded flowerheads and cabochon semi-precious stones, crescent-shaped motifs to the waist similarly adorned, gold thread wrapped bauble closure, palmette motifs to back, lined in purple satin, *chest approx 86cm, 34in* **£700-1,000**
- 277 **A boy's purple velvet jacket, Indian, late 19th century**, the chest lavishly embroidered with sequinned florets with pink floss silk centres, the overall floral sprigs with silver sequin centres, patch pockets to the front, relined in blue rayon, *chest approx 79cm, 31in* **£600-900**
- 278 **A fine embroidered man's waistcoat, Indian, late 19th century** densely covered in gilt purl wire embroidery and sequins, with scalloped palmettes to the chest, two vertical slit pockets, gilt needlepoint bauble fastenings, the back with large heart-shaped medallions enclosing carnations, the ground with sprigs and tulips, relined in gold silk, *chest 86cm, 34in* **£600-800**
- 279 **A nobleman's embroidered velvet waistcoat, Indian, mid-19th century**, the burgundy velvet ground covered in silver thread and sequin star repeats, with two vertical chest pockets, gold thread neck and front edging bands worked in brick stitch, small crescent-shaped waist pockets, lined in red cotton, *chest 92cm, 36in* **£400-600**
- 280 **A boy's embroidered olive-green velvet court coat, Indian, late 19th century**, edged with deep bands of gold purl wire and sequin palmettes, star medallions and floral repeats, some centred with cabochon emeralds, lined in pale green satin, large palmettes to shoulders centre-back, *chest 76cm, 30in* **£500-900**
- 281 **A boy's embroidered velvet waistcoat, Indian, late 19th century** lavishly embroidered with gilt purl wire, seed pearls, sequins and inset with cabochon semi-precious stones, with pockets to front, palmette to centre-back, lined in brown cotton satin, *chest 76cm, 30in* **£500-700**

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- 282 **A boy's emerald-green court coat, Indian, late 19th century** embroidered and edged with silver thread, sequins with pomegranates and trailing blooms, palmettes to front hem, relined in blue silk, *chest approx 66cm, 26in* **£400-600**
- 283 **A young man's embroidered velvet court coat, Indian, circa 1900**, of emerald velvet edged and applied with raised gold purl wire floral embroidery, with four pockets, gold-embroidered palmette to centre-back, concealed button closure, lined in green twill silk, *chest 76cm, 30in* **£400-600**
- 284 **Two embroidered cloth of gold sashes, Indian, early 20th century** the first with end borders embroidered with five buta with sequinned floret centres, green tinsel edgings and inset with silvered domed sequin bands, *28 by 222cm, 11 by 87 1/2in*; the other of matching cloth of gold with central band of sequin carnation repeats, *approx 20 by 666cm, 8 by approx 22 ft (2)* **£600-1,000**
- 285 **An embroidered cloth of gold sash, Indian, late 19th century**, the ends worked with pairs of buta, edged in green and red tinsel, inset with silver domed sequins, with gilt sequinned floral lattice repeats and side borders, *31 by 226cm, 12 by 89in* **£400-600**
- 286 **A young man's silver-grey satin jacket, Indian, 1930s**, applied with raised-work gold purl wire and sequin floral embroidery and palmettes, unlined **£300-500**
- 287 **A young man's black satin coat, Indian, circa 1910**, embroidered purl wire and sequins with scrolling foliage, with lobed elongated bands to the chest and large central palmette to the back, lined in black silk, *chest approx 76cm, 30in* **£250-350**
- 288 **An embroidered black wool man's robe, Indian, late 19th century**, of soft black wool, elaborately couched and embroidered in gold and silver threads with scrolling boteh, with large palmette to centre-back, the stand collar with silver and purl wire, part-lined in red satin, *chest approx 112cm, 44in* **£200-300**
- 289 **Three embroidered chapans, Central Asian, 20th century**, one of lightly-quilted cotton, the other two in velvet with printed cotton linings; together with a pair of embroidered cotton trousers, late 20th century, *various sizes* (4) (Qty: 4) **£150-250**
- 290 **Three embroidered cotton robes, Palestinian, 20th century**, probably 1960s, together with an altered ikat chapan, Uzbek, 20th century, *chests approx 92cm, 36in* (4) **£250-350**
- 291 **A robe embroidered with large-scale peacocks, Central Asian, 20th century**, together with an embroidered and embellished robe of black striped silk, Siwa, Egypt, 20th century, worked in orange, black, red and green silk threads, adorned with mother-of-pearl buttons and bell-charms; and two block-printed wool shawls with mirror work, possibly Sindh, 20th century, *each approx 280cm long* (4) (Qty: 4) **£200-300**
- 292 **An embroidered purple cotton-velvet wedding robe, Turkish, Ottoman, 1910s**, with gilt thread strapwork, central pot of blooms to front, spangled with sequins, *112cm, 44in chest* (Dimensions: 112cm, 44in chest) **£500-700**
- 293 **A purple satin robe adorned with arabesques of metallic thread-strapwork, Turkish, 19th century** altered in the 1880s-90s for a European to wear as fancy dress, with later-added velvet standing collar, cotton lining, *chest approx 86cm, 34in* (Dimensions: chest approx 86cm, 34in) **£400-600**
- 294 **An embroidered purple cotton-velvet wedding robe, Turkish, Ottoman, 19th century**, *112cm, 44in chest*; together with a purple cotton-velvet robe, Turkish, Ottoman, 19th century, *92cm, 36in chest*, both worked with gilt thread strapwork (2) **£300-500**
- 295 **Two embroidered linen panels, Ottoman, 19th century**, the first formed from two joined panels with four large-scale carnations worked in brightly-coloured threads, *approx 46x53cm*; the second with foliate repeats, backed onto satin, *approx 68x86cm*; together with an ivory organdie stole with chain-stitched Islamic embroidery including crescent moon and five-pointed star, Ottoman, early 19th century, *204cm long*; and a densely-embroidered cotton square panel, worked in two joined parts, the borders with floral repeats and fringed edging, Kashmir, mid-19th century, *94cm square* (4) (Qty: 4) **£200-300**
- 296 **A royal-blue velvet embroidered table cover, Turkish, Ottoman, circa 1860** worked with gilt and silver-coloured metal threads, ornate pot of blooms to each corner, strap-worked foliage and raised flower-heads spangled with sequins, central roundel with repeated motif, *approx 132x137cm, 52x54in* **£250-400**

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- 297 **An ivory satin embroidered panel, Ottoman, 19th century**, finely worked with wire-metal threads, each end with large, stylised tree, surrounded by trailing vines, scrolling foliate repeats to border, embroidered onto muslin backing, *approx 426x94cm, 168x37in*; together with an embroidered red velvet square panel or cover, backed in striped silk, Ottoman, late 19th C., *approx 89cm, 35in (2)* (Qty: 2) **£200-300**
- 298 **An embroidered wedding kimono, Japanese, 1930s**, of scarlet silk damask couched and embroidered with large displaying peacocks amidst chrysanthemums and butterflies, finches and blossoms to the sleeves, padded hem **£200-300**
- 299 **A large group of brocaded silk obis, Japanese, 20th century**, approximately 34, brightly coloured and in an array of patterns, including one example finely woven with a mountain scene; another with mythical beasts (qty) (Qty: qty) **£150-250**
- 300 **An embroidered ivory satin bedspread, Chinese for the European market, early 20th century**, finely worked in satin-stitched silk thread, with large bird wading along a riverbank, smaller birds flitting amongst branches in bloom, edged with silk fringing, *approx 225x201cm* (Dimensions: approx 225x201cm) **£200-300**
- 301 **A good group of embroidery, Chinese, mainly 19th century**, including approximately eight pairs of sleeve-bands, two of the examples joined together to form panels; two collars, including a fine example worked in chain-stitch, with padded appliquéd figures, deer, butterflies and mythical creatures, probably longma; satin-stitched silk skirt panel, framed; and others (qty) (Qty: qty) **£250-400**
- 302 **A pair of embroidered silk 'Lotus bud' slippers in pattens for bound feet, Chinese, 1920s**, *approx 12cm, 4.5in long*; together with a red satin panel and matching tasselled pendant embroidered with tumbling boys, 1920s, *approx 203x63cm, 80x25in (4)* (Qty: 4) **£200-300**
- 303 **An embroidered orange satin semi-formal robe, Chinese, circa 1900**, with satin-stitched roundels containing figures amongst gardens, waves to hem, the sleeve bands to interior finely embroidered in shades of blue against an ivory ground, *107cm, 42in long* (Dimensions: 107cm, 42in long) **£350-500**
- 304 **An informal robe of embroidered blue silk-damask, Chang-Fu, Chinese, 1920s-30s**, worked with roundels of potted blooms, the sleeve bands, collar and hem 19th-century, embroidered with deer chasing butterflies, bats and red-crowned cranes, *113cm, 44.5in long*; together with another example in dark-blue satin, the sleeve bands embroidered with cherry blossoms and butterflies, 20th century, *99cm, 39in long (2)* (Dimensions: 113cm, 44.5in long) **£300-500**
- 305 **An embroidered midnight-blue satin informal robe, chang-fu, Chinese, circa 1900**, with satin-stitched bats eating fruits worked in Peking knot, flying amongst blooms in shades of blue and ivory, waves to hem, the ivory damask sleeve bands worked with colourful satin-stitched flower-heads and butterflies, *111cm, 43.5in long* (Dimensions: 111cm, 43.5in long) **£300-500**
- 306 **An embroidered dark blue satin informal robe, chang-fu, Chinese, circa 1920**, with large butterflies in Peking-knot, satin-stitched flowerheads and endless knot embroidered in floss silk to each sleeve band **£250-300**
- 307 **A blue satin embroidered informal robe, Chang-Fu, Chinese, circa 1920**, worked with pots of blooms in shades of red and orange, the 19th-century sleeve bands with band of couched gold thread intersecting the satin-stitched traditional scenes of figures amongst a garden, also with satin-stitched band featuring bats and swastika motif, *approx 110cm, 44in long* **£250-350**
- 308 **A good embroidered yellow satin skirt, Chinese, circa 1900**, the front and back panels finely worked with central bloom in Peking knot, surrounded by satin-stitched flowers, butterflies, and intricately-worked pots in couched gold threads **£250-400**
- 309 **A woman's informal robe, chang-fu, Chinese, late 19th century** of midnight-blue satin, worked with peonies, butterflies in satin stitch and Peking knot, above a hem worked with sea-waves scattered with pink blossoms, gilt bauble fasteners, deep inner ivory silk sleeve bands worked with tiny blooms and butterflies, *neck to hem length 115cm, 45in* (Dimensions: neck to hem length 115cm, 45in) **£250-350**
- 310 **An informal winter robe of blue silk damask, Chang-Fu, Chinese, late 19th century**, lightly padded, the yellow silk embroidered sleeve bands worked with satin-stitched flower-heads and butterflies, *approx 94cm, 37in long* (Dimensions: approx 94cm, 37in long) **£200-300**

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- 311 **An embroidered yellow satin robe, Chinese, 1960s, labelled**, worked with blooms and roundels containing a figure dancing with swords; together with two shorter examples, 1960s, *labelled, chests approx 92-96cm, 36-38in (3)* (Dimensions: chests approx 92-96cm, 36-38in) (Qty: 3) **£200-300**
- 312 **An embroidered jacket, Chinese for the European market, 1930s-40s**, embroidered overall in metallic thread with raised-work coiling dragons, firebirds and blossom, *bust 92cm, 36in* **£200-300**
- 313 **A group of oriental robes, Chinese and Japanese, dating from the 1930s**, comprising: embroidered satin woman's chang-fu, informal robe, the sapphire blue ground worked in Peking knot with fruit and bloom roundels; together with an ivory silk kimono embroidered with raised-work pastel blossom and a finch; a man's black short kimono brocaded with pagodas; and two Hong Kong 1960s brocaded satin evening jackets (5) **£150-250**
- 314 **An embroidered red satin theatrical robe, Chinese, 20th century**, with large phoenixes worked in colourful silk and couched gold threads; together with a matching collar with tassels and an embroidered black silk informal robe, chang-fu, 20th century (3) **£150-250**
- 315 **An embroidered bodice, Chinese for the European market, 1920s**, of black satin appliquéd with panels taken from Civil rank badges - worked in fine Peking knot and with Paradise Flycatchers (9th Civil rank) amid cloud scrolls, auspicious objects and scarlet sun discs, the whole edged in blue blanket stitch threaded with gold strip, *bust approx 92cm, 36in* **£200-300**
- 316 **An embroidered satin 'paradise flycatcher' civil rank badge, Chinese, Qing dynasty, 19th century**, the central long-tailed bird with feathers finely worked in satin stitch, sun of couched golden thread to top left corner, *28x32cm*; together with a blue silk damask informal robe, chang-fu, Chinese, the ground woven with bats, embroidered with satin-stitched stylised crane-roundels, late 19th century, later-added gilt buttons with ship and signed 'treble gilt' and other scripts to underside, *75cm 29.5in long (2)* (Qty: 2) **£200-300**
- 317 **An embroidered silk 'tiger' military rank badge, Chinese, Qing dynasty, 19th century**, the tiger appliquéd to the central ground, the sun to top right corner worked in tiny orange beads, *approx 28x31cm, 11x12in* **£150-250**
- 318 **An interesting group of press photographs, mainly 1960s-early 70s**, approximately 74, the majority bearing photographer's stamps to the reverse, some bearing collection details, including Lanvin (9), Balmain (3), Capucci (3) and also Patou, Nina Ricci, Grès, Mila Schön, Paco Rabanne, Ungaro, Laroche, Simonetta & Fabiani, many incorporating the modern nylon and crimplene fabrics; and a facsimile Nina Ricci sketch, *various sizes* (qty) **£400-600**
- 319 **An interesting group of press photographs, mainly late 1950s-60s**, approximately 52, the majority bearing photographer's stamps to the reverse, some bearing collection details, including four larger-format examples by Melsa Haedtteo (Capucci 1950), Michel Damon 1950, Miche Melotti (Biki 1957), Fortunato Scrimali, *all mounted, 29 by 23cm*; others featuring Italian and French designers including Chanel, Schuberth, Capucci, Simonetta, Lanvin Castillo, mainly cocktail and evening wear but including some beach and ski-wear images, *various sizes* (qty) **£300-500**
- 320 **Press photographs and ephemera relating to Maison Christian Dior, 1953-1970**, sixteen photos, many bearing fabric details or model names, including mounted 1957 example by Michel Ramon of a striped day ensemble, *29 by 23cm*; and three facsimile sketches for Winter 1968 (qty) **£250-350**
- 321 **Press photographs and ephemera relating to Pierre Cardin, 1950s-1970**, approx 29 photographs, with photographer's stamps to the reverse, some bearing collection details also, ranging from classic evening wear of the late 50s and early 60s to more futuristic designs in the 60s and early 70s, *average size 26 by 22cm* (qty) **£200-300**
- 322 **A bound volume of American Vogue, November-December 1917**, comprised of four complete issues: November 1st & 15th with covers, December 1st & 15th lacking covers; together with a second bound volume of American Vogue, 1938, comprised of six complete issues: April 1st & 15th, May 1st & 15th, June 1st & 15th - all with covers; two bound volumes of Harper's Bazaar, 1921, comprising 12 issues: Jan, Feb, March, April, May, June; and July, Aug, Sept, Oct, Nov, Dec - all lacking covers; together with four bound volumes of American Vogue, 1981-82, comprising 12 complete issues: Oct, Nov, Dec 1981; Jan, Feb, March, Apr, May, June, Oct, Nov, Dec, 1982 - all with covers (8) (Qty: 3) **£200-300**

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- 323 **A rare and early bound volume of Vogue, Continental version, 1918, complete run**, the vellum binding applied with *'Le Cœur de la France'* paper cover for early December, containing 24 issues complete with covers, the contents largely identical to American Vogue, but with purchase price in francs and with mainly British and American advertisements, with two issues per month (late and early), including early Chanel creations, Lanvin, Lucile, Callot, Premet, Doucet and others **£1,200-1,800**
- 324 **Art. Goût. Beauté magazine, 'Feuillets De L'Elegance Feminine, Paris', near complete run, 1923** nine editions January to November, nos 29,31,32,34,35,36,37,38,39, lavishly illustrated throughout with pochoir illustrations for models including Poiret, Patou, Callot, Premet, Molyneux, Lanvin, Doucet, Beer and others, with assorted adverts, the frontispiece with printed fabric design, with silk cord to binding to the sides, contained in marbled storage box (10) **£700-1,000**
- 325 **Art. Goût. Beauté magazine, 'Feuillets De L'Elegance Feminine, Paris', incomplete runs, 1924, 1925, 1926, 1930**, fifteen editions, comprising: 1924 - nos 42, 44, 45, 46, 47, 49, 50, 51; 1925 - nos 53, 55, 58 (January, March, June); 1926 - 66, 68, 75 (Feb, Apr, Nov); 1930 - (Feb), all lavishly illustrated throughout with pochoir illustrations for models including Poiret, Patou, Jenny, Drecoll, Doeuillet, Premet, Molyneux, Lanvin, Doucet, Beer and others, with assorted adverts, the frontispieces with printed fabric designs, silk cord to binding to the sides, contained in marbled storage box (16) **£800-1,200**
- 326 **British Vogue, complete and near complete runs, 1917-1937**, comprising: **British Vogue, near complete run, 1917**, three cloth-bound volumes, mainly lacking covers, comprising 18 issues: early Feb (has cover), late Feb, early March, late May, early June (has cover), early and late July (both with covers), late July, early and late August, early September, early and late October (both with covers), early and late November, early and late December (3); **British Vogue, near complete run, 1918**, three blue cloth-bound volumes, 22 issues comprising: early Jan (with cover), late Jan, early Feb, late Feb (with cover), early March, late March (with cover), early and late April, early and late May (both with covers), early and late June, early and late July, early August (with cover), late August, early and late September, late October, late November, early and late December (both with covers) (3); **British Vogue, near complete run, 1919**, four blue cloth-bound volumes, 23 issues comprising: early January (with cover), late January, early and late February (both with covers), early and late March (both with covers), early April, early and late May, early June (with cover), late June, early July (with cover), late July, early August (with cover), late August, early September, late September (with cover), early and late October (both with covers), early November, late November (with cover), early December, late December (with cover) (4); **British Vogue complete run, 1920**, four blue cloth-bound volumes, 24 issues comprising early January, late January (with cover), early February, late February (with cover), early March (with cover), late March, early and late April, early and late May, early June, late June (with cover), early and late July (both with covers), early and late August (both with covers), early September, late September (with cover), early October, late October (with cover), early and late November, early December, late December (with cover) (4); **British Vogue, complete run, 1921** four blue cloth-bound volumes, 24 issues comprising early and late January (both with covers), early February (with cover), late February, early March, late March (with cover), early and late April, early May, late May (with cover), early June, late June (with cover), early and late July, early August, late August (with cover), early and late September (both with covers), early and late October (both with covers), early November, late November (with cover), early and late December (both with covers) (4); **British Vogue, near complete run, 1922**, four blue cloth-bound volumes, 23 issues comprising: early and late January (both with covers), early and late February (both with covers), early March (with cover), early and late April (both with covers), early May (with cover), late May, early June, late June (with cover), early and late July (both with covers), early and late August (both with covers), early September, late September (with cover), early October (with cover), late October, early November, late November (with cover), early December (with cover), late December (4); **British Vogue, complete run, 1923**, four blue cloth-bound volumes, containing 24 issues, comprising: early and late Jan, early Feb, late Feb (with cover), early and late March (both with covers), early and late April (both with covers), early and late May (both with covers), early and late June (both with covers), early and late July (both with covers), early and late August (both with covers), early and late September (both with covers), early and late October (both with

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- covers), early November (with cover), late November, early and late December (both with covers) (4); **British Vogue, incomplete run, 1924**, three blue cloth-bound volumes, 17 issues, comprising: early Jan, late Jan (with cover), early and late Feb (both with covers), early and late March (both with covers), early and late April (both with covers), early and late May (both with covers), late June (with cover), late August (with cover), early and late October (both with covers), early and late November (both with covers), late December (with cover) (3); **British Vogue, complete run, 1925**, four blue cloth-bound volumes, 24 issues, comprising early and late issues per month, all complete with covers (4); **British Vogue, complete run, 1926**, four blue cloth-bound issues, 23 issues comprising January to December, early and late issues (June is a combined early and late issue), all with covers, except early October, designers featured include Chanel, Vionnet, Louiseboulanger, Molyneux, Paquin, Patou, Cheruit, Lelong, Lanvin, Worth, Callot, Doucet, Premet (4); **British Vogue, complete run, 1927**, four blue cloth-bound volumes, 25 issues, early and late editions from January to December except for November which has three issues, all with covers except early January, designers featured include Chanel, Vionnet, Louiseboulanger, Molyneux, Rochas, Paquin, Patou, Cheruit, Lelong, Lanvin, Worth, Callot, Doucet, Premet, including Chanel opening her first London fashion house (early June), Chanel sports fabrics, jewel collection, belts; and Cartier jewels (4); **British Vogue, complete run, 1928**, four blue cloth-bound volumes, comprising 26 issues - two editions per month January to December, except for May and October which both have 3, all missing covers (4); **British Vogue, complete run, 1929**, four blue cloth-bound volumes, comprising 27 issues - usually two issues for each month except for February, May and October which all have three, complete with covers (4); **British Vogue, complete run, 1930**, four blue cloth-bound volumes, 26 issues, usually two issues per month except for April and October which have 3, all with covers (4); **British Vogue, complete run, 1931** four blue cloth-bound volumes, 26 issues, two issues per month except for April and September which have three, lacking just one cover for July 22nd issue (4); **British Vogue, complete run, 1932**, four blue cloth-bound volumes, containing 26 issues, all with covers, two editions per month except for March and September which have three (4); **British Vogue, complete run, 1933** four blue cloth-bound volumes containing 26 issues, two editions per month except for May and November which have three, all with covers (4); **British Vogue, complete run, 1934**, four blue cloth-bound volumes containing 26 issues, all with covers, with two editions per month except for May and October which have three (4); **British Vogue, complete run, 1935**, four blue cloth-bound volumes containing 26 issues, all with covers, with two editions per month except for May and October which have three (4); **British Vogue, complete run, 1936**, four blue cloth-bound volumes, containing 26 issues, all with covers, with two editions per month except for April and September which have three (4); **British Vogue, complete run, 1937**, four blue cloth-bound volumes containing 26 issues, all with covers, with two editions per month except for March and September which have three (4); quantity: 81 volumes (Qty: 81) **£60,000-70,000**
- 347 **Early British Vogue magazines, 1919-20**, comprising: 1919 - early May, late September, early October, early November; 1920 - late February; together with Eve magazine, November 1919 (6) **£150-250**
- 348 **British Vogue, complete run, 1943** (12) **£350-500**
- 349 **British Vogue, near-complete run, 1942 and part 1946**, 1942 comprising: eleven issues 1-11, lacking December (11); together with 1946 seven issues, 5-9, 10, 12; and Harper's Bazaar 1943 July-August (19) **£250-350**
- 350 **British Vogue, complete run, 1947**, (12) **£300-500**
- 351 **British Vogue, near complete run 1948**, with duplicate May issue, lacking March and December (12) **£400-600**
- 352 **British Vogue, complete run, 1949**, (12) **£400-600**
- 353 **British Vogue, various issues, 1938, 1939**, comprising: 1938 - seven issues: Apr 13, 27, May 11, Sept 7, 21, Nov 30, Oct 5; 1939 - six issues: Jan 25, Feb 8, Mar 8, 22, Apr 5, 19, Dec; (14) **£200-300**

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- 354 **Assorted Vogue magazine editions, but mainly British, 1940s**, comprising: British Vogue - 1940 eight issues - Feb, Mar, May, Jun, Aug, Sept, Nov, Dec; 1941 eight issues including two with attached pattern books, Jan to March, August to November; 1944 five issues - Jan to Mar, Jul, Dec; 1945 - Christmas number including early Balenciaga models; 1947 -December Wedding Issue; 1948 seven issues - Jan, Jul, Aug, Oct, Nov, Dec with duplicate; 1949 - six issues plus two pattern books, Feb (2), Mar, Apr, Jun, Aug; American Vogue three issues - 1940 Jan with attached pattern book, 1948 - Oct, Dec; French Vogue six issues - 1947 Aug, 1948 - Feb, May, Jul; 1949 Jun, Dec (46) **£800-1,200**
- 355 **British Vogue, complete run, 1950**, January to December issues plus pattern books for summer and winter (14) **£350-500**
- 356 **British Vogue, complete run, 1951**, (12) **£300-500**
- 357 **British Vogue, complete run, 1952**, (12) **£300-500**
- 358 **British Vogue, complete run, 1953** twelve issues with April-May pattern book (13) **£300-500**
- 359 **British Vogue, complete run, 1954**, twelve issues with three pattern books (15) **£300-500**
- 360 **British Vogue, complete run, 1955**, (12) **£300-500**
- 361 **British Vogue, complete run, 1956**, twelve issues plus December/January pattern book, 1956-57 (13) **£300-500**
- 362 **British Vogue, complete run, 1957** issues 1-12 inclusive; together with October-November pattern book; and French Vogue, August 1957 (14) **£250-350**
- 363 **British Vogue, 1958**, 1-13 inclusive plus two pattern books Apr/May, Aug/September (15) **£250-350**
- 364 **British Vogue, complete run, 1959**, 1-12 inclusive, together with Feb/Mar pattern book and US Vogue, May 1959 (14) **£250-350**
- 365 **British Vogue, incomplete runs, 1950-1959**, comprising 1950 nine issues, 1, 4, 7-12; 1951 eight issues, 1-5 (duplicate of 4), 9, 10; 1952 four issues, 4, 9, 11,12; 1953 seven issues, 1-4, 6 (x2), 12; 1954 four issues, 7, 8, 9, 11; 1955 six issues, 1-3, 6, 10, 11; 1956 four issues, 4, 5, 9, 12; 1957 ten issues, 1-7, 9 (x 2), 10; 1958 eight issues, 1-4, 10-13; 1959 nine issues, 1, 4, 5, 7-12 (69) **£600-1,000**
- 366 **British Vogue, 1960**, issues 1-16 (with two issues for Feb, March, Sept and Oct), together with three pattern books (19) **£200-300**
- 367 **British Vogue near-complete runs, 1960 and 1961**, comprising: 1960 twelve issues, 1, 3-7, 9, 11, 13, 14-16; together with 1961, twelve issues, 3-5, 7-12, 14-16; and Australian Vogue Spring, 1961 (25) **£250-350**
- 368 **British Vogue, near-complete runs, 1962, 1963**, 1962 fourteen issues - 1-4, 7-16 and two pattern books; 1963, fourteen issues, 2-15, together with two pattern books and French Vogue, April 1963 (34) **£250-350**
- 369 **British Vogue, near-complete runs, 1964, 1965**, 1964, twelve issues, 2-10, 12, 15, 16 and a pattern book; 1965, thirteen issues, 4-16; plus French Vogue, March issue featuring Courrèges on the cover; American Vogue, April, June and August (30) **£200-300**
- 370 **British Vogue, complete run, 1966**, issues 1-16; together with Men in Vogue, 1966, issues 2 and 3, and two pattern books; and four issues of US Vogue, Jan-March and June (24) **£200-300**
- 371 **British Vogue, near-complete run, 1967 and miscellaneous 1966**, 1967, issues 1-14 and 16; 1963 ten issues, 3-7, 10-16 (28) **£200-300**
- 372 **British Vogue, complete run, 1968**, issues 1-16 with double issues in March, April, September and October; together with French Vogue, September 1968 (17) **£200-300**
- 373 **British Vogue, complete run, 1969**, (16) **£200-300**
- 374 **British Vogue, miscellaneous issues, 1960-69**, approx sixty-four assorted issues (qty) **£300-500**
- 375 **British Vogue, complete run, 1970**, issues 1-16, together with an Autumn pattern book and two American Vogues for Jan 15 and Feb 15 (19) **£150-250**
- 376 **British Vogue, near-complete run, 1971, and complete run, 1972**, 1971 comprising issues 1-15 and American Vogue, June 1971; 1972 issues 1-16 inclusive **£300-500**
- 377 **British Vogue, complete run, 1973** (16) **£150-250**
- 378 **British Vogue, complete run, 1974** issues 1-15 inclusive **£150-250**
- 379 **British Vogue, complete run, 1975**, 1-16 inclusive **£150-250**
- 380 **British Vogue, complete run, 1976** 1-16 inclusive and two pattern books (18) **£150-250**
- 381 **British Vogue, complete run, 1977**, 1-16 inclusive (16) **£150-250**

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- 382 **British Vogue, complete run, 1978 and near-complete run, 1979**, 1978 issues 1-16 inclusive (16); 1979 issues 2-16 inclusive (15) **£200-300**
- 383 **A large group of miscellaneous British Vogue magazines, 1970-1979**, approx 46 issues including: 1970 issues 3, 7; 1971, 3; 1972 four issues, 2, 8, 13, 14; 1973 four issues 1, 4, 7, 14 plus Italian Vogue August; 1974 four issues, 1, 3, 9, 10; 1975, 1-4, 12-15; 1976, 4, 9, 10, 12, 14 x 2, 16; 1977 eleven issues, 2, 3, 6, 7 x2, 8 x2, 10, 14 x2, 15; 1978 five issues, 1, 2, 4, 5, 7; 1979 two issues, 7, 9 (qty) **£150-250**
- 384 **A large group of British Vogue magazines, complete runs, 1980 to 1984, 1986 to 1989**, twelve issues per year plus occasional duplicates (qty) **£250-400**
- 385 **A large group of British Vogue magazines, complete runs, 1990 to 2000**, with twelve issues per year with occasional duplicates, plus miscellaneous extras from 2000 to 2005. Please note June 1999 issue is US not UK Vogue (qty) **£400-600**
- 386 **Harper's Bazaar, Queen, Harper's & Queen, Jardin des Modes magazines, 1940s-1960s**, comprising: Harper's Bazaar: September 1963, May 1953, February 1953, April 1957, Sept 1945, Jan-Feb 1947, October 1952, October 1952. Harper's & Queen: July 1979, December 1972, November 1974, October 1979, May 1979, June 1979. Queen: February 1963 (spine poor/pages detaching), October 1966, May 1962, August 1969, May-June 1969, December 1963 (2), March 1969, December 1962, March 1967, June 1963, October 1962, July 1962, February 1963 (child scratches on cover), June 1969, May 1963, Feb 1969, May 1962, November 1962 (2 copies), November 1968, November 1966, May 1967, November 1969 (pages detaching from spine), November 1965 (Christmas Issue), December 1965, June 1962, February 1969. Jardins des Modes: Feb 1960, April 1948, May 1955, October 1954, March 1948, January 1948, March 1951, October 1949 (Autumn 1949-Winter 1950), April 1949. **£150-250**

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